



# **BODY OF PROOF**

**Episode F026**  
**“Identity”**  
**RT: 42:02**

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

**PRODUCED BY**  
**MATTHEW GROSS ENTERTAINMENT**  
**ARCTURUS PRODUCTIONS**  
**ABC FAMILY**

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**July 19, 2012**

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## EPISODE SYNOPSIS

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A case of mistaken identity mars a case when two young girls are in a tragic car accident. The wrong girl may have been pronounced dead and the actual cause of death is in question.

## EPISODE CAST/WORD COUNT REPORT

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### Main Cast

<i>Character Name</i>	<i>Word Count</i>
Megan	1182
Kate	303
Detective Bud Morris	363
Peter	552
Detective Sam Baker	177
Ethan	396
Curtis	257
Todd ( <i>not in this episode</i> )	0

### Guest Characters

<i>Character Name</i>	<i>Word Count</i>
Male Paramedic #1	32
Male Paramedic #2	19
Charge Nurse	43
Dr. Romas Jarasunis	170
Female Nurse	2
John Whirley	121
Eric Greyson	206
Priest	3
Gail Whirley	149
Aiden ( <i>see Recurring Characters</i> )	160
Fontana	116
Sue Greyson	18
Dani ( <i>see Recurring Characters</i> )	104
Rob	84
Jake	4
Mary	24
Chloe	64
Lacey ( <i>see Recurring Characters</i> )	121
Suzie	201
President	73
Joan ( <i>see Recurring Characters</i> )	67
Male Lab Tech	29

Commissioner Travers ( <i>see Recurring Characters</i> )	90
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## NARRATIVE TITLES/ON-SCREEN TEXT

01:02:42:03	<b>ON-SCREEN TEXT (on license)</b>	<b>Pennsylvania DRIVER'S LICENSE DONNA WHIRLEY 627 WILLOW SPRING ROAD PHILADELPHIA PA 191</b>
01:02:51:02	<b>ON-SCREEN TEXT (on bottle)</b>	<b>HEISLER</b>
01:02:57:15	<b>ON-SCREEN TEXT (on building)</b>	<b>PHILADELPHIA COUNTY MEDICAL CENTER</b>
01:05:21:18	<b>MAIN TITLE</b>	<b>BODY OF PROOF</b>
01:08:23:06	<b>ON-SCREEN TEXT (on box)</b>	<b>EVIDENCE</b>
01:09:58:16	<b>ON-SCREEN TEXT (on building)</b>	<b>FRANKLIN UNIVERSITY HOSPITAL</b>
01:12:27:01	<b>ON-SCREEN TEXT (on computer screen)</b>	<b>Kryptonite Found in Serbia</b>
01:14:46:19	<b>ON-SCREEN TEXT (on building)</b>	<b>PHILADELPHIA COUNTY MEDICAL CENTER</b>
01:21:02:19	<b>ON-SCREEN TEXT (on computer screen)</b>	<b>85% ACETIC ACID 15% WATER</b>
01:21:28:21	<b>ON-SCREEN TEXT (on car)</b>	<b>MEDICAL EXAMINER</b>
01:28:12:21	<b>ON-SCREEN TEXT (on paper)</b>	<b>PHILADELPHIA POLICE DEPARTMENT 25011265620126</b>
01:28:40:17	<b>ON-SCREEN TEXT (on cell phone screen)</b>	<b>Message Email Cloud Cancel</b>

01:30:26:07	<b>ON-SCREEN TEXT (on box)</b>	<b>Carrie</b>
01:30:49:12	<b>ON-SCREEN TEXT (on envelope)</b>	<b>Dormkey</b>
01:31:55:14	<b>ON-SCREEN TEXT (on t-shirt)</b>	<b>The ARBUS CENTER</b>
01:32:10:06	<b>ON-SCREEN TEXT (on door)</b>	<b>THE ARBUS CENTER</b>

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## VOCALS

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There are no vocals in this episode.

