BODY OF PROOF

Episode F018
"Gross Anatomy"
RT: 43:00

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

PRODUCED BY
MATTHEW GROSS ENTERTAINMENT
ARCTURUS PRODUCTIONS
ABC STUDIOS

Prepared By:

2400 Empire Ave.; Suite. 300
Burbank, CA 91504
818-565-4400

November 28, 2011

NOTICE OF CONFIDENTIALITY

This document is internal to The Walt Disney Company and is intended for the use of the individual or entity to which it is addressed, or given by an authorized representative of Disney-ABC Television Group – International (DATG-I), and may contain information that is privileged, confidential and exempt from disclosure under applicable laws. If the reader of this document is not the intended recipient, or the employee or agent responsible for delivering the document to the intended recipient, you are hereby notified that any use, dissemination, distribution or copying of this communication is strictly prohibited..

TABLE OF CONTENTS

TABLE OF CONTENTS 1
EPISODE SYNOPSIS 2
EPISODE CAST/WORD COUNT REPORT 2
NARRATIVE TITLES 4
VOCALS 4
DITTIES 4
FOREIGN LANGUAGE 5
DUBBING NOTES 5
DIALOGUE LIST 6
CREATIVE SERIES OVERVIEW 41
Dubbing Summary 41
Adaptation/Translation 41
Series Synopsis 42
Cast 42

EPISODE SYNOPSIS

When a med student finds the cadaver she has been using to do lab work on has been switched with another body, Megan invites Dora, a young and eager student, to observe and help her figure out how and why the bodies were switched. Meanwhile, Lacey isolates Megan by constantly chatting and gossiping with her friends on the internet while Megan is home.

EPISODE CAST/WORD COUNT REPORT

Main Cast

Character Name	*Word Count*
Megan	1339
Kate	249
Detective Bud Morris	719
Peter	180
Detective Sam Baker	498
Ethan	139
Curtis	65
Todd – *not in this episode*	0

Guest Characters

Character Name	*Word Count*
Dora (female, mid 20s) – *A bright and intelligent Medical student who is eager to assist Megan. Voice quality: Mid-range female voice with a clear and enthusiastic delivery.*	455
Ronan (male, mid 20s) – *The victim's ex-boyfriend who, at one time, was a drug addict, however has cleaned up since. Voice quality: Mid-range male voice with a shaky and genuine delivery.* ****Note this character has an Irish accent.***	197
Dani *(see "Recurring Characters")*	249
Joan *(see "Recurring Characters")*	138
Doctor Fischer	290
Mitch	259
Lacey *(see "Recurring Characters")*	196
Shane	108
Cynthia	106
Frederico	99
Doug	77
Bartender	65
Suzie	22
Mona	9

Dora’s friend	1
Male Dispatcher	<walla>

NARRATIVE TITLES

01:00:00:10	**ON-SCREEN TEXT (on wreath)**	**R.I.P.**
01:03:13:09	**ON-SCREEN TEXT (on jacket)**	**CRIME** **SCENE** **UNIT**
01:03:24:03	**ON-SCREEN TEXT (on jacket)**	**MEDICAL** **EXAMINER**
01:04:10:02	**ON-SCREEN TEXT (on building)**	**PHILADELPHIA COUNTY MEDICAL CENTER**
01:06:27:14	**MAIN TITLE**	**BODY** **OF** **PROOF**
01:08:54:06	**ON-SCREEN TEXT (on sign)**	**Raven** **LIMOUSINE SERVICE**
01:16:37:07	**ON-SCREEN TEXT (on car)**	**POLICE** **PHILADELPHIA**
01:21:28:01	**ON-SCREEN TEXT (on arm)**	**Ronan**
01:42:11:11	**ON-SCREEN TEXT (on DVD cover)**	**2** **GO** **movie** **rental**

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

- At TC 01:19:46:00, Dora mouths the word "Sorry." ***If you choose to dub this, please only have your actor say this in a whisper. Otherwise, leave as is.***
- Please note ALL songs present in this episode are considered background/soundtrack and must remain AS-IS.
    1. Original artist vocals will remain on the M&E
    2. The song lyrics for this usage WILL NOT be translated/subtitled.

DIALOGUE LIST

TIME CODE	CHARACTER	DIALOGUE
	ACT ONE	
01:00:00:10	**ON-SCREEN TEXT (on wreath)**	**R.I.P.** *(acronym for "Rest In Peace")*
01:00:00:22	DOCTOR FISCHER	We're here today to say thank you and farewell to those who've given us the ultimate gift: their bodies. For eight months, we've opened them, examined and dissected them. So to the cadavers of the Gross Anatomy One-oh-one Class, we say thank you. And before we commit you to a crematory fire, a moment of silence. *(Gross Anatomy = note play on the popular 2005 television series "Grey's Anatomy")* *(Gross...one = referring to a basic fundamental course in anatomy)*
01:00:27:05	DORA	Thanks for everything, Seymour. <gasps> *(Seymour = referring to her cadaver)*
01:00:33:01	DOCTOR FISCHER	Is there some final word you'd like to say to your cadaver, Miss Mason?
01:00:37:23	DORA	Um, actually, this isn't my cadaver.
01:00:47:09	MEGAN	Lacey? Lace, are you awake yet?
01:00:52:07	LACEY	(overlaps) (into cell phone) <indistinct> <giggles> You can't be serious! There's no way he would have said that. *(head...off = idiomatic expression meaning "to become very angry")*
01:00:56:02	MONA (VO)	(through cell phone) Uh-huh. <giggles>
01:00:58:00	LACEY	You're not even dressed! Dad's head will fly off if I'm late the first day you're in charge!
01:01:01:20	MEGAN	School starts at eight fifteen, right?
01:01:03:05	LACEY	But Mathletes is at seven-oh-five. *(Mathletes = referring to a team of people*

		who compete in mathematics competitions at any level or any age)
01:01:05:13	LACEY	(into cell phone) Mona, can your mom swing by and pick me up? I'll be outside in ten seconds. *(swing = 'come')*
01:01:05:23	MEGAN	(overlaps) <sighs>
01:01:08:18	MONA (VO)	(through cell phone) Sure, no prob. *(no prob = 'no problem')*
01:01:10:23	MEGAN	Are you wearing my lipstick?
01:01:12:02	LACEY	Ew! No. Germs aside, your stuff's been tested on animals and probably contains coal tar. I only use the hypo-allergenic, cruelty-free makeup. *(coal tar = a brown or black liquid of extremely high viscosity, one of the by-products when coal is carbonized to make coke or gasified to make coal gas)* *(cruelty-free = referring to cosmetics not tested on animals)*
01:01:19:18	MEGAN	Fine.
01:01:21:01	LACEY	Gotta go. Love you, Mom!
01:01:23:23	DETECTIVE MORRIS	So is this a mix-up or a murder? *(mix-up = slang, 'a mistake')*
01:01:26:03	DORA	Murder?
01:01:26:08	DOCTOR FISCHER	Mix-up.
01:01:28:07	DOCTOR FISCHER	She's probably an accident victim from the hospital wing sent to the wrong section of the morgue.
01:01:33:11	DORA	Well, then where's Seymour?
01:01:34:17	DETECTIVE MORRIS	Who's Seymour?
01:01:35:20	DORA	My original cadaver. If this is a mix up, then where's he?
01:01:39:14	DOCTOR FISCHER	We have upwards of two dozen bodies rotating through at any given time. It's probably just an honest mistake by an overworked orderly-- (to

