

rizzoli & isles



“We Don’t Need Another Hero”

Episode 201

Written By

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RIZZOLI & ISLES

201 “We Don’t Need Another Hero” BLUE REVISED

CAST LIST

DETECTIVE JANE RIZZOLI	ANGIE HARMON
DR. MAURA ISLES	SASHA ALEXANDER
DETECTIVE VINCE KORSAK	BRUCE MCGILL
DETECTIVE BARRY FROST	LEE THOMPSON YOUNG
FRANKIE RIZZOLI JR.	JORDAN BRIDGES
ANGELA RIZZOLI	LORRAINE BRACCO
Commander Sean Cavanaugh	TBD
Private Abigail “Abby” Sherman	TBD
Lt. Dan Forman	TBD
Private Gary Campbell	TBD
Private Lawrence	TBD
Private Rodrigues	TBD
Sgt. Major Charles “Casey” Jones	TBD
Reporter	TBD
Dr. Byron Slucky	TBD
Officer Sam Reynolds	TBD
Dr. Michiko “Michi” Tada	TBD
Lucy Walters	TBD
Bomb Tech 1	TBD
SWAT Commander (V.O.)	TBD

RIZZOLI & ISLES

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SET LIST

INTERIORS

MAURA'S HOUSE
GREAT ROOM

BPD
HOMICIDE SQUAD ROOM
LOBBY
INTERVIEW ROOM
OBSERVATION ROOM
BRIC

BEDROOM

APARTMENT BUILDING
HALLWAY OUTSIDE APT.

JANE'S APARTMENT
LIVING ROOM
BEDROOM
KITCHEN

ROTARY CLUB
BALLROOM
BUFFET TABLE

MEDICAL EXAMINER'S OFFICE
AUTOPSY ROOM
MAURA'S OFFICE
LAB

GARY'S HOUSE
KITCHEN

EXTERIORS

BOSTON STREET

ROTARY CLUB
STREET

GARY'S HOUSE

OMIT: Int. Maura's House – Bedroom / Walk-In Closet *; Int. BPD – Men's Room*

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DAY/NIGHT BREAKDOWN

Scenes	Day/Night
1-17	N1
18-19	D2
20	N2
21-26	D3
27-28	N3
29-34	D4
35*	N4*

ACT ONE

1 **INT. MAURA'S HOUSE - GREAT ROOM - NIGHT 1** 1 *

MAURA is dressed in a black silk slip, grave, focused and serious as she looks through a neat pile of black dresses. She picks up two, holds one up for someone we can't see. *

MAURA
Too dressy?

She nods in agreement, tries the other.

MAURA (CONT'D)
What about this?

She runs her hand across cleavage where the dress would fall, waits for the invisible someone to weigh in.

MAURA (CONT'D)
You're right. Too much décolletage.

REVERSE ANGLE: BASS, her tortoise.

Maura puts both back, even more unsure and anxious.

PRE-LAP:

KORSAK (V.O.)
Detective Jane Rizzoli was not only the first female officer to work in the drug control unit...

2 **INT. BPD - HOMICIDE SQUAD ROOM - NIGHT 1** 2

DET. VINCE KORSAK is alone at his desk dressed in his Class "A" uniform. He's nervous as he refers to index cards.

KORSAK
...she was the youngest officer ever promoted to the rank of detective...

3 **INT. BPD - LOBBY - SAME** 3 *

DET. BARRY FROST, in his dress uniform, paces back and forth. He holds his white gloves in one hand, SLAPS them against his thigh as he paces, agitated, upset. *

KORSAK (V.O.)
...and when she was assigned to be my partner, I thought, great, I'm stuck with the girl. *

4 **INT. BEDROOM - SAME**

4

ANGELA RIZZOLI sits on the edge of a bed. She has on a black mom dress and jacket. She's holding a framed photograph.

KORSAK (V.O.)

...and then I saw Detective Rizzoli
go into a crack house all by
herself. I knew she had more balls
than any guy on the job.

Angela wipes tears as they drop onto the glass of the photo.

INSERT: three young Rizzoli children. PUSH IN on Jane.

5 **EXT. BOSTON STREET - NIGHT 1**

5

A black TOWN CAR pulls up in front of row houses. Door opens
and Maura steps out in a chic black dress and matching coat.
She's tense.

*

*

6 **INT. APARTMENT BUILDING - HALLWAY OUTSIDE APT. - NIGHT 1**

6

TIGHT ON Maura as she KNOCKS.

DOOR IS FLUNG OPEN TO REVEAL --

JANE RIZZOLI. It's been three months since she nearly died
from a self-inflicted gunshot wound. She's in sweats and T-
shirt she's had on for days, eats chocolate cereal. Maura
steps past her.

MAURA

You look terrible.

JANE

Thank you.

Jane's living room gives away what she's been doing: nothing.
Well, watching TV, surfing the Web. Dead flower
arrangements, dead fruit baskets, deflated "Get Well!"
balloons and cards. BOXES of shit from shopping channels.

MAURA

You're making everybody late.

JANE

Even you would look terrible if a
bullet had gone through you.

MAURA

Hmmm...laceration to your
peritoneum and small bowel could
explain your jaundiced color --

JANE

Hey -- you may not casually discuss
my privates, okay?

MAURA

"Casual" is occurring by chance,
showing little interest or concern -

Maura is so distressed by the mess, she starts cleaning.

MAURA (CONT'D)

Three months...Jane, you could have
read all of Shakespeare! Learned
Finnish.

(looks at an opened box)

You're a platinum member of the
shopping channel.

JANE

I swear I'll kick you out if you
don't stop cleaning.

MAURA

Is that why you banned your mother?

JANE

She told you that? She also tell
you all her OCD banging and
clanking isn't restful? Wait,
Finnish? Finland Finnish?

MAURA

The stress hormone, cortisol,
suppresses your immune cells'
ability to activate telomerase.

JANE

So you say. Mine are fine.

MAURA

Quite simply, keeping your brain
busy aids recovery. Mind-body --

JANE

Mind-business.

As Maura tries to lead Jane toward the bedroom --

MAURA

You are my business. C'mon.

JANE

(clutching her side)

Ow! Stop! I'm not going.

MAURA
Still having pain?

JANE
No. I just like saying "ow."

MAURA
Could be from an intermittent
obstruction due to adhesions. When
was your last bowel movement?

JANE
You just cannot control yourself,
can you?

MAURA
I think you're avoiding --

Maura stops short: there's a DUMMY hanging from the ceiling.

MAURA (CONT'D)
-- What is that?

JANE
Get Well gift from Korsak and
Frost.

MAURA
That's "restful?" Where's your
uniform?

Maura goes into her bedroom. We hear her rummaging around.

MAURA (O.S.) (CONT'D)
It's disgusting in here...

Maura emerges with the uniform in a dry cleaning bag.

MAURA (CONT'D)
Put it on.

JANE
It makes me look like a man.

MAURA
We can do this the easy way or the
hard way.

JANE
I am not a hero, Maura. Shooting
yourself is not heroic.

Maura leaves tough love behind, takes her friend's hand.

MAURA
The people of Boston think it is.

JANE

Eight people died, Maura. I don't want a medal for that.

MAURA

Five of them were bad guys, honey.

JANE

They're giving a kid who saved a squirrel a medal. That's more heroic.

MAURA

Cat. From a burning house.

JANE

Whatever.

MAURA

This ceremony isn't for you. It's for your fellow officers, your parents, the community. You're a symbol, a heroic flesh and blood reminder of the Thin Blue Line.

JANE

Wow, that's good. Almost had me.

MAURA

Okay. Hard way.