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## DITTIES

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01:12:44:12	ETHAN	That's what I asked myself. Turns out, Donna was a geology major and an intern at the college museum. Now, the museum just recently received a sample of kryptonite from Serbia. (speaking Spanish) <i>¿Quién es el gran superherero?</i> (singing in Spanish) <i>¡Yo soy! ¡Yo soy!</i>
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## FOREIGN LANGUAGE

01:03:23:10	ETHAN	(speaking Spanish) <i>Muchas gracias.</i>
01:07:43:04	ETHAN	<chuckles> (speaking Spanish) Uh, <i>perdón.</i> <clears throat> <i>Me gusto tu vestuario. Está muy bonita. Seriously? Nada?</i> (reading) <i>Me gusto tu vestuario...</i>
01:12:44:12	ETHAN	That's what I asked myself. Turns out, Donna was a geology major and an intern at the college museum. Now, the museum just recently received a sample of kryptonite from Serbia. (speaking Spanish) <i>¿Quién es el gran superherero?</i> (singing in Spanish) <i>¡Yo soy! ¡Yo soy!</i>
01:31:21:15	ETHAN	(speaking Spanish) <i>¡Ay, Dios mío!</i> You guys know I'm standing right here, right?
01:31:39:05	ETHAN	Hey, hey. Hey. (speaking Spanish) <i>Perdón. ¿Qué es esto?</i> What is this?
01:31:51:11	ETHAN	(speaking Spanish) <i>Mira.</i> It's this guy.

## DUBBING NOTES

- The cast section of the CSO has been updated.
- A variety of notable RECURRING Guest Stars appear in this episode:
  - Jamie Bamber as "Aiden Welles." This is a *recurring* role.
  - Mary Mouser as "Lacey Fleming." This is a *recurring* role.
  - Joanna Cassidy as "Joan Hunt." This is a *recurring* role.
  - Nathalie Kelley as "Dani Alvarez." This is a *recurring* role.
  - Khandi Alexander as "Commissioner Beverly Travers." This is a *recurring* role.
- Ethan speaks a variety of Spanish dialogue throughout the episode. (*See Foreign Language.*)
- Please note ALL songs present in this episode are considered background/soundtrack and must remain AS-IS.
- **Aiden refers to a brother at TC 01:27:37:03. Please note this is a younger sibling, close in age to Aiden.**

## DIALOGUE LIST

TIME CODE	CHARACTER	DIALOGUE
<b>ACT ONE</b>		
01:00:00:19	MALE PARAMEDIC #1	We have two auto accident victims. First, twenty-one year-old female driver, unconscious, lost pulse at the scene, possible facial fractures, went V-tach, BP eighty-two over fifty-four, heart rate one-thirty, respiratory rate thirty.  <i>(auto = automobile)</i>  <i>(V-tach = acronym, Ventricular tachycardia)</i>  <i>(BP = acronym, blood pressure)</i>
01:00:11:08	MALE PARAMEDIC #2	Second passenger ejected from the car. Unconscious, head trauma. Flail chest, BP fifty over palp. Heart rate one fifty.  <i>(chest flail = a life-threatening medical condition that occurs when a segment of the rib cage breaks under extreme stress and becomes detached from the rest of the chest wall)</i>  <i>(palp = referring to an emergent method of determining blood pressure by palpation with a cuff)</i>
01:00:18:00	CHARGE NURSE	I don't have a pulse!
01:00:18:22	DR. ROMAS JARASUNIS	Get the paddles ready! She's crashing!  <i>(crashing = implying that her organs are failing)</i>
01:00:20:09	FEMALE NURSE	She crashed!
01:00:21:00	DR. ROMAS JARASUNIS	Start CPR.  <i>(CPR = acronym, cardiopulmonary resuscitation)</i>
01:00:21:19	CHARGE NURSE	We're losing her. We're losing her.
01:00:29:16	DR. ROMAS	Donna Whirley. She presented with multiple