		Megan) Excuse me, dear.
01:01:47:14	MEGAN	Actually, It's Doctor Dear. *(implying she is a doctor and thus has an authority to look at the body)*
01:01:50:04	DETECTIVE MORRIS	And Doctor Megan Hunt, medical examiner. Doctor Cameron Fischer, anatomy teacher, and this is--
01:01:55:18	DORA	(interrupts) Dora. Dora Mason. Wow. Hi. <chuckles>
01:01:58:14	DETECTIVE MORRIS	She's the one who, uh, found the body, called it in. *(called...in = 'called the police')*
01:02:00:22	DOCTOR FISCHER	Despite my objection, if it isn't a mix-up, which it is, then it's an ill-advised prank. I've tried to teach my students respect for these bodies, but boys will be boys. *(boys...boys = proverb meaning "boys are expected to be irresponsible or boisterous")*
01:02:12:05	MEGAN	Hmm, maybe that's why it took a girl to catch what you missed. *(missed = 'didn't notice')*
01:02:17:12	DOCTOR FISCHER	I missed nothing. The bruising and lacerations to the upper torso are consistent with automobile trauma.
01:02:22:15	MEGAN	I see defensive wounds from possibly fending off a weapon.
01:02:26:08	DOCTOR FISCHER	I see wounds from bracing against a steering wheel on impact.
01:02:28:23	MEGAN	(overlaps) But what don't you see, Doctor Fischer? Look hard.
01:02:31:22	DOCTOR FISCHER	I am not a pupil, Doctor Hunt.
01:02:33:19	MEGAN	More's the pity. For you and your students. *(implying that her knowledge is superior to that of Dr Fischer's, and his unwillingness to learn from her is unfortunate for him and his students)*

01:02:38:07	DORA	Um, excuse me? Sorry. Resuscitation-related marks. That's, that's what I don't see. I don't see signs that anyone tried to save her.
01:02:46:13	MEGAN	Exactly.
01:02:50:13	DETECTIVE MORRIS	Hey.
01:02:50:20	DETECTIVE BAKER	Hey. Look, this girl's a straight-up Jane Doe. There are no records in this hospital for anyone fitting her description. *(straight-up = 'unarguably')* *(Jane Doe = term used to refer to an unidentified female corpse)*
01:02:58:19	PETER	And from what I've seen of security in this place, anyone could have slipped a body in here with minimal effort. *(slipped = 'sneaked')*
01:03:03:08	DETECTIVE BAKER	So what do you think? Murder or mix-up?
01:03:05:07	DETECTIVE MORRIS	I guess we'll know when the Battle of the Big Ego ends. *(Battle...Ego = humorous reference to the argument between Megan and Doctor Fischer)*
01:03:09:00	MEGAN	Well, I think you're wrong.
01:03:10:01	DOCTOR FISCHER	And you're entitled to your opinion.
01:03:13:09	**ON-SCREEN TEXT (on jacket)**	**CRIME** **SCENE** **UNIT**
01:03:17:15	DANI	So what's up? Is this gonna be our body or what?
01:03:20:11	PETER	Well, they're still battling it out now, but knowing Megan, I'd say get ready.
01:03:23:17	DANI	<blows>
01:03:24:03	**ON-SCREEN TEXT (on jacket)**	**MEDICAL** **EXAMINER**
01:03:25:10	DANI	It has the makings of an old school horror movie, doesn't it? *Murder at the Med School*

		Morgue. A coven of killer nurses in the basement. Virgin sacrifices on the roof. *(has...of = idiomatic, possesses the qualities needed for)* *(old school = slang, of or designating the style of an earlier time)* *(Murder at the Med School Morgue = made-up title for a horror movie)*
01:03:37:10	PETER	<chuckles> That's quite an imagination. You should put that on paper. *(You...paper = implying she should use her imagination to write books)*
01:03:40:02	DANI	I'm more of a lover than a writer. *(note variation of the slang expression "I'm a lover not a fighter;" here note sexual innuendo)*
01:03:42:12	MEGAN	We're taking the body. (to Dora) Nice catch, young lady. *(Nice catch = said in praise of Dora finding the body)*
01:03:46:21	SHANE	Big deal. You figured out some twenty-year-old hottie wasn't your eighty-year-old cadaver. Hardly makes you Sherlock of the Year. *(Big deal = slang, implying it is not an important issue)* *(hottie = slang, here 'attractive lady')* *(Sherlock = referring to Sherlock Holmes, fictional detective created by Scottish author Sir Arthur Conan Doyle, famous for his astute logical reasoning and his use of forensic science skills to solve difficult cases)* *(Hardly...Year = implying Dora didn't have to use much skill or intelligence to find the body)*
01:03:52:08	MEGAN	Actually, it kinda does. I would like to invite you and your friends back to the ME's office, to see the inner workings of a real autopsy. Might

		help fill in the gaps in your education, and maybe you'll even get extra credit. *(inner workings = the manner of functioning or operating)* *(fill...education = meaning it would supplement the knowledge from their courses)* *(extra credit = an academic concept where students are offered the opportunity to undertake optional work, additional to their compulsory school work, in order to gain additional credit that would boost their grades)*
01:04:02:20	DORA	(overlaps) Wow.
01:04:08:09	DORA	Oh, my gosh! <chuckles>
01:04:09:00	DORA'S FRIEND	Nice.
01:04:10:02	**ON-SCREEN TEXT (on building)**	**PHILADELPHIA COUNTY MEDICAL CENTER**
01:04:14:01	MEGAN	This is my boss, Doctor Curtis Brumfield. He's here to collect your confidentiality agreements and legal waivers.
01:04:21:12	CURTIS	Boy, fix your clothes. Pull your mask down, thank you. Thank you. Thank you. See those stools behind you? Stand on them. Go on. They'll help you see everything and touch nothing. Fall off and break your leg if you want to. You won't be suing today. *(Fall...today = referring to the legal waivers they have just signed)*
01:04:41:02	MEGAN	Okay, the bodies that you worked on in Gross Anatomy, all died of natural causes. But this is the real world. (into microphone) Doctor Megan Hunt performing the external exam for the benefit of our guests from the Penn Hill Medical School on one, Jane Doe. Caucasian. Approximately twenty years of age. Blunt force trauma to the left flank, and the upper left abdominal quadrant. Her hands are both bruised, appear to be defensive in nature. No rigor, so she's been dead for over twenty-four hours. Let's

		roll her, please. *(rigor = 'rigor mortis,' stiffening of the body after death)* *(Penn...School = fictional medical school)*
01:05:23:16	ETHAN	Yes, Doctor! <sighs>
01:05:28:12	MEGAN	(into microphone) She has a large tattoo on her back. Looks like it's a dragonfly. Fixed lividity. No blanching.
01:05:35:22	SHANE	And heck of a sunburn. <chuckles> *(heck = here used as an emphatic)*
01:05:37:08	DOUG	<chuckles>
01:05:38:10	MEGAN	You. What color is her hair?
01:05:41:06	SHANE	Uh... Blonde.
01:05:42:17	MEGAN	Wrong answer. Look again, look at her roots. Before she was blonde she was a redhead, before that a brunette. Color of the eyes?
01:05:49:12	SHANE/DOUG	Green?
01:05:50:08	MEGAN	Wrong again. The correct answer is...
01:05:53:04	ETHAN	Undetermined. *Tache noire* has occurred. Now, does anybody know what *tache noire* means?
01:05:58:16	DORA	Oh! Um, if the eyes remain open twenty-four hours after death, the sclera exposed to air dries out, resulting in a black band in the exposed zone.
01:06:06:23	ETHAN	Excellent.
01:06:09:01	MEGAN	Funny thing is, her eyes were green. Twenty-four hours ago. The question is, how did you two know that?
01:06:27:14	**MAIN TITLE**	**BODY** **OF** **PROOF**
ACT TWO		
01:06:35:22	DETECTIVE BAKER	Matthews, Shane. Six infractions on your campus record, and two drunk and disorderlies

