



BODY OF PROOF

Episode F016
“Lazarus Man”
RT: 43:00

AS-BROADCAST DIALOGUE LIST
with
Episodic Creative Notes
and
Creative Series Overview

PRODUCED BY
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ABC FAMILY

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EPISODE SYNOPSIS

When two roommates are shot, Megan and the detectives struggle to find the connection between trouble-making Alex, who survived, and good boy Paul, who died. Meanwhile, Peter debates whether or not he should contact an old girlfriend.

EPISODE CAST/WORD COUNT REPORT

Main Cast

<i>Character Name</i>	<i>Word Count</i>
Megan	1017
Kate	213
Detective Bud Morris	651
Peter	638
Detective Sam Baker	659
Ethan	507
Curtis	295
Todd – <i>not in this episode</i>	0

Guest Characters

<i>Character Name</i>	<i>Word Count</i>
Alex	355
Dani (<i>see "Recurring Characters"</i>)	202
Male Paramedic #1	6
Male Cop #1	6
Trash Truck Driver	11
Councilwoman Bennett	316
Nancy	41
Libby	45
Diane	43
Kavanagh	27
Emily	253
Male Doctor	26
Mary	52
Vranitch	88
Female Lawyer	40
Guy In Bar	9
Young Men Outside Store	walla
Male Dispatcher	walla
Female Dispatcher #1	walla

NARRATIVE TITLES

01:00:58:15	ON-SCREEN TEXT (on door)	CHIEF MEDICAL EXAMINERS OFFICE THE CITY OF PHILADELPHIA
01:02:34:08	ON-SCREEN TEXT (on tag)	Grant, Alex #4514
01:06:01:05	ON-SCREEN TEXT (on screen)	GPS Tracking 3rd St. Ritner St.
01:06:32:06	ON-SCREEN TEXT (on door)	sanitation
01:07:19:18	MAIN TITLE	BODY OF PROOF
01:07:27:19	ON-SCREEN TEXT (on building)	PHILADELPHIA COUNTY MEDICAL CENTER
01:07:30:23	ON-SCREEN TEXT (on screen)	AUTOPSY REFERENCE NUMBER: 1920.3B First/Last Name CRAWFORD, PAUL
01:15:09:19	ON-SCREEN TEXT (on sign)	BENNETT
01:20:05:05	ON-SCREEN TEXT (on sign)	LANZA BROS. MARKET FAMOUS ITALIAN SANDWICHES SINCE 1926
01:22:29:04	ON-SCREEN TEXT (on building)	FRANKLIN UNIVERSITY HOSPITAL

VOCALS

There are no vocals in this episode.

DITTIES

There are no ditties in this episode.

FOREIGN LANGUAGE

There is no foreign language dialogue in this episode.

DUBBING NOTES

- The "Recurring Characters" section of the CSO has been updated.

DIALOGUE LIST

TIME CODE	CHARACTER	DIALOGUE
ACT ONE		
01:00:00:08	ALEX	<panting> <impact grunts> <panting> <grunts>
01:00:58:15	ON-SCREEN TEXT (on door)	CHIEF MEDICAL EXAMINERS OFFICE THE CITY OF PHILADELPHIA
01:01:01:12	MEGAN	Doctor Gross.
01:01:02:11	ETHAN	Hmm?
01:01:03:02	MEGAN	This is Dani. She needs help processing a body. Good luck with the new job.
01:01:08:14	DANI	Thanks. <sighs>
01:01:11:11	ETHAN	Hey, I'm Ethan.
01:01:13:07	DANI	You're a doctor.
01:01:14:03	ETHAN	Yeah.
01:01:15:02	DANI	That's impressive.
01:01:15:19	ETHAN	Thanks.
01:01:16:08	DANI	But you got a little fruity flake thing on your collar there, Doc. <i>(fruity...thing = referring to the cereal Ethan was eating)</i>
01:01:21:05	ETHAN	Okay. So, let's see what you brought me.
01:01:23:16	DANI	Okay.
01:01:28:04	ETHAN	Wow. <smacks lips> So, you know how to do this?
01:01:35:00	DANI	On my count. One, two, three.
01:01:38:23	ETHAN	<effort grunts> <sighs>
01:01:41:07	DANI	(overlaps) Alex Grant, twenty eight. Found in Hanson Park. Guy was ice cold. Paramedics think it was an overdose. <i>(ice cold = meaning his body was extremely</i>

		<i>cold)</i> <i>(overdose = referring to a drug overdose)</i>
01:01:49:18	ETHAN	Hmm.
01:01:51:00	DANI	Bet you see some crazy stuff here, huh?
01:01:53:20	ETHAN	You get used to it, don't worry.
01:01:55:22	DANI	I got no problem being around the dead.
01:01:57:21	ETHAN	You're not one of those necro-freaks, are you? Because we get those... <i>(necro-freaks = referring to necrophiliacs)</i> <i>(note reference to the Episode F015, where Curtis interviewed a lady named Francine who was overly interested in dead people)</i>
01:02:00:11	DANI	Relax, Doc. I get my rocks off the regular way. <i>(get...off = idiomatic slang meaning to have an orgasm)</i>
01:02:04:06	ETHAN	Aw, that's good. I-I mean that you get your rocks-- You know what? Forget about it. Uh, so you're done. Thanks for coming in.
01:02:12:05	DANI	<effort grunts> And I was just starting to like it here.
01:02:15:19	ETHAN	Bye.
01:02:20:20	ETHAN	Are you kidding me? That's Transpo? God! <i>(Are...me = slang expression of disbelief)</i> <i>(Transpo = referring to the Department of Transportation)</i>
01:02:29:09	ETHAN	<effort grunting> <sighs>
01:02:34:08	ON-SCREEN TEXT (on tag)	Grant, Alex #4514
01:02:37:02	ETHAN	Let's see what we got here. Snaps. Thank you. <i>(Snaps...you = Ethan is happy that the shirt has snaps as they are easier to undo than regular buttons)</i>
01:02:48:17	ETHAN	Bullet hole? Oh, boy!

01:02:57:09	PETER	So what's going on with you and Kate?
01:02:59:04	MEGAN	What do you mean?
01:02:59:21	PETER	Well, I saw you talking in the parking lot last night and if I didn't know better, it almost looked friendly.
01:03:03:23	MEGAN	Why is it that you are so comfortable delving into my personal life, and yet, hmm, we never seem to talk about yours.
01:03:12:01	PETER	Well, that's just our thing, I guess. <i>(thing = here referring to the dynamics of their relationship)</i>
01:03:14:04	MEGAN	<chuckles> Oh, I see. You and I have a thing? <i>(You...thing = inquiring if they have a decided pattern of behavior between them)</i>
01:03:19:02	ETHAN	Uh, we have a problem. You know that body that just came in? The, uh, twenty-eight-year-old male, suspected drug overdose? He has a gunshot wound to his upper abdomen.
01:03:27:02	PETER	I'll call Bud and Sam, and tell them we have a homicide.
01:03:32:22	MEGAN	How could the paramedics have missed a gunshot wound?
01:03:35:03	ETHAN	I don't know, guy looks like a user. I mean, there wasn't much blood. To tell you the truth, I didn't notice it myself until I started to undress him. <i>(user = 'drug user')</i>
01:03:50:00	MEGAN	Ethan?
01:03:51:14	ETHAN	Okay. That's weird.
01:03:55:17	MEGAN	Curtis, what happened to Ethan's body?
01:03:58:10	CURTIS	You mean other than thirty years of junk food, video games and general lethargy? <i>(note Curtis thinks Megan is inquiring about Ethan's physical condition)</i>
01:04:02:09	ETHAN	Oh, yeah, your body's a temple? <i>(note sarcasm, implying Curtis is not in a</i>

		<i>very fit either)</i>
01:04:03:19	MEGAN	I meant the body he's working on. Your new transporter brought it in.
01:04:07:19	CURTIS	What now, he lost it?
01:04:14:02	KATE	What's going on in here?
01:04:15:04	CURTIS	Seems Ethan has misplaced the body.
01:04:17:06	ETHAN	Oh, wait a minute. How-how-how is this on me? I left him right there. <i>(on me = 'my fault')</i>
01:04:20:10	KATE	Well, it's not like it got up and walked away.
01:04:26:22	PETER	Megan, I just got off the phone with Bud...
01:04:29:15	MEGAN	Ethan...
01:04:30:10	ETHAN	Yeah?
01:04:41:06	ALEX	<gasps>
01:04:41:13	MEGAN	<gasps>
01:04:43:03	ALEX	The problem might be the carburetor...
01:04:47:04	KATE	Call an ambulance.
01:04:48:07	MALE DISPATCHER (VO)	(through speakers) <indistinct> (continues under following dialogue)
01:04:50:05	DETECTIVE MORRIS	Which one of your people screwed the pooch on this one? <i>(screwed...pooch = slang, "made a terrible mistake")</i>
01:04:52:16	MEGAN	Hey, it wasn't one of us. The paramedics on the scene called it in. Anyway, these things happen. It was freezing cold last night. Given hypothermia, the heartbeat can drop to two or three beats a minute. It's hard to find a pulse. Plus, it's nice to throw one back. <i>(called...in = 'reported it as a death')</i> <i>(nice...back = implying that it is nice to release a living person from the morgue)</i>
01:05:06:21	DETECTIVE MORRIS	Let me remind you, this guy doesn't make it, I got a murder and no crime scene. But, hey,