	JARASUNIS	traumatic injuries. She arrested on the way to trauma. We couldn't bring her back. Her companion is still in intensive care. Uh, ordinarily, it's just the transpo people we meet.  <i>(Transpo = 'transportation,' presumably referring to the team who removes bodies from the hospital morgue)</i>
01:00:41:07	MEGAN	I'm not your ordinary M.E.  <i>(M.E. = acronym, Medical Examiner)</i>
01:00:43:21	DR. ROMAS JARASUNIS	Oh?
01:00:44:22	MEGAN	Sooner I get to them, the sooner they can move on.
01:00:49:03	DR. ROMAS JARASUNIS	I'd say this one's already left.
01:00:52:20	MEGAN	I will send transpo in when I'm done.
01:01:06:17	JOHN WHIRLEY	Excuse me. Uh, are you from the M.E.'s office?
01:01:10:10	MEGAN	That's right.
01:01:11:14	JOHN WHIRLEY	My, uh, my daughter Donna is, uh...
01:01:13:04	MEGAN	<i>(overlaps)</i> Oh, yes, I know. I'm very sorry for your loss.
01:01:16:14	JOHN WHIRLEY	Thank you. Thank you. Look, I, uh, I have to know. Was Carrie drunk?
01:01:22:01	MEGAN	Who's Carrie?
01:01:22:23	JOHN WHIRLEY	She was the one who was driving.
01:01:24:17	ERIC GREYSON	What are you saying about my daughter?
01:01:25:22	JOHN WHIRLEY	I'm asking if she was drunk.
01:01:27:04	ERIC GREYSON	Was your daughter drunk?
01:01:28:12	JOHN WHIRLEY	My daughter is dead.
01:01:29:20	ERIC GREYSON	Mine's in a coma!
01:01:30:17	JOHN WHIRLEY	Because she was drunk! You know, she's always been a bad influence.
01:01:33:23	ERIC GREYSON	Shut up!

01:01:35:15	ERIC GREYSON/JOHN WHIRLEY	<overlapping grunting> (continues under following dialogue)
01:01:36:16	PRIEST/GAIL WHIRLEY	(overlaps)Hey!/Stop that! John!
01:01:42:07	ERIC GREYSON/JOHN WHIRLEY	<grunt>
01:01:43:12	MEGAN	You lost your child. And you may still lose yours. You want answers? Try not to kill each other before I have a chance to find them. Okay?
01:01:55:13	MEGAN	Dani, you're up. Victim's name is Donna Whirley. Steer clear of the parents.  <i>(you're up = assigning her responsibility)</i> <i>(steer clear = idiom, avoid)</i>
01:02:04:01	AIDEN	I'm driving you back to the office, aren't I?
01:02:06:01	MEGAN	Oh, sorry. I had a lovely evening. Do you mind?
01:02:10:05	AIDEN	No, I don't mind. You got a very important job to do. Next time someone calls me with a broken sprinkler, I hope you'll understand.
01:02:17:03	MEGAN	As long as you still come home.
01:02:20:08	AIDEN	<chuckles>
01:02:26:20	FONTANA	From the geography and the skid marks, everything points to the Mustang as the cause. The driver's wallet was on the floorboard, and this was thrown from the car along with the passenger.  <i>(Mustang = Ford Mustang, a car model)</i>
01:02:42:03	<b>ON-SCREEN TEXT (on license)</b>	<b>Pennsylvania DRIVER'S LICENSE DONNA WHIRLEY 627 WILLOW SPRING ROAD PHILADELPHIA PA 191</b>
01:02:42:13	PETER	Donna Whirley. She didn't make it. What was the condition of her seatbelt?  <i>(She...it = 'She didn't survive')</i>
01:02:47:13	FONTANA	Nothing wrong with it. But the main thing I wanted you to see was this.

01:02:51:02	<b>ON-SCREEN TEXT (on bottle)</b>	<b>HEISLER</b> <i>(fictional brand of beer)</i>
01:02:53:14	PETER	Where did you find that?
01:02:54:10	FONTANA	Driver's side, door pocket.
01:02:57:15	<b>ON-SCREEN TEXT (on building)</b>	<b>PHILADELPHIA COUNTY MEDICAL CENTER</b>
01:03:00:11	MEGAN	Donna Whirley, age twenty-one, ejected from the car. Multiple facial lacerations, bilateral pelvic fractures, flail chest. Let this be a lesson, gentlemen. Wear your seatbelts.
01:03:12:23	ETHAN	She has an old scar on her foot. Uh, it might be from a surgery.
01:03:18:10	PETER	She's got a chalky white substance on her pants leg.
01:03:21:02	MEGAN	I already swabbed it and got it to the lab.
01:03:23:10	ETHAN	(speaking Spanish) <i>Muchas gracias.</i> <i>('Thanks very much')</i>
01:03:25:11	PETER	You know, what I don't get is, this girl's blood alcohol was negative. It was her friend who was drunk.
01:03:30:18	ETHAN	So?
01:03:31:13	PETER	So you're riding shotgun with your drunk friend who's speeding and weaving through traffic, and you don't wear your seatbelt? The garage said there was nothing wrong with it.  <i>(riding shotgun = idiom, to travel in a car's front passenger seat)</i>  <i>(weaving = to direct or move along in a winding or zigzag course)</i>
01:03:39:06	ETHAN	He has a good point.
01:03:40:06	MEGAN	If you're Donna, why do you even let Carrie get behind the wheel in the first place?
01:03:43:06	ETHAN	That's another good point.
01:03:44:17	MEGAN	Let us posit that there is a logical explanation for both. We will not know why Carrie was behind