		with the metro police. *(metro = 'metropolitan')*
01:06:44:07	SHANE	Yeah, you left out the time my mom spanked me for eating a cookie before dinner.
01:06:47:05	DETECTIVE BAKER	Yeah, well, I'll pencil that in, along with felony murder. *(pencil...in = slang, 'write that down')*
01:06:49:06	SHANE	Hey, I didn't kill anyone.
01:06:50:21	DETECTIVE BAKER	(through speakers) Then how'd you know the girl?
01:06:53:04	SHANE	(through speakers) Didn't know her. Didn't kill her.
01:06:55:08	DETECTIVE BAKER	(through speakers) That's funny because...<indistinct> (continues low and indistinct under following dialogue)
01:06:56:11	DETECTIVE MORRIS	Do me a favor. If I ever get shot and this meathead is my doctor? Just let me bleed out, please. *(meathead = slang, 'fool')* *(bleed out = 'die from blood loss')*
01:07:01:11	MEGAN	Don't worry, you wouldn't survive, anyway. Look at his hands. He's all thumbs.
01:07:07:10	MEGAN	Hardly surgeon material.
01:07:12:19	MEGAN	That guy is the one to crack. His wingman. *(one...crack = meaning they would get better results from interrogating Doug)* *(wingman = term used to identify a person who plays a supporting role or function to another)*
01:07:16:17	DETECTIVE MORRIS	Yeah. That's just what I'm gonna call him.
01:07:21:07	DETECTIVE MORRIS	(through speakers) Hey, wingman.
01:07:22:11	DOUG	(through speakers) <chuckles> I'm nobody's wingman, dude.
01:07:24:22	DETECTIVE MORRIS	(through speakers) Really? What do you call it <effort grunts> when one guy hangs on another

		guy's coattails, one who's a little better looking, a little smoother with the ladies, (normal) and doesn't mind handing down his leftovers? *(hangs...coattails = idiomatic, to make one's good fortune or success on the strength of someone else's)* *(smoother = slang, 'charming')* *(handing down = to pass something to a person on a lower level)* *(his leftovers = referring to women Shane has been in a romantic relationship with)*
01:07:36:22	DOUG	(overlaps) It's not-- It's not anything like that.
01:07:40:14	DETECTIVE MORRIS	I've looked at both of your files. Birds of a feather get in trouble together. Except yours has a few more entries. Let me guess. Shane has an indiscretion, you take the rap for it? Maybe you and Shane tried to get rid of last night's indiscretion, when this one was gonna call the cops. *(Bird...together = variation of the proverb "Birds of a feather flock together," which means "similar people tend to associate with each other;" here referring to their tendency to get into trouble)* *(rap = 'blame')* *(when...cops = meaning this particularly grave mistake or felony)*
01:08:00:04	DOUG	<scoffs> That's not it at all, man.
01:08:02:18	DETECTIVE MORRIS	Then what happened? How do you know the girl?
01:08:04:12	DOUG	We didn't know her. (through speakers) We met her once. (normal) Months ago at some bar off campus. Shane came on to her, she shut him down. And then I tried and got shut down harder. *(came...her = slang, 'made a romantic or sexual advance')* *(shut...down = slang, 'rejected him')*

01:08:14:16	DETECTIVE MORRIS	That piss you off? *(piss...off = slang, 'make you angry')*
01:08:15:20	DOUG	No, man. I don't bat a thousand every night, so whatever. Look, I-I don't even know her name. I just remember her because of her tattoo. *(I...night = slang, implying that he is not always successful romantically)* *(whatever = slang dismissal)*
01:08:23:23	DETECTIVE MORRIS	You sure you haven't seen her? She had a tattoo on her back?
01:08:27:06	BARTENDER	Do you know how many blondes with tramp stamps come in here? I mean, I wish I could help, but... <chuckles> *(tramp stamps = slang, derogatory term referring to tattoos which women place on their lower backs)*
01:08:33:07	DETECTIVE BAKER	You know, why don't you act like a human being and take a closer look.
01:08:36:17	BARTENDER	Hey, look, I said I don't know the girl.
01:08:38:08	DETECTIVE BAKER	This girl changed her hair color a lot. And she didn't have a "tramp stamp." It was an incredible tattoo of a dragonfly that went all the way down her back.
01:08:46:11	BARTENDER	Okay. Yeah, that girl I know. Jackie something. She worked across the street at the limo service. I haven't seen her in about six months, but she used to come in here after she'd close up. *(limo = slang, condensed form of "limousine")*
01:08:54:06	**ON-SCREEN TEXT (on sign)**	**Raven** **LIMOUSINE SERVICE**
01:08:59:18	DETECTIVE MORRIS	Well, I know where we'll be in the morning. *(implying they would investigate at the limousine service in the morning)*
01:09:04:08	MEGAN	Hey, you. I thought I'd make us hamburgers tonight.

01:09:07:14	LACEY	Uh, no thanks, Mom. Meat is murder. I had a salad at Mona's. Everything in your fridge is gross. *(Meat...murder = a popular slogan of vegan and vegetarian groups that imply that those who eat meat are responsible for an animal's death and therefore murder)* *(gross = slang, 'disgusting')*
01:09:14:03	MEGAN	Why do you think I went shopping? Now I have an excuse to cook.
01:09:18:12	LACEY	Mona and Suzie will be here in a few minutes to work on our project.
01:09:20:23	MEGAN	They're coming here? Great! Then I can whip us all up something. *(whip...up = slang, 'cook us all')*
01:09:25:14	LACEY	No need. They're already here!
01:09:29:11	LACEY	(into microphone) Hey, guys!
01:09:30:00	MONA (VO)	(through speakers) Hi, Lacey!
01:09:30:16	SUZIE (VO)	(through speakers) Hi.
01:09:30:23	LACEY	Okay, I'm headed to my room right now.
01:09:33:14	MEGAN	<sighs>
01:09:34:13	LACEY/MONA/SUZIE	<indistinct talking and laughing>
01:09:51:03	MEGAN	(into cell phone) Megan Hunt.
01:09:52:13	DORA	(into cell phone) Doctor Hunt, Hi! Uh, it's Dora. (through cell phone) Um, listen, uh, I-I just wanted to say thank you. (into cell phone) For being cool. (through cell phone) For recognizing that Shane (into cell phone) and Doug are morons. For, for being an inspiration.
01:10:06:14	MEGAN	(into cell phone) Gee. Didn't know I was that great. *(Gee = exclamation of mild surprise)*
01:10:08:21	DORA	(into cell phone) <chuckles> Well, sorry! Mom always said I was an "overly expressive intuitive."

01:10:15:01	MEGAN	(into cell phone) Oh, psychiatrist, huh?
01:10:17:02	DORA	(into cell phone) Was. If she were alive, she would say, "Dora, just say thank you and leave it at that." So... <deep breaths> thank you.
01:10:26:05	MEGAN	(into cell phone) You're very welcome. Um, you know, j-- because of your friends Shane and Doug, I was not able to do the internal exam today, and it's scheduled first thing in the morning. You wanna observe?
01:10:40:11	DORA	(into cell phone) Really? Wow. (through cell phone) Uh, yes, yes, yes! Uh... Thank you! <chuckles>
01:10:46:02	MEGAN	(into cell phone) Okay, fine, I will see you tomorrow.
01:10:50:11	FREDERICO	I can't believe it. She used to work for us, about six months ago, but one day she just quit. Her name was Jackie Johnson.
01:11:00:05	DETECTIVE MORRIS	Anything you can, uh, tell us about her?
01:11:02:15	FREDERICO	Well, she kept to herself. Nice girl, but quiet. Customers liked her because she didn't talk.
01:11:08:02	DETECTIVE BAKER	Oh, really? Talking's a problem?
01:11:09:19	FREDERICO	Our customers prefer listeners. <sighs> You wouldn't believe some of the problems these people share with our drivers. We call it "limo therapy." *(limo therapy = meaning the clients would generally discuss their problems and anxieties with the limo drivers)*
01:11:17:11	DETECTIVE MORRIS	Any customer troubles in particular that she told either one of you about?
01:11:22:03	MITCH	No. No, she had enough real troubles of her own. She didn't talk about it much but, I got the sense that she was, I don't know, running from somebody.
01:11:32:03	DETECTIVE BAKER	Really?
01:11:33:02	FREDERICO	I have an address, it's a P.O. Box, I think. *(P.O. Box = acronym for "Post Office Box,"*