7

EXT. STREET - IN FRONT OF ROTARY CLUB - NIGHT 1

7

LAND ON a line of half a dozen black town cars, government-issue sedans and BPD Patrol Cars. *

CLOSE ON: the undercarriage of one of the cars. We can't tell which one. HANDS affix a CAR BOMB...

8

INT. ROTARY CLUB - BALLROOM - NIGHT 1

8

Banner reads: BOSTON POLICE DEPARTMENT SALUTES HEROES. It looks like an upscale junior prom. CROWDED with Boston dignitaries: the MAYOR, POLICE and ARMY SOLDIERS.

A few CIVILIANS including the cat-saving BOY, 7, with his family and tabby cat (in a carrier). Jane in her dress uniform sits with Maura, Korsak and Frost.

ON STAGE

COMMANDER SEAN CAVANAUGH is mid-speech. Near him, PRIVATE ABIGAIL "ABBY" SHERMAN, 21, LT. FORMAN, late 20's. PRIVATES GARY CAMPBELL, LAWRENCE and RODRIGUES, all early 20's.

CAVANAUGH

...Private First Class Abby Sherman
exemplifies the courage and
devotion to duty that makes a hero.

EVERYONE CLAPS as Lt. Forman takes the mic. A giant MONITOR
plays a tribute to Abby. Forman speaks as it plays.

MONTAGE OF PHOTOS: Abby enlisting, in boot camp, in BDU's
holding an M-16. And then...covered in blood and dust as
she's carried on a stretcher, Jessica Lynch-style.

LT. FORMAN

Private First Class Abby Sherman's
support squad was headed to a
rendezvous with my platoon to rearm
and resupply us when her truck was
hit by an RPG. We could see them,
pinned down by heavy fire. She was
shot, but she crawled to a SAW,
firing round after round at Taliban
militia. Because of her courage,
these three men are alive today.

MASSIVE CLAPPING as Abby steps forward to accept the medal.

JANE

See? Hero.

MAURA

Shssh!

Jane LOOKS for her parents, sees Angela. Her father is
blocked from her view. Korsak starts his speech.

KORSAK

Detective Jane Rizzoli was the
first female officer to work in the
drug control unit...

On Jane as she fights to stay in the present.

QUICK POPS -- FLASHBACK FROM SEASON FINALE

--Jane, gun to her head, being used as a human shield.

--Korsak, Frost and Cavanaugh lowering guns, paralyzed...

--Jane PULLS the trigger as Maura yells, "Jane! Jane!"

BACK TO PRESENT:

MAURA

Jane. Jane...

Maura gives Jane a little nudge as PEOPLE CLAP harder.

(CONTINUED)

MAURA (CONT'D)
Say something uplifting.

Jane gets up, moves to the stage. CAMERA STROBES blind her as she climbs the stairs. Korsak shakes her hand. Cavanaugh stands ready to pin a special medal on her dress blues.

JANE
(whispers)
Can you just hand it to me?

As he SMILES for the audiences' benefit, pins it on --

CAVANAUGH
I'll pin it to your face, you don't hold still, Rizzoli.

CLAPPING. Cavanaugh gives her a little push to the microphone. Oh, crap. She's expected to speak.

JANE
Um...thank you...

CLAPS taper off.

JANE (CONT'D)
Hunh...I, uh, don't really have anything prepared...because, um, okay, here's the thing: I'm not a hero.

MAURA from her table mouths, "Uplifting!"

JANE (CONT'D)
A lot of you know my brother --

FIND FRANKIE JR. seated with UNIFORMS. Fans of R&I heave sighs of relief. He's ALIVE.

JANE (CONT'D)
Frankie, help me out. Stand up --

People smile, clap as Frankie stands.

JANE (CONT'D)
Frankie is alive not because of me but because of Dr. Maura Isles.

MAURA smiles.

JANE (CONT'D)
She normally works on dead people.

A few chuckles of relief.

(CONTINUED)

JANE (CONT'D)

But she saved Frankie, not me.

Jane takes in all the cops and soldiers there to honor her --

JANE (CONT'D)

I was...doing my job...I - we -- do
this job because it's who we
are...because we've been trained
not to think of ourselves. But to
act...

NODS of recognition. SOME blink back tears.

JANE (CONT'D)

...because life isn't fair and bad
things happen, and we're here, all
of us --

She STOPS, fights to compose herself, surprised that it's
hitting her this hard to say this out loud --

JANE (CONT'D)

...to remind everybody that
sometimes, the good guys still win.

CHEERS AND CLAPS, loudest from COPS and SOLDIERS.

JANE (CONT'D)

...um, thank you for this honor.

Jane walks back to her table, FINDS Angela who claps and
cries. The MAN seated next to her MOVES into view: it's a
stranger. Maura PULLS Jane into her seat.

MAURA

Jane, what is it?

JANE

My dad...where's my dad?

OFF JANE, looking for her father, who is nowhere to be found.

INT. ROTARY CLUB - BALLROOM - MINUTES LATER

Ceremony is over. Jane bolts up, heads back to her mother's
table. Before she can get there, a voice stops her.

CASEY (O.S.)

Jane.

She turns to see SGT. MAJOR CHARLES "CASEY" JONES, 37,
handsome in a gritty, real-world way, smiling at her.

(CONTINUED)

JANE

Casey? Oh my God...
(as they embrace)
What're you doing here?

CASEY

You don't come to the high school reunions. Wanted to see how you turned out.

JANE

You came from Afghanistan to see how I turned out?

CASEY

Everyone on leave got an invite. Thought it'd be fun to see you.

JANE

I heard you'd joined the Army at gunpoint.

CASEY

Heard that's why you became a cop.

JANE

I didn't steal a car.

CASEY

Joy ride. Different. You look great.

JANE

I look like a man. Wow, Sergeant Major, Delta Force. Impressive. You were always good at gathering counterintelligence.

CASEY

Except when it came to your mother's movements.

They laugh at the memory.

JANE

You remember what she said?

CASEY

"Charles, I'm very disappointed in you for seducing my daughter."

JANE

That's right: "seducing." She grounded me for -- man, I'm probably still grounded. I want to talk to you. Gimme a sec, okay?

(CONTINUED)

Off his nod, Jane pushes through people who all want to shake her hand, finds Frankie, but not Ma.

FRANKIE JR.
That was a good speech, Jane. But
you forgot to thank me.

JANE
Where's Ma?

FRANKIE JR.
Bathroom.

JANE
Where's Dad? I didn't see him.

Angela joins them. Her face is red and puffy from crying.

ANGELA
I'm so proud of you!

She hugs Jane. Jane hugs her then gently pushes her away.

JANE
Where's Dad?

Angela's shoulders start to HEAVE. Uh-oh. Angela is in tears as Jane finds a private area. Maura follows, concerned.

JANE (CONT'D)
Ma, what's the matter?

Angela waves her off, she's too upset to talk. Jane grabs two paper napkins, hands one to her mother to blow.

JANE (CONT'D)
I need a pen. Pen!

Maura grabs one. As Jane hands the napkin and pen to Angela --

JANE (CONT'D)
When she's really upset, she can't
talk. Write it down. Where's Dad?

Angela scribbles. Frankie walks over. Jane reads the napkin.

FRANKIE JR.
What happened?

INSERT: Napkin. It reads, "We're getting a divorce."

REPORTER (O.S.)
Detective Rizzoli?

Jane turns to find a local reporter and crew in her face.

(CONTINUED)

REPORTER (CONT'D)
Congratulations! Can we get a quick
interview? How's it feel to be a
hero?

JANE
Fantastic. Be right with you.
My mom gets...uh...really emotional
when she's proud...

She turns back to her mother.

JANE (CONT'D)
Ma, it's gonna be okay.

