

# rizzoli & isles

“All for One”

Episode 407

#2M6257

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PRODUCTION DRAFT

April 3, 2013

BLUE REVISED PAGES

April 9, 2013 – *Cast, Pgs:6,6A,7,8,9,34,35,35A,36*

FULL PINK DRAFT

April 10, 2013 (*Repaginated*)

**FULL YELLOW DRAFT**

**April 11, 2013**

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# RIZZOLI & ISLES

## 407 "All for One" – FULL YELLOW

### CAST LIST

DETECTIVE JANE RIZZOLI .....ANGIE HARMON  
DR. MAURA ISLES..... SASHA ALEXANDER  
SERGEANT DETECTIVE VINCE KORSAK ..... BRUCE MCGILL  
DETECTIVE BARRY FROST ..... LEE THOMPSON YOUNG  
FRANKIE RIZZOLI JR ..... JORDAN BRIDGES  
ANGELA RIZZOLI..... LORRAINE BRACCO  
^ LIEUTENANT DETECTIVE SEAN CAVANAUGH ..... BRIAN GOODMAN

David Sutton .....Chris Tallman  
Lt. Det. Rafael Martinez ..... Amaury Nolasco  
**Sr. Criminalist Susie Chang** ..... **Tina Huang** \*  
Neda ..... Andrea Bordeaux  
Chloe (16) ..... **Sammi Hanratty** \*  
Emma (16)..... **Leah Bateman** \*  
Megan (16) ..... TBD  
Principal Roger Appleton..... Kevin Rock  
Melinda Sutton .....**Meryl Hathaway** \*  
Lt. Col. Charles "Casey" Jones ..... Chris Vance  
Samantha Cole (16) ..... **Alexis Raich** \*  
Mrs. Cole..... **Tricia Leigh Fisher** \*  
Mr. Cole .....**Christopher May** \*  
Karine Alberts .....**Dyana Liu** \*  
D.A. Rebecca Devere .....Vanessa Bell Calloway

^ Lt. Det. Sean Cavanaugh does not appear EP 407.

# RIZZOLI & ISLES

407 "All for One" – FULL YELLOW

## SET LIST

### INTERIORS

BPD  
DIVISION 1 CAFÉ  
BREAK ROOM  
HOMICIDE SQUAD ROOM  
OBSERVATION ROOM  
INTERROGATION ROOM

BOSTON JOE'S COFFEE SHOP

MEDICAL EXAMINER'S OFFICE  
AUTOPSY ROOM

DIRTY ROBBER

BAGRAM AIRFIELD "MAN-CAN"  
(FOR SKYPE)

BENJAMIN EDES HIGH SCHOOL  
DRIVERS' ED SHED

VICTIM'S HOUSE

HOSPITAL  
INTENSIVE CARE UNIT (ICU)  
HALLWAY  
SAMANTHA'S ROOM

TBD (FOR "FAB FOUR" VIDEO)

### EXTERIORS

HIGH SCHOOL  
WALKWAY  
ACCESS ROAD  
NEARBY GRASSY AREA  
STUDENT PARKING LOT  
DRIVERS' ED PARKING AREA  
EQUIPMENT SHEDS  
DRIVERS' ED SHED

BPD HEADQUARTERS  
STREET OUTSIDE

### VEHICLES

BPD CRUISERS  
JANE'S CAR  
ANGELA'S CAN'O ESPRESS'O CAR (MOVING) \*

BLUE CHEVY IMPALA  
CORONER'S VAN  
SCHOOL BUS

# RIZZOLI & ISLES

## 407 "All for One" – FULL YELLOW

### DAY/NIGHT BREAKDOWN

Scenes	Day/Night
1, 29	N1 (& FLASHBACK)
2 – 15 ( <b>includes A6</b> ) *	D2
16	N2
18 – 28,A29,30 – 33	D3

FULL PINK: Scene 17 OMITTED, Scene A29 ADDED.

**FULL YELLOW: Scene A6 ADDED.**

\*

**ACT ONE**

1 **EXT. BENJAMIN EDES HIGH SCHOOL - WALKWAY/ACCESS ROAD - NIGHT 11**

A schlubby MAN, mid-30s, in sweats and a T-shirt, hurries along a path, looking for someone. He's sweating, anxious, fights to keep his voice calm.

MAN

Hey...where'd you go? That did not  
come out the way I intended it to.  
Please. Come talk to me. Let's work  
this out, all right? I have a  
proposal that's going to work for  
both of us.

\*  
\*  
\*  
\*  
\*

He hears a CAR in the distance. It BRAKES. A door OPENS.

MAN (CONT'D)

Hey, wait - what are you doing?

A DOOR SLAMS as the man RUNS toward an opening in the bushes. He CHARGES into the middle of the road.

ALL AT ONCE

WHAM! A CAR, headlights off, SLAMS into him. He's HIT hard by the right front bumper on the passenger's side.

His body is THROWN up onto the hood to the windshield.

It's so dark, the driver isn't visible. But the car JERKS to a stop as the driver STOMPS on the brakes.

The sudden stop TRANSFERS the energy - and CATAPULTS the man's limp body UP and BACK where he came from. THUD. He LANDS hard in the bushes.

The car IDLES for a beat, then SPEEDS AWAY.

2 **EXT. STREET OUTSIDE BPD HEADQUARTERS - EARLY MORNING - DAY 2**

On one of the side streets leading to BPD, DET. JANE RIZZOLI and DR. MAURA ISLES finish an early morning run, head toward Jane's parked car.

JANE

Let me grab my water. You think the  
Army reads every email I send  
Casey?

As Jane runs up to her car, she TURNS HER ANKLE, and FALLS. But Maura doesn't see it. She jogs in place, facing forward.

(CONTINUED)

MAURA

Of course. The Defense Advanced  
Research Projects Agency has  
developed algorithms to analyze  
everything...Jane...Jane?

\*  
\*

Maura turns to see Jane on the ground, clutching her ankle.

JANE

(low)  
Ow, ow, ow...

MAURA

Oh no, what did you do?

As Maura kneels, carefully examining Jane ankle -

JANE

My ankle...

Maura gently checks it.

MAURA

Does it hurt when I do this?

JANE

Ow. No.

MAURA

I think you might have a partial  
tear to your anterior talofibular  
ligament. I'm calling an ambulance.

JANE

For a sprained ankle? Are you out  
of your mind?

MAURA

You can't walk.

Under which, Jane pulls herself into a standing position,  
using her own car to lean on.

JANE

Oh, yes I can.

ANGLE: In the b.g., LT. DET. RAFAEL MARTINEZ, DET. FRANKIE  
RIZZOLI JR. and an ND DRUG UNIT DETECTIVE run toward them.  
They didn't see her fall or pull herself up.

MAURA

Oh, good. They can carry you in.

JANE

Over my dead body.

(CONTINUED)

Jane casually leans against her car, tries not to put weight on her injured ankle or wince.

JANE (CONT'D)  
'Morning.

FRANKIE JR.  
Hey.

MARTINEZ  
Hello, Detective. Doctor.

MAURA  
'Morning.

JANE  
You run the loop, Martinez?

MARTINEZ  
Yeah...  
(studies her car)  
Nice car.

JANE  
(confused)  
It's a BPD-issue sedan.

MARTINEZ  
How many miles on it?

JANE  
I don't know - like 60,000? Why? \*

MARTINEZ  
Just curious. See ya.

He turns and runs toward BPD. The men follow him.

MAURA  
I don't understand why you wouldn't let them help you inside.

JANE  
Then you don't understand me at all. It's embarrassing.

MAURA  
Why? You hurt yourself.

JANE  
Exactly. I hurt myself. Help me inside. \*

MAURA  
No. Get in your car. I'm driving you to the hospital. \*

JANE

No. I'm fine. Just help me inside.

MAURA

You can't put weight on it. \*

JANE

I'm an excellent hopper. \*

MAURA

You promise? Not until I've x-rayed it. \*

JANE

Okay...C'mon. \*

But Maura steps away from Jane.

MAURA

No. I want you to say...  
(thinks, then)  
Cross my heart and hope to die.

JANE

You're kidding, right?

MAURA

Do I look like I'm kidding?

JANE

Oh, for Pete's sake.

OFF JANE, getting ready to say it...

**INT. MEDICAL EXAMINER'S OFFICE - AUTOPSY ROOM - DAY 2**

Jane is on a table, left foot bare, as Maura looks at an X-RAY of her ankle on a computer screen. \*

MAURA

No breaks in the fibula and tibia.

Jane moves to hop off of the table as SENIOR CRIMINALIST SUSIE CHANG enters with a BOOT. Jane doesn't see it. \*

MAURA (CONT'D)

Not so fast. Senior Criminalist Chang went to a medical supply store. \*

SUSIE

Size 9, right?