		a uniquely addressable lockable box located on the premises of a post office station)
01:11:37:14	DETECTIVE MORRIS	Great.
01:11:41:08	DANI	You drink that slop? I make a mean espresso. *(slop = badly cooked or unappetizing food or drink)* *(a mean = slang, 'an extremely good')*
01:11:44:16	PETER	What do you got against instant, huh? *(got against = slang, 'dislike about')* *(instant = referring to instant coffee)*
01:11:46:00	DANI	Let's just say I like to grind. *(note sexual innuendo)*
01:11:48:00	PETER	<scoffing chuckle>
01:11:48:13	DANI	Come on, I'm just saying.
01:11:49:18	PETER	I think I know what you're saying, Dani.
01:11:51:16	DANI	Phew! 'Cause my little double entendre generator was almost out of gas. *(implying that she was running out of ideas on how to subtly imply that she is attracted to Peter)*
01:11:56:06	PETER	Okay, uh, I have to say no.
01:12:00:21	DANI	No?
01:12:01:15	PETER	Dating a co-worker is a bad idea.
01:12:03:18	DANI	Four good reasons why. Go. *(Go = 'Tell me')*
01:12:06:18	PETER	First it's hot. Then it gets messy. And then it ends. And then it gets even messier. *(meaning a relationship with a coworker would start of extremely well, but would deteriorate over time and get overly complicated)*
01:12:11:23	DANI	Too bad. Could've been fun. (to Kate) Hey, Doctor Murphy.

01:12:19:20	KATE	Didn't come here to eavesdrop. I was on a cookie hunt. That's a cute girl, but you did the right thing. Take it from me, keep the personal life out of the office. *(I...hunt = meaning she came to get a cookie)* *(Take...me = 'Take my advice')*
01:12:31:03	MEGAN	(into microphone) Doctor Megan Hunt performing an autopsy on Jackie Johnson, with Doctor Dora Mason observing.
01:12:42:07	MEGAN	Oh, and here's my other boss, Doctor Kate Murphy. (to Kate) Not in trouble, are we?
01:12:48:07	KATE	On the contrary. It gets to be a bit of a boy's club around here, so this is nice to see you for a change. You're from, uh, the med school, right? I know your anatomy instructor. Fischer? He can be a bit intense with the ladies. *(gets...club = implying that the field is generally male dominated)* *(med school = 'medical school')* *(He...ladies = implying Dr. Fischer is extremely flirtatious with his female students)*
01:13:02:09	DORA	If you're his type. If you're me, he doesn't know you exist. Frankly, I don't know which is worse. (to Megan) Whew. What's that, uh, grape smell? *(type = referring to Doctor Fischer's specific preference)* *(doesn't...exist = implying he doesn't pay any attention to Dora)*
01:13:09:22	MEGAN	Uh, it's some kind of infection. I'm gonna have to suction the blood out to find out. I'll get Ethan to take a sample to the lab for a gram stain. Huh, check out that uterus. It's lumpy and enlarged. Diagnosis, Doctor? *(gram stain = method of differentiating bacterial species into two large groups)*
01:13:27:05	DORA	Uh, fibroids? A leiomyoma, maybe? Wow, she's

		so pretty. Why would someone do this?
01:13:36:00	MEGAN	Doctor Murphy likes us to find out the "how" first. And here we go. Likely cause of death, blunt force trauma with lacerations to the spleen. *(how = referring to the cause of death)*
01:13:45:18	KATE	That is a horrible, painful way for a young girl to die.
01:13:48:22	MEGAN	You okay?
01:13:50:12	KATE	Yeah.
01:13:51:16	MEGAN	Detective, we started on Jackie without you. *(started on = 'started the autopsy on')*
01:13:53:20	DETECTIVE BAKER	That isn't Jackie. Jackie Johnson is a fake name. Tried to find her social security records, turns out she doesn't have any. Limo service was paying her under the table. *(under...table = idiomatic, 'illegally')*
01:14:03:05	KATE	All right, so who is she then?
01:14:04:10	DETECTIVE BAKER	Now that's the question of the hour. I tracked her address down through a P.O. Box. Bud and I are about to check it out. Do you wanna come? *(Now...hour = meaning they don't know, and are trying to find the answer)* *(check...out = 'investigate')*
01:14:10:07	DORA	Yes!
01:14:12:13	MEGAN	Can you finish up for me?
01:14:13:17	KATE	Of course.
01:14:14:06	DETECTIVE BAKER	I'll meet you in the lobby.
01:14:15:08	MEGAN	You stay in the break room till I get back.
01:14:16:21	DORA	Oh! Can I stay here--
01:14:18:01	MEGAN	(interrupts) No! I'm responsible for you. And do not touch anything.
01:14:45:15	MEGAN	<sighs>
01:14:52:10	DOCTOR FISCHER	Yes, may I help you? Kate! My star pupil. Still

		smart. Still sexy. And now running the show. I'm proud of you. *(star = 'best performing')* *(running...show = referring to her being the Chief Medical Examiner)*
01:15:06:12	KATE	It's not a reunion, Cam.
01:15:07:23	DOCTOR FISCHER	Okay. What is it, then?
01:15:09:18	KATE	<scoffs> When I was in this very room, I remember all too well that you had a "type." I was your type. And you crossed a line. *(type = a specific preference)* *(crossed...line = idiom meaning "to behave in a way that is not socially acceptable")*
01:15:25:05	DOCTOR FISCHER	And you've been holding that in for sixteen years? *(holding...in = 'suppressing that')*
01:15:30:07	KATE	I have a girl on a slab. Pretty, blonde girl. A girl that you swear ended up in your morgue by mistake. She's your type, too. So I came here to ask you one question. Did you kill her?
ACT THREE		
01:15:51:06	DOCTOR FISCHER	I'm flattered you think I'm still capable of wooing a girl that age.
01:15:55:20	KATE	Don't be. I also think you could have killed her. You've got access to this place at all hours.
01:16:00:04	DOCTOR FISCHER	And I like blondes? <chuckles> Come on, Kate. I'd put her time of death at what, Tuesday night, between eight and twelve? Sorry to disappoint you, but I have an alibi for that night.
01:16:14:11	KATE	Let me guess. A woman?
01:16:15:17	DOCTOR FISCHER	Three, actually.
01:16:22:08	DOCTOR FISCHER	These ladies and I were in Chicago, Tuesday presenting a panel on <grunts> degenerative changes to the metatarsal in women over fifty. *(Chicago = city in North East Illinois)*

01:16:37:06	MALE DISPATCHER (VO)	(through radio) <indistinct> (continues under following dialogue)
01:16:37:07	**ON-SCREEN TEXT (on car)**	**POLICE** **PHILADELPHIA**
01:16:38:23	DETECTIVE BAKER	Well, thank you. Landlord said she'd been here for six months, since she left the limo service.
01:16:46:20	MEGAN	Looks like she was getting ready to flee here, too. Maybe whomever she was running from caught up with her.
01:16:52:00	DETECTIVE MORRIS	Mm-hmm.
01:16:52:12	DETECTIVE BAKER	You know, she had the whole house to herself. She quit her job, how could she afford this?
01:16:57:01	DETECTIVE MORRIS	What we need now is a real ID. Those things have a name on them? *(Those things = referring to the bottles of tablets)*
01:17:01:02	MEGAN	No, label's removed. Found them under the sink. They look like generic antibiotics.
01:17:06:07	DETECTIVE MORRIS	You find something?
01:17:06:23	PETER	Yeah. CSUs recovered several small hairs around the kitchen area. It could be Jackie's.
01:17:10:18	MEGAN	Could be the killer's. Get them all to the lab, please.
01:17:13:22	PETER	Sure.
01:17:15:11	DANI	What is it?
01:17:16:11	ETHAN	Uh, it's, it's a slide from our mystery girl from (imitating British accent) the med school morgue.
01:17:21:13	DANI	Mmm.
01:17:21:22	ETHAN	Yeah. From the smell I think it's a water-born pseudomonas infection.
01:17:27:13	DANI	Huh? But she wasn't found in water.
01:17:30:07	ETHAN	Ah-ha.
01:17:30:23	DANI	The mystery deepens.