Angela shakes her head. Jane hands her another napkin.

JANE (CONT'D)
Blow. There, that's good.

She grips Jane into a hug. Jane looks for help. As Frankie
pulls Ma off, Maura blots Jane's uniform now stained with
snot and tears --

MAURA FRANKIE JR.
...this should come off... Ma, hey, it's okay.

JANE (CONT'D)
(aside to Frankie)
Get her out of here.

OFF Jane, trying to compose herself as she faces cameras.

INT. ROTARY CLUB - BALLROOM - BUFFET TABLE - LATER

Jane finds Casey at a buffet table with trays of food and a
massive BPD ice sculpture, talking to Private Abby Sherman.

ABBY
You were in Mogadishu, Sir?

CASEY
Haiti in '94, Yugoslavia in '99,
(sees Jane)
You're back.

ABBY
I loved your speech.

JANE
I loved your heroism. Puts me to
shame.

ABBY
Nice talking to you, Sir.

(CONTINUED)

CASEY

No, let me get you guys a drink.

ABBY

Nothing for me, thanks.

JANE

Doctor says water or prune juice.

CASEY

Sexy.

He smiles as he strides toward a crowded bar.

JANE

We...uh...dated in high school.

Abby points out Private Gary Campbell with Rodrigues and Lawrence.

ABBY

(so did we)

See Gary? We enlisted together.

JANE

Wow, and you came back together.

Abby shakes her head "No."

ABBY

War isn't good for a relationship.

JANE

I'm sorry.

ABBY

We're still friends.

Abby looks over at the three male soldiers.

ABBY (CONT'D)

Do they resent you?

(off Jane's surprise)

I mean, other detectives.

JANE

It's that bad, huh?

ABBY

Got a lot worse with this hero B.S.
I'd do anything not to have had to
live that day.

As Jane unobtrusively pulls off her medal, pockets it --

(CONTINUED)

JANE

Me, too.

ABBY

You gonna go back?

No one has been this blunt with her. Jane looks around, makes sure no one but Abby can hear.

JANE

I've been asking myself that a lot.

ABBY

I'm done. I did my last tour. I'm a civilian after tonight.

Jane runs her hand along her abdomen, feels the scar.

JANE

I dreamed about being a cop. From the time I was maybe six or seven. That dream carried me a long way.

ABBY

(nods, understanding)

I wanted to see the world. Get out of South Boston. Turns out I didn't want to see that much of the world.

JANE

I hear you.

Abby touches her left shoulder.

ABBY

I can feel the bullet. The doctors left it there. Wish scars looked good on girls.

JANE

There's some good in an ugly scar: you can't pretend it didn't happen.

Casey returns, hands Jane water.

CASEY

Fresh outta prune juice.

Abby and Jane move to shake hands, but then embrace. Abby peels off. Jane SEES Maura with her date, DR. BYRON SLUCKY, balding and full of himself.

JANE

Slucky...can the night get any worse...

(CONTINUED)

CASEY

Thanks.

JANE

Except you. That's my trauma surgeon. Luckily, I was under when we hung out. Watch. Everything is the royal "we."

Dr. Slucky gives a curt nod of "hello."

DR. SLUCKY

How're we feeling, Jane?

Casey hides a smile.

JANE

"We" are feeling okay, but "we" can't speak for everyone.

As Jane grabs Maura, steers her away --

JANE (CONT'D)

All the single men in Boston and you gotta date Ucky Slucky?

MAURA

Don't refer to Byron that way.

JANE

It's unethical, Maura.

MAURA

Why? He's your doctor, not mine.

Maura indicates Casey.

MAURA (CONT'D)

Who's the sexy Sergeant?

JANE

Sergeant Major Casey Jones.

MAURA

Like the train engineer?

JANE

No, like my almost boyfriend. Nearly lost my virginity to him.

MAURA

John Luther "Casey" Jones was a hero, too. Died saving his passengers in a train collision in 1900 --

(CONTINUED)

JANE

You're changing the subject.

MAURA

Byron is much better when he's not talking, Jane. You'd like him --

JANE

Oh, I like "Byron." When I'm anesthetized. Your turtle has a better bedside manner.

MAURA

Tortoise. I don't disagree, which is why it was a welcome surprise to find out he's very tender when he's not by the bed, but in the bed --

JANE

Ewww! That's like thinking about my parents having sex --

Jane stops herself, remembers...it can't be...but it is.

JANE (CONT'D)

My parents are getting a divorce...

MAURA

I'm so sorry, Jane. *

JANE

Me, too. Go have tender sex with Bye-Ron. I want to go home.

MAURA

Sex is very good for your immune system.

(re: Casey)

You need to boost yours.

JANE

Thank you, doctor.

EXT. STREET - IN FRONT OF ROTARY CLUB - NIGHT 1

Jane and Casey walk toward the line of town cars. *

CASEY

I was married for awhile. She was a soldier. Didn't work out.

JANE

I'm sorry.

CASEY

S'okay. How come we never finished what we started?

JANE

Because you didn't give me the time of day until Senior Week.

CASEY

I was a jerk.

JANE

You were way too cool for me.

CASEY

Truth? You were too scary for me.

JANE

Gee, thanks.

CASEY

I looked cool, but I was like, 12, in boy years. You were a force even then. Smart, beautiful. Didn't care what anybody thought of you.

JANE

Inside, I was a geek.

As they walk toward his car, Abby crosses, on her way to her TOWN CAR. She and Jane trade a wave as they both get to their cars. *

CLOSE ON: A TOWN CAR AS ITS DOOR OPENS. WE DON'T KNOW WHICH ONE. *

KA-BOOM! CAR EXPLODES...

END OF ACT ONE

ACT TWO

12

EXT. STREET - IN FRONT OF ROTARY CLUB - SAME

12

It's Abby's car, consumed in a FIREBALL. It's clear she didn't survive. Jane stands ROOTED to the ground, shaking. She clutches her side, in pain. *

JANE

Abby...

CASEY

(tries to pull her away)
There might be a second bomb.

JANE

(still not moving)
We gotta help her...

CASEY

Jane, she's gone...

Cavanaugh, Korsak, Frost, Frankie Jr., ND DETECTIVES, guns drawn, RACE from the building, all intently focused.

CAVANAUGH

Get the bomb squad out here! Get everybody back.

KORSAK

Frankie, get on the radio. Frost, clear the building.

FROST

I'll get the soldiers to help.

CASEY

Private First Class Sherman was in that car.

KORSAK

Oh, God...

Casey walks Jane over to steps. She's still clutching her side. Maura joins them as SOLDIERS and UNIFORMS jump into action. *

MAURA

Jane...you okay?

Jane shakes her head "no." Maura helps by sending everyone away. *

MAURA (CONT'D)

I got this.

(CONTINUED)

JANE
(whispers)
I feel like I can't move...

MAURA
Tonic immobility. It's caused by
extreme fear.

JANE
I'm part of the Rubber Gun Squad.
Oh my god...That's what we call
'em. The ones who can't handle the
street...

*

MAURA
You've just had too much trauma at
once. Your caudal ventrolateral
region is shutting down.

Cavanaugh sees Jane.

CAVANAUGH
Get out of here, Rizzoli. You're
not cleared for duty. Dr. Isles, we
need you. Frankie!

Frankie runs over.

CAVANAUGH (CONT'D)
Get her home. I don't need any more
casualties.

As Frankie gently helps Jane to her feet --

JANE
No...I want to help.

INT. APARTMENT BUILDING - HALLWAY OUTSIDE APT. - NIGHT 1 13

Frankie opens the door for Jane. She has both arms around her
abdomen. It's clear she's in pain. He helps her in.