		"these things happen." <i>(make it = 'survive')</i>
01:05:16:03	MALE PARAMEDIC #1	Coming through.
01:05:17:13	DETECTIVE BAKER	Hey. Talk to me. Who did this to you?
01:05:19:13	ALEX	He shot me.
01:05:21:04	MALE PARAMEDIC #1	Spin him around. Yep.
01:05:22:18	DETECTIVE BAKER	Who shot you? Who did this?
01:05:26:18	ALEX	<grunts> My roommate, Paul. I came home, and he shot me!
01:05:36:01	DETECTIVE MORRIS	Paul Crawford. Philly P.D. Open up! <i>(Philly P.D. = 'Philadelphia Police Department')</i>
01:05:38:12	FEMALE DISPATCHER #1 (VO)	(through speakers) <indistinct> (continues under following dialogue)
01:05:44:11	MALE COP #1	Philly P.D. I got the left.
01:05:50:17	DETECTIVE MORRIS	<sighs> He's not here.
01:05:53:08	DETECTIVE BAKER	I know. I just got off the phone with C.I.S. They picked up a GPS trace on his cell phone. He's on the move. <i>(C.I.S. = presumably a department of the police that monitors criminal activity)</i> <i>(GPS = acronym, Global Positioning System)</i> <i>(He's...move = 'He's running away')</i>
01:05:59:18	DETECTIVE MORRIS	Thanks, fellows. Let's go.
01:06:01:05	ON-SCREEN TEXT (on screen)	GPS Tracking 3rd St. Ritner St.
01:06:01:11	DETECTIVE BAKER	Okay, we're close. Make a right at the corner.
01:06:07:14	DETECTIVE MORRIS	Got it. Red SUV. He's making a break for it. Here we go. Hold on. <i>(SUV = acronym, sport utility vehicle)</i> <i>(making...it = idiomatic, 'attempting to</i>

		<i>escape')</i>
01:06:15:21	DETECTIVE BAKER	Wait a minute! We're passed it. We're passed it. It's not the car. It's the trash truck.
01:06:21:19	DETECTIVE MORRIS	Got him.
01:06:28:11	DETECTIVE MORRIS	Get out of the truck. Put your hands on the windshield.
01:06:32:06	ON-SCREEN TEXT (on door)	sanitation
01:06:35:04	DETECTIVE MORRIS	Get out of the cab, put your hands on the windshield! Now!
01:06:35:23	TRASH TRUCK DRIVER	(overlaps) What's going on? What did I do? What did I do?
01:06:39:09	DETECTIVE BAKER	Right now! Hands on the windshield!
01:06:42:16	DETECTIVE MORRIS	He's not here. He dumped the phone. And we were dumb enough to fall for it. <i>(dumped = 'threw away')</i> <i>(fall...it = 'believe it')</i>
01:06:47:10	DETECTIVE BAKER	Open up the back.
01:06:54:03	DETECTIVE BAKER	All right, it's ringing.
01:07:02:05	DETECTIVE MORRIS	I hear it. Okay. <effort grunts> <sighs> You can hang up. He's not gonna answer.
01:07:19:18	MAIN TITLE	BODY OF PROOF
ACT TWO		
01:07:27:19	ON-SCREEN TEXT (on building)	PHILADELPHIA COUNTY MEDICAL CENTER
01:07:29:17	PETER	Paul Crawford, he's twenty seven. Graduated Tulane. Staffer for a Philly City Councilwoman. <i>(Tulane = Tulane University, a selective private research university in New Orleans)</i>
01:07:30:23	ON-SCREEN TEXT (on screen)	AUTOPSY REFERENCE NUMBER: 1920.3B First/Last Name CRAWFORD, PAUL
01:07:36:02	MEGAN	This guy and Alex were roommates?

01:07:37:18	PETER	<chuckles>
01:07:38:10	MEGAN	You saw Alex. Dirty hair, ratty clothes, track marks. It's kind of hard to imagine the two of them living together. <i>(track marks = marks along the veins due to injecting drugs)</i>
01:07:44:16	PETER	Well, maybe he just has bad luck with roommate roulette. I won't even tell you about some of the guys that I roomed with in college. <i>(roommate roulette = referring to the chance of finding a good roommate, note play on "Russian roulette," a potentially lethal game in which participants place a single round in a revolver, spin the cylinder, place the muzzle against their head and pull the trigger)</i>
01:07:49:19	MEGAN	Oh, of course not. Telling me about your life, that's not "our thing."
01:07:55:11	PETER	Maybe Alex can tell us more when he gets out of surgery, huh?
01:07:58:00	DETECTIVE MORRIS	Don't cut into this one until you're sure he's dead.
01:08:00:14	MEGAN	Oh, he's dead all right. Probably from the gunshot wound to his chest. Given the ambient temperature and the liver temp, I'd put it between ten and twelve last night. Not gonna be able to give you a slug though. Entrance here, exit's at the back. <i>(temp = temperature)</i> <i>(slug = 'bullet')</i>
01:08:14:01	DETECTIVE BAKER	You find anything that'll tell us where this guy was killed? That trash truck covered a sixteen-block route, nowhere near his apartment.
01:08:20:00	DETECTIVE MORRIS	Mm-hmm.
01:08:20:23	MEGAN	We found these. Probably not from the truck. They were inside his shoes and the rolled up sleeves of his shirt. I'll get Ethan to take them to the lab for identification.

01:08:30:07	PETER	And I'm gonna drive the trash truck route, just the same... Okay, got a positive for gunshot residue. <i>(just...same = 'nevertheless')</i>
01:08:40:01	DETECTIVE MORRIS	So Paul here may have shot Alex. Now, who shot Paul?
01:08:44:16	KATE	I have to thank you for coming down.
01:08:46:15	COUNCILWOMAN BENNETT	As soon as I heard, I-I just had to be here. I don't know if any of you have ever worked on a campaign, but you bond incredibly with the people in the trenches with you. You, you become family. Paul was family. <i>(people...trenches = referring to the people working alongside her in the campaign)</i>
01:08:59:12	DETECTIVE MORRIS	How long had he worked for you?
01:09:01:16	COUNCILWOMAN BENNETT	Almost two years. He was so bright. I mean, he didn't miss a thing. <i>(he...thing = meaning he was extremely thorough)</i>
01:09:07:18	DETECTIVE MORRIS	Is there anyone you could think of that might have done this. Any enemies, or conflicts he might have had?
01:09:11:09	COUNCILWOMAN BENNETT	Oh, no, no one. Paul was one of those people that you can't imagine rubbing anybody the wrong way. I often teased him that he, he didn't belong in politics. <i>(rubbing...way = idiomatic, 'offending anybody')</i>
01:09:22:18	DETECTIVE BAKER	Ms. Bennett, we haven't yet been able to exactly pinpoint where Paul was killed. Do you have any idea where he might have gone last night? Any council business?
01:09:31:03	COUNCILWOMAN BENNETT	No, I'm sorry. But I can tell you this, if there is anything you need me to do, any way to use my political leverage to help you, I'm, I'm yours. <i>(I'm yours = 'I will help you in any way possible')</i>

01:09:42:21	KATE	Thank you.
01:09:44:11	ETHAN	Uh... What is going on?
01:09:53:07	ETHAN	What is going on here?
01:09:59:13	DANI	What are those?
01:10:00:23	ETHAN	Uh, I, I don't know yet. Uh, they were, um, they found them on a, on a body, and, uh, if I could figure out what they are, then I can, you know, tell where the body originated.
01:10:12:21	DANI	Hmm.
01:10:14:16	ETHAN	What are you doing here?
01:10:16:10	DANI	I got called into the principal's office. I don't think Doctor Brumfield's happy that I hauled the undead in here this morning. <i>(I...office = meaning she is being reprimanded)</i> <i>(I...undead = 'I brought in a live body;' note "the undead" generally is a name for fictional, mythological, or legendary beings that are deceased and yet behave as if alive)</i>
01:10:23:11	ETHAN	That wasn't your fault.
01:10:24:18	DANI	Right?
01:10:25:14	CURTIS	(interrupts) Oh, no! Hell no! This isn't <i>Project Runway</i> . It's the Medical Examiner's Office. Now, I can understand a need for a little personal expression, take my neckties for instance, or Ethan's unnaturally large head of hair. But this? Mm-mm, it's too much. <i>(Hell no = emphatic slang expression of disapproval, here in response to Dani's attire)</i> <i>(Project Runway = an American reality television series which focuses on fashion design)</i>
01:10:43:23	ETHAN	Curtis, I think she looks cool. (to Dani) You look cool.
01:10:45:22	DANI	No, look, I totally get it. I'll fix it. I promise.