JANE

No. No way.

(CONTINUED)



CONTINUED:

MAURA

Yes. Yes, way. Susie, please hold  
Detective Rizzoli down while I  
stabilize her ankle with her  
beautiful new boot.

\*

JANE

Give it to me. I'll put it on  
myself.

\*

\*

Susie exits.

\*

JANE (CONT'D)

(as she gingerly tries to  
get boot on)  
It hurts.

\*

\*

MAURA

Of course it hurts.

JANE

Distract me.

MAURA

(concerned about the pain)  
Okay...oh, you never finished  
telling me why you were worrying  
about the Army reading email to  
Casey.

\*

JANE

Yeah...Why do they have to look?  
That's so...wrong.

MAURA

What kinds of things are you  
writing to him?

JANE

Mushy stuff.

MAURA

I think the government is looking  
for traitors and terrorists, not to  
make fun of tough Detective Rizzoli  
and her mushy emails to her  
boyfriend.

Something upsetting suddenly occurs to Jane.

JANE

Did you see the way Martinez looked  
at my car? What if...oh, no...He  
wants it for the Drug Unit...

MAURA

He can't just take your car, Jane.

(CONTINUED)

JANE  
Yeah, he can. He's a lieutenant.  
(bummed)  
I heard the Drug Unit was short on  
cars...

MAURA  
Don't react to something that  
hasn't happened.

JANE  
Yeah. You're right.

Jane makes a move to get off of the table.

JANE (CONT'D)  
Ow...

MAURA  
Why don't you go home? \*

JANE  
No. I'm fine.

MAURA  
I wish you got hives when you lied.

JANE  
Ankle's enough for right now. \*

4 INT. BPD - DIVISION 1 CAFÉ - DAY 2 4

ANGELA RIZZOLI slides two PLATES OF BUNNY PANCAKES: one for  
Jane, one for Maura. They're seated at the counter.

MAURA  
Bunny pancakes. Thanks, Angela.

ANGELA  
They always make you feel better.  
C'mon, sweetheart. Eat.

Angela stays put, staring at Jane. Jane picks up her fork.

JANE  
Airplane into the hanger?  
(takes a small bite)  
Thanks, Ma. Much better.

Under which, DET. VINCE KORSAK has entered and stepped up to  
the counter. He only has eyes for Angela.

KORSAK  
You look beautiful today, Angela.

(CONTINUED)

ANGELA  
So I didn't look so good yesterday?

Jane and Maura trade a smile as Korsak tries to think of a response. He looks around, notices Jane's boot. \*

KORSAK  
Uh-oh. What did you do? \*

JANE  
Nothing. I thought it looked cool.  
Maura says a big boot is the new black.

MAURA  
I'm concerned she's torn a ligament.

KORSAK  
How'd you do that?

JANE  
Wrestling bulls.  
(off his look)  
Chasing a bad guy?  
(no go)  
Oh, all right. I tripped jogging.

KORSAK  
I'll tell people you were sword fighting.

Martinez enters and greets Korsak. He doesn't look at Jane.

MARTINEZ  
Hey, Vinnie.

KORSAK  
Hola, Guapo.

Martinez throws Angela a sexy smile.

MARTINEZ  
Buenos dias, Bellisima.

ANGELA  
Buenos Dias, Lieutenant.

JANE  
(low to Maura)  
Why's he so nice to my mother?

MAURA  
(low)  
Because he's not interested in sleeping with her.

JANE

Maura!

MAURA

(low, as it dawns on her)  
That's why he ignores you. He  
likes you!

JANE

Sssh!

Martinez looks at Jane with a smirky smile, then sees her  
ankle. His face softens with concern. But he hides it.

MARTINEZ

What'd you do? Kick somebody?

JANE

Yeah.

MARTINEZ

Is it serious?

JANE

No.

MAURA

Yes, it is. Torn ligaments are more  
serious than a broken bone.

MARTINEZ

Oh. Then I hate to do this to you  
today, but I need your keys.

As he holds out his hand -

JANE

My keys? You're taking my car?

ANGELA

Why would you take her car? Look at  
her! She needs it.

KORSAK

Come on, Raffie.

But Jane knows she has to as she hands him her KEYS.

MARTINEZ

Gotta share, Vinnie. Chief of  
Detectives assigned some of your  
cars to me.

(as he exits)

Sorry.

4

CONTINUED: (3)

4

Jane stares glumly at her pancakes as Angela holds up her Can'O Espress'O KEYCHAIN.

ANGELA

You want to use my car, honey?

JANE

No thanks, Ma.

KORSAK

Detectives aren't allowed to use personal cars for work.

\*

\*

Jane, Korsak and Maura get texts from Dispatch.

MAURA

We have a fatal hit-and-run...

KORSAK

My least favorite call. Usually some jackass running a light. Come on, Jane. Me and Dr. Isles can do a fireman's carry.

Jane doesn't move.

MAURA

We could stop at Boston Joe's? Will that make you feel better?

JANE

Yeah. It'll take a quadruple latte with an Ibuprofen shot to get through today.

\*

\*

As Jane makes a move to get up, she SEES Martinez THROUGH THE GLASS. He RAISES a hand to her and smiles as he HANDS OVER HER KEYS to an ND Drug Unit Detective -

JANE (CONT'D)

(ironic)

Oh, yeah, Maura. He likes me, he really likes me.

OFF JANE as she trades a miserable look with Maura -

5

**INT. BOSTON JOE'S COFFEE SHOP - DAY 2**

5

Korsak is impatient as he and Frost wait for coffee. Frost subtly checks out NEDA, the cute barista.

KORSAK

*C'mon...why didn't you get coffee at the café? Hit-and-run might be a homicide.*

(CONTINUED)

FROST

Hey, Martinez took my car, too,  
okay?

(watches Neda)

And our victim will still be dead  
when we get there.

Korsak throws him a surprised look, then sees what Frost is  
looking at: Neda. She holds up Frost's COFFEE.

NEDA

Wet cap for "Barry."

FROST

That's me.

As they smile at each other -

NEDA

Careful. It's hot.

FROST

Thanks, I got it.

Neda moves away. Frost steps back toward Korsak.

FROST (CONT'D)

Speaking of hot...

KORSAK

Too hot. I think that's the little  
barista who called your partner a  
"bitch."

MAURA (O.S.)

That's the one, all right.

They turn to see Maura.

FROST

Where's Jane?

MAURA

Waiting in the car. I'm worried  
about her ankle.

Maura watches Frost's eyes settle all over Neda.

MAURA (CONT'D)

I'm also worried about Detective  
Frost flirting with a barista who  
was rude to his partner.

FROST

I'm just looking.

(CONTINUED)

Neda returns with TWO CUPS.

NEDA

Large house for "Vince," extra hot  
flat latte, no foam for "Maura."

Neda puts the cups down, but maintains eye contact with  
Frost. She grabs a "free" COFFEE CARD, jots down her number.

NEDA (CONT'D)

(as she hands it to him)  
Free coffee on me. I'd love to see  
you in here again.

MAURA

How is that triple latte for "Jane"  
coming along?

NEDA

Coming right up. Wait, is that your  
friend who threw coffee on that  
lady?

MAURA

She spilled it. It was an accident.

NEDA

Oh.  
(as Frost and Korsak turn  
to leave)  
...'Bye, Barry.

FROST

'Bye.

Maura throws him a look.

KORSAK

(to Maura)  
See you at the scene.  
(to Frost, low)  
Oh, boy. You're in trouble now.

**EXT. BENJAMIN EDES HIGH SCHOOL - ACCESS ROAD - CRIME SCENE -6  
DAY 2**

In daylight, we see that it's an access road, separated from  
the school by bushes. There's a T-intersection in the middle  
of it. The access road runs parallel to a 4-lane road.  
[LOCATION NOTE: WE DO NOT NEED TO SEE 4-LANE ROAD. Just need  
to be able to "play" that it exists.]

Upset STUDENTS and FACULTY are behind crime scene tape - some  
on the access road, others on high school property. We LINGER  
ON three students: CHLOE, EMMA and MEGAN, 16.

(CONTINUED)

Maura is alone as she maneuvers around a SCHOOL BUS that was forced to stop in the road, ducks under crime scene tape. \*

KORSAK  
Where's Jane? \*

MAURA  
I took her back to Headquarters.  
She couldn't walk. \*

FROST  
Maybe she should go to a hospital. \*

KORSAK  
Wait, how'd she get upstairs? \*

MAURA  
Frankie and two uniforms carried her. I thought they were going to have to handcuff her. \*

Maura's phone BUZZES. She looks at it. \*

MAURA (CONT'D)  
It's Jane. \*

Frost's phone BUZZES, too. \*

FROST  
She's calling me on her desk phone.  
What do we do? \*

KORSAK  
Answer it before she tries to come down here. \*

FROST  
(to phone)  
Hey, Jane. \*

A6 INT. BPD - HOMICIDE SQUAD ROOM - DAY 2 (INTERCUT) A6 \*

Jane is at her desk with her foot up. \*

JANE  
(to phone)  
Put me on the tablet so I can see the crime scene. \*

MAURA  
Tell her, only if her foot is elevated. \*

FROST  
You hear that? \*



A6

CONTINUED:

A6

JANE

It's up. Show me.