		the wheel until she regains consciousness. But as for the seatbelt... <i>(behind...wheel = 'driving')</i>
01:03:55:16	ETHAN	What are you looking for?
01:03:57:03	MEGAN	Anything that would inhibit range of motion. Ethan?
01:04:04:05	ETHAN	Yeah?
01:04:06:11	MEGAN	Hand me a probe.
01:04:11:21	CURTIS	Our preliminary information is that your daughter died from multiple traumatic injuries. I'm very sorry.
01:04:19:18	JOHN WHIRLEY	Right. And why, why are the police here?
01:04:23:11	DETECTIVE MORRIS	We're here to ask, uh, do you know the whereabouts of your daughter before she got into that car?
01:04:28:09	GAIL WHIRLEY	Why? <stutters> What does that matter?
01:04:30:11	CURTIS	The driver of the car, Mrs. Whirley, was under the drinking age, but over the legal limit for blood alcohol level.
01:04:36:11	JOHN WHIRLEY	<sighs> I knew it! God! Carrie was always dragging Donna somewhere against her will. And now Donna's the one that ends up dead.
01:04:45:02	GAIL WHIRLEY	Why haven't you arrested Carrie? She killed our daughter.
01:04:48:19	DETECTIVE BAKER	If our information is correct, she will be arrested.
01:04:52:01	JOHN WHIRLEY	Shh. Shh.
01:04:55:19	GAIL WHIRLEY	<crying> (continues under following dialogue)
01:04:56:11	JOHN WHIRLEY	(overlaps) Hey, come on, come on. Shh.
01:05:04:18	KATE	You'll never guess what showed up on Carrie Greyson's X-ray.
01:05:07:13	MEGAN	A bullet?
01:05:08:16	KATE	How did you know that? Carrie's in the hospital. <sighs> A through and through. <i>(through...through = term describing a</i>

		<i>bullet that enters the body and exits the body)</i>
01:05:15:02	MEGAN	This wasn't a traffic fatality. This was murder.
01:05:21:18	<b>MAIN TITLE</b>	<b>BODY OF PROOF</b>
<b>ACT TWO</b>		
01:05:24:23	DR. ROMAS JARASUNIS	The bullet lodged in the posterior apex of the left ventricle of the heart. The heart is inflamed, but no signs of cardiac tamponade. We'll continue to monitor Carrie throughout the acute phase for any hemorrhage or rupture.
01:05:36:15	DETECTIVE MORRIS	So when can we have the bullet?
01:05:39:22	MEGAN	I'll take it from here, Doctor.  <i>(take...here = implying that she will continue from this point onwards)</i>
01:05:43:15	DETECTIVE MORRIS	Why didn't he answer my question?
01:05:45:01	MEGAN	He just did, but it went over your shiny little head. The heart is like any other tissue. You hurt it, it heals. The healing process takes a couple of days, the acute phase, that is. Remove the bullet too soon, the heart wall will rupture.  <i>(over...head = more complex or confusing than one can understand; beyond one's comprehension, and by shiny, she also refers to the fact that he is bald)</i>
01:05:56:17	DETECTIVE MORRIS	So the answer to my question is we can have it in a couple of days.
01:05:59:13	ERIC GREYSON	Hey, wait a minute! Now, I, I don't wanna spoil your plans for my daughter, but you can forget about getting that bullet. The doctors say she could recover just fine without removing it.
01:06:09:18	DETECTIVE BAKER	Donna Whirley is dead. Your daughter's been shot. That bullet is our best clue at finding out who did this.
01:06:15:06	ERIC GREYSON	When she wakes up, she'll be happy to tell you.
01:06:17:17	MEGAN	And if she remains in the coma?