		<i>(get it = 'understand')</i>
01:10:48:18	CURTIS	Good. Now, about this morning...
01:10:50:16	ETHAN	Wait, that wasn't her fault.
01:10:52:11	CURTIS	No, it wasn't. Problem is though, when people hear about a live body ending up in the morgue, they all assume it's our fault. Which is why my transporters always make sure the paramedics double check.
01:11:04:00	DANI	I got it. I won't even zip up the bag till I'm sure the body's dead.
01:11:07:07	CURTIS	You won't even load the bag, clear? Good. Now get back to work. <i>(clear = 'understood')</i>
01:11:23:05	CURTIS	Boy, please! She'll break your skinny ass in half. <chuckles> <i>(implying Dani is too much of a challenge for him)</i>
01:11:28:06	DETECTIVE BAKER	Two roommates, both shot. Gotta be related, right?
01:11:31:10	DETECTIVE MORRIS	Well, Alex said he was shot here. Paul, who knows? That trash truck never came within ten miles of this place. <chuckles> It's like a real-life Felix and Oscar in here.
01:11:43:07	DETECTIVE BAKER	Who?
01:11:44:16	DETECTIVE MORRIS	Felix Ungar, Oscar Madison. <i>The Odd Couple</i> . <i>(Felix Ungar = one of the principal characters in "The Odd Couple" who is quite fastidious by nature)</i> <i>(Oscar Madison = another one of the principal characters "The Odd Couple" who is slovenly by nature)</i> <i>(The...Couple = a 1965 Broadway play, and subsequent film and TV series of the same name, based on a story of two men with drastically different personalities living together)</i>
01:11:47:03	DETECTIVE BAKER	Okay, so what's your point?

01:11:48:11	DETECTIVE MORRIS	Whatever trouble came and found these two, you can bet it came from Alex's world. He's the Oscar in this equation. He's the one we should be looking at. <i>(He's...equation = implying he is cause of the trouble)</i>
01:11:58:22	DETECTIVE BAKER	Maybe. But look what Paul's got.
01:12:04:14	MEGAN	Hey, any idea when we'll have Paul Crawford's medical records?
01:12:07:01	PETER	I am trying. But he's from New Orleans, so getting any information on anything that pre-dates Katrina is almost impossible. Why, what's wrong? <i>(New Orleans = major United States port and the largest city and metropolitan area in the state of Louisiana)</i> <i>(Katrina = Hurricane Katrina, the catastrophic 2005 hurricane that devastated New Orleans and the Mississippi Gulf Coast)</i>
01:12:13:00	MEGAN	<sighs> There's no mystery about cause of death, but I'm finding a whole host of things I can't explain, like, lymphadenopathy, splenic infarcts, a well-healed scar in his upper right chest.
01:12:23:04	NANCY	Hi, Peter!
01:12:24:17	LIBBY	<gasps>
01:12:25:01	DIANE	(overlaps) There he is. There he is.
01:12:27:06	LIBBY	Look at how good you look.
01:12:28:10	DIANE	(overlaps) <laughs>
01:12:29:21	MEGAN	Who are they?
01:12:31:10	PETER	My sisters. Excuse me.
01:12:33:12	MEGAN	<chuckles> Not in a million years. <i>(implying she will not give him a private moment with his sisters)</i>

01:12:35:16	LIBBY	Peter!
01:12:36:07	PETER	Hi. <chuckles> Hi. Hi, what are you doing here? You should have called me.
01:12:37:15	LIBBY	(overlaps) Oh, it's so good to see you.
01:12:38:10	DIANE	(overlaps) Hello. Hi. <chuckles>
01:12:40:22	NANCY	(overlaps) Hi.
01:12:41:21	MEGAN	Nonsense! It's wonderful that you're here. <chuckles> Hi, I'm Megan. I, I work with Peter.
01:12:48:13	LIBBY	Oh, nice to meet you. I'm Libby. And this is Diane and Nancy.
01:12:51:18	DIANE	(overlaps) Hi.
01:12:52:05	MEGAN	(overlaps) Hello.
01:12:52:16	NANCY	Hi, we're sorry to interrupt, really. But Peter doesn't return our calls or e-mails.
01:12:53:02	MEGAN	(overlaps) Hi.
01:12:57:10	DIANE	So, we had no choice other than to show up in person. <i>(show up = 'come')</i>
01:13:00:04	MEGAN	Wow. Sounds like an intervention. <i>(intervention = an orchestrated attempt, usually by family and friends, to get someone to seek professional help with an addiction or some kind of traumatic event or crisis, or other serious problem)</i>
01:13:03:03	DIANE	Well, it is, of sorts.
01:13:05:19	PETER	Okay, look, I'm really sorry I didn't return your call, but I will call you tonight. I promise. Okay?
01:13:06:13	MEGAN	(overlaps) <chuckles> Uh, no, no, no! Peter, this is family. You're always telling me how important family is. <chuckles>
01:13:16:19	PETER	<chuckles> Okay, so, what is so urgent that you needed to come here and see me?
01:13:21:18	DIANE	You do it.
01:13:22:07	NANCY	<sighs> You'll never guess who's back in town.

		Lizzy d'Marco.
01:13:27:05	LIBBY	She's only here for three days, Peter.
01:13:28:21	DIANE	So, you have to act quickly.
01:13:30:15	MEGAN	Who is Lizzy d'Marco?
01:13:31:18	PETER	Just a girl I dated.
01:13:32:19	LIBBY	Oh!
01:13:33:07	NANCY	No, don't listen to him, Megan. Lizzy was Peter's great love. <i>(great love = 'love of his life')</i>
01:13:37:13	PETER	Okay. Come on.
01:13:38:23	LIBBY	She's the one that got away. <i>(indicating that she was Peter's ideal partner and love regret)</i>
01:13:40:04	MEGAN	Really?
01:13:40:08	NANCY/DIANE/LIBBY	(overlaps) Mm-hmm. Mm.
01:13:42:18	MEGAN	Oh...
01:13:43:01	ETHAN	I'm sorry to interrupt.
01:13:44:04	NANCY	Hi.
01:13:44:12	ETHAN	Hi. Hi.
01:13:45:06	PETER	(overlaps) What do you got?
01:13:45:20	ETHAN	You wanted to know as soon as I identified it. It's, uh, it's infill. It's used in artificial turf.
01:13:52:00	PETER	Wait a second. I drove the trash truck route, and there's a new school being built with artificial turf in the playground. Okay, I really have to go now. Okay, I'm sorry. I'll call you.
01:14:01:13	DIANE	You call me.
01:14:02:17	NANCY	Bye.
01:14:03:01	DIANE	Call us.
01:14:03:09	LIBBY	Later.
01:14:04:08	PETER	Okay. Bye.

01:14:05:13	LIBBY	Bye.
01:14:06:05	DIANE	Bye.
01:14:07:08	MEGAN	This is so not over. You do realize that, don't you? Mm... <i>(This...over = meaning she will be bringing up the topic of Lizzy d'Marco)</i>
01:14:20:15	DETECTIVE BAKER	Hey, dumpsters over here.
01:14:29:22	PETER	They're already half full again.
01:14:31:14	KAVANAGH	Can I help you?
01:14:33:03	DETECTIVE MORRIS	Yeah, did you have any men on this site last night between ten and twelve?
01:14:38:06	KAVANAGH	These guys are on the clock till five. At five-oh-one, this place is a ghost town. Can I ask why you're interested? <i>(on...clock = idiomatic, 'working')</i> <i>(this...town = implying that the site is deserted after five P.M.)</i>
01:14:44:10	MEGAN	There may have been a murder here.
01:14:46:04	KAVANAGH	Murder?
01:14:47:13	DETECTIVE MORRIS	Yeah.
01:14:48:20	PETER	I think I got blood!
01:14:51:05	DETECTIVE MORRIS	Excuse me.
01:14:56:02	DETECTIVE MORRIS	Could be from one of the construction workers.
01:14:58:08	PETER	Yeah, it could be.
01:15:05:15	PETER	I'm sure, yeah.
01:15:07:01	MEGAN	Hey, guys. This can't be a coincidence.
01:15:09:19	ON-SCREEN TEXT (on sign)	BENNETT
ACT THREE		
01:15:24:10	DETECTIVE MORRIS	I don't like being lied to.
01:15:25:13	KATE	All right, could we just use a little finesse, please? Thank you. Could you please tell the