\*

\*

Maura, Korsak and Frost now stand over the body. Frost shows Jane everything in real-time, using his TABLET.

\*

\*

JANE (CONT'D)

Who's that?

\*

FROST

David Sutton, 35. He taught Science and Driver's Ed at the high school.

\*

\*

As Maura crouches down to look at the body-

MAURA

That's a cruel irony: Driver's Ed teacher dies in a hit-and-run.

KORSAK

Grounds keeper found him in those bushes right as school started.

As Korsak looks around on the road for debris and skid marks-

\*

JANE

What do you think? Accident or homicide?

KORSAK

Not sure. Follow me, Frost.

\*

\*

(CONTINUED)

A6

CONTINUED: (2)

A6

As Korsak walks toward the middle of the road, motions for a CSRU PHOTOGRAPHER and ND DETECTIVE holding NUMBERED YELLOW MARKERS to follow him-

KORSAK (CONT'D)

I think the point of impact was about here.

(to photog)

Let's take a photo.

ND Det. quickly sets down a marker and CSRU photog takes a photo. \*

KORSAK (CONT'D) \*

(finds something)

Okay, this is interesting.

ND Det. marks it, photog takes another photo. It's HEADLIGHT BULB FRAGMENTS with a FILAMENT.

JANE

What is it?

Korsak picks it up, holds it in front of Frost's tablet camera. \*

KORSAK

Headlight bulb fragments. Filament is still there.

JANE

The driver's headlights were off... \*

FROST

How can you tell?

KORSAK

Tungsten filament is brittle when it's cold. But it'll stretch, if the lights are on at the time of the collision. \*

He hands it off to Frost, who bags it. Korsak walks slowly down the road, away from the body, scanning the asphalt. \*

JANE \*

If they're off, it'll break. That one's busted.

(CONTINUED)

A6

CONTINUED: (3)

A6

About 20' from the body, he finds something. \*

KORSAK

Jane - intermittent skid marks. I'm  
also seeing acceleration marks. \*

FROST

(I don't get it)  
I never did accident  
reconstruction.

JANE

Someone slammed on the brakes.

FROST

You mean, before they hit him?

JANE

Yes. Then with their headlights  
off, gunned it. And ran into the  
victim.

FROST

So does that mean...

JANE

Yeah. It means this probably wasn't  
an accident. \*

**END OF ACT ONE**

ACT TWO

7 **EXT. BENJAMIN EDES HIGH SCHOOL - ACCESS ROAD - CRIME SCENE - 7**  
**MINUTES LATER - DAY 2**

Korsak and Frost are with Maura near the body. In the b.g.,  
MORGUE ATTENDANTS get out of a CORONER'S VAN.

FROST  
How long has he been dead?

MAURA  
The body is just entering the first  
stage of rigor - eight to ten  
hours. \*

Morgue attendants arrive, wait for the signal from Maura to  
collect the body. \*

KORSAK  
So this happened last night...

Maura finds something in a pocket. She pulls out a KEY.

MAURA  
He was carrying a key.

As Maura hands the key to Frost to bag -

MAURA (CONT'D)  
Let's get it to the Crime Lab.

FROST  
Strange key. Like a modern version  
of a skeleton key.

KORSAK  
Maybe it's to his office.

Maura stands up.

MAURA  
(to attendants)  
You can bag him now.

FROST  
You think we should take Jane to a  
doctor?

Maura gives him a look.

FROST (CONT'D)  
I mean, an orthopedist.

MAURA  
Good luck. I tried.

(CONTINUED)

KORSAK  
C'mon, Frost. Let's go interview  
the principal.

As Frost and Korsak head toward the school -

MAURA  
Will you check on her? I made her  
sit in the car and elevate her  
foot.

KORSAK  
Sure.

Maura looks over toward a crowd of students, notices a TV  
REPORTER aggressively attempt to get the sobbing girls -  
Chloe, Emma and Megan - to do an interview on the front lawn  
of the high school. She quickly heads over to rescue them.

8 **EXT. BENJAMIN EDES HIGH SCHOOL - GRASSY AREA NEAR CRIME SCENE  
- MINUTES LATER - DAY 2**

The TV Reporter has moved away to a group of high school BOYS  
willing to talk. Maura is with the three girls.

CHLOE  
Thank you...I tried to tell him we  
didn't want to talk.

MAURA  
Do you have grief counselors at  
your school?

MEGAN  
We're having an assembly. They'll  
probably make us talk to shrinks.

MAURA  
Did you know Mr. Sutton?

EMMA  
We all had him for Driver's Ed.  
I had him for A.P. Chem.

MEGAN  
I had him for A.P. Bio.

CHLOE  
And I'm the idiot who had him for  
both.

MAURA  
I took A.P. Chem, Bio and Physics  
the same year. ***That*** was idiotic.

(CONTINUED)

8

CONTINUED:

8

The girls smile through their sadness.

EMMA

Did you pass any of them?

MAURA

Yes...All of them.

CHLOE

Wow...What are you now? Like a  
rocket scientist?

MAURA

No, I'm a doctor. Actually, I'm the  
Chief Medical Examiner.

CHLOE

Cool!

(then, fights emotion)

Mr. Sutton was the reason we all  
fell in love with science...

EMMA

He was so fun. We did all kinds of  
cool experiments...

MEGAN

Do you have any advice?

MAURA

Any advice?

MEGAN

For how we deal with this.

MAURA

The grief counselors really can  
help. And...lean on each other.

CHLOE

Okay. Thanks.

9

**EXT. BENJAMIN EDES HIGH SCHOOL - GRASSY AREA - DAY 2**

9

Korsak and Frost talk to PRINCIPAL ROGER APPLETON, 40s. He  
too, is upset and in shock over David Sutton's death.  
Students mill in the b.g.

ROGER APPLETON

He taught at this school for ten  
years. He was a "difference maker."

FROST

A difference maker?

(CONTINUED)

ROGER APPLETON

Yes. Instrumental in getting smart girls interested in science. You wouldn't believe how many he helped get into M.I.T., Cal Tech...All the Ivy Leagues, too.

As Korsak pulls out and holds up the key they found -

KORSAK

Do you know what this key is for?  
We found it in his pocket.

As Appleton picks up a heavy set of standard, matching KEYS -

ROGER APPLETON

No, never seen it before. All the keys here look like this.

FROST

Were there any students who might've had a problem with Mr. Sutton?

ROGER APPLETON

You think this wasn't an accident?

KORSAK

Any kid with a grudge? Maybe someone he failed?

ROGER APPLETON

Sure. Kids and parents complain all the time about all my teachers, especially the helicopter parents. Their kids take the A.P.'s. Mr. Sutton was strict, and his curriculum was hard. You'll find a number of complaints in his files.

FROST

We'll need that, his classroom files and his computer.

ROGER APPLETON

Probably at his house. I just spoke to his wife. Poor thing. They just had their third baby.

KORSAK

We'll head over and talk to her.  
Thank you.

10

**INT. VICTIM'S HOUSE - DAY 2**

10

Single-family home of a career-teacher. MELINDA SUTTON, late 20s, cradles her sleeping newborn. Korsak and Frost sit on a couch. The room is strewn with children's toys.

KORSAK

We're very sorry for your loss.

MELINDA SUTTON

I told him not to jog at night...  
Why didn't he listen...?

FROST

How often did he go running?

MELINDA SUTTON

A lot...

KORSAK

Mrs. Sutton, where were you last night?

MELINDA SUTTON

(confused and upset)  
Asleep...why?

KORSAK

Why didn't you call the police when your husband failed to come back from his jog?

MELINDA SUTTON

(a little embarrassed)  
The baby keeps him up. He sleeps in the den.  
(realizing why he asked)  
You think this was deliberate? Is that why you asked me that? I have three children under the age of four. I'm not going to kill their father.

FROST

Has he had trouble with any of his students or their parents?

MELINDA SUTTON

No.  
(gestures toward wall of plaques and photos)  
He was so dedicated. He was "Teacher of the Year" more than once.

(MORE)

(CONTINUED)



10

CONTINUED:

10

MELINDA SUTTON (CONT'D)

He even taught Driver's Ed for free because the School District didn't have the funding.

KORSAK

(shows her the key)

Is this a key to your house?