JANE
I'm okay. They need all hands on
deck.

As he closes the door --

FRANKIE JR.
I'm gonna make sure --

JANE
You gonna watch me brush my teeth?

FRANKIE JR.
Yep.

(CONTINUED)

As she holds up her phone --

JANE

He left a message. A message,
Frankie. "Sorry I can't make it,
honey." That's not like Dad. Or did
I also suffer brain damage and
forget what lousy kids we were?

FRANKIE JR.

He moved out today, Jane.

JANE

What? How'd you know?

FRANKIE JR.

I sent Ma home with a uniform. She
told me.

JANE

Did you see this coming?

FRANKIE JR.

They were fighting a lot at the
hospital.

JANE

Because of me?

FRANKIE JR.

No, dummy. Business was in the
toilet. I mean, yeah, they were
scared. We both nearly died.

JANE

...I guess I mostly saw them
separately, now that I think about
it.

FRANKIE JR.

They're broke, Jane. They're
selling the house.

JANE

Why didn't he tell me?

FRANKIE JR.

You were hurt, Jane.

They sit morosely on the couch.

JANE

Go help. You want be a detective,
they'll need everybody looking for
bomb parts. I'm going to bed. I
want to forget today.

(CONTINUED)

13

FRANKIE JR.

You promise you'll stay put?

Frankie gives her a hug, exits. She walks toward her bedroom. *

A14

INT. JANE'S APARTMENT - BEDROOM - MINUTES LATER A14 *

Jane is pulling off her uniform blue shirt as she enters. *
Her room is heaped with piles of dirty clothes, magazines, *
books, dirty glasses. *

She STOPS, catches her reflection in the mirror. Looks at *
herself in her T-shirt, shakes her head. Opens her closet *
door. *

Her work clothes hang there like a taunt. *

OFF Jane's face. *

14

INT. BPD - LOBBY - NIGHT 1 14

Jane, in her work suit, is stopped by a new DESK COP, OFFICER SAM REYNOLDS, African American, 30's to 50's.

OFFICER REYNOLDS
(recognizing her)
Wow, Detective Rizzoli...

He holds out his hand, STAMMERS like she's a celebrity.

OFFICER REYNOLDS (CONT'D)
I'm...I'm...

She reads the I.D. card hanging from his neck. *

JANE
Officer Reynolds?

OFFICER REYNOLDS
Yeah. Wow, pleasure to meet you.

She starts to move through security --

OFFICER REYNOLDS (CONT'D)
I can't let you in...without a
badge...I'm sorry.

Jane lifts her shirt, exposing A RED SURGICAL SCAR.

JANE
Here's my badge. C'mon. We got a
big case. *

He blushes, embarrassed. *

(CONTINUED)

OFFICER REYNOLDS

Um...I can't...Security's really
tight since, um...

JANE

Since me.

Maura enters the lobby with Dr. Slucky, who's walking her in.

DR. SLUCKY
We haven't cleared you yet.

MAURA
What are you doing here?

JANE
Finding out who killed Abby
Sherman. *

MAURA
Are you sure you're ready for this? *

As Jane grabs scratch paper and a pen from the desk cop's
desk. *

JANE
I'm sure I'm done sitting on my
ass. *
(to Slucky) *
Approve me for active duty. *

DR. SLUCKY
Call Darlene in my office, make an
appointment.

As he exits --

DR. SLUCKY (CONT'D)
Good night.

JANE
Real tender. Don't know why I never
noticed. I need you to get me in.

MAURA
(kind)
No. Jane, go home. Get better.

JANE
No. You heard me: it's who I am. *
It's what I do. Get me in. *

Maura sighs. Walks to security, SWIPES her entry card. *

MAURA
Okay, fine. I am only letting you
in because I'm afraid you will hurt
yourself or this nice officer. *
(to officer)
It's okay, Sam, Detective Rizzoli
is with me.

Sam hands Jane a "VISITOR" sticker. Jane slaps it on her
shirt over her scar.

(CONTINUED)

14

JANE

Really?

As the elevator doors open, Jane looks pleadingly at Maura.

MAURA

Downstairs only. I will poke you in
your scar tissue if you hit the
"up" arrow.

Jane pounds the "DOWN" arrow as the elevator doors CLOSE.

15

INT. MEDICAL EXAMINER'S OFFICE - AUTOPSY ROOM - NIGHT 1 15

Jane looks around, plays with her hair.

MAURA

That's a sign of sexual
frustration.

JANE

Or tangled hair... *
(turns serious) *
I can't stop seeing Amy's face... *
(re: room)
It looks different.

MAURA

Yes it does, Rip Van Winkle. Wait
'til you see my office. The
decorator just finished.

JANE

(pretends to
hyperventilate)
I'm so excited, I might need a
paper bag...

MAURA

It's possible you might be taking *
longer to heal because of your
attitude.

JANE

A .40 caliber bullet went through
me. My "attitude" is not faking *
that. *

MAURA

No, you're not "faking" anything. *
You had a life-threatening injury. *
But you're strong, healthy. *
Something's gotten in the way of *
your healing. *

Maura pushes against her abdomen. *

(CONTINUED)

JANE

Ow!

MAURA

I wish I knew what was causing that
pain.

*
*

JANE

Again, I'm going with the .40
caliber round but then I'm not a
doctor.

*
*
*
*

Suddenly the grim SOUND of the body arriving: the coroner's
van ARRIVES outside the Autopsy Room doors. The ominous
sounds of doors opening and closing, the body being lifted,
loaded onto the gurney, wheels down, etc. plays throughout.

MAURA

She was very badly burned. Are you
still sure you want to be here?

*
*

MICHI (V.O.)

I'm so very sorry to intrude, Dr.
Maura Isles --

*
*

DR. MICHIKO "MICHI" TADA, 20's, enters. In spite of her
impressive academic credentials, Dr. Tada is a mass of
contradictions: part goth, part Harajuku girl. A blond and a
pink streak hide in her long dark hair.

JANE

Who are you?

MAURA

My new lab assistant. Thank you for
coming in at this hour, Dr. Tada.

MICHI

I am so very honored --

JANE

Wait, "Doctor"?

MICHI
I am Dr. Michiko Tada. Like,
(sings out)
"TAH-DAH!"

JANE
(to Maura) *
Her English is better than mine. *

MICHI *
I love America. *

MAURA *
Michi attended English-speaking *
schools. *

Michi BOWS low.

JANE
Please don't do that.

MICHI
I have read all about you. I am so
very honored to meet you, Detective
Jane Rizzoli.

MAURA
Dr. Tada is on loan from the
medical examiner's office in Tokyo.

MICHI
No gunshot wounds. No stabbings in
Japan. It is very slow. Only 1,097
murders last year. It is a terrible
place to learn. *

JANE
Poor you.

MICHI *
Yes, poor me.

JANE
(to Maura)
She's you if you were Japanese.

MICHI *
But now I am studying under the *
world-authority in forensic *
medicine, Dr. Maura Isles. I am
doing a residency in murder.

Jane can't help but smile.

JANE
Good. We got plenty for you.

(CONTINUED)

Michi holds up Abby's dog tags in an evidence bag.

*

MICHI
The crime scene technicians
discovered this.

*
*
*

JANE
Abby's dog tags. Let me see them.

MICHI
American chain of custody is very
strict. Pardon me, I cannot allow
you to touch, only to look.

JANE
Do you like it here?

MICHI
Very much.

JANE
Do you want to stay?

MICHI
Yes, Detective Jane Rizzoli.

*
*

MAURA
Michi, let Detective Rizzoli see
the dog tags.

CLOSE ON: What's left of the blown-apart tags: "M-A-N."