		Councilwoman Doctor Murphy is here with Detectives Morris and Baker. Thank you.
01:15:39:20	KATE	<scoffs> Can you smell that?
01:15:44:13	DETECTIVE BAKER	Guess our busy civil servant still finds time to have her nails done.
01:15:48:17	COUNCILWOMAN BENNETT	I'm sorry. I'm in a meeting.
01:15:50:19	EMILY	Emily Burrows. Councilwoman Bennett's Chief of Staff.
01:15:53:03	COUNCILWOMAN BENNETT	So what can we do for you? Is there any news?
01:15:55:05	DETECTIVE MORRIS	Actually, yes, it turns out that Paul may have been killed at the new school. You know, the one with your picture right out front.
01:16:02:23	DETECTIVE BAKER	So we're wondering why you didn't mention it when I asked if Paul had any district business in the area.
01:16:07:19	COUNCILWOMAN BENNETT	I guess I-I didn't even want to consider it.
01:16:10:00	EMILY	Well, you said Paul may have been killed there.
01:16:12:00	KATE	It's not definitive. My office is analyzing blood found there.
01:16:15:00	EMILY	Then I hope we can avoid any element of press involvement until you're sure.
01:16:19:16	COUNCILWOMAN BENNETT	Uh, I'm sorry. It's the mayor. I'm sure he wants to extend his condolences.
01:16:24:18	EMILY	You know, there's something I've been thinking about all morning. There was a man who came in here a couple times to talk to Paul. And Paul seemed pretty shaken up after. <i>(shaken up = 'upset')</i>
01:16:35:06	DETECTIVE MORRIS	That camera work?
01:16:38:00	KATE	He didn't look friendly.
01:16:43:14	DETECTIVE BAKER	Whoa, freeze it. I know that guy. <scoffs> Name's Mike Vranitch. Loan sharking, numbers, extortion, he does it all. <i>(numbers = a form of illegal lottery)</i>

01:16:55:02	KATE	Did you ever ask Paul what these meetings were about?
01:16:57:09	EMILY	Well, he just said it had something to do with his roommate, Alex.
01:17:01:06	DETECTIVE MORRIS	What did I tell you?
01:17:02:10	DETECTIVE BAKER	<deep breaths>
01:17:07:10	PETER	So, did the, uh, lab get anything from the blood from the dumpster?
01:17:10:15	ETHAN	Yeah, it-it's a type-match for Paul, but it, but that's hardly conclusive. I mean, he's O-positive along with forty percent of the world.
01:17:17:21	PETER	So you've got them checking the DNA-- <i>(DNA = acronym, deoxyribonucleic acid)</i>
01:17:19:06	ETHAN	(interrupts) Yeah, yeah. You know me, I do my work.
01:17:21:13	PETER	<chuckles>
01:17:21:23	MEGAN	Did you call Lizzy d'Marco?
01:17:25:07	PETER	Are you really gonna do this?
01:17:27:11	MEGAN	I kind of promised your sisters.
01:17:29:09	ETHAN	Right, who's Lizzy d'Marco?
01:17:31:18	PETER	Just a girl I dated, years ago.
01:17:33:11	MEGAN	(overlaps) Oh, uh, uh, uh. She was Peter's great love.
01:17:35:18	ETHAN	<gasps> Oh!
01:17:37:08	PETER	(overlaps) Okay, so she was my great love. It was the best year of my life until her job took her to Boston. End of story. <i>(Boston = capital of and largest city in Massachusetts)</i>
01:17:43:20	ETHAN	Oh, Peter. That's not the end of the story.
01:17:46:11	MEGAN	It's not. She's back in town. And she's single.
01:17:50:14	ETHAN	Yes!

01:17:52:00	PETER	What are you finding with Paul?
01:17:54:04	MEGAN	I am not entirely sure. It might be an infection, or mononucleosis. Or maybe he was just a raging alcoholic. <i>(raging = slang emphatic)</i>
01:18:00:11	PETER	Whoa! Squeaky-clean Paul? <i>(Squeaky-clean = Virtuous, wholesome, above reproach)</i>
01:18:02:03	MEGAN	Well, we all have our secrets. I mean, look at you and Lizzy d'Marco.
01:18:08:06	ETHAN	You should ask her out. Just take her out.
01:18:10:10	PETER	(overlaps) What? Okay, just--
01:18:12:11	ETHAN	Come on, you know you want to--
01:18:13:08	MEGAN	(interrupts) That's the hospital. Alex is out of surgery.
01:18:17:12	MALE DOCTOR	The bullet nicked his transverse colon. Otherwise, no real damage. He should be fine in a day or two. Don't say I never gave you anything.
01:18:24:16	MEGAN	Thanks, Scott.
01:18:26:23	DETECTIVE BAKER	Hmm. Looks like a twenty five. The gun in Paul's drawer was a twenty two. Maybe Paul didn't shoot Alex. <i>(twenty five = referring to the caliber of the bullet)</i>
01:18:35:20	DETECTIVE MORRIS	Let's ask him.
01:18:39:04	DETECTIVE MORRIS	Alex, wake up, buddy. Wake up. Come on, pal. Wake up.
01:18:44:13	MEGAN	Uh, whoa! Whoa! I learnt a little trick from an anesthesiologist.
01:18:55:01	MEGAN	Alex, sweetie.
01:18:59:04	MEGAN	Time to go to school. Breakfast is ready.
01:19:08:05	MEGAN	Alex, you're in the hospital. You've been shot but you're gonna be okay.

01:19:12:22	DETECTIVE BAKER	Alex, we need to know. Do you remember what happened?
01:19:17:04	ALEX	<stutters> I don't know. I don't know. I came home late. I unlocked the door, I walked in. I hadn't even turned on the light, when, when, when, bam, I got, I got shot.
01:19:24:19	DETECTIVE MORRIS	Mm-hmm.
01:19:26:00	ALEX	I don't, I don't remember much after. I stumbled back outside, I guess.
01:19:29:04	DETECTIVE MORRIS	You told us earlier that Paul shot you. Did you actually see him?
01:19:33:11	ALEX	<stammers> It, it was dark.
01:19:34:21	DETECTIVE MORRIS	But did you see him?
01:19:36:10	ALEX	I don't know, man. Why don't you ask him what happened?
01:19:38:13	DETECTIVE MORRIS	Because Paul is dead. He was shot last night.
01:19:44:08	DETECTIVE BAKER	Mike Vranitch. What's he got to do with all this? Were you in some kind of trouble?
01:19:48:21	ALEX	I don't want to talk anymore.
01:19:49:16	DETECTIVE MORRIS	Alex, Paul is dead because of you, isn't he?
01:19:51:10	ALEX	I said I don't wanna talk to you. I want you out.
01:19:53:19	MEGAN	Enough! Enough for now.
01:20:05:05	ON-SCREEN TEXT (on sign)	LANZA BROS. MARKET FAMOUS ITALIAN SANDWICHES SINCE 1926
01:20:10:21	DETECTIVE BAKER	Ms. Vranitch, we're looking for Mikey. Know where he is?
01:20:15:13	MARY	Cops, right? Why you gotta always hassle Mikey? My son is a businessman. He tries to help the people around here when no one else will.
01:20:24:14	DETECTIVE BAKER	Alex Grant owed Mike money, didn't he?
01:20:26:19	MARY	Why would I know Mikey's business?
01:20:29:01	DETECTIVE BAKER	Well, I don't know. Maybe 'cause it's a family

		<p>business? You've been here what, forty years, right? Never had any competition in the neighborhood. Even when I was a kid, other shops that opened up went away real quick or they burned down.</p> <p><i>(family business = implying that Mike's illegal activities are done to benefit the family store and keep it operating)</i></p>
01:20:43:13	MARY	Yeah, I know you, don't I? You grew up around here.
01:20:48:16	DETECTIVE BAKER	Yeah, that's right. And I've known Mikey long enough to know him for exactly who he is. Gonna be a lot easier on him, and maybe safer, if you just let us know where to find him.
01:21:08:00	MARY	Hey, how's that brother of yours doing?
01:21:16:01	DETECTIVE BAKER	Tell Mikey we're looking for him, okay?
01:21:25:07	MEGAN	Hey. I thought you'd left. Long day, huh? <i>(Long day = meaning it was a tiresome day)</i>
01:21:28:20	PETER	Yeah. Ethan said the lab's close to getting the DNA results from the school. So, I just thought I'd wait it out.
01:21:36:07	MEGAN	I keep thinking about Alex and Paul. It's strange, the <sniffs> dissimilarities. How do they fit? <i>(How...fit = meaning she is trying to find the connection between how the two men knew each other)</i>
01:21:46:14	PETER	You know, how could Paul put up with someone like that for so long? I mean, he's been literally bailing out the guy for the past ten years. <i>(put...with = 'tolerate')</i> <i>(bailing out = extricating from a difficult situation)</i>
01:21:54:16	MEGAN	He might have even died because of their friendship. What's the connection? What's the bond?
01:22:02:23	ETHAN	Lab just came back with the DNA results.
01:22:05:04	PETER	Is it Paul's blood?