MELINDA SUTTON

No. I have no idea what that's for.

Frost notices TEXTBOOKS and LAPTOP nearby.

FROST

Is that your husband's computer?

MELINDA SUTTON

Yes.

Two young children CRY from another room.

MELINDA SUTTON (CONT'D)

Mommy's coming -

As she stands to go -

MELINDA SUTTON (CONT'D)

My kids are crying.

FROST

We'll need to take his computer.

MELINDA SUTTON

(she runs out)

Take whatever you need.

OFF Korsak and Frost as they trade a look.

11

**INT. MEDICAL EXAMINER'S OFFICE - AUTOPSY ROOM - DAY 2**

11

Jane stands on one leg, her bad foot elevated on one of the chairs. She watches as Maura begins the autopsy. David Sutton is naked, sheet up to his armpits. Maura lifts the sheet to expose his bruised and cut legs.

\*  
\*

JANE

He doesn't look like he jogged much.

MAURA

He didn't. His gluteal aponeurosis and maximus have very poor definition.

JANE

Let's not talk about his butt.

(CONTINUED)

MAURA

There's a gash in the Sartorius.

JANE

You mean his "thigh"?

MAURA

No. I mean his "Sartorius" - it's a muscle in his thigh.

They look at severe bruises and split skin on his thighs - the point of impact with the car.

JANE

Looks like where the front grill hit him. I need that hit-and-run car... Maybe there's something in the wound?

Under which, Maura grabs the hand-held MAGNIFIER-

MAURA

I'm seeing particulates.  
(moves so Jane can see)  
Blue flecks. See them?

JANE

Might be paint. I'm seeing grey crumbs, too. Right there -

MAURA

I'll get it all analyzed.

JANE

I'm not sure what I'm gonna miss more: walking or driving my own car...

\*  
\*  
\*

MAURA

I'm going to have Susie get you some crutches - and you shouldn't be driving anyway.

\*  
\*  
\*

JANE

I didn't realize how important my car was to me. It's not just transportation.

\*

MAURA

(mulls something over)  
I'd like to think it isn't personal...

JANE

What's that supposed to mean?

MAURA

I'm concerned this is a form of grown-up teasing. Rafael likes you, but is frustrated because you're not interested.

\*

JANE

Oh, come on. That's ridiculous. He took Frost's car, too. You think he's attracted to Frost?

\*

\*

Jane stares at David Sutton's body.

JANE (CONT'D)

I know guys who've quit when they took their cars. I get it now. I can't help feeling this is the thanks I get for spending my life surrounded by dead bodies?

\*

\*

\*

(to Sutton's corpse)

No disrespect.

MAURA

(gentle, serious)

He says, "None taken." What's that?

\*

\*

(solemn, sincere)

\*

He says, "You're a great detective. Find out who did this to me."

JANE

(shakes her head and marvels at Maura's persuasiveness)

\*

\*

\*

Don Corleone had nothing on you - "Just when I thought I was out, you pull me back in."

OFF JANE AND MAURA.

\*

**END OF ACT TWO**

**ACT THREE**

12 **INT. BPD - BREAK ROOM / BAGRAM AIRFIELD "MAN-CAN" - DAY 2** 12

Jane SKYPES with LT. COL. CASEY JONES. He's in his "man can": his living quarters at the Bagram Airfield. She's telling him about the hit-and-run.

CASEY (ON MONITOR)

If it were me, I'd come down with the Blue Flu until I got my car back.

JANE

No, you wouldn't...especially if you were looking for someone who ran down a teacher. I mean, that's almost like killing a cop.

CASEY (ON MONITOR)

So all you've got is part of a light bulb and skid marks? You're gonna need "Encyclopedia Brown" for this one.

JANE

Funny...tell me what I can send you. Cookies? Movies? TV shows?

CASEY (ON MONITOR)

How about you send me you?

JANE

I hate long plane rides. How 'bout we meet in the middle. What's between Boston and Afghanistan?

CASEY (ON MONITOR)

The Atlantic Ocean...  
(puts hand on screen)  
I wish I could touch you.

JANE

I wish I could touch you, too...Is it really awful there?

CASEY (ON MONITOR)

It's dusty and hot, but I'm okay. They call Bagram Airfield "Camp Cupcake" for a reason.

JANE

Good desserts?

(CONTINUED)

CASEY (ON MONITOR)  
Chow's okay. But look at this—  
(picks up COMPUTER; shows  
her his space)  
My own man-can.

JANE  
A "man-can." Gosh, it's positively  
palatial — at least the size of a  
dumpster. Actually, is it a  
dumpster?

CASEY (ON MONITOR)  
Yeah. The Army calls it a  
"Containerized Housing Unit." But I  
have my own bed and desk.

JANE  
You're a good sport.

CASEY (ON MONITOR)  
Nah...this is officers' quarters.  
Super deluxe. At least it's  
private.

Under which, Martinez comes in, looking for coffee.

JANE  
Speaking of privacy, I'm in the  
break room, and someone came in for  
coffee. I gotta say "good-bye."

CASEY (ON MONITOR)  
Is it Frost or Korsak?

MARTINEZ  
It's Martinez.

JANE  
'Bye, Case.

CASEY (ON MONITOR)  
(staking his Jane claim)  
I love you, Jane. I'll talk to you  
soon, baby.

JANE  
I love you, too. 'Bye.

She CLICKS to DISCONNECT.

MARTINEZ  
So that's the famous "Casey," huh?

JANE

Yeah.

MARTINEZ

I hear he's in Afghanistan.

\*

JANE

Yeah, he's working with soldiers  
who have PTSD.

\*

\*

MARTINEZ

Wow. You miss him?

\*

Jane looks up at Martinez, wondering what he's really asking.

JANE

Yeah...I do.

MARTINEZ

I'm sorry about taking your car.  
You know it isn't personal, right?

JANE

Yeah, I know.

He holds up Angela's Can'O Espress'O keychain.

\*

MARTINEZ

You can use this car for police  
business for now, okay?

\*

\*

\*

JANE

No, I can't. It's against  
regulations.

\*

\*

\*

MARTINEZ

Turns out we had to impound it.

\*

\*

JANE

What? It's my mother's car!

\*

\*

MARTINEZ

Oh, she can drive it, too.  
(with a wink)  
But under Section 14 of the  
Massachusetts State law, while it's  
impounded, you can use it for  
police business.

\*

\*

\*

\*

\*

\*

\*

Jane fights a smile.

\*

JANE

Thank you.

\*

\*

13

**INT. BPD - HOMICIDE SQUAD ROOM - DAY 2**

13

A white board is set up; AERIAL GOOGLE MAP with the road and high school high-lighted and labeled. PHOTOS of both sets of skid marks, the broken headlight, Sutton's BODY in the BUSHES, and ON THE ASPHALT. Yearbook photos of Sutton. \*

Jane is at her desk, foot propped up. Frost works on his computer. She lowers her foot.

FROST  
Put it back.

JANE  
Oh my God...it's like having four mothers.

She doesn't put her foot back. \*

FROST  
(stern)  
Hey! \*

She obeys. He turns back to his computer, hits a key. \*

FROST (CONT'D)  
Okay, here's something...been  
looking through all of Mr. Sutton's  
email. Look at this. \*

Frost turns his computer to show her an email with a PHOTO of a girl. The email reads, "Give me an 'A' - and I'll give you some of this." SAMANTHA COLE, 16, wears a T-shirt, smiles as she pulls up her shirt to expose her cotton polka dot bra.

(CONTINUED)

JANE

Who's that?

FROST

One of Sutton's A.P. Chem students.  
Her name is Samantha Cole.

JANE

(re: email)

"Give me an 'A' - and I'll give you  
some of this"? How old is she?

FROST

Just turned Sweet 16.

JANE

Looks like sweet little Samantha  
wanted Mr. Sutton to change her  
grade - and was offering a trade.

\*  
\*  
\*

FROST

You think he said "no," so she ran  
him over?

JANE

Maybe. Let's find her and ask.

FROST

(hits redial on cell)

I'll call the attendance office.

(to phone)

Hello, this is Detective Frost. I  
need to know the whereabouts of a  
student - Samantha Cole.

As Frost listens to Jane and the person on the phone -

\*

JANE

We need to know every car Samantha  
Cole had access to...speaking of  
cars, I need one if I'm going to go  
talk to her...

\*

Under which, Frost's expression has changed from businesslike  
to concerned. He's writing down an address.

FROST

(as he hangs up)

Okay...thank you.

JANE

What is it?



FROST

I found Samantha. Maybe Maura should drive you there.

JANE

Why Maura?

FROST

Because of where you're going.

He hands her the piece of PAPER with the address on it.