JANE
She survived two tours in
Afghanistan, and she gets blown up
at home...

TWO ND MORGUE ATTENDANTS PUSH Abby's remains in a body bag on
a gurney through the hanging plastic flaps and into the room.
Jane is stricken by the sight she's seen hundreds of times.

JANE (CONT'D)
...I can't...

*

OFF Jane, getting out of there as fast as she can.

END OF ACT TWO

ACT THREE

16 INT. MEDICAL EXAMINER'S OFFICE - MAURA'S OFFICE - NIGHT 1 16

Maura's office is eclectically decorated with treasures from her travels, forensic oddities, etc. Jane enters, agitated, paces. She grabs her abdomen. *

JANE

Ow!...What the hell is wrong with me...I've been through worse than this...Abby deserves better... *

MAURA

Jane, take a deep breath. *

JANE

Can't. It hurts. What if I'm never who I was... *

MAURA

That's the human condition. *

JANE

Thanks. Cheery. *

Jane SITS heavily in a chair. *

JANE (CONT'D)

Ow...This hurts, too. How uncomfortable is this? *

MAURA

How can you say that? It's a Karim Rashid Label. *

JANE

Oh in that case, it's like the warm caress of a mother's hand. *

MAURA

Your parasympathetic nerve is in overdrive. It's a protective mechanism. *

JANE

Because I don't like your office? Did tax payers pay for this? *

MAURA

Of course not. You might still be in physical pain because of a posttraumatic psychopathological reaction to what's happened to you. *

(CONTINUED)

JANE

Well make it stop...Was FBI out there?

MAURA

(yes)

And ATF, working with our bomb squad.

Michi interrupts politely. She carries a metal tray.

MICHI

Pardon me, but I have an exciting discovery. I have found an abnormal mass in the remains of our female.

*
*
*

Jane glares at Michi.

*

As Maura PULLS on a glove, inspects a goopy, walnut-sized lump of tissue -- *

MAURA

She's allowed to be excited. Every discovery in forensic medicine is like a birthday present -- *

JANE

It's from Abby's body, Maura.

MAURA

(gentle but firm)

I want to find out who killed her as much as you do. This is how I do it...It's scar tissue.

Maura lays it on a light tray. There's something inside it.

JANE

That looks like a bullet.

(to Michi)

Did you find it in her left shoulder?

(off Michi's nod)

Abby said they left the bullet in. I can't tell the caliber. Why didn't Army doctors take it out?

MAURA

Too close to the brachial plexus, maybe. Take it to the lab. I'll look at it later.

Michi exits.

JANE

What do you do when fear is killing you?

MAURA

It's very hard to die from fear unless you have a congenital heart condition --

Maura stops abruptly, shifts gears.

MAURA (CONT'D)

What can I do?

JANE

Help me get upstairs. I need to know if I can still do this.

17

INT. BPD - HOMICIDE SQUAD ROOM - NIGHT 1

17

Jane enters, disoriented. Everything has been moved. A few ND Detectives work. She looks for her desk.

She finds it, piled high with "GET WELL" cards from the public, many from kids, and a bandaged teddy bear in a police uniform. There are newspaper clippings about Jane's heroism.

A TV report plays, using the tribute footage of Abby. Jane stares at the clippings, plays with her hair, lost in thought as Cavanaugh enters.

CAVANAUGH

Rizzoli, what the hell? I gave you an order.

JANE

Sir, I know. I'm sorry. Please reinstate me. Just for this case.

CAVANAUGH

You know the routine: get your doctor to sign off, I'll sign off.

Instead, Jane shoves the newspaper clipping into a drawer.

JANE

You're still paying me, Sir. Please let me help. Abby deserves that.

He debates with himself for a beat. But not very hard.

CAVANAUGH

You're "off the books" until I get a signed release. No gun, no badge.

JANE

Understood. Thank you, Sir.

Frost and Korsak enter, glad to see her. They embrace her.

KORSAK

It's so good to have you back.

FROST

You okay over here? We moved. Welcome back, Jane.

CAVANAUGH

What do you got?

KORSAK

Our bomb squad and the FBI is still there.

*

(MORE)

(CONTINUED)

KORSAK (CONT'D)

We helped them do a line search on hands and knees. Found the explosives' casing.

*

*

CAVANAUGH

Homeland Security is sending a team. Just talked to the governor.

JANE

Was it terrorism?

KORSAK

(points to news report)
That's the speculation.

JANE

Find anything to suggest it might be home-grown?

FROST

Looks like common components. Bomb techs found large diameter pipe.

JANE

Pipe bomb...She still have family in Boston?

KORSAK

Only child of a single mom. She's been in the Army for four years. We're digging, though.

FROST

She was discharged two weeks ago. She was staying with her mom.

JANE

Oh, god. Was her mother there?

Korsak and Frost look at each other, nod. Yes.

JANE (CONT'D)

What about personal? Abby said the men in her platoon resented her --

*

KORSAK

No way.

JANE

Korsak, with all due respect, there weren't women serving on the front lines when you were a marine.

KORSAK

Hey, I ever treat you any different from Frost, Rizzoli?

(CONTINUED)

FROST

Yeah. You never brought *me* flowers.

CAVANAUGH

Detective Frost, put on the news.

Frost turns on a newsfeed from his computer.

ANCHOR V/O

...and our top story: a car
explosion kills an Army soldier...

CAVANAUGH

We're gonna be national news.
Car bombing of a soldier...in
the U.S. Damn-it.

ANCHOR V/O

...right outside a crowded
Boston Police and Army
celebration...

*

ANCHOR V/O (CONT'D)

Is it a terrorist attack?

CAVANAUGH

Investigate her military history.
Find out who she was stationed
with. Any disciplinary reports from
MP's.

JANE

You met Sgt. Major Jones. He's Army
Special Operations Command. He's
got a stake in this.

*

*

*

CAVANAUGH

Get him in here.

LUCY WALTERS, 50's, pokes her head in.

LUCY

Sir, I have the governor for you.

Cavanaugh races out.

Jane and Casey watch as two BPD BOMB TECHS work on the
recovered bomb parts. Only BOMB TECH 1 speaks.

*

CASEY

There's no way it's a fragging. No
way.

JANE

Not saying it is. But we have to
consider the possibility that it
could be a fellow soldier.

CASEY

If it's a soldier, the Army wants to know. I want to know.

JANE

It's a national story. We're all gonna know.

Jane looks at something on the table. *

JANE (CONT'D) *

This looks like part of a switch. *

BOMB TECH 1

It is. Mercury switch. *

JANE *

Can I see the list of chemical components in the explosives?

BOMB TECH 1

...Up on the monitor.

Jane scrolls through a list on the computer. *

JANE *

Traces of powdered aluminum, magnesium, potassium chlorate and sulfur. No trace of Octol, which is only used by the military.

CASEY

It's not a soldier, then.

JANE

Hey, I don't want it to be a soldier, either. But we can't rule that out. *

Casey sighs heavily, knows she's right. *

JANE (CONT'D)

How many from her squad were in Boston when she was killed?

18

CASEY

Only the three guys who survived.
Plus her platoon leader, Lt.
Forman.

JANE

We start with them. They were her
friends.

*
*

19

INT. BPD - INTERVIEW ROOM - DAY 2

19

Jane, Korsak and Casey face Gary.

*

JANE

Abby said you guys were high school
sweethearts.

*
*
*

GARY

Yeah. Stayed best friends.

*
*

JANE

You were with her --

*
*

GARY

-- The whole way...Abby was driving
the deuce and a half. I was riding
shotgun. Orders were to meet up,
resupply ammo and parts...