01:22:06:08	ETHAN	Yes. But not just Paul's. There were two distinct DNA signatures.
01:22:11:01	MEGAN	So, the other has to be the killer's.
01:22:12:18	PETER	Mike Vranitch?
01:22:13:18	ETHAN	No. The other DNA belongs to the roommate, Alex Grant.
ACT FOUR		
01:22:29:04	ON-SCREEN TEXT (on building)	FRANKLIN UNIVERSITY HOSPITAL
01:22:33:13	DETECTIVE MORRIS	'Morning, sunshine.
01:22:36:21	ALEX	Hey! What the hell, man? Take these off! <i>(What...hell = expression of surprise)</i>
01:22:40:18	DETECTIVE BAKER	Paul didn't shoot you. It was the other way around, wasn't it?
01:22:43:10	ALEX	No way.
01:22:44:08	DETECTIVE MORRIS	<chuckles> Way. You got sloppy, Alex. The same as you've been your whole life. You left blood at the school where Paul was shot. DNA. <i>(Way = 'Yes, you did')</i>
01:22:52:19	ALEX	No, that can't be right. I've never been to any school.
01:22:55:02	DETECTIVE BAKER	You know what? Cut the crap, man. Your blood and Paul's at the scene of the crime. <chuckles> It's a prosecutor's wet dream. There's not a jury in the world won't convict on that. <i>(Cut...crap = idiomatic slang, 'Stop lying')</i> <i>(It's...dream = implying that it is an easy case for a prosecutor to win)</i>
01:23:04:01	DETECTIVE MORRIS	You owe Vranitch money. My guess is you went to Paul expecting him to bail you out, as always. But for once, he said no.
01:23:12:11	DETECTIVE BAKER	Is that why you killed him?
01:23:16:14	DETECTIVE MORRIS	Maybe Vranitch was the one who shot you. Who knows, maybe you even shot yourself. But either way, we have got you for Paul's murder. So,

		hurry up, get well soon.
01:23:35:21	COUNCILWOMAN BENNETT	(into microphone) The senseless murder of my beloved staff member and colleague, Paul Crawford, is not going to be a scar upon this school. Nor will it dampen my commitment to better education in this district. Rest assured this school, your new school, is on track and will open... <indistinct> The lifelong legacy of Paul Crawford's tireless dedication. (continues low under following dialogue) <i>(is...school = meaning it would not malign the school's reputation)</i>
01:23:48:22	EMILY	Doctor Murphy, obviously, the Councilwoman is busy at the moment.
01:23:52:06	KATE	I thought she didn't want any press. Now she's called a press conference?
01:23:55:00	EMILY	We need to stay ahead of this. Far too much of our political future is tied to this school.
01:24:01:04	COUNCILWOMAN BENNETT	(into microphone) Which is why I'm happy to announce that there's been an arrest in Paul's murder.
01:24:04:23	KATE	What?
01:24:05:13	COUNCILWOMAN BENNETT	(into microphone) Further, I want to credit the M.E.'s Office for helping to break the case by finding DNA evidence which led to the suspect. We look forward to welcoming Springbrook's new students. (continues low under dialogue) <i>(M.E. = acronym, medical examiner)</i> <i>(break = 'solve')</i>
01:24:12:01	KATE	What the hell is she doing? He hasn't even been formally charged yet.
01:24:14:15	EMILY	I'm sorry. It's just politics.
01:24:19:10	COUNCILWOMAN BENNETT	(into microphone) Further, I want to personally thank everyone who's been involved in this amazing project. Thank you.
01:24:28:10	KATE	That was incredibly premature and irresponsible. You may well have just jeopardized this entire case.

01:24:33:02	COUNCILWOMAN BENNETT	You have your DNA evidence, don't you? Then the suspect's guilty, end of story. Excuse me.
01:24:45:17	CURTIS	You're her new obsession, you know. You and that old flame of yours. <i>(old flame = former lover)</i>
01:24:48:19	MEGAN	I'm not obsessed.
01:24:50:12	PETER	Wait a second. You told Curtis about Lizzy?
01:24:52:09	CURTIS	Mm-hmm!
01:24:53:01	MEGAN	I've been looking at infarcted spleens for an hour. I needed a distraction.
01:24:57:11	PETER	You do know that we've solved this case, right? We know what killed Paul. We know who killed Paul.
01:25:01:23	MEGAN	Oh, he just had so much going on. Lung lesions, diffuse lymphadenopathy. And my stains are positive for Epstein-Barr virus.
01:25:08:23	CURTIS	If you ask me, you don't call her.
01:25:11:23	PETER	I didn't ask you, Curtis.
01:25:13:04	CURTIS	Oh, I know. But here's the thing. Your first love gotta be some of the most precious memories you have, valuable memories you'll carry your whole life. Who knows? Might even be all you have someday.
01:25:24:10	PETER	Oh, thank you for that.
01:25:25:13	CURTIS	So let's say you call her, you go out. Maybe time hasn't been good to her, or the date doesn't go well. Poof! Your memories are tainted, they're ruined. Forever, Peter. <i>(Maybe...her = implying she no longer good looking)</i>
01:25:37:01	MEGAN	It's rejection.
01:25:38:09	CURTIS	I didn't say the man was gonna be rejected.
01:25:40:09	MEGAN	No, not Peter. Paul Crawford. He had an organ transplant. The transplant has been quietly rejecting his body. It's PTLD. It's so rare.

		<i>(PTLD = acronym, Post-transplant lymphoproliferative disorder)</i>
01:25:49:23	PETER	Wait. If Paul had a transplanted organ, you would've picked that up on autopsy, right? <i>(picked...up = 'noticed that')</i>
01:25:53:10	MEGAN	Only, his transplant wasn't a solid organ. It's bone marrow. We've got to get to that hospital.
01:26:03:18	CURTIS	I'm telling you, Peter.
01:26:05:06	PETER	Too late. I already called her.
01:26:10:11	MEGAN	Get the cuffs off him.
01:26:16:22	ALEX	No! What the hell are you doing?
01:26:18:07	MEGAN	I want to see the scar again. I know what you did for Paul.
01:26:28:09	MEGAN	He was dying, wasn't he? What was it, leukemia?
01:26:33:04	ALEX	Yeah, I didn't, I didn't even know Paul.
01:26:35:13	MEGAN	And yet you donated the bone marrow that saved his life.
01:26:38:16	ALEX	Our parents went to the same church. When he got sick, seems like everybody in town got tested to see if they could be a donor.
01:26:45:11	MEGAN	And you were a match.
01:26:48:13	ALEX	And after, when he got better, he always acted as if he owed me.
01:26:53:15	PETER	So that's why Paul looked out for you. That was the bond, the connection? <i>(looked...you = 'took care of you')</i>
01:26:57:23	ALEX	Yeah. I took advantage of it. 'Cause no matter what, I knew he'd be there. But there is no way I would ever kill him.
01:27:08:13	MEGAN	Alex, I know that.
01:27:10:03	ALEX	But the cops, they, they, they say they had my DNA.
01:27:12:10	MEGAN	That's because of the bone marrow transplant. Paul's body carried two types of DNA, his and

		yours.
01:27:20:00	PETER	The only blood at the scene was Paul's. It doesn't tie you to anything.
01:27:23:07	ALEX	No. He's still dead because of me.
01:27:26:11	PETER	How? What do you mean?
01:27:27:11	ALEX	The money I owe. Paul went to Vranitch and said that he'd assume the debt, so... It's still my fault.
01:27:40:07	YOUNG MEN OUTSIDE STORE	<indistinct chattering and laughing> (continues under following dialogue)
01:27:42:01	DETECTIVE MORRIS	I sure wish Doctor Hunt had blown up our case tomorrow rather than tonight. I had dinner plans with Jeannie. <i>(blown up = 'nullified')</i>
01:27:50:14	DETECTIVE MORRIS	Tough place to grow up.
01:27:52:06	DETECTIVE BAKER	Yeah, in some ways. I mean, we had good times, but, uh, man, there were a lot of bad influences. Drugs, gangs, you know, that kind of thing.
01:28:04:03	DETECTIVE MORRIS	How did you escape?
01:28:06:03	DETECTIVE BAKER	<chuckles> Escape? <chuckles> <deep breath> I guess my mom, really.
01:28:13:05	DETECTIVE MORRIS	Hmm?
01:28:14:00	DETECTIVE BAKER	You know, she made sure we stayed out of trouble. We had curfew, chores. <chuckles> That woman literally followed us to school every day. <chuckles> Lot of good it did my brother. <i>(Lot...brother = implying it did not help her brother)</i>
01:28:29:21	DETECTIVE MORRIS	What happened to your brother?
01:28:34:10	DETECTIVE BAKER	He was, uh, killed. Right around the corner from here. He was, um, walking home from work one night, somebody rolled up on him, shot him <i>(rolled...him = slang, 'drove up to him')</i>
01:28:47:21	DETECTIVE MORRIS	They catch the guy?