OFF HER FACE AS SHE LOOKS AT IT -

**INT. HOSPITAL - ICU - HALLWAY / SAMANTHA'S ROOM - DAY 2** 14

CLOSE ON: A gorgeous 9" x 12" PHOTO of an innocently beaming Samantha, pinned to a corkboard.

PULL BACK TO REVEAL: Samantha, in a coma, on a hospital bed. Her parents, MR. and MRS. COLE, 40s, tend to her.

JANE AND MAURA'S POV FROM THE HALLWAY

Maura looks through Samantha's CHART.

MAURA

She's been in a coma for ten days.

JANE

(grim)

So we know she didn't run over Mr. Sutton...What happened?

MAURA

She overdosed.

JANE

On what?

MAURA

Her mother's Codeine prescription.

JANE

How bad is it?

MAURA

(re: girl in coma)

Bad...That may be how she spends the rest of her life...

JANE

If I thought my kid did that to herself because of a teacher, I think I might run him over, too...

15

**INT. HOSPITAL - ICU - SAMANTHA'S ROOM - MINUTES LATER - DAY 52**

Jane and Maura are with the Coles. Both parents are professionals. They are exhausted and distraught.

MRS. COLE

By the time I got home from work, she'd been in cardiac arrest for about fifteen minutes...

JANE

Do you know why she attempted suicide?

MR. COLE

We put too much pressure on her. This was our fault...

MAURA

Suicide in teenagers is much more complicated. It's almost always the result of depression.

MRS. COLE

No, he's right, we did.

MR. COLE

I couldn't stop riding her. "One 'B' and Harvard is off the table, Sam." Why...why did I do that...?

JANE

What did she tell you about Mr. Sutton?

MRS. COLE

She loved that teacher. She took every science class he taught.

Jane shows them the photo and email from Samantha. She and Maura are surprised when they don't react. They trade a look.

JANE

You've seen it.

MRS. COLE

We found it on her phone...

MR. COLE

We were looking through her things, just trying to understand why she did this.

(CONTINUED)

15

CONTINUED:

15

MRS. COLE

We heard about his death this morning...I'm just glad we made ourselves apologize to the man.

JANE

You apologized?

MRS. COLE

For Sam. If only we could tell her it didn't matter. Every teenager does foolish things.

16

**INT. DIRTY ROBBER - NIGHT 2**

16

Jane and Maura are at a table as Jane finishes a phone call with the hospital, and Maura reads a text from the crime lab.

JANE

...Okay, thank you.  
(hangs up)

Charge nurse on the floor just confirmed that both of Samantha's parents were with her all night.

The bar is CROWDED with college types and office workers. Some UNIFORMS and ND DETECTIVES at the bar.

MAURA

(re: text)

The headlight debris you found is molded polycarbonate plastic.

\*

JANE

Like every late-model headlight. That won't help us track the car. What else?

\*

MAURA

The blue particulates in the victim's leg are cheap automotive paint. There was also navy blue paint used exclusively on Chevy Impalas.

JANE

(starts to text)

That's great...Frost can start a DMV search.

MAURA

(still reading text)

Tell him he's looking for a car that's been in an accident.

(CONTINUED)

JANE

You mean another accident?  
(thinks, then)  
The grey stuff...is it Bondo?

MAURA

Yes. You really are good, Jane.

JANE

Tell that to the Chief of  
Detectives. Maybe he'll give me my  
car back.

Maura looks at a table of two goofy OFFICE WORKER types, 20s.  
They're checking out all of the women, then writing a number  
on one of the coasters. Laughing and talking as they do it.

MAURA

I think those men are rating the  
women in here.

JANE

There's a surprise.

They talk as the two men turn to rate a TABLE of two 20-  
something WOMEN. One is dressed conservatively in a PETER PAN  
COLLAR. The other shows skin - a lot of it.

MAURA

It's like watching a research  
project.

JANE

I think it's more like watching  
"The Wild Kingdom." Poor girls. I  
hope they don't see.

Jane and Maura see the men both write, "7" for the  
conservative one, who is much prettier than her friend.

MAURA

What's interesting is the one with  
the least amount of clothing will  
get a higher mark.

Sure enough, the men write down a "10" for her.

MAURA (CONT'D)

(pleased)  
Confirmation of an important study.

JANE

Men like half-naked women better  
than ones wearing Peter Pan  
collars?

(CONTINUED)

MAURA

If a woman shows too much skin, men are prone to judge her to be less intelligent, likeable and ambitious.

JANE

But more...fun...?  
(as she grabs a coaster and a pen)  
Let's give them a cheap thrill.

Jane writes a number on the coaster. Maura sees it, smiles and writes a number on a second coaster.

REVERSE ANGLE:

Jane and Maura grin - and hold up "10s" for the two goofy men, who BEAM.

MARTINEZ (O.S.)

What would you give me?

Jane and Maura turn, drop the coasters.

JANE

Hey, Martinez.

MAURA

I'd give you an eight point seven five.

JANE

Give him a ten. It's late.

He smiles, leans toward her.

MARTINEZ

You've had a hard day. Let me buy you guys a drink.

Jane and Martinez lock eyes. There's heat between them. The attraction clearly goes both ways. Jane forces herself to look away.

JANE

Can't. My ankle's killing - and we got to find a hit-and-run driver in the morning.

MARTINEZ

Sure. See you around.

He turns to walk away. Maura stares at Jane.

16

CONTINUED: (3)

16

MAURA  
(holy shit)  
What was that?

\*  
\*  
\*

JANE  
I don't know...

\*

OFF JANE, a little concerned.

**END OF ACT THREE**

ACT FOUR

17 **OMITTED** 17

18 **INT. BPD - HOMICIDE SQUAD ROOM - DAY 3** 18

Korsak and Frost arrive. Jane is already at her desk, working. She doesn't have her foot propped on the desk.

KORSAK  
Hey, get your foot up.

JANE  
Morning to you, too.

Korsak and Frost help her lift her foot onto the desk.

FROST  
How's it feeling?

JANE  
Like somebody packed burning coals into an elephant's leg and transplanted it on my body.

KORSAK  
Why don't you take a sick day?

JANE  
'Cuz I'm not, and we've got a dead teacher. \*

Korsak and Frost head to their desks, pick up where they left off the night before.

JANE (CONT'D)  
How's the search for the hit-and-run car coming?

FROST  
Not too good. There are a lot of blue Impalas out there.

KORSAK  
(holds up files)  
Found a dozen parents who complained about Sutton.  
(reads)  
"Mr. Sutton ignores male students and caters to the girls, even though boys are better at science."

JANE  
Nice...

(CONTINUED)

FROST  
(sincere)  
That's why we need more teachers  
like Mr. Sutton.

JANE  
Let's pull all of his class rosters  
and cross-reference with blue Chevy  
Impalas.

KORSAK  
This might be something.

He holds up a FILLED-OUT FORM.

JANE  
What is it?

KORSAK  
One of Mr. Sutton's best students  
was expelled after he found weed in  
her lab cubby. Karine Alberts. She  
was on target to be Class  
Valedictorian.

JANE  
Maybe she blamed Mr. Sutton.

KORSAK  
Let's get her in here and find out.

Under which, Frost gets a text, reads it. Jane watches his  
expression go from businesslike to a big smile. He hides it  
as he sees her looking at him and stands.

FROST  
You guys mind if I take a quick  
meeting?

JANE  
No, go ahead.

KORSAK  
Stay put, Jane. Look for blue  
Impalas. I'll go haul in Karine.

As Frost hurries out and Jane and Korsak trade a smile-

JANE  
Good luck with your meeting.

Frost has coffee with Neda at a table in the corner. His back  
is to the door.



FROST

So cool of you to meet me at work.

NEDA

So cool that you're a cop.

FROST

Actually, I'm a detective. In Homicide.

NEDA

Wow. Even cooler. Is it okay to ask what you're working on?

FROST

A high school teacher who died in a hit-and-run.

NEDA

Oh yeah. I heard about that.

FROST

Probably shouldn't say much more.

NEDA

I understand.

FROST

How long have you worked at Boston Joe's?

NEDA

Two years. Not as impressive as you, but I'm the manager. I'm putting myself through school.

FROST

Wow, good for you. What are you studying?

Under which, Angela arrives with a POT OF COFFEE.

ANGELA

Would you like me to heat up your coffee?

NEDA

No, thanks.

FROST

Yeah, I would. Thanks.

But Angela doesn't pour. She waits to be introduced, curious. Eye-prods Frost as he sits in the awkward silence.

(CONTINUED)

ANGELA

So...I couldn't help overhearing that you're a student.

NEDA

Yeah, I am. Graduate student, actually.

ANGELA

That's wonderful.

He has no choice but to introduce her.

FROST

Uh, Mrs. Rizzoli, this is Neda.