*
*
*
*

MONTAGE:

*

RODRIGUES

...heard the sound of the RPG as it
was launched, then BOOM!

*

LAWRENCE

...flips that two and a half ton
truck like it's a kid's toy. Kills
Smith and Lewis instantly...

*

RODRIGUES

Insurgents are firing at us. I'm
pinned in the truck, can't get to
the SAW...

*

GARY

My M-16 jams. I'm crouched next to
the truck, boots sinking into that
red sand, and that's how I know I
can't run. We're all dead men....

*
*
*

LAWRENCE

...Private Sherman's hit, but she
makes it to the SAW, lays down
covering fire --

*
*
*

(MORE)

(CONTINUED)

CONTINUED:

LAWRENCE (CONT'D)
(pantomimes machine gun)
Brrattt-brrratt-brrraattt.

*
*

END MONTAGE

Jane, Casey and Korsak face Lt. Forman.

LT. FORMAN
She saved them all. She was
support. Wasn't supposed to be
anywhere near combat.
(MORE)

(CONTINUED)

19

LT. FORMAN (CONT'D)

The guys teased her because she was kinda girly...

(off Jane's look)

But I knew she was tough.

JANE

You do more than just resupply runs with her?

*
*

LT. FORMAN

No, no. That day, when it counted, she lived up to my highest ideals: she was a soldier, that's what she was. A damn fine soldier...

*

He chokes up. So does Korsak. And in this macho company, Jane blinks back tears.

20

INT. JANE'S APARTMENT - KITCHEN - NIGHT 2

20

Jane gets Casey a beer.

CASEY

"When you're wounded and left on Afghanistan's plains, and the women come out to cut up your remains --

JANE

--Just roll to your rifle and blow out your brains and go to your God like a soldier." - Rudyard Kipling.

*

CASEY

Wow...can't believe you knew that.

JANE

Read it in some article about the war. Stuck in my head. I keep thinking about what Abby said: that her squad resented her. Did you pick that up from any of them? I don't know, something was off...Can't put my finger on it.

*
*
*
*
*
*

CASEY

No, those were soldiers mourning one of their own. I'm not ruling out terrorism.

*
*
*
*

JANE

Okay, so if we go with your theory, Abby was killed to make a statement against the military...

*
*
*
*

(CONTINUED)

CASEY

The best bomb guys in the country
are working it. You want to know
something crazy?

JANE

Lay it on me.

CASEY

I was thinking, except for the
girly part, Abby was like you.

JANE

I'm honored. Except for the girly
part. I can be girly.

CASEY

No, I always liked your toughness.
And now I know you're a soft-
shelled crab, too.

JANE

A not-girly-crab. Man, you better
work on your pick up lines.

CASEY

Hard on the outside, mushpot on the
inside. It's why you're such an
incredible cop. Because you care so
damn much.

JANE

Maybe too much.

CASEY

You can't care too much.

He brushes hair out of her eyes. PULLS her face to his, looks
at her before tenderly kissing her.

JANE

...ow...

CASEY

Did I hurt you?

JANE

In the best way...

They kiss again. Slowly, it turns more passionate...

END OF ACT THREE

ACT FOUR

21 **INT. JANE'S APARTMENT - BEDROOM - DAY 3** 21

Jane is asleep as Casey buttons his jacket uniform. Door is FLUNG OPEN: Angela talks a mile a minute. Jane wakes up.

ANGELA

Thirty years I picked up that man's socks. Cooked without spices 'cause it gives him indigestion...

She stops as she sees Casey. He grabs the rest of his uniform, backs out the door.

CASEY

Hey, Mrs. Rizzoli.

ANGELA

Hello, Charles...

JANE

Can you knock, Ma? Like, one time in my life...

22 **INT. JANE'S APARTMENT - KITCHEN - MINUTES LATER** 22

Jane enters, dressed for work. Angela is cooking breakfast. The place is spotless.

ANGELA

Too sick to wash your dishes but not too sick to have...intercourse.

JANE

Ugh, intercourse, Ma? Why am I having this conversation with...you? I gave you a key for emergencies.

*
*
*

ANGELA

It was an emergency: the health department was coming to condemn the place. I made you breakfast.

JANE

Thank you...You okay, Ma?

ANGELA

With that busybody Francine the Snooper in my house, opening drawers? No. Real estate agents tracking mud through.

Jane hugs her mother sympathetically.

(CONTINUED)

JANE

I heard you were selling the house.

ANGELA

Yeah. Thanks to your father.

JANE

Ma, I'm so sorry. What happened?

ANGELA

That's between me and your father.

(then)

He left me with nothing. Nothing. I gave him my best years.

JANE

You've got plenty of good years left. And you've got me, and Frankie and Tommy.

ANGELA

Tommy's in prison.

JANE

He's getting out, Ma. I've been getting letters from him. He's doing good. Why didn't Daddy come?

ANGELA

I told him not to. I thought you might have to arrest me if he did.

JANE

(fearful)

What did he do? Did he...

ANGELA

He said he wanted to make a "change." Thirty years of marriage. I'd like a change, too. But you don't see me walking out on him.

JANE

Stay here as long as you like. You can take my bedroom.

ANGELA

I don't want to impose.

JANE

(lies)

You wouldn't be imposing.

ANGELA

(touched)

Honey, that's very sweet of you but

(MORE)

(CONTINUED)

22

CONTINUED: (2)

22

ANGELA (CONT'D)

Dr. Isles offered me her guest house.

JANE

What?

ANGELA

I'm a very good guest.

She frowns at Jane's crappy stove.

ANGELA (CONT'D)

Maura has a four-burner Wolf with a grill. I've only seen them in magazines.

*
*

23

INT. MAURA'S HOUSE - GREAT ROOM - DAY 3

23

Jane waits as Maura finishes getting ready for work.

JANE

Are you a masochist? You bought this house so your mother would visit, not mine.

*
*
*

MAURA

(studies Jane's face)
Increased blood flow. Rush of endorphins...You have less pain today, don't you?

*
*
*
*
*

JANE

What are you talking about?

*

MAURA

You had sex.

*

JANE

Alert the media. Hey, why don't you and my mother discuss my love life when she moves in?

*
*
*
*

MAURA

She can stay in the guest house. It's not problem.

*
*
*

JANE

But why? Why would you do this?

*
*

MAURA

Because she's your family.

*
*

JANE

I feel guilty.

(CONTINUED)

MAURA

Catholic guilt. Did you know a University of Parma study found that devout Catholics are more likely to show signs of OCD?

JANE

That explains my mother!

MAURA

I meant you. Martin Luther's strict definition of the sacraments is too constraining.

JANE

I hated Confession.

MAURA

Did you have a lot to confess to?

JANE

I made stuff up. Because if you confess to stuff you're not sorry for, that's a sin.

MAURA

Isn't making up sins a sin?

Dr. Slucky enters from another part of the house. Clearly, he spent the night. Jane is surprised and put off.

DR. SLUCKY

How are we today?

JANE

I called Darlene. She said you're so busy, she can't squeeze me in.

DR. SLUCKY

We are very busy.

JANE

(To Maura as she exits)
So are you. Meet you outside. I want to go over your pathology findings.

*
*
*
*

MAURA

(to Dr. Slucky)
'Morning...

They kiss.

MAURA (CONT'D)

I'm worried about her. She's still in pain. Shouldn't she be healed?

DR. SLUCKY

Patients heal at different rates.

MAURA

You don't know her -- she had a dislocated shoulder and she still tackled a 200-lb suspect.

DR. SLUCKY

Are we questioning my opinion?

MAURA

Maybe there's another component: the mind is very powerful. She's been through a trauma --

DR. SLUCKY

You're merely a pathologist. She's
had expert care from a renowned
trauma surgeon.