01:28:49:11	DETECTIVE BAKER	Yeah, they caught him. To this day, I've never known the reason why it happened. But, they caught him.
01:29:08:17	DETECTIVE MORRIS	Is that him?
01:29:12:01	DETECTIVE BAKER	Always knew he was a momma's boy. <i>(momma's boy = a boy or man showing excessive attachment to or dependence on his mother)</i>
01:29:19:17	VRANITCH	Looks like you had a good day today, huh, Ma?
01:29:22:09	MARY	Mikey. Cops!
01:29:31:19	VRANITCH	<impact grunts> <groans> Come on. What the hell is this?
01:29:36:18	DETECTIVE BAKER	This is you and me, Mikey. Having a reunion.
ACT FIVE		
01:29:51:04	DETECTIVE MORRIS	Mikey, we got video of you threatening Paul Crawford.
01:29:54:08	VRANITCH	So what?
01:29:55:23	DETECTIVE BAKER	So Paul was killed a couple nights ago. His roommate, Alex, was shot too.
01:29:59:22	VRANITCH	I heard. So what?
01:30:02:14	DETECTIVE MORRIS	They owed you money.
01:30:04:14	VRANITCH	Then why would I kill them? Where would the profit be in that?
01:30:07:08	DETECTIVE BAKER	I don't know, maybe you wanted to send a message to folks who might be a little behind, remind them what a tough guy you are. <i>(behind = 'late on their payments')</i>
01:30:14:04	VRANITCH	You know, I always thought you'd end up being something better than this.
01:30:18:10	DETECTIVE BAKER	Funny. <scoffing chuckle> You're exactly what I figured you'd be.
01:30:21:07	VRANITCH	Well, I'm still here. Which is a lot more than we can say for that sad ass brother of yours. <i>(sad ass = derogatory slang, pathetic)</i>

01:30:28:13	VRANITCH	<impact grunting> <panting> (continues under following dialogue)
01:30:29:13	DETECTIVE MORRIS	Keep talking, Mikey. Say something else about my partner's brother.
01:30:35:03	VRANITCH	Look, I was playing cards two nights ago. I got at least a dozen guys who can alibi me.
01:30:39:06	DETECTIVE MORRIS	All right, come on. (to officer) Get him out of here.
01:30:54:07	DETECTIVE BAKER	Thanks for that.
01:30:55:20	DETECTIVE MORRIS	Well, I figured I was doing him a favor, saving him from you.
01:31:01:09	DETECTIVE BAKER	I guess I should've told you about my brother before. Don't know why I didn't.
01:31:08:16	DETECTIVE MORRIS	You told me now.
01:31:20:14	DANI	Hope you don't think I'm stalking you.
01:31:23:07	ETHAN	Uh... <stutters> No. Usually my stalkers are older, larger, more male. You got a new uniform, I see.
01:31:32:20	DANI	Yeah, gotta keep Doctor Brumfield happy if I hope to work up here someday.
01:31:36:13	ETHAN	Yeah.
01:31:36:22	DANI	What are you doing?
01:31:38:04	ETHAN	Uh, we're done with Paul's body. It's, it's told us everything it can. So I'm going to release it.
01:31:42:22	DANI	Need any help?
01:31:44:21	ETHAN	Well, I've got some pretty technical work, involving some highly sophisticated equipment here, I don't know if you can handle it.
01:31:51:01	DANI	Wow, yeah, I've read about one of those in a medical journal.
01:31:54:10	ETHAN	Really? You read?
01:31:55:07	DANI	Yeah, well, I'm no MD but maybe I could give it a try. <i>(MD = acronym, from the Latin, Medicinæ Doctor, Doctor of Medicine)</i>

01:31:59:03	ETHAN	Okay. I don't know, it's really... <grunts> There's a tray over there that needs work.
01:32:10:06	DANI	How does it work?
01:32:11:03	ETHAN	<chuckles> Yeah!
01:32:12:13	DANI	No, I'm serious. It's not working.
01:32:14:19	ETHAN	Oh, um, well, yeah, you gotta twist the little tiny thing at the top like this.
01:32:18:11	DANI/ETHAN	Oh!
01:32:20:02	DANI	What did I just do?
01:32:21:00	CURTIS	What did you do?
01:32:22:09	ETHAN	Um...
01:32:22:21	CURTIS	More importantly, why are you doing it in here?
01:32:24:16	ETHAN	Curtis, it's not her fault, I asked her to help. Shoot! <i>(Shoot = expression of dismay)</i>
01:32:30:15	CURTIS	Gimme that bottle.
01:32:36:15	CURTIS	There's something on his hand. Ethan, go get a sectioning kit.
01:32:39:20	ETHAN	Yeah.
01:32:40:14	CURTIS	And, you, go get gone. <i>(go...gone = 'leave')</i>
01:32:49:14	ALEX	I can't figure it out. Why I was the one who lived.
01:32:56:20	PETER	Alex, you need to walk us through what happened the other night. Paul was shot at the school, and then the killer came here looking for you. <i>(walk...through = 'give us a step-by-step recount of')</i>
01:33:03:01	ALEX	No, no, I wasn't supposed to be here. I was out of town. I just ended up coming back early.
01:33:07:02	MEGAN	Maybe the killer was looking for something else.
01:33:09:07	PETER	What was Paul working on? Did he ever talk

		about what he was doing?
01:33:12:05	ALEX	Uh, maybe, I don't know. I didn't pay much attention, sorry.
01:33:16:01	MEGAN	What about a safe? This isn't the nicest neighborhood. Where did you keep your valuables?
01:33:21:01	ALEX	Uh, Paul had a place. Yeah, it's where he hid stuff to, to keep it away from me. I wasn't supposed to know about it. <grunting>
01:33:50:04	MEGAN	What are those?
01:33:51:01	PETER	Environmental survey reports. Two sets. One from the school, and one from a building site out in Ardmore. <i>(Ardmore = a suburb on the west side of Philadelphia)</i>
01:34:06:21	PETER	<scoffs>
01:34:07:18	MEGAN	The numbers are exactly the same.
01:34:09:22	PETER	There's no way you'd get the exact same results from both sites. <sighs>
01:34:17:02	CURTIS	Right in here, Ethan.
01:34:18:08	ETHAN	Yes, that's what I'm... <indistinct>
01:34:19:02	MEGAN	What are you two up to?
01:34:20:22	CURTIS	Ethan happened to make a little discovery while you were out.
01:34:24:10	ETHAN	There was, uh, some kind of substance on Paul's hand. It was invisible until it reacted to some cleaning solution. We're trying to isolate it right now. But here, smell this. It's somewhere in between paint thinner and gasoline.
01:34:39:14	PETER	Has it been identified?
01:34:40:23	CURTIS	It just came through the G.C. mass spec. Looks like a mixture of hexane and acetone. <i>(G.C. mass spec = Gas chromatography mass spectrometer, a chemical analysis machine)</i>

01:34:45:18	PETER	Does that make sense?
01:34:46:10	MEGAN	Hexane and acetone are reagents used in the testing for soil contaminants like PCB's and benzene. You can buy a test kit over the Internet for fifty bucks. <i>(PCB's = acronym, Polychlorinated biphenyls, organic compounds)</i> <i>(bucks = slang, dollars)</i>
01:34:55:00	PETER	So those reports, Paul was testing the soil at the school.
01:34:58:04	MEGAN	Well, it makes sense. He was a cancer survivor. He would be obsessed with making sure that school was safe.
01:35:06:08	KATE	Councilwoman spent a lot of taxpayer dollars to build this place. If this goes the way I think it's gonna go, this is gonna mean a huge political storm. <i>(this...storm = implying that it is going to cause a huge political scandal)</i>
01:35:29:15	MEGAN	I hope you have a big umbrella. <i>(said in response to Kate's previous "political storm" comment; here implying that the test results are positive and thus would in fact cause a large controversy)</i>
ACT SIX		
01:35:40:20	DETECTIVE MORRIS	You really put yourself in a bind. Promising to build a new school within a year of being elected. That's a lot of pressure. Good reason to cut corners. <i>(put...bind = to put one in a difficult, threatening, or embarrassing position)</i> <i>(cut corners = idiomatic, to reduce costs or care in execution)</i>
01:35:49:13	FEMALE LAWYER	You show me a political office that doesn't come with (through speakers) pressure, Detective. That is not a criminal offence.
01:35:54:04	EMILY	This is ridiculous. All she wanted to do was help