ANGELA

Lovely to meet you.

She throws a look at Frost that says, "She's adorable!" Frost cringes. She still hasn't poured coffee. He moves his cup toward her.

FROST

Uh, thanks for the refill.

ANGELA

(ignores this)

So tell me what you're studying?

NEDA

Business Administration.

ANGELA

Wonderful. What kind of business are you interested in?

FROST

Uh, Mrs. Rizzoli, I changed my mind. I've had enough caffeine.

Under which, Korsak enters. Frost doesn't see him.

KORSAK

Hey, Frost.

Frost almost jumps out of his skin.

KORSAK (CONT'D)

Your "quick meeting" almost over?

FROST

Uh, yeah...

(CONTINUED)

KORSAK

Good because Jane's upstairs doing your DMV search, and we've got a suspect to interrogate.

Frost gets to his feet.

FROST

Uh...I gotta get back to work. Let me walk you out.

He hurries out with Neda as Angela and Korsak trade a smile.

Korsak and Frost talk to KARINE ALBERTS, now 19.

KARINE

I'm happy he's dead.

KORSAK

You didn't like Mr. Sutton much, did you, Karine?

KARINE

I loved him, at first. He's the reason I wanted to be a Marine Biologist.

FROST

What soured you on him? Was it when he found your weed?

KARINE

My weed? No. It was when I went from being a dorky freshman to a junior with boobs - and he went from being a mentor to a lascivious creep.

FROST

"Lascivious." Good word.

KARINE

(sarcastic)

Thanks. Learned it at my J.C.

\*

FROST

Where were you last night?

KARINE

Working the graveyard shift at a 7/11.

KORSAK

You seem pretty bitter.

KARINE

Wouldn't you be? He wrecked my life because I wouldn't perform...

FROST

"Perform"?

KARINE

He wanted me to...  
(you asked)  
...give him oral sex...

KORSAK

Did he rape you, Karine?

KARINE

No. But he said if I didn't...do what he wanted, he'd give me a "C," and he wouldn't write a letter of recommendation to college.

FROST

What did you do?

KARINE

I told him I was going to talk to the principal. So he planted weed in my stuff, and then "found it" before I could talk to Mr. Appleton.

Frost and Korsak exchange a look.

FROST

Did you ever tell anyone?

KARINE

It was his word against mine. I was the "druggie." And Mr. Sutton was the champion of smart, nerdy girls. I'm surprised I didn't kill myself.

OFF Korsak and Frost, trading a look as they absorb this...

Frost works by himself, painstakingly looking through DMV files. Frankie enters, carrying a STUFFED BEAR with a boot. \*

FRANKIE JR.

Where's Jane? \*

Frost smiles when he sees the bear. \*

FROST \*  
Aw...what a nice little brother. \*

FRANKIE JR. \*  
Shut up. We always get things for \*  
each other when we get sick or \*  
hurt. \*  
(looks for Jane) \*  
You finally got Jane to go to the \*  
doctor's? \*

FROST \*  
No. She's in the restroom. Takes \*  
her half an hour to go a few yards.

FRANKIE JR. \*  
(with admiration) \*  
You'll never meet anyone as tough \*  
as my sister.

FROST \*  
She's amazing. \*

They share a knowing smile. \*

FRANKIE JR. \*  
Saw you walking out with a woman. \*  
Man, she's hot. Is it serious? \*

FROST  
I met her this morning.

FRANKIE JR.  
Plenty of time...  
(off an exchanged smile)  
You seen Charlie lately?

FROST  
No. You?

FRANKIE JR.  
I heard she doesn't date cops.

FROST  
That's what they all say. But most  
men who aren't on the job can't  
handle a woman who's a cop.

FRANKIE JR.  
Oh, yeah...good point.

His computer BEEPS. He looks.

\*

FROST  
Okay, this looks promising...

FRANKIE JR.  
What?

FROST  
Good contender for the hit-and-run.  
2007 navy blue Chevy Impala. It's  
registered to Edes [ED-ESS] High  
School.

\*  
\*  
\*

He stands and, out of habit, looks for his keys.

FROST (CONT'D)  
Crap...I don't have a car...

21

CONTINUED: (3)

21

FRANKIE JR.

I've got a cruiser I can borrow.  
C'mon. I'll take you.

FROST

Thanks.

22

**EXT. BENJAMIN EDES HIGH SCHOOL - STUDENT PARKING LOT -  
DRIVERS' ED PARKING AREA - DAY 3**

22

Frost and Frankie LIFT the cover off of a navy blue 2005  
CHEVY IMPALA. A BPD cruiser is parked nearby. The Impala's  
nose has been parked against a wall to hide front-end damage.  
They can't see much of the front of the car.

\*

FRANKIE JR.

I'll be damned...it's the Driver's  
Ed car.

\*

\*

\*

FROST

Can you see anything?

FRANKIE JR.

Hood might be dented. But a lot of  
bad drivers have had a crack at  
this poor car.

As Frost moves to the driver's side, opens the door with a  
gloved hand -

FROST

The keys are in the ignition.

As he reaches in to release the handbrake, he notices a  
TURQUOISE EMBROIDERY YARN caught on the SHIFTER.

FROST (CONT'D)

There's a blue thread caught on the  
shifter.

FRANKIE JR.

Bag it.

FROST

You think? Gee, good thing you're  
here. Okay...I'm going to release  
the emergency brake and roll it.  
Ready?

He RELEASES the handbrake. Car ROLLS BACK a few feet.

FROST (CONT'D)

Seeing anything?

(CONTINUED)

FRANKIE JR.

\*

Yeah, bumper's dinged, hood's  
dented, and I think this is blood.

Curious students keep walking by. The two men take them in.

FROST

So maybe we're looking for some kid  
who was fooling around in the  
Driver's Ed car...

FRANKIE JR.

And ran over his teacher...

**END OF ACT FOUR**



**ACT FIVE**

23

**INT. BPD - HOMICIDE SQUAD ROOM - DAY 3**

23

Jane, Korsak and Frost discuss CSRU findings on the car. The clear board has PHOTOS of Sutton's body on the access road, his yearbook PHOTO, the car and accident reconstruction PHOTOS.

FROST

CSRU started processing the car.  
They've already counted one hundred  
and seventy separate prints.

JANE

We'll never be able to tie that car  
to one driver. How many students  
learned to drive in it?

FROST

A ton. It's six years old...The  
turquoise string I found on the  
shifter is embroidery thread.

Under which, Maura enters with results.

MAURA

Embroidery thread is commonly used  
to make friendship bracelets.

JANE

So someone was in the driver's seat  
- and that someone was almost  
certainly a teenager. How do we  
track that thread?

\*  
\*  
\*  
\*

MAURA

There's a range of theories as to  
where friendship bracelets  
originated, but I think the use of  
macramé supports Arabia-

Jane, Korsak and Frost trade smiles.

MAURA (CONT'D)

-Although the tribal element  
suggests Central and South America-

JANE

(gently interrupts her)  
What'd you bring us, Dr. Isles?

MAURA

Oh, right.  
(holds up folder)  
Something came up in the victim's  
tox screen: Viagra.

(CONTINUED)

FROST  
(looks at Korsak)  
Who takes Viagra before a jog? \*

KORSAK  
What're you looking at me for? \*

JANE  
His wife just had a C-section.  
Can't imagine he took it for her.

MAURA  
The crime lab also traced the key  
we found in his pocket. It's to a  
high-security padlock.

JANE  
This just got ugly. Our "hero"  
teacher is starting to feel a lot  
less heroic. \*

KORSAK  
Yeah...he pops a Viagra, tells his  
wife he's going jogging and takes a  
secret key, and heads to a high  
school in the middle of the night. \*

JANE  
I don't think he's going there to  
tutor budding female science  
students. Do you? \*

24 **INT. CAN'O ESPRESS'O CAR / EXT. BENJAMIN EDES HIGH SCHOOL -24**  
**ACCESS ROAD / STUDENT PARKING LOT / EQUIPMENT SHEDS - DAY 3** \*

Jane and Maura are in the CAN'O ESPRESS'O CAR, DRIVING SLOWLY  
AS THEY LOOK FOR THE SHED. \*

JANE  
I only drive fast because I have to  
walk slow. \*

MAURA  
You routinely drive at least 12  
miles over the speed limit.

JANE  
I'm doing 3 miles an hour, Maura. \*

MAURA  
I don't mean now. \*

24

CONTINUED:

24

JANE

I thought you liked driving fast in the Can'O Espress'O.

\*

MAURA

Well...People do smile at us...

\*

JANE

They get out of the way, too. This car works better than a blue light and siren.

\*

MAURA

What're you going to do about Martinez?

\*

\*

\*

JANE

Nothing.