23

MAURA

Are you talking about yourself in
the third person?

DR. SLUCKY

Are we angry?

As Maura STEAMS, she finds his briefcase, SHOVES it at him.

MAURA

We are. But thank you for reminding
me why I never date surgeons.

24

INT. MEDICAL EXAMINER'S OFFICE - LAB - DAY 3

24

Maura shows Jane and Casey a bullet.

MICHI

It was inside the scar tissue, Dr.
Maura Isles.

JANE

It's a .38 caliber bullet...From an
American revolver.

CASEY

Aw, no...Friendly Fire...

JANE

Don't you think it has to be?

MAURA

Can you get into her medical
records?

As Casey types on a computer --

JANE

Maura, what could you tell about
her gunshot wound?

MAURA

It would just be my opinion.

JANE

Pretend I'm a priest and I can't
tell anyone.

MAURA

I'm not Catholic.
(off Jane's look)
It is my opinion that she was
facing the shooter when she was
shot from no more than six feet
away, based on the scarring around
the entrance wound.

(CONTINUED)

JANE

So she had to see who shot her...

As Casey looks through her medical records...

CASEY

It can't be...It can't...Why would she lie? She says right here, "I was shot by a Taliban insurgent." Nothing's been redacted.

JANE

I'm not suggesting there's a big cover up by the Department of Evil. Casey, I'm a cop. I'm practically a soldier myself.

Maura sees something else in the medical records.

MAURA

Look at this. Abby refused to let them remove the bullet.

JANE

...maybe she didn't want them to find an American soldier's bullet in her body...

CASEY

This is all speculation.

JANE

She lied, Casey. Why?

MAURA

Jane, maybe she was afraid.

CASEY

Of what? Soldiers know, hell everybody knows, it's war. Friendly Fire happens. It's tragic. But when it does, we admit it.

JANE

(quietly)

Tell that to Pat Tillman's family.

The air between them vibrates with tension.

CASEY

I said I would help you. And I will. But not like this.

He heads for the door, exits. Jane watches him disappear.

(CONTINUED)

MAURA
Yikes, that was awkward.

JANE
You think?

Jane thinks a bit then starts toward the exit herself.

MAURA
Where are you going?

JANE
(dialing cell)
I want to talk to Gary...he was
with her when she was shot. They
were high school sweethearts.

*
*
*
*

As Maura grabs her coat to go with Jane --

MAURA
You're not cleared for active duty.

As Jane tries to stop Maura by putting Maura's coat back --

JANE
Ow. And you're not a detective.

MAURA
Technically, neither are you.

Jane and Maura approach Gary, who is walking toward his car
in the driveway. He turns as Jane calls his name.

JANE
Private Campbell --

He hesitates just a fraction of a second. Long enough to stay
alive --

BOOM! HIS CAR EXPLODES.

Jane and Maura rush to him. He's on the ground but okay.

JANE (CONT'D)
I don't think this is just about
Abby.

Off Jane and Maura...

END OF ACT FOUR

ACT FIVE

26

INT. BPD - INTERVIEW ROOM - OBSERVATION AREA - DAY 3

26

Jane and Korsak talk to Gary, who looks shell-shocked. Korsak pushes coffee to him.

JANE

Every soldier who knows the truth
of what happened to Abby is in
danger.

GARY

What do you mean?

JANE

Abby was shot by a Friendly in
Afghanistan.

His face changes. They both read it --

JANE (CONT'D)

You knew...

He can barely nod, terrified, ashamed...

KORSAK

Are you part of a cover-up,
Private?

GARY

(defensive)
I followed orders.

JANE

Whose orders?

GARY

...Lieutenant Forman's.

KORSAK

Forman's Special Operations Group.
He could carry anything he wants.

JANE

-- including a .38 revolver.

GARY

I'm next, aren't I?

JANE

Not if we can help it.

27

INT. BPD - BRIC - NIGHT 3

27

Jane and Korsak are mid-argument with Casey. Lt. Forman's photo is on one monitor, his Army record on another.

CASEY

Look at his record: it's outstanding. No way it's him.

JANE

Abby was outstanding, too. Except she was enlisted, not an officer.

Korsak SCANS Forman's Army records, looks at his photo.

KORSAK

He's a Butter Bar --

INSERT: Forman's uniform and one yellow "Lt." Bar.

KORSAK (CONT'D)

That's what we called the second lieutenants fresh out of the academies. Forman had never been in combat, Sergeant Major.

CASEY

He'd been through SOG, through Training Firefights --

Frost enters, excited. As he pounds keys on a computer to show them his discovery --

FROST

I tracked powdered sulfur from the bombings back to a chemical supply store. Look who signed the receipt.

He pulls up Lt. Forman's DMV photo and signature on receipts.

FROST (CONT'D)

Look at the address he gave.

JANE

That's here. He's due back at Ft. Bragg in North Carolina in 5 days.

FROST

He rented a house in Boston, signed a year lease two weeks ago.

JANE

Right when Abby was discharged. Forman was in combat for the first time, right?

(CONTINUED)

KORSAK

Maybe he panics, shoots Abby. Then she turns out to be a hero. But as long as he's her commander, he can keep her quiet.

FROST

But then she applies for a discharge. Maybe he follows her here.

JANE

-- afraid she'll talk or maybe one of her squad will. You think he started killing the soldiers he led into battle to save his career?

FROST

You got another explanation for purchasing this much stuff to make bombs?

KORSAK

We got to get to that house.

Casey is devastated. Jane looks over to him as Korsak and Frost start out the door talking shorthand --

FROST

I'll get on the hook -- get SWAT to meet us out there.

KORSAK

I'll pull the entry team out of bed.

(to Casey)

You're welcome to come.

Casey grabs his stuff, heads out. Jane starts to move with them, bumps lightly into a desk. *

*
*

JANE

Ow! *

*
*

Korsak puts a hand on her shoulder. *

*

KORSAK

Stay here, stay safe, Jane. *

*

Jane and Maura watch a live, infra-red feed of the exterior of Forman's rental: small, isolated single-family home. *

*

JANE

I'm like a boxer with a glass jaw.
When have you ever seen me not able
to step up?

*
*
*
*

MAURA

The most powerful force known to
man is not a nuclear weapon --

JANE

When I talk, do you hear, "Blah,
blah, blah, Maura. Blah, blah,
blah."

MAURA

--it's thoughts. That's the most
powerful force. Your thoughts.

JANE

...Job used to take my mind off of
everything...It's like I'm not me
anymore...

MAURA

Do me a favor: close your eyes,
take a deep breath.

Jane tries. But even a shallow inhale causes her pain.

JANE

Ow...I can't...

AUDIO suddenly crackles.

SWAT COMMANDER (V.O.)

Entry team forward. Bang and
Clear...

ON MONITOR:

SWAT FIGURES MOVE TOWARD THE HOUSE Jane and Maura are frozen
as they watch the unfolding action.

SWAT COMMANDER (V.O.)

Everybody out! Fall back! FALL
BACK!

BOOM-BOOM-BOOM! The entire house explodes...

END OF ACT FIVE

ACT SIX

29

INT. MEDICAL EXAMINER'S OFFICE - AUTOPSY ROOM - DAY 4

29

Lt. Forman's body lies on the table, face and body intact, covered in soot. Maura, Jane and Casey. Michi works quietly.

CASEY

Friggin' tragedy all the way around. Blew himself up before we could get there.

JANE

At least he didn't take anyone with him. This country is free because most soldiers are like you.

Maura prepares the FB FLUOROSCOPE machine.

*

JANE (CONT'D)

What're you doing?

MAURA

In Japan, very few autopsies are performed. I'm teaching Michi.