		her district. That's all she ever wanted.
01:35:54:07	DETECTIVE MORRIS	(overlaps) (through speakers) True, maybe not in and of itself. <indistinct>
01:35:59:08	DETECTIVE BAKER	(through television) You know what was on that land before you started building, right? (normal) An electronics manufacturing company that dumped all sorts of who-knows-what into that soil. <i>(who....what = referring to a host of chemicals and other harmful substances)</i>
01:36:07:16	FEMALE LAWYER	Our contractor, Kavanagh, filed all the required surveys.
01:36:10:21	DETECTIVE MORRIS	How was it that you described Paul, Ms. Bennett? (reading) "He was so bright. He never missed a thing." Well, he didn't miss these. He figured out that the environmental report for the school was forged.
01:36:34:00	FEMALE LAWYER	You need to call Mr. Kavanagh about this, not Ms. Bennett. He's the contractor.
01:36:38:00	DETECTIVE MORRIS	Mr. Kavanagh is being brought in even as we speak. But Mr. Kavanagh did not have the political clout to expedite these forms through the Public Safety Office. <i>(clout = 'influence')</i>
01:36:47:02	DETECTIVE BAKER	I believe that's the Councilwoman's signature on this form here. You still think we're talking to the wrong person?
01:36:55:02	COUNCILWOMAN BENNETT	(through speakers) Detective, fifty documents a day come across my desk. You can't think that I read every single form I sign. I rely on my staff.
01:36:56:14	KATE	(overlaps) You're not the only one she fooled. But what did you tell me? Uh, "it's only politics"?
01:37:02:06	DETECTIVE MORRIS	(overlaps) (through speakers) Your staff didn't make the promise to build that school. I'll tell you what I think. <indistinct> ...either too costly, or it was plain impossible. The wheels were already in motion, you had to deliver. <i>(the...motion = meaning she had already</i>

		<i>begun the project)</i> <i>(you...deliver = 'you had to complete this successfully')</i>
01:37:16:00	DETECTIVE BAKER	(through speakers) So you told--
01:37:16:14	MEGAN	Kate.
01:37:18:20	EMILY	What did you do? I want to hear that.
01:37:20:07	MEGAN	Do you remember what Alex said when we first found him in the break room, just before he passed out? <i>(passed out = lost consciousness)</i>
01:37:25:15	KATE	Some nonsense about a carburetor.
01:37:27:06	MEGAN	It's a funny thing about our sense of smell, how closely it's tied to our memories.
01:37:31:06	EMILY	Why would you think I give a damn about that right now? <i>(damn = slang expletive, used as intensifier)</i>
01:37:33:03	MEGAN	Because I don't think what Alex said was nonsense. I think it was tied directly to the last memory he had before he was shot.
01:37:39:09	KATE	So he came home, opened the door and smelled carburetor?
01:37:43:06	MEGAN	Actually, hexane and acetone, which are the same chemicals that Paul was using the night he was killed. Somehow they must've spilled on his killer.
01:37:51:16	KATE	I remember smelling something the first time we went to Bennett's office, it was like a nail salon.
01:37:54:21	MEGAN	I smell it right now. What do you bet, I swab your coat, and we find <sniffs> hmm, hexane and acetone?
01:38:10:03	MEGAN	Mm! I think we'll hold onto this.
01:38:28:00	MEGAN	So when they ask him whose idea it was to fake the reports, who's he going to name, Emily?
01:38:35:07	EMILY	I wanna make a deal. Tell them I want to make a deal, now!

01:38:38:06	MEGAN	Yeah? What do you have to offer?
01:38:40:19	EMILY	Kavanagh. He's the one who pulled the trigger. He shot Paul and Alex.
01:38:44:17	KATE	But you put him up to it.
01:38:46:07	EMILY	No. I only did what had to be done. By the time he uncovered the contamination, it was fifty million dollars too late. We would've been run out of town for wasting that kind of money. Her political career was staked on that school. My career was staked on that school. <breathes heavily> <i>(run...town = thrown out of office)</i> <i>(Her...school = meaning her career as a politician depended on successfully opening the school)</i>
01:39:07:07	DETECTIVE BAKER	Emily Burrows, you're under arrest for the murder of Paul Crawford. Now let's go.
01:39:13:12	EMILY	I did it for all of us, you know that. We could've taken the mayor's office, the governor's. I believed in you that much! I believed in you!
01:39:27:22	MEGAN	Sure you wanna do this?
01:39:30:17	ALEX	Yeah.
01:39:49:10	ALEX	<grunts> <sighs deeply> Donating bone marrow to Paul... <stutters> it was probably the one good thing that I ever did. It was something that made me feel good about myself.
01:40:07:04	MEGAN	Well, Paul probably saved hundreds, if not thousands of kids who would've gotten sick if that school had opened. And if you hadn't saved Paul's life, never would've happened. I say that's a lot of reasons to feel good about yourself.
01:40:25:18	ALEX	<cries> I think I was given a second chance when I woke up in here. And I'm gonna do something with it. <sighs> For Paul.
01:40:57:03	GUY IN BAR	Hey. Mind if I have a seat? <i>(have...seat = inquiring if he could keep her company)</i>

01:41:00:02	MEGAN	<chuckles> Please don't take this personally, but, I'm really enjoying drinking by myself. <chuckles>
01:41:08:19	GUY IN BAR	(overlaps) <chuckles> No problem. <chuckles>
01:41:21:15	PETER	What's wrong with that one? <i>(that one = referring to the gentleman who had attempted to talk to Megan)</i>
01:41:24:17	MEGAN	Wasn't bad, was he? <chuckles> What are you doing here? I thought you were having dinner with Lizzy tonight.
01:41:31:19	PETER	Yeah, I did. We're done.
01:41:33:21	MEGAN	And?
01:41:36:04	PETER	<grunts>
01:41:37:12	MEGAN	What happened? I thought she was the love of your life.
01:41:41:00	PETER	We had a good time. We had a really good time. But...
01:41:44:19	MEGAN	It just wasn't there anymore? <i>(referring to his feelings for Lizzy)</i>
01:41:46:04	PETER	Not like it once was. I guess that's what I needed to find out.
01:41:52:10	MEGAN	So, any other great loves of your life? <chuckles>
01:41:57:03	PETER	<chuckles> Well, there might be.
01:42:01:01	MEGAN	I'm always willing to listen.
01:42:03:09	PETER	I don't know if I like this new dynamic, you digging into my life. <i>(digging into = 'investigating')</i>
01:42:07:13	MEGAN	Maybe it's our new thing.
01:42:09:22	PETER	Oh, so now you're admitting that we have a thing?
01:42:15:08	MEGAN	We've always had a thing.
01:43:00:08	Last Frame of Picture	

CREATIVE SERIES OVERVIEW

Live Action – Hour-long Television Series

Domestic Year One – 2010
Domestic Year Two – 2011/2012

Dubbing Summary

EPISODES:

Domestic Year One: F001 – F013

Domestic Year Two: F014 – F026

RUN TIME:

Standard TV Hour (Approx. 42 minutes)

TECHNICAL:

Standard Live Action Episodic Series

GENRE:

Crime/Medical

Adaptation/Translation

- Latin dialogue and on-screen text is featured occasionally.
- As this is a crime/medical show, law and medical terminology are used in abundance.

Series Synopsis

The new Medical Examiner for the Philadelphia Police Department, intellectually phenomenal but emotionally challenged Dr. Megan Hunt deals with issues in her personal life as she defies police protocol to bring criminals to justice and peace to victims and their families.

Year 2: MEGAN continues to use her intelligence and creative thinking to solve murders with PETER, ETHAN and CURTIS while struggling to accept with KATE and TODD'S relationship.

Cast

(click on actor name for complete list of credits)

MEGAN [Dana Delany](#) **mid 40s**

Megan's extreme intellectual prowess allowed her to excel as a neurosurgeon, but as a perfectionist, she was especially devastated when someone died on her operating table. This trauma is the reason why, even if she could go back to her career as a neurosurgeon, she now prefers to work with the dead as a Medical Examiner. She wants to help people but is also deeply afraid of being imperfect, and with dead people, not only can she help them, she can also not hurt them. When she is in a position of intellectual advantage over her colleagues, especially Detective Morris, she has a dry, slightly playful sense of humor, yet is at the same time serious, focused and driven. She is so much more intellectually capable that she sometimes treats her colleagues like students, talking through a problem but leaving the conclusion for them to figure out for themselves, especially with Ethan. She becomes uncomfortable and resigned when prompted to delve into the area of emotional intelligence, usually with Peter, where her weaknesses are exposed. She longs for an emotional connection to her daughter, but doesn't like to admit that she needs help figuring out how to achieve one.