01:17:32:00	ETHAN	Indeed it deepens.
01:17:33:19	DORA	Hey, so... I was waiting on Doctor Hunt to come back, but obviously she forgot about me. But I was hoping that I could get one last look at that body I found. I know that that sounds really weird.
01:17:44:02	DANI	Trust me, this is the one place where that doesn't even approach weird.
01:17:47:09	ETHAN	Uh... Nah, nah, nah, nah, nah. I can't. Doctor Hunt would kill me. *(kill me = 'be very angry with me')*
01:17:50:23	DANI	Come on. What are you, a man or a mouse? Let the girl see the body. Catch you later, doc. *(What...mouse = a colloquial expression, said in order to encourage someone to be brave when they are frightened to do something)* *(catch...later = slang farewell)* *(doc = condensed form of "doctor")*
01:17:58:12	ETHAN	Catch you later...
01:18:01:12	DORA	Please?
01:18:01:23	ETHAN	Huh?
01:18:02:16	DORA	I have a theory.
01:18:03:13	ETHAN	Oh, God.
01:18:04:19	DORA	Okay, look. The more that I think about it, the more that I think that my classmate, Shane, may have had something to do with this.
01:18:11:23	ETHAN	This is weird. I mean, there are no signs of slippage, but there is all this discoloration. Megan must have missed this in her report.
01:18:20:20	DORA	Uh, they look green.
01:18:21:21	ETHAN	Yeah, they do. What is that?
01:18:26:19	MEGAN	What are you doing? I thought I told you to wait in the break-room and touch nothing.

01:18:31:14	ETHAN	Oh, she didn't touch much--
01:18:32:04	MEGAN	(interrupts) And you. When did you think this was a good idea?
01:18:35:13	ETHAN	We found something wrong in the left axilla--
01:18:36:17	MEGAN	(interrupts) Do you realize that if you allow her to touch the body you compromise our findings?
01:18:41:12	ETHAN	No, no, no. I didn't mean to--
01:18:41:13	DORA	(overlaps) But listen, I think Shane--
01:18:42:07	MEGAN	(interrupts) This is not a school project. This is a human being. You mess up in class, you get a B-minus. You mess up in here, a killer goes free.
01:18:52:10	ETHAN	Right.
01:19:02:09	MEGAN	Get back up on that stool!
01:19:11:11	MEGAN	If you knew what you were doing, you'd know it was her lymph node.
01:19:41:06	MEGAN	Hmm. It's green tattoo ink.
01:19:43:08	DORA	Tattoo ink? (mouthing) Sorry.
01:19:48:18	MEGAN	A lymph node can be a trap for foreign particles, it's not unusual to find tattoo ink in it. However, what's strange is the color. Let's flip the body.
01:20:03:13	ETHAN	Yeah. Don't see any green. Her tattoos are black.
01:20:08:13	MEGAN	Give me the ALS. *(ALS = presumably, "Advanced Light Source")*
01:20:09:15	ETHAN	Here you go.
01:20:17:04	ETHAN	That looks like a Celtic knot. *(Celtic knot = variety of knots and stylized graphical representations of knots used for decoration, used extensively in the Celtic style of Insular art)*
01:20:19:04	MEGAN	Some kind of name. (reading) "Ronan"?
01:20:21:13	DORA	Oh, yeah, Ronan! They're a, a local Irish rock band. That's their logo. Wow she must be a hardcore fan. Ooh! Do you guys think that

		maybe it had something to do with-- *(hardcore = 'devoted')*
01:20:26:07	MEGAN	(overlaps) <sighs>
01:20:30:07	MEGAN	(interrupts) You know what I think? I think it's time for you to go. And you can show her out. *(show her = 'escort her')*
01:20:35:12	ETHAN	Okay. (to Dora) Let's go. Let's go.
01:20:42:16	MONA (VO)	(through speakers) Hi, Lacey!
01:20:42:19	LACEY	(overlaps) (into microphone) Hey!
01:20:43:05	SUZIE (VO)	(through speakers) Are you logged on?
01:20:43:18	LACEY	(overlaps) (into microphone) Yeah, I'm gonna log on, hold on one second.
01:20:45:03	SUZIE (VO)	(through speakers) Lacey, hurry up!
01:20:45:21	LACEY	(into microphone) I'm messaging her. I'm trying, okay.
01:20:47:13	SUZIE (VO)	(through speakers) Okay, what's taking so long?
01:20:48:14	LACEY	(into microphone) <chuckles>
01:20:48:20	MONA (VO)	(overlaps) (through speakers) Seriously.
01:20:49:13	SUZIE (VO)	(overlaps) (through speakers) <indistinct>
01:20:49:23	LACEY	(into microphone) I'm a slow typer.
01:20:51:01	SUZIE (VO)	(overlaps) (through speakers) I thought the history test today was so hard.
01:20:53:10	MONA (VO)	(through speakers) <indistinct>
01:20:53:16	LACEY	(overlaps) (into microphone) Yeah, I thought so, too.
01:20:57:03	LACEY	(overlaps) (into microphone) I know! Mom!
01:20:59:12	MEGAN	Tomorrow night. You. Me. Dinner. No cell phones. No laptops. No webcams. Just family.
01:21:06:21	LACEY	They can still hear you.
01:21:08:01	MEGAN	I don't care. Give me your answer.
01:21:09:18	LACEY	Fine. Just-- Tomorrow night. Just family.

01:21:13:09	MEGAN	(into microphone) Hi, girls.
01:21:16:02	LACEY	(into microphone) I'm sorry.
01:21:24:14	RONAN	Yeah?
01:21:25:17	DETECTIVE MORRIS	Ronan Gallagher?
01:21:28:01	**ON-SCREEN TEXT (on arm)**	**Ronan**
01:21:31:02	RONAN	Her name's Jackie O'Shay.
01:21:36:01	DETECTIVE MORRIS	Who was she? Your number one fan?
01:21:39:01	RONAN	You could say that. We'd... been together, on and off, since we were sixteen. Childhood sweethearts. *(We've...off = meaning they were in an unstable romantic relationship)* *(Childhood sweethearts = a relationship but not a partnership between two young persons, occurring in their formative years)*
01:21:47:11	DETECTIVE MORRIS	Jackie may have stayed sweet. But you sure didn't, I've seen your record. It's as far from sweet as it gets. *(sweet = here, innocent)* *(It's...gets = implying he had an extensive criminal history)*
01:21:53:20	RONAN	Grew up among some bad people. You stay long enough, it rubs off on you. Jacks didn't want to be around it, so one day, she left. *(rubs...you = idiom meaning "has an effect through close association or contact, especially so as to make similar")*
01:22:03:14	DETECTIVE BAKER	When was the last time you talked to her?
01:22:05:15	RONAN	About a year ago, now.
01:22:06:21	DETECTIVE MORRIS	Why'd she go so far as to change her name, erase yours?
01:22:10:19	RONAN	Look maybe you can't understand this. But Jackie wasn't running away from me. She was running away from her old life. From people who didn't think she could be anything more