MICHI

Never assume, Detective Jane Rizzoli.

JANE

Really? I had no idea...Listen, do me a favor: in America, we don't say people's full names. Just say, "Detective" or "Doctor," got it?

MICHI

It is not respectful...Detective Jane Rizzoli?

*

*

JANE

But it is annoying, Dr. Michiko TA-DAAH.

CASEY

I'm gonna tell Private Campbell myself. He should know this is over.

JANE

Let me come, lend a little moral support.

30

INT. MEDICAL EXAMINER'S OFFICE - AUTOPSY ROOM - LATER

30

Maura and Michi study X-Rays of Lt. Forman's skull.

(CONTINUED)

MAURA

That's odd -- see this? It's called
a compression fracture.

MICHI

From the explosion?

MAURA

No. From blunt force trauma.

MICHI

I have seen photographs of this
injury. He was struck?

MAURA

Yes. With great force. See these
point fractures?

MICHI

Yes, Dr. Maura Isles.

She turns Lt. Forman's head to the side.

MAURA

There's evidence of subdural
hematomas.

*

Maura's eye suddenly catches sight of Forman's dog tags,
still around his neck.

INSERT: Dog tag reads "SHERMAN."

Maura grabs an evidence envelope, pours out its contents:
Abby Sherman's dog tags. BOTH END IN "M-A-N."

INSERT: both tags. What's left of one, "MAN" and "SHERMAN."

MAURA (CONT'D)

Forman. Sherman. She was wearing
his tags, and he was wearing hers.

MICHI

Maybe from a mix up?

MAURA

Maybe because they were in love.

Maura grabs her phone, dials Jane...

INT. GARY'S HOUSE - KITCHEN - SAME

Jane and Casey sit in Gary's kitchen as he sets down coffee.

GARY

Wow... Lieutenant Forman killed
Abby...so hard to believe...

(CONTINUED)

Jane's phone rings. She stands to answer it. It's Maura.

MAURA (V.O.)

Never assume.

JANE

Okay, thanks. 'Bye.

MAURA

Lt. Forman was dead before the explosion.

JANE

Maybe it was a suicide.

MAURA

No, Jane. He was struck with a blunt object. He died from massive head trauma.

JANE

Then Lt. Forman isn't our killer...

And then Jane SEES it -- photos on the refrigerator door. Gary, in various Rambo poses: with the squad, with Abby. And one alone -- wearing a shoulder holster and pointing a .38.

JANE (CONT'D)

(sotto)

Oh, crap...

MAURA

Jane, what is it...

Gary moves close, holds up a cup of coffee for Jane.

JANE

Uh, thanks...Gary.

MAURA

It's Gary...I'm calling back-up --

Gary looks over Jane's shoulder, sees the photo.

GARY

Too bad you know your guns, Detective. Hang up.

Gary pulls a grenade from his jacket pocket. Jane hangs up.

JANE

Bit of a gun enthusiast, huh Gary. But you'd never been under fire.

Casey sees the photo. It instantly clicks for him, too.

(CONTINUED)

CASEY

Rear echelon support. Never
supposed to be on a front line.
But it's all the front line in
Afghanistan isn't it, Private.

*
*
*

JANE

You shot Abby.

GARY

It was an accident. I didn't know
it was her...I just...heard
movement...

*
*
*

CASEY

...and you pulled the trigger,
Private.

*
*
*

JANE

Abby covered it up...to protect
you.

*
*

GARY

I loved her...

*
*

JANE

So why'd you blow her up, Gary? She
wasn't gonna expose you. Why'd she
have to die?

*
*
*

GARY

Because...

*

JANE

...because "war isn't good for a
relationship."

*
*
*

Jane's hit a nerve by quoting Abby. Gary reacts.

*

JANE (CONT'D)

It wasn't the war, was it. It was
Forman. That's why Lt. Forman's
dead, too.

*
*
*
*

GARY

They thought I didn't know -- about
their fraternization. They were
doing it there. That's a court-
martial offense.

*
*
*
*
*

JANE

So it wasn't an accident. You tried
to kill Abby in Afghanistan.

*
*
*

GARY

They thought they were gonna get
out of the Army and live happily
ever after.

*
*
*
*

Gary PULLS THE PIN OUT OF THE GRENADE, CLUTCHES the metal
"clamshell" tightly together. Casey starts forward, but Jane
steps in, intent on one thing: getting that grenade.

*
*
*

JANE

You don't want to do this, Gary.

*
*

(CONTINUED)

31

31

GARY

I got no choice.

*
*

Inching closer, she gets between Gary and Casey.

*

JANE

Yes, you do. You can choose to be a
man, face up to what you've done...

*
*
*

--She LUNGES at Gary.

*

--Casey SPRINGS into action. It's years of training and
reflexes, and what we call courage...

*
*

--Jane CLAMPS both hands around Gary's hand that holds the
grenade.

*
*

--Casey THROWS a huge PUNCH at Gary.

*

--Gary DROPS. Jane THROWS HER BODY over the grenade, like a
soldier would do to save his friends.

*
*

Jane's hands GRIP Gary's hands under her body like a VISE as
Casey KNEELS on Gary and grabs his other hand, TAKES the pin.

*
*

Jane and Casey both vibrate with adrenaline as Casey slips
the pin back into the grenade in Jane's hand. They trade a
look as they hear the sirens approaching...

*
*
*

32

OMIT

32

*

33-34 **OMIT** 33-34 *

35 **INT. BPD - HOMICIDE SQUAD ROOM - NIGHT 4** 35 *

Jane is at her desk, alone except for one ND detective. She reaches into her drawer, pulls out the stack of NEWSPAPER clippings. Looks at them. Reaches over and takes one of the GET WELL cards sent by a child. Opens it, looks at it. *

INSERT: child's scrawl. "You're my hero, Detective Jane." *

CASEY (O.S.) *

Mine, too. *

She looks up. *

CASEY (CONT'D) *

But I know why we never got together. *

He plays with the inert grenade, tosses it from one hand to the other. *

CASEY (CONT'D) *

You still scare me -- as much as this thing. *

JANE *

(re: grenade) *

I scare you? *

He grabs a chair, sits close to her. *

(CONTINUED)

CASEY
I gotta say good-bye...

JANE
Wait, where you going?

CASEY
My leave's up. *

He puts his hands on her face. *

CASEY (CONT'D) *

I loved seeing you. *

JANE
I loved seeing you.

He kisses her, then stands as Maura enters. *

CASEY
Show up at the next reunion, you hear? *

He walks away as Maura walks up. Maura sits next to Jane. *

Maura picks up the child's card. *

MAURA *

Heroes are actually social deviants. The famous Zimbardo experiment at Yale proved that -- *

JANE *

He's going back to Afghanistan. *

MAURA *

I'm sorry. *

JANE *

No, no...it's good. I was so afraid. And I did it anyway... *

MAURA *

That's the definition of a hero. *

JANE *

Who's a social deviant... *

MAURA *

It's not a bad thing... *

Maura reaches out (in a doctorly way) to check Jane's abdomen. *

MAURA (CONT'D) *

Take a deep breath...

(CONTINUED)

Jane takes a deep inhale, exhales, pain free.

*

MAURA (CONT'D)

*

Any pain?

*

JANE

*

No. I'm back! Maura, I'm back.

*

MAURA

I was pretty sure it was
psychosomatic.

JANE

Okay, it was so not
psychosomatic...

MAURA

I think it was.

JANE

That sounds like a guess, world
authority, Dr. Maura Isles...

*

*

PULL BACK, the two of them playfully arguing, smack dab
center in the middle of Boston Homicide...

*

*

END OF EPISODE