01:06:24:05	DETECTIVE MORRIS	Garage has something for us. I'll see you later.
01:06:30:23	MEGAN	Mr. Greyson, would you at least allow me to see your daughter?
01:06:49:07	MEGAN	<sighs>
01:06:59:20	MEGAN	Was she wearing long sleeves?
01:07:02:12	SUE GREYSON	I don't know. They removed her clothes in the ER.  (ER = acronym, Emergency Room)
01:07:07:17	MEGAN	May I have your permission to examine them? They might help us find out what happened.
01:07:15:23	ERIC GREYSON	Yeah, sure.
01:07:19:01	DANI	Hey! I looked for you at lunch.
01:07:22:00	PETER	Uh, I had to run back to my place. The window sensor went off again.
01:07:25:03	DANI	The same one I've been telling you needed a new battery?
01:07:27:08	PETER	<chuckles> You could've changed it yourself.
01:07:29:03	DANI	Well, then I would need the secret code to disarm your elaborate home defense system.
01:07:33:11	ETHAN	Dr. Hunt called. Uh, she's on her way back from the hospital. She needs to see you and Kate in autopsy immediately.
01:07:38:21	PETER	Okay. (to Dani) Uh, duty calls.
01:07:43:04	ETHAN	<chuckles> (speaking Spanish) Uh, <i>perdón</i> . <clears throat> <i>Me gusto tu vestuario. Está muy bonita. Seriously? Nada?</i> (reading) <i>Me gusto tu vestuario...</i>  (Uh...bonita = 'Uh, excuse me. I like your outfit. It's very pretty'; note it should be "Es muy bonito")  (Nada? = "Nothing?")
01:08:01:10	DETECTIVE MORRIS	What do you got?
01:08:02:08	FONTANA	This car over here, we found paint transfer on the fender that matches the paint from Carrie's Mustang.

01:08:09:06	DETECTIVE BAKER	Okay, so, the Mustang hit it.
01:08:10:21	FONTANA	According to witnesses, it was the only car involved in the accident that wasn't hit directly by Carrie's car during the accident. The contact was made prior.
01:08:19:14	DETECTIVE MORRIS	Prior?
01:08:20:06	FONTANA	Mm-hmm. And then there's this. This was found under that driver's seat. Seven live rounds, one empty.  <i>(rounds = bullets)</i>
01:08:23:06	<b>ON-SCREEN TEXT (on box)</b>	<b>EVIDENCE</b>
01:08:31:05	DETECTIVE BAKER	So who's the car registered to?
01:08:33:03	FONTANA	Rob Martin.
01:08:40:11	KATE	You said you wanted to see us?
01:08:42:06	MEGAN	Yeah, I'm trying to figure out how Carrie and Donna were positioned when they were shot.
01:08:46:13	PETER	Hmm, correct me if I'm wrong, but they were sitting next to each other.
01:08:49:06	MEGAN	Yeah, I know that. But was it a random firing or was somebody aiming at them? Kate, you are Donna.
01:09:00:21	KATE	You brought me in here to be a target dummy?
01:09:02:22	MEGAN	Okay, I will be Donna, and you will be Carrie. You get a bullet in your heart. Peter, you get to shoot us.
01:09:09:06	PETER	Hmm. My dream come true.
01:09:12:14	MEGAN	All right, the bullet enters Donna here, exits here, enters Carrie here. So, Peter, what do you see?
01:09:20:19	PETER	Wait, turn back that way again. They're both turning away from the shot.
01:09:26:16	MEGAN	Because Donna saw the gun. So it wasn't random.
01:09:30:19	KATE	All right, so she screams "Gun!" and they both instinctively turn away.