		than what she was.
01:22:18:19	DETECTIVE BAKER	Well, I can understand that. She wanted to go where she could start fresh. What about you? Did you try to follow?
01:22:25:12	RONAN	Yeah, I got cleaned up. Took me almost a year. Tried to find her. Show her how much I'd changed. It's like she'd dropped off the face of the earth. Left messages for her everywhere, everywhere I could think of, I guess she never got them. *(cleaned up = idiom meaning "To improve one's behavior or performance")* *(dropped...earth = idiomatic, vanish or fall into obscurity)*
01:22:41:22	DETECTIVE MORRIS	Or she did, and it was her clue to pick up and run again. *(clue = 'cue')*
01:22:46:17	RONAN	That maybe so. But either way, I never saw her, and now the best thing in my life is gone for good.
01:23:00:00	DETECTIVE MORRIS	I can tell, you believe this guy. *(tell = 'sense')*
01:23:03:21	DETECTIVE BAKER	Well, my gut says yeah. *(gut = slang, 'intuition')*
01:23:05:16	DETECTIVE MORRIS	<scoffs> Why is it all this emo bad-boy rocker stuff works on you women? *(emo = person who is overly sensitive and full of angst)* *(bad...rocker = referring to rebellious rock musicians)*
01:23:10:23	DETECTIVE BAKER	Wait a minute. I'm not saying he didn't kill the girl. I'm just saying he loved her.
01:23:14:13	DETECTIVE MORRIS	All right.
01:23:16:04	DETECTIVE BAKER	Now let's go check his alibi.
01:23:27:17	PETER	No hard feelings, huh.

01:23:30:10	DANI	About what?
01:23:32:12	PETER	Our conversation yesterday?
01:23:34:13	DANI	Consider it forgotten, dude. <sighs>
01:23:43:16	DANI	(into cell phone) Call me or mom again and you'll be picking up your teeth with broken fingers.
01:23:50:10	PETER	Uh. Who was that?
01:23:54:13	DANI	My dad. I don't talk to anyone like that, just so you know. Just him. He left when I was five, crapped all over my mom. And then he found God. Just 'cause God forgave him doesn't mean we have to. <chuckles> Which means I'm pretty much going to hell as far as my dad is concerned. *(crapped...over = slang, implying that he treated her mother badly)* *(found God = colloquial expression, 'became religious')* *(as...concerned = 'in my dad's opinion')*
01:24:22:07	PETER	Sounds like a bad situation. I'm sorry.
01:24:27:10	DANI	Catch you later.
01:24:31:17	KATE	So where's your protégé? *(protégé = a person under the patronage, protection, or care of someone interested in his or her career or welfare)*
01:24:33:09	MEGAN	She broke the rules. *(broke...rules = 'disobeyed me')*
01:24:34:19	KATE	Oh. So she did learn something from you while she was here. *(referring to Megan disobeying Kate's rules quite often)*
01:24:38:01	MEGAN	At least I answer my phone. *(implying Megan tried to call Kate)*
01:24:39:23	KATE	Oh, sorry. I went to see Dora's Gross Anatomy professor, to see if he knew more than he was

		letting on. *(letting on = 'pretending to know')*
01:24:47:03	MEGAN	By yourself? Without police back up? Wow. I guess someone else is taking lessons from me.
01:24:54:18	KATE	<chuckles> Okay.
01:24:56:19	MEGAN	Look at this. It's a slide from Jackie's uterus.
01:25:01:04	KATE	Leiomyoma looks benign but it's inflamed as hell.
01:25:04:02	MEGAN	Yeah, but remember how misshapen Jackie's uterus was? It wasn't the leiomyoma that caused it. It was diffusely infected. It's weird.
01:25:11:12	CURTIS	I got your weird right here. Some of that hair is Jackie's, some of it is half Jackie's.
01:25:16:19	PETER	Could it be parents, or a sibling?
01:25:20:08	MEGAN	Or a baby.
01:25:24:06	MEGAN	Her uterine infection was hiding all the normal postpartum identifiers. She could've given birth four to six weeks ago.
01:25:31:08	KATE	Then where the hell is Jackie's baby?
ACT FOUR		
01:25:39:23	DETECTIVE MORRIS	Can you please tell me how you all missed that this girl had a baby?
01:25:43:08	MEGAN	She was twenty-two years old. The body can bounce back after four to six weeks, except for the uterus, and her other conditions masked it. *(bounce back = 'recover')* *(masked = 'concealed')*
01:25:52:13	DETECTIVE BAKER	Her nearest neighbors were two doors down and they didn't see or hear a baby. *(down = 'away')*
01:25:56:06	PETER	And there's no record of her giving birth in a hospital, under either name.
01:26:00:02	DETECTIVE BAKER	So she had a baby completely off the grid? *(off...grid = slang, a self-sufficient manner*

		without reliance on one or more public utilities, here referring to medical healthcare)
01:26:02:13	MEGAN	Wait a minute. Jackie had a pseudomonas infection. It's usually contracted in water and often occurs in water births. So maybe Jackie gave birth at home, with the help of a mid-wife?
01:26:13:17	DETECTIVE MORRIS	If she wanted to stay off-grid, it'd be the way to go. Give birth at home, and a midwife doesn't have to file a birth certificate for five days. My wife has looked into all of this.
01:26:24:22	PETER	Okay. I'll comb the midwife registry. I should be able to narrow it down. And Curtis is working on isolating the possible murder weapon. *(comb = 'look through carefully')*
01:26:30:20	MEGAN	And I will get the lab to do a DNA profile on the baby's father.
01:26:34:09	DETECTIVE MORRIS	Right now we have to assume that whoever killed the mother, snatched the child, so if we find the killer, <clicks tongue> we find the baby.
01:26:42:07	CYNTHIA	Yes. I met with Jackie in her last trimester, until after the birth.
01:26:45:08	MEGAN	Was it a difficult birth? *(difficult birth = referring to complications during child birth)*
01:26:46:21	CYNTHIA	Eighteen hours. *(presumably referring to the time spent in labor)*
01:26:47:21	DETECTIVE BAKER	When did you last speak with her?
01:26:49:04	CYNTHIA	About six weeks ago. The baby was colicky so I dropped by with one of my tinctures. *(colicky = a condition in which an otherwise healthy baby cries or displays symptoms of distress frequently and for extended periods, without any discernible reason)*
01:26:53:01	DETECTIVE MORRIS	An-- th-that helps with colic? And, and what is in that?

01:26:56:09	CYNTHIA	My special mixture of chamomile, licorice, and mint balm. Two drops on baby's tongue twice a day. I gave Jackie enough to last a couple of months. Told her to show the adoptive parents or at least her broker, how and when to apply it.
01:27:08:02	DETECTIVE BAKER	She was giving the baby up for adoption?
01:27:09:23	CYNTHIA	She had planned to. But you should have seen her when she looked at her baby. She was having second thoughts. Here. I took a picture.
01:27:20:04	DETECTIVE MORRIS	Do you happen to remember the name of the agency?
01:27:23:00	CYNTHIA	She never said.
01:27:27:15	DETECTIVE BAKER	I've talked to every adoption agency in the Philadelphia area, they all say the same thing. Any prospective donor has to go through pre-natal screening.
01:27:35:08	DETECTIVE MORRIS	And Jackie didn't.
01:27:36:17	DETECTIVE BAKER	No. This birth was off the grid, and I'm telling you, that adoption wasn't legal. What are those?
01:27:42:21	DETECTIVE MORRIS	Unis canvassed the area around Jackie's house for possible murder weapons. These are just from the first square block. (into cell phone) Morris. Oh, hello, Doctor Brumfield. Elongated, wooden and black? Hold on. I've got a baseball bat matching that description. *(Unis = referring to uniformed police officers)* *(canvassed = examined carefully)*
01:28:09:17	MEGAN	(into cell phone) No, Bud, I'm home. Ethan is at the office waiting on the weapons analysis from the crime lab. H-He will stay there all night if he has to. Okay, all right, bye.
01:28:20:05	LACEY/JOAN	<chuckling>
01:28:23:21	MEGAN	I thought we said no computers.
01:28:27:01	LACEY	But you did say just family, and Grandma's family.
01:28:30:21	MEGAN	Hello, Mother. Sounds like you two are having