Voice Quality: *mid-range female voice with a soft, throaty but insistent tone and calm delivery that varies based on her current state. When displaying her intellectual prowess around colleagues, her voice is dryly teasing but appreciative underneath. When facing her emotional side and her weaknesses, her voice is lilting, subdued, sad, and resigned, but maintains hints of her normal insistence and strength. When frustrated at her deficiencies, it becomes louder, exasperated, and reveals helplessness.*

Year 2: Megan remains focused at work, but she continues to be irritated by Todd and Kate's relationship. She is especially upset when she notices Kate's influence on Lacey's style and habits, and when she feels that Kate is mothering Lacey. Knowing that Kate ultimately means well, she struggles to control her emotions. Megan is pleasantly surprised when Lacey suggests activities for them to do together. *No change in voice quality.*

KATE [Jeri Ryan](#) **early 40s**

As chief Medical Examiner, Kate is concerned with making the department run smoothly, but, unlike Curtis, views justice as the bottom line. Kate recognizes Megan's intelligence and likes having her in the department, but knows that as soon as Megan's aggressive methods fail to

produce results, her job will be threatened. Therefore, Kate appreciates but also acts as a continual warning to Megan, the sobering yin to Megan's driven, sometimes reckless yang.

Voice Quality: *mid-range female voice with a crisp, calmly commanding delivery. When she is directing a meeting, her tone is somewhat cool, quick and devoid of all emotion but mild impatience. One-on-one with Megan, her voice is still insistent, but warms and slows, illustrating that she cares personally for her employees and the victims with whom they work.*

Year 2: Kate continues to be a strong leader at work. Still dating Todd, she insists she is not trying to replace Megan in Lacey's life but tension remains between the two women. *No change in voice quality.*

DETECTIVE BUD MORRIS **John Carroll Lynch** **mid to late 40s**

Detective Morris' immediate annoyance and sarcasm towards Megan stem from a grudge against his wife, who has recently kicked him out of the house. He is skeptical of Megan when she oversteps her bounds as Medical Examiner and intrudes on police work, then angry when Megan's brashness endangers the case. Ultimately, he comes to appreciate and utilize her boldness and intelligence when he sees that she truly knows what she's doing and produces results.

Voice Quality: *mid to low-range male voice with a delivery that reveals his inner feelings and has hard, guttural tones. His voice is subdued, measured and professional when questioning a suspect, but towards Megan it can be angry, sarcastic, resentful and exasperated. Through the anger and sarcasm also comes an element of sadistic pleasure when he is able to prove Megan wrong.*

Year 2: Bud continues trying to improve his relationship with his pregnant wife Jeannie, but he is just as surly as ever. *No change in voice quality.*

PETER **Nicholas Bishop** **early 40s**

Peter is Megan's partner. Years of intense field experience as a policeman have made him level-headed, collected, and patient. He has an air of having seen everything, but instead of being jaded, he wears a casual, albeit knowing smile. He is kind, but tough when he's trying to make Megan face something she's avoiding, which pertains more to her personal and emotional than work life. At these times he can become impatient, but instead of lashing out he collects himself and walks away from the confrontation, calmly demonstrating his frustration and causing Megan to see that a successful partnership requires personal openness. When Megan is repeatedly circumventive, he may boil over slightly and raise his voice, but he always maintains a solid base of control, and it is always apparent that his actions stem from care for Megan and their work.

Voice Quality: *mid to low-range male voice with a patient, calm delivery and rich tone. His voice rises a bit when he becomes frustrated, expressing anger and impatience without delving into brashness or quavering. Being assigned to a Medical Examiner is new for him, and when allowed to participate in interesting medical tests, his voice reveals childish excitement.*

Year 2: *No change in character or voice quality.*

DETECTIVE SAM BAKER **Sonja Sohn** **early 40s**

As an experienced detective, Sam is calmly focused on the task at hand. Unlike Detective Morris, she is immediately impressed by and curious about Megan. Around suspects they are

investigating she remains calm, but is tough on them if she thinks they are guilty and they refuse to cooperate. While Megan and Bud fight, Sam and Peter exchange knowing, patient glances.

Voice Quality: *mid-range female voice with a smooth, breathy tone and calm, unassumingly self-assured delivery. Around colleagues her voice is measured and curious, and though it remains controlled around suspects, it becomes colder and more forceful.*

Year 2: *No change in character or voice quality.*

ETHAN Geoffrey Arend **early 30s**

Ethan is an intelligent and enthusiastic but green forensic pathologist, and thus views Megan as a mentor and great intellectual resource. He becomes frustrated when he can't determine the cause of death for one of his victims, and apologetic when he orders an expensive test and accidentally gets Megan in trouble. His occasional gleeful overexcitement stems from sincere interest in and passion for his job.

Voice Quality: *mid-range male voice with a delivery that confirms his status as a young man who enjoys and involves himself in his work to the point of gleeful obsession (and possible social isolation). His voice is probing and curious when questioning Megan, then rises with excitement when she helps him reach his epiphany. When he can't figure something out his voice attempts to remain controlled but reveals urgency and frustration, though beneath it is the glee of knowing that he is talented and becoming better at his profession.*

Year 2: *No change in character or voice quality.*

CURTIS Ronald Boone **late 30s**

Curtis is responsible for the department's budget. He tries to get Megan to obey and respect his wishes, but doesn't naturally command the respect she does. Like everyone else, he can't keep up with Megan intellectually, and although that may bother him, he falls back on the budget as his chief concern. While Megan's seemingly haphazard spending stems from concern for victims, Curtis's angry, miserly stinginess stems from disinterest in the same.

Voice Quality: *mid to high-range male voice with a US African American Northern urban accent and fleshy, guttural but somewhat high tone. Around Megan, his voice attempts to command respect and, short of effectively doing so, attempts to convey his seriousness in threatening to take action that will adversely affect Megan's career. Emotions most commonly conveyed through his voice are surprised frustration and impatience.*

Year 2: *No change in character or voice quality.*

TODD Jeffrey Nordling **mid 40s**

Todd is Megan's ex-husband. He harbors resentment towards and seems to derive satisfaction from being in a position of power over her. The resentment borders on lashing out at Megan because he feels she rejected him by spending so much time on her career. Divorcing her and taking custody of their child was his attempt to avoid being rejected himself, which would have shattered his self-image as a powerful, successful man.

Voice Quality: *mid-range male voice with full, rich tones and a bold, impatient, preemptively short delivery. Beneath his facade of power lies vulnerability, and while he is chastising Megan, his voice reveals both pleasure in hurting her, as well as pain in facing the person who hurt him.*

Year 2: *Todd is still dating Kate, and has gotten better at diffusing the tension between her and Megan. No change in voice quality.*

RECURRING CHARACTERS:

Dani (female, 20s) – an intriguing young woman hired to transport corpses. She hopes to work in the Medical Examiner’s office one day, and softens her rebellious nature in order to impress Curtis. Ethan is immediately impressed and quickly develops a romantic interest in her. Mid-range female voice with a clear delivery and confident tone. Delivery is familiar and playful when talking to Ethan, but professional when talking to Curtis.
Appears in the following Year 2 episodes: F016

Bethany (female, 30s) – a beautiful woman that Peter meets while investigating a crime. Megan teases him about flirting with Bethany, but Peter is genuinely interested in her. Mid-range female voice with a warm, flirtatious delivery and a confident tone.
Appears in the following Year 2 episodes: F014, F015

Lacey (female, 11-12) – Megan’s daughter. Having been told by Todd that Megan has abandoned her, Lacey is wary and reserved around Megan, but deeply eager for her love and willing to give her a chance to show it; mid to high-range, youthful female voice that becomes flat around Megan until given the opportunity to connect emotionally, when it fills, albeit slightly at first, with excitement, happiness and warmth.

Year 2: Lacey is maturing and has developed a love of art in addition to her passion for horseback riding. She continues to cultivate a relationship with her mother. Lacey accepts Kate in her life and is sometimes influenced by her style and mindset. *Voice quality has deepened slightly with age; her tone is now warm when talking to Megan, but becomes hesitant whenever her mother mentions Kate.*

Appears in the following Year 1 episodes: F001, F002, F004, F006, F008, F011, F013

Appears in the following Year 2 episodes: F014, F015

Joan (female, 60s) – Megan’s mother, who is a judge and has a complicated relationship with Megan. Voice quality: mid-range female voice with texture and strong, confident delivery.

Year 2: TBD.

Appears in the following Year 1 episodes: F003, F012

Special Agent Derek Ames (male, 40s) – a charming and smooth-talking FBI agent. He impresses Megan because he doesn’t ask her to explain her medical conclusions in simpler terms, but doesn’t quite impress her enough to convince her to go on a date with him. Voice quality: mid- to low-range adult male voice with slight texture. Tone is even and controlled; delivery is direct and calming as he talks to the victims of a crime, and playful and self-assured as he talks to Megan.

Year 2: TBD.

Appears in the following Year 1 episodes: F012, F013