01:09:33:19	PETER	But there was no bullet hole in the car door, and the bullet is only mildly deformed. So it had to have come through the open window.
01:09:39:20	KATE	So?
01:09:40:07	PETER	So does anybody know how high off the ground the window opening of a ninety-five Mustang is?
01:09:44:07	MEGAN	Excellent question. Let me know when you find out.
01:09:50:01	KATE	We're done?
01:09:51:06	MEGAN	We're never done.
01:09:52:02	KATE	Hmm.
01:09:58:16	<b>ON-SCREEN TEXT (on building)</b>	<b>FRANKLIN UNIVERSITY HOSPITAL</b>
01:10:00:16	DETECTIVE MORRIS	How are you feeling, Mr. Martin?
01:10:02:07	ROB	Two pins, both legs, they won't give me any more morphine. How would you feel?
01:10:07:11	DETECTIVE BAKER	What happened to your hands?
01:10:08:22	ROB	Air bag burns. I didn't even know it was possible.
01:10:11:23	DETECTIVE MORRIS	So much for getting gunshot residue.
01:10:13:21	DETECTIVE BAKER	The ninety-five Mustang. We know the driver was drunk. We know she sideswiped you before the accident. And we also know both she and her passenger were shot.
01:10:24:00	DETECTIVE MORRIS	Which brings us to the gun we found under your driver's seat. The one with one round conspicuously fired.
01:10:29:10	ROB	Hold on a second. No way. I'm a process server. I wind up in bad places talking to bad people all the time.  <i>(wind up = end up)</i>
01:10:37:13	DETECTIVE MORRIS	You ever shoot one of these bad people?
01:10:39:01	ROB	No.
01:10:39:20	DETECTIVE MORRIS	But you do like scaring people with that gun,

		don't you? In fact, you were cited for pulling it just last year. So this girl sideswipes you, you chase after her, pull your gun to scare the crap out of her, somehow it goes off.  <i>(pulling = threatening someone with)</i> <i>(crap = used as an intensifier)</i>
01:10:51:07	ROB	She sideswiped me, and you're damn right I went after her. To get her license plate number. I didn't touch my gun.  <i>(damn = a swear word for emphasis)</i>
01:10:56:16	DETECTIVE BAKER	You're an angry man, Mr. Martin.
01:10:58:03	ROB	Because I'm in pain! Can't you get them to give me more morphine?
01:11:01:22	DETECTIVE BAKER	Yeah. We'll get right on that.  <i>(note sarcasm)</i>
01:11:09:19	DETECTIVE MORRIS	Take away the fired round, I still wouldn't believe that jerk.  <i>(Take...jerk = implying that even if the gun wasn't shot, he wouldn't believe Rob)</i>  <i>(jerk = slang, a person regarded with contempt, especially a stupid or ignorant person)</i>
01:11:12:19	DETECTIVE BAKER	Yeah, but how are we gonna prove he's the shooter?
01:11:15:16	DETECTIVE MORRIS	We've got to get that bullet.
<b>ACT THREE</b>		
01:11:20:13	MEGAN	Donna and Carrie were hit by the same bullet. The irony is the wounds were survivable. It was the crash that killed Donna.
01:11:26:17	CURTIS	Bud and Sam have any leads?
01:11:28:05	MEGAN	They think it might be a case of road rage, but Carrie's parents won't allow the bullet to be removed, so without it..  <i>(road rage = a motorist's uncontrolled anger that is usually provoked by another motorist's irritating act and is expressed in</i>

		<i>aggressive or violent behavior)</i>
01:11:33:12	CURTIS	Bud and Sam are stuck.
01:11:34:19	PETER	Maybe, maybe not. I've been going over the measurements of Carrie's car. The shot could have come through the window, but unless it originated in a truck or an SUV, it's borderline. But what if they weren't in the car when they were shot? What if they got into the car to get away from whoever it was that was shooting at them?  <i>(SUV = acronym, sport-utility vehicle)</i>
01:11:50:16	MEGAN	That would explain how Carrie got behind the wheel if they were both running for their lives.
01:11:54:11	CURTIS	If this isn't road rage, then you'd have to think one of them was the target, and the other one got in the way.
01:11:59:10	PETER	We need to know where they were before they got in that car.
01:12:01:20	CURTIS	Let's get on it.  <i>(Let's get started)</i>
01:12:05:16	ETHAN	They were on the planet Krypton.  <i>(Krypton = a fictional planet in the DC Comics universe, and the native world of the super-hero Superman)</i>
01:12:08:07	MEGAN	Ethan, I'm not in the mood.
01:12:09:21	ETHAN	What? The chalky white substance on Donna's pant leg is kryptonite. Or the closest thing to it. Look, kryptonite doesn't actually exist, of course, but if you'll just move down the line, a new mineral was recently discovered in a Serbian mine that almost exactly matches the chemical formula for kryptonite stolen by Lex Luthor in that abysmal failure of a movie, <i>Superman Returns</i> . Sodium lithium boron silicate hydroxide. It's not green, it's chalky white, and it was on Donna's pant leg.  <i>(Superman Returns = a 2006 superhero film, and the fifth and final installment in</i>