		fun. What am I missing?
01:28:35:06	JOAN	Well, I was just telling Lacey about living with you when you were her age.
01:28:38:19	MEGAN	<mock chuckle> Great.
01:28:41:01	JOAN	Did you know that your mother used to bring home dead birds and keep them in the freezer to study them?
01:28:45:06	LACEY	Ew. That's disgusting.
01:28:46:16	MEGAN	Mom...
01:28:47:09	JOAN	I didn't know whether she'd end up being a doctor or a serial killer. *(referring to the tendency of sociopaths to indulge in killing animals at a young age)*
01:28:49:23	LACEY	<chuckles>
01:28:50:16	JOAN	The jury was out there for a while. *(implying that she was undecided for a while)*
01:28:52:18	LACEY	<chuckles>
01:28:54:02	MEGAN	<embarrassed chuckle>
01:28:55:05	LACEY	<chuckles>
01:29:01:11	DORA	(through cell phone) Oh! Please don't hang (into cell phone) up on me, Doctor Hunt. (through cell phone) Okay, uh, I found (into cell phone) my original cadaver, Seymour. *(hang up = 'end the phone call')*
01:29:06:10	MEGAN	(through cell phone) Good for you. Better yet, (into cell phone) good for Seymour. But I really have to go.
01:29:09:13	LACEY	<chuckles>
01:29:10:01	DORA	(into cell phone) Wait, wait, wait, wait! Listen, I think that I might have found something.
01:29:18:14	DORA	<sighs> Meet Seymour. I was so focused on the murder that I forgot about him.
01:29:24:23	MEGAN	Where'd you find Seymour?

01:29:26:12	DORA	Hospital morgue. I mean, eventually they would've realized the mistake, but that could have taken months.
01:29:31:02	MEGAN	So, what did you want to show me?
01:29:32:19	DORA	Okay well, when I prepped him for cremation, I tied the extremities in a simple granny knot. That? That is not my knot. *(granny knot = referring to the style of knot-tying)*
01:29:42:11	MEGAN	It's a nice sailor knot. *(sailor knot = referring to the style of knot-tying)*
01:29:43:20	DORA	Okay, check this out. *(check...out= slang, look at this)*
01:29:49:22	MEGAN	Hmm. Whose cadaver is this?
01:29:53:03	DORA	My classmate. Shane Matthews.
ACT FIVE		
01:30:04:23	SHANE	I met that girl once. I didn't sleep with her. I didn't get her pregnant. And I didn't kill her.
01:30:09:03	DETECTIVE MORRIS	But we know you switched the bodies. We found your DNA on the ropes used to tie up your classmate's cadaver.
01:30:15:23	SHANE	Dora probably planted it. She's always had it out for me. *(planted it = idiomatic, a thing put into place in order to mislead or function secretly, especially, misleading piece of evidence placed so as to be discovered)* *(had...out = slang, 'had a grudge against')*
01:30:18:13	DETECTIVE BAKER	Or she's always had your number. *(slang; to know that someone is trying to do something bad)*
01:30:19:23	SHANE	Whatever. I have an alibi. Yeah. That's right. Ten people know where I was and what I was doing when that girl died.

01:30:36:10	MEGAN	Why is he leaving?
01:30:37:18	DETECTIVE MORRIS	He alibied out. Witnesses put him at the school library until after Jackie's time of death. *(alibied out = slang, implying that he has an alibi)*
01:30:42:17	DETECTIVE BAKER	My gut says he's the killer.
01:30:44:15	DETECTIVE MORRIS	The facts say he can't be. (into cell phone) Morris.
01:30:48:23	DETECTIVE BAKER	Shane might not have killed her, but I bet you he switched those bodies.
01:30:52:05	MEGAN	Then he's in cahoots with the killer. What about his buddy, Doug? *(in cahoots = slang, "in collusion")*
01:30:55:02	DETECTIVE BAKER	Don't you worry. I'm digging deeper into that alibi, too. *(digging deeper = slang, 'investigating further')*
01:30:58:18	DETECTIVE MORRIS	That was Curtis. We've got blood evidence off the baseball bat. It's our murder weapon.
01:31:03:05	MEGAN	Any prints or DNA on the handle?
01:31:05:05	DETECTIVE MORRIS	DNA. And on a hunch, he ran it against the baby hair samples we found at Jackie's house. Guess what? Jackie's killer and the father of Jackie's baby are one in the same.
01:31:13:13	DETECTIVE BAKER	Well, we get a match in the DNA database? *(we = 'Did we')*
01:31:15:06	DETECTIVE MORRIS	Mm-hmm. Your bad-boy rocker, Jackie's ex, Ronan Gallagher.
01:31:20:18	DETECTIVE BAKER	We ran your DNA against your ex-girlfriend's baby. Guess what? You're the father.
01:31:27:02	RONAN	Wait. Jackie was, was pregnant?
01:31:28:23	DETECTIVE MORRIS	Come on. You knew she was pregnant. Oh, look, look I, I get it. If it was my wife, and she was taking my baby? Not only that, she was giving it away to somebody else? I would take a bat and I would beat her to death with it.

01:31:47:14	RONAN	I gave her that bat years ago for protection. Sh-she must have held onto it. Was it a boy or a girl? Was it a boy or a girl?
01:32:01:19	DETECTIVE MORRIS	It was a girl.
01:32:03:18	RONAN	Where is she? Did someone hurt her?
01:32:06:17	DETECTIVE MORRIS	We're looking for her now.
01:32:10:20	DETECTIVE BAKER	Can I talk to you outside, please?
01:32:18:09	DETECTIVE BAKER	Look, you wanna clue me on the routine we're running here? Bad cop, daddy cop? *(clue me = idiomatic, 'inform me')* *(routine = the method of interrogation)* *(Bad...Cop = variation of "good cop/bad cop," a psychological tactic used for interrogation consisting of a team of two interrogators who take apparently opposing approaches to the subject, one more aggressive and the other more sympathetic; here referring to Morris empathizing with Ronan for the fact that he has lost his child)*
01:32:21:23	DETECTIVE MORRIS	I have a gut feeling. *(gut feeling = 'intuition')*
01:32:24:12	DETECTIVE BAKER	<scoffs> Oh, really? Now who's falling for the bad-boy rocker routine? *(falling for = 'believing')*
01:32:28:06	DETECTIVE MORRIS	I don't think he did it.
01:32:31:10	DETECTIVE BAKER	<frustrated grunt>
01:32:35:16	JOAN	Hello, there. I really upset you last night, didn't I? No, I must have, or you wouldn't have turned around and left so quickly.
01:32:44:22	MEGAN	I can't believe you told her the bird-in-the-freezer story.
01:32:47:22	JOAN	What I said to her was that you have been who you are for a long time.
01:32:52:19	MEGAN	Oh! So I'm intractable. That's, <mock chuckle> that's a good lesson.