\*

\*

The high school is largely deserted. A few FOOTBALL PLAYERS and FEMALE SOCCER PLAYERS head toward the showers. Jane sees a shed with a PADLOCK and a SIGN: "Driver's Education."

JANE (CONT'D)

That's a high-security padlock on that shed.

\*

Jane pulls over.

\*

25

**INT. BENJAMIN EDES HIGH SCHOOL - DRIVER'S ED SHED - CONTINUOUS - DAY 3**

25

They enter the small space, look around.

JANE

Mr. Sutton kept a private space. What did he use his Driver's Ed shed for?

\*

\*

\*

Cones used for driving exercises are piled up. A couch, desk, shelves filled with Driver's Ed manuals and DVDs.

MAURA

(going through everything)  
His class supplies: Driver's Ed manuals, DVDs, hand-outs...

Jane looks down, sees a piece of TURQUOISE EMBROIDERY THREAD.

JANE

Maura...

(CONTINUED)

MAURA

What?

JANE

Turquoise embroidery thread. Our driver was in here.

She pulls on gloves as she looks at the couch.

JANE (CONT'D)

You bring a blacklight?

Maura pulls a BLACKLIGHT out of her bag.

MAURA

Right here.

Jane waves it over the couch. The couch LIGHTS UP.

JANE

I'm seeing body fluids...I think Karine was telling the truth. He was trading grades for sex. Looks like not all of his students said "no."

Jane notices a BASKET labeled, "STUDENT PHONES" with a piece of paper taped to it. Jane reads it.

JANE (CONT'D)

"Mr. Sutton's Driver's Ed Rules. Rule #1: all students will leave their phones in the basket during class."

(a beat, then)

Samantha Cole was one of his Driver's Ed students.

MAURA

(sees where she's going)  
He took all of their phones...

JANE

Yeah...Maybe when Samantha wouldn't "perform," he gave her a "C." And when she threatened to go to the principal like Karine, he sent a photo from her phone to his phone - with a suggestive email.

\*

26

**INT. BPD - HOMICIDE SQUAD ROOM - DAY 3**

26

Jane and Maura are with Korsak and Frost. Maura sits at the table, now covered with David Sutton's students' LAB BINDERS and work. She's curious and looking through the binders.

JANE

Samantha's in a coma. And her parents didn't run over David Sutton.

KORSAK

Karine's alibi checked out.

FROST

What about his wife?

KORSAK

Yeah, maybe she caught him...

JANE

I think a girl he hit on or tried to went after him.

\*  
\*  
\*

MAURA

(finds something)

I found Samantha Cole's lab book. This is very impressive work for a college student, much less a high school student.

\*  
\*

Jane looks over shoulder, sees the grade: a "D."

JANE

But Mr. Sutton give her a "D."  
(then)  
Fits with the theory: Sutton demanded sex for a good grade. Maybe Samantha said "no."

\*  
\*

KORSAK

Revenge is always a motive...Wonder if she had a boyfriend?

\*

FROST

Doesn't look like it. I'm on her social network sites...

Two WINDOWS OPEN: CANDIDGRAM, and a facebook-like page.

FROST (CONT'D)

She was constantly posting photos of herself with her friends on CandidGram.

(CONTINUED)

KORSAK

Why do young people document every single frame of their lives now and post it?

\*  
\*

FROST

Who are you railing at? You see me taking "Selfies"?

Frost turns his computer screen so Jane can see.

FROST (CONT'D)

Look at this: she posted that photo of herself on CandidGram.

\*  
\*  
\*

Jane looks at the photo of Samantha in her bra. HUNDREDS of NASTY comments have been posted with the word "SLUT" in them.

JANE

And the whole school responded by calling her a "slut."

\*  
\*  
\*

FROST

Man, kids are cruel.

\*  
\*

MAURA

Why would a smart, nerdy girl like Samantha post that? Seems so out of character.

\*  
\*  
\*

JANE

Because she didn't...

\*

FROST

But it was sent from her phone.

\*

JANE

Just like the bogus email to the principal. Sutton wanted to make sure he kept a vulnerable teenage girl from complaining about him by posting an embarrassing photo of her.

\*  
\*  
\*  
\*  
\*  
\*  
\*

FROST

Oh God...it went up the day she attempted suicide.

\*  
\*

They trade looks.

\*

Korsak points at something on the screen. It's a TINY PHOTO.

KORSAK

Can you open that?

\*

A photo of Samantha with her three best friends: Chloe, Emma and Megan, POPS UP.

Samantha has her arms around her friends, and she's wearing the same T-shirt from the infamous "bra" photo.

MAURA

I met those girls at the crime scene.

JANE

Frost, hit that link. The one that says, "Sweet 16."

He PLAYS the link. The girls have just finished singing "Happy Birthday" to Samantha. [NOTE: WE CAN'T CLEAR THE SONG.] She BLOWS OUT 16 individual CANDLES on 16 CUPCAKES. SAMANTHA'S PHONE has been set up to record everything. The other three girls have their phones and record themselves and each other.

\*

CHLOE, MEGAN & EMMA (ON MONITOR)

WHOO-HOO! Happy 16, Birthday Girl.  
Happy Birthday, Sam!

CHLOE (ON MONITOR)

Okay, Sammy, show us your new bra.

SAMANTHA (ON MONITOR)

No!

MEGAN (ON MONITOR)

Come on!

SAMANTHA (ON MONITOR)

You gotta turn off your phones.  
Remember, we promised not to post stuff without permission, right.

CHLOE (ON MONITOR)

Oh, okay.

They put down their cellphones.

EMMA (ON MONITOR)

Okay, show us!

SAMANTHA (ON MONITOR)

This is silly...

CHLOE (ON MONITOR)

Come on. You waited a long time for your girls.

(CONTINUED)

Samantha quickly LIFTS her shirt. Then SEES her own phone, still on.

SAMANTHA (ON MONITOR)

Oh my God! My phone is on.

(grabs it to turn it off)

At least it's on my phone and you guys can't post it.

\*  
\*

Frost hits a key. The video FREEZES.

KORSAK

They look like women, but they're just kids...

JANE

That photo couldn't have been more innocent...

(turns to Maura)

She probably wouldn't tell her parents what Mr. Sutton was doing to her, but she might tell her friends.

Maura nods. Jane turns back to the screen.

JANE (CONT'D)

Can you play that link? The one that says, "Fab Four"?

ALL OF THEM (ON MONITOR)

(rapid)

I have your back, and you've got mine. I'm there. We're square. 'Til the end, we're friends. Fab Four!

(arms around each other)

I would die for you!

Frost FREEZES the image of the four girls.

JANE

Look at their wrists.

All four wear identical FRIENDSHIP BRACELETS made of shades of blue. The most predominant thread is a TURQUOISE one.

MAURA

Turquoise embroidery thread...those are friendship bracelets.

JANE

"I would die for you." I wonder if that also means I would kill for you.

OFF ALL OF THEM AS THEY TAKE IN JANE'S OMINOUS WORDS...

\*

**END OF ACT FIVE**



**ACT SIX**

27

**INT. BPD - HOMICIDE SQUAD ROOM - DAY 3**

27

Jane, Korsak, Frost and Maura meet with DISTRICT ATTORNEY REBECCA DEVERE.

NEW PHOTOS are on the board: 8" x 10" snapshots from phones, all taken the night of Samantha's 16th birthday celebration. Individual, innocent candids of Samantha, Chloe, Megan and Emma. D.A. REBECCA DEVERE references them as she talks.

\*  
\*  
\*  
\*

D.A. DEVERE

But you have no evidence that puts one of these three girls behind the wheel?

JANE

We found all three girls' prints in the car.

\*  
\*

D.A. DEVERE

Whose were on the steering wheel?

\*  
\*

JANE

Wheel was wiped clean.

\*  
\*

D.A. DEVERE

What about evidence on the victim's body?

\*

MAURA

No, nothing that connects him to one of them.

D.A. DEVERE

Alibis?

\*  
\*

JANE

They all have one. Each girl's parents saw her in bed the night of the hit-and-run.

\*  
\*  
\*  
\*

D.A. DEVERE

At least they're all cooperating. Go figure. I have a 16-year-old. Can't even get her to unload the dishwasher.

KORSAK

They've all refused to have either a lawyer or a parent present.

FROST

Not very smart.

(CONTINUED)

D.A. DEVERE

That's 16 for you...I even tried to  
talk them into having a lawyer  
present. And I'm on the other side.  
We need to know who was driving.

\*  
\*

JANE

They're best friends now. But human  
nature says they'll turn on each  
other pretty quick.

\*  
\*

KORSAK

(sad)

They always do.

27

CONTINUED: (2)

27

JANE

Even though David Sutton was a predator, it looks like one of them mowed him down.

KORSAK

(depressed about it)

Let's split up, each take one girl. This is gonna be like shooting fish in a bucket...

28

**INT. BPD - INTERROGATION ROOM - DAY 3 - MONTAGE (INTERCUT ~~ALL~~ THREE INTERROGATION SCENES WITH FLASHBACK)**

Jane talks to Chloe.

JANE

We found evidence that you were in the shed with Mr. Sutton.

CHLOE

(nods)

He was my hero. He made me fall in love with science. He said it was an art - and we were artists...

JANE

Why were you in that shed, Chloe?

CHLOE

I had to record him...

\*

JANE

Why? Was he offering you a better grade if you'd have sex with him?

\*

CHLOE

Yeah. He said he'd fail me unless I... gave him oral sex.

JANE

Take me through what happened.

CHLOE

He told me to meet him at 11:00.

29

**EXT. BENJAMIN EDES HIGH SCHOOL - EQUIPMENT SHEDS / INT. DRIVER'S ED SHED - NIGHT 1 - FLASHBACK - TEEN POV (INTERCUT)** 29

Chloe narrates as we see what happened. We NEVER see the teenage girl's face. We see David Sutton taking the key out of his pocket, opening the shed and entering with the girl.

(CONTINUED)

CHLOE (V.O.)

I turned my cellphone on to record him, and put it in my shirt pocket.

The voice changes.

EMMA (V.O.)

He pulled his sweats down.

**BACK TO SCENE**

Frost is in the room, interrogating Emma...

EMMA

His legs were gross.

FROST

What did he say to you?

**FLASHBACK - TEEN POV**

David Sutton is talking to the unseen girl inside the shed.

DAVID SUTTON

That's all you have to do. You do that, I'll change your grade to an "A." How simple is that?

EMMA (V.O.)

I'd heard he did it to the smart girls. That a few even...did it just so he didn't wreck their college applications...

\*

**BACK TO SCENE**

EMMA

He started with Samantha. He gave her a "D." But she wouldn't do it. So he made everybody think she was a slut. That's why she tried to kill herself.

\*

\*

\*

**FLASHBACK - TEEN POV**

Sutton SMILES lasciviously at the teenage girl.

\*

**BACK TO SCENE**

Korsak is interviewing Megan.

\*

MEGAN

I wanted to make sure he never, ever did it to another girl.

KORSAK

Why meet him alone?

MEGAN

Because no one would believe me  
without proof.

KORSAK

What did he do?

**FLASHBACK - TEEN POV**

David Sutton reaches out to put one hand on the unseen girl's  
breasts as he lowers his shorts with his other hand.

MEGAN (V.O.)

He pulled his underwear down, and  
he tried to touch my breasts - and  
that's when I dropped my phone.

The cellphone DROPS from her breast pocket. Sutton looks  
down, sees the "RECORD" light on as she grabs it.

DAVID SUTTON

Are you taping this? Did you tape  
me?

The girl RUNS from the shed as he scrambles to pull up his  
underwear and find his pants.

CHLOE (V.O.)

I ran out to the parking lot. He  
always left the keys to the  
Driver's Ed car in the ignition. I  
just wanted to get away.

**BACK TO SCENE**

Jane is with Chloe.

JANE

Where is the recording of Mr.  
Sutton?

CHLOE

I erased it.

JANE

Why?

CHLOE

Because...

(CONTINUED)

JANE

Because of what happened next?  
(off a reluctant nod)  
You have to tell me, Chloe.

CHLOE

He was yelling and looking for me.  
I was so freaked out...I got into  
the Driver's Ed car. I was so  
scared, I forgot how to drive.

**FLASHBACK - FROM SCENE 1**

David Sutton RUNS along the path, trying to find the girl.

DAVID SUTTON

Hey...where'd you go? That did not  
come out the way I intended it to.  
Please. Come talk to me. Let's work  
this out, all right? I have a  
proposal that's going to work for  
both of us.

\*  
\*  
\*  
\*  
\*  
\*

He hears a CAR in the distance. It BRAKES. A door OPENS.

\*

DAVID SUTTON (CONT'D)

Hey, wait - what are you doing?

A DOOR SLAMS as Sutton RUNS toward an opening in the bushes.  
He CHARGES into the middle of the road.

**BACK TO SCENE - MONTAGE**

CHLOE/MEGAN/EMMA

He ran in front of the car.

\*  
\*

CHLOE/MEGAN/EMMA (CONT'D)

And I didn't see him.

\*

CHLOE/MEGAN/EMMA (CONT'D)

And I hit him...

\*

A29

**INT. BPD - HALLWAY OUTSIDE INTERROGATION ROOM - DAY 3**

A29

Jane leans against a wall as Korsak hurries toward her from  
Observation, Frost comes out of the Squad Room.

JANE

Chloe confessed.

KORSAK

So did Megan.

FROST

So did Emma.

A29

CONTINUED:

A29

JANE

Oh, God...

30

**INT. BPD - HOMICIDE SQUAD ROOM - DAY 3 - MINUTES LATER**

30

Jane, Korsak, Frost. Maura and Devere have joined them.

D.A. DEVERE

All three confessed?

JANE

Identical stories. They worked this out - all three are willing to take the blame and go to jail.

\*  
\*  
\*

KORSAK

Never seen anything like it.

FROST

We went back at them hard. But they're not giving each other up.

\*  
\*  
\*

MAURA

So they did it...or one of them did. Do you think it was deliberate?

JANE

I think it was an accident. We thought the skid marks said the car was lying in wait. But there's another explanation: two frightened girls, driving and looking for a third.

\*  
\*  
\*  
\*  
\*  
\*

KORSAK

(re: skid mark photo)

The intermittent skid marks say they braked hard when they found her. And these acceleration marks just mean they gunned it once she jumped in the car.

\*  
\*  
\*  
\*  
\*  
\*

FROST

And the headlights were off because they're inexperienced drivers...

\*  
\*  
\*

KORSAK

Sutton was chasing her. He might've run right into that car.

\*  
\*  
\*

30

CONTINUED:

30

D.A. DEVERE

Without corroborating evidence,  
unless I have a confession and two  
witnesses, there's no case.

\*

OFF JANE, KORSAK AND FROST...

31

**INT. BPD - INTERROGATION ROOM - DAY 3 - MONTAGE (QUICK CUTS)1**

Jane faces one of the girls.

JANE

I need the truth. Only one of you  
was driving that car. Who was it?

\*  
\*

CHLOE

Me. I was driving.

\*

JANE

Don't be foolish. If you weren't  
driving, you aren't responsible.

\*  
\*  
\*

MEGAN

I was driving.

JANE

Do you understand you will go to  
prison, and you will stay there for  
fifteen years of your life?

\*

CHLOE/MEGAN/EMMA

Yes. I was driving.

\*

32

**INT. BPD - HOMICIDE SQUAD ROOM - DAY 3**

32

Jane, Frost, Korsak and Maura are with Devere.

MAURA

Can't you prosecute all three?

D.A. DEVERE

According to Massachusetts' law, we  
can only go after the driver. We  
need one. We've got three.

\*

JANE

So what do we do?

Devere SIGHS as she packs up her briefcase.



32

CONTINUED:

32

KORSAK  
Send them home to do their  
homework.

\*  
\*

FROST  
We can't do that.

\*

D.A. DEVERE  
He's right.  
(as she heads out)  
We don't have a choice.

\*

Jane and Maura trade a look. Korsak allows himself a weary smile. Frost puts his head down to hide his own grin.

33

**INT. HOSPITAL - ICU - HALLWAY / SAMANTHA'S ROOM - DAY 3** 33

Jane and Maura watch THROUGH THE GLASS as Chloe, Emma and Megan sit on Samantha's bed, holding her hand, stroking her face, talking to her.

Mr. and Mrs. Cole are with them. Everyone is tearing up with happiness as they encourage Samantha to move her toes.

CHLOE  
Try again.

EMMA  
Come on, try Sam.

MEGAN  
Open your eyes, Sam. C'mon.

The three girls lean in and whisper their chant.

CHLOE, MEGAN & EMMA  
(low, sweet)  
I have your back, and you've got  
mine. I'm there. We're square. 'Til  
the end, we're friends. Fab Four!  
(arms around each other)  
I would die for you!

They see Samantha seeming to struggle to open her eyes.

MRS. COLE  
Samantha? Honey, can you hear me?

Samantha's eyes flutter open.

MR. COLE  
Oh, Sam. Sammy.

Tears stream down their faces as Samantha tries to smile.

(CONTINUED)

JANE

It's not really like it is in the movies, is it?

MAURA

No. It'll be a long haul. But she's responding. You never know. She might come all the way back.

Jane squeezes Maura's hand.

JANE

You know I would die for you.

MAURA

I would die for you, too.

**END OF EPISODE**