		<p><i>the original Superman film series)</i></p> <p><i>(kryptonite = a fictional material from the Superman mythos; the ore form of a radioactive element from Superman's home planet of Krypton, famous for being the ultimate natural weakness of Superman and most other Kryptonians)</i></p> <p><i>(Lex Luthor = a fictional character, a supervillain who appears in comic books published by DC Comics; He is the archenemy of Superman)</i></p>
01:12:27:01	<b>ON-SCREEN TEXT (on computer screen)</b>	<b>Kryptonite Found in Serbia</b>
01:12:43:14	PETER	How did it get there?
01:12:44:12	ETHAN	<p>That's what I asked myself. Turns out, Donna was a geology major and an intern at the college museum. Now, the museum just recently received a sample of kryptonite from Serbia.</p> <p>(speaking Spanish) <i>¿Quién es el gran superherero?</i></p> <p>(singing in Spanish) <i>¡Yo soy! ¡Yo soy!</i></p> <p><i>(¿Quién...soy = 'Who is the greatest superherero? I am! I am!')</i></p>
01:13:01:07	PETER	What the hell is wrong with you?
01:13:02:22	ETHAN	<p>Oh, I'm learning Spanish. Look, you're not the only one who can woo the Latinas, mang.</p> <p><i>(Latinas = woman of Latin-American or Spanish-speaking descent)</i></p> <p><i>(you're...Latinas = referring to Peter winning Dani's affection)</i></p> <p><i>(mang = 'man,' imitating the accent of a Spanish person)</i></p>
01:13:06:06	PETER	Dani doesn't speak Spanish, Ethan.
01:13:07:23	ETHAN	Really? What, is she Portuguese?
01:13:09:07	MEGAN	Ethan! What about Carrie's clothes in the hospital? Did you get a trace on them?
01:13:13:18	ETHAN	You won't even let me enjoy this moment?
01:13:15:10	MEGAN	No, get back to work.

01:13:24:07	DANI	Just popped in to say hello.  <i>(popped in = informal, to visit briefly and unexpectedly)</i>
01:13:26:15	PETER	Hello.
01:13:27:23	DANI	And ask where this is going. As in us. You and me. The future.
01:13:32:12	PETER	<sighs> Is "subtle" not in your vocabulary?
01:13:38:20	DANI	I think we should move in together.
01:13:44:16	JAKE	Donna was nice enough.
01:13:45:19	DETECTIVE MORRIS	When was the last time any of you saw Donna?
01:13:47:17	MARY	Last night. She was boxing up her samples when she just took off. Said she was late meeting Carrie.  <i>(boxing up = packing)</i> <i>(took off = left)</i>
01:13:52:21	DETECTIVE BAKER	Late meeting her where?
01:13:54:02	CHLOE	Uh, Duke's. It's a campus bar about six blocks away. But they must have gotten their wires crossed because Carrie showed up here looking for her.  <i>(gotten...crossed = idiom, communicated poorly)</i>
01:14:02:12	DETECTIVE MORRIS	Really? Then what happened?
01:14:04:14	MARY	She just left, that's all.
01:14:07:08	DETECTIVE BAKER	Okay, thanks.
01:14:14:16	DETECTIVE MORRIS	Hang on a sec. (to Chloe) Excuse me, who is that?  <i>(Hang on = Hold on)</i> <i>(sec = second)</i>
01:14:19:02	CHLOE	Oh, uh, Suzie