01:32:55:22	JOAN	No. You're committed, you have a good heart, and you want to know how things work from the inside out. And I see the same things in Lacey. And myself.
01:33:13:14	DETECTIVE MORRIS	Can I talk to you?
01:33:15:13	JOAN	It's okay. I said what I came to say.
01:33:22:16	DETECTIVE MORRIS	My gut says the boyfriend's innocent.
01:33:24:19	MEGAN	And what does Sam say?
01:33:26:04	DETECTIVE MORRIS	That I'm crazy. That his DNA is on the murder weapon. That his alibi doesn't exonerate him. That he has motive to kill Jackie and kidnap his kid.
01:33:34:02	MEGAN	Huh! Is that all? Hmm.
01:33:38:04	DETECTIVE BAKER	Doctor Hunt. (to Detective Morris) You can stop it with the sad clown face. *(sad...face = referring to his expression)*
01:33:43:14	MEGAN	<chuckles>
01:33:44:15	DETECTIVE BAKER	I trust your gut, partner. And my own. So, I dug into Shane's background again. Guess where he used to work? Jackie's last workplace. The limousine service.
01:33:57:09	MEGAN	Bingo! *(slang exclamation used to indicate that one has done something successfully)*
01:33:59:14	FREDERICO	I've never seen him before. But this place has the highest turnover. Ask Mitch. He's been here the longest. Yo, Mitch! Come here for a sec. *(sec = condensed form of "second")*
01:34:15:19	DETECTIVE BAKER	Know this guy?
01:34:22:16	MITCH	<sighs> No, never seen him before.
01:34:29:15	MEGAN	Hmm, it's odd. Considering he's your brother.
01:34:34:15	MITCH	What?
01:34:36:05	MEGAN	Brachydactyly Type D. Also known as clubbed thumbs. Siblings share it. You have it and so does Shane. The only question is, what did you

		do with Jackie's baby after you killed her and had your brother dump the body? *(dump = slang, 'dispose')*
01:34:52:20	MITCH	<chuckles> Listen, I don't know what you--
01:34:58:12	MITCH	<impact grunts> <grunts> <groaning>
ACT SIX		
01:35:08:23	**ON-SCREEN TEXT (on car)**	**MEDICAL** **EXAMINER**
01:35:14:06	DETECTIVE MORRIS	(through speakers) Where is she, Mitch? Hmm? Where is that little baby that has no one left in the world because you killed her mother? Or should I amend the charge to double homicide?
01:35:27:17	MITCH	(through speakers) I'm saying (normal) nothing, man.
01:35:41:19	DETECTIVE MORRIS	He hasn't lawyered up, but he sure as hell clammed up. *(lawyered up = 'hired a lawyer')* *(clammed up = slang, to refuse to talk)*
01:35:45:05	MEGAN	What did that midwife say she gave the baby, to keep her quiet?
01:35:49:04	DETECTIVE BAKER	Chamomile, licorice and mint.
01:35:59:01	MEGAN	You might not want to talk to this detective here, but let me tell you a couple of things that he already knows. You killed Jackie, and your brother disposed of the body. But something happened in between. You saw that baby, Jackie's daughter, alone, crying out for her. And you had to shut her up. That rash on your hand? I think you're having an allergic reaction, to chamomile. That tells me something. You're not a baby killer. You gave that baby chamomile, mint and licorice. Jackie must have showed you how to do it. You took her medicine when you left. And you have been giving it to her, I would say, up until... Two hours ago.
01:36:53:17	MEGAN	You have that baby. I know you do. And you've kept her safe.

01:37:02:05	MITCH	<sighs deeply> So I drive these rich sons of bitches around for years to put my brother through medical school. They're not all bad. There's this couple. The husband, he's a nice guy. And the wife, she's, she's a nice lady. I drive her because she's losing her eyesight. And they wanna have kids but he can't. And the adoption agencies keep turning them down because of her condition. That's-That's, that's not fair. And one day, I find Jackie, and she's puking in the toilet. And she's pregnant. She can't tell the father. And she can't afford to keep it. *(sons...bitches = slang expletive)* *(puking = slang, 'vomiting')*
01:37:52:22	MEGAN	Everybody wins. *(slang expression meaning it is a mutually beneficial deal to all parties)*
01:37:53:21	MITCH	So, yeah. I hooked it up. I mean, Jackie quit her job the couple paid for everything. Bills, rent. All she has to do is keep herself healthy. Just until the baby comes. *(hooked...up = slang, 'arranged the deal')*
01:38:08:06	MEGAN	She gets paid. You get paid. Your brother's medical school bills vanish over night. And then what happened? Jackie wants to keep the baby.
01:38:17:04	MITCH	She gets an email from the father saying he's cleaned up his act, maybe they can be together. And then, man, I'm desperate. So I break in. I just want the baby. To give to the couple. J-- Like we all talked about. And then Jackie, she wakes up, you know, and she comes at me and she's got a baseball bat and... <stutters> And so I take it away from her and j-- You know, I hit her? I don't know. <sighs> Oh. <sighing> *(break in = To enter premises forcibly or illegally)* *(comes...me = 'attacks me')*
01:38:52:06	DETECTIVE MORRIS	Where is the baby now?
01:38:56:23	MITCH	<sighs>

01:38:57:04	DETECTIVE MORRIS	Philly PD! *('Philadelphia Police Department')*
01:39:20:16	DETECTIVE MORRIS	Yes. <soft shushing> (continues throughout scene)
01:39:27:05	DETECTIVE BAKER	<chuckles> You're gonna be good at this.
01:39:46:18	DETECTIVE MORRIS	<soft shushing>
01:40:21:12	DANI	<chuckles>
01:40:24:06	PETER	You're going out.
01:40:26:04	DANI	Going to a party. <sighs>
01:40:33:11	DANI	Yep. This silence would've been really awkward if we had slept together. *(note sarcasm, implying the silence between them is still awkward despite them not having any romantic relationship between them)*
01:40:40:15	PETER/DANI	<chuckle>
01:40:45:15	PETER	How are things with your dad?
01:40:47:22	DANI	Thanks for asking. Um, still going to hell, apparently.
01:40:56:02	PETER	Me too.
01:41:16:18	MEGAN	(into cell phone) Hello, Dora.
01:41:17:13	DORA	(through cell phone) Hi, Doctor Hunt. You're, you're busy. I figured. I just (into cell phone) wanted to say thank you.
01:41:23:15	MEGAN	(into cell phone) No, you're very welcome, Dora. Um, Shane is in custody. Your crazy theory turned out to be not so crazy. (through cell phone) You know, you could be (into cell phone) good at this. Have you ever thought about specializing in forensic pathology?
01:41:37:13	DORA	(into cell phone) No, um, you know, I was actually thinking psychiatry.
01:41:42:09	MEGAN	(into cell phone) Huh. <chuckles>
01:41:43:07	DORA	(through cell phone) Yeah. I want to know what

		makes people like Shane do what they do.
01:41:47:19	LACEY	No cell phones.
01:41:48:18	DORA	(through cell phone) Like mother like daughter I guess.
01:41:50:15	MEGAN	(into cell phone) I guess so. Stay in touch.
01:41:54:19	DORA	(through cell phone) Bye.
01:41:55:13	MEGAN	(into cell phone) Bye. (to Lacey) Is that popcorn I smell?
01:42:00:17	LACEY	Air popped. No salt.
01:42:03:03	MEGAN	I'm in. With salt.
01:42:06:06	LACEY	<scoffs>
01:42:07:11	MEGAN	No friends tonight?
01:42:08:19	LACEY	No. Just you and me. And Robert Pattinson. <chuckles> *(Robert Pattinson = a British actor, here referring to the "Twilight" series of movies based on the novel series by Stephanie Meyer, in which Robert Pattinson plays the role of "Edward Cullen")*
01:42:11:11	**ON-SCREEN TEXT (on DVD cover)**	**2** **GO** **movie** **rental**
01:42:13:04	MEGAN	<chuckles>
01:42:13:15	LACEY	<chuckles>
01:42:14:06	MEGAN	<chuckles> Go Team Edward. *(a popular slogan among fans of Robert Pattinson for his role of "Edward Cullen" in the "Twilight" series of movies)*
01:42:16:15	LACEY	Exactly! <chuckles>
01:42:18:06	MEGAN	(overlaps) <chuckles>
01:43:00:06	**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 **until Kate ends her relationship with Todd in Episode F017**. *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. **He is surprised when Kate ends their relationship in Episode F017.** *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, but she is more interested in Peter. *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, F017, F018

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, F017, F018

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
Appears in the following Year 2 episodes: F017, F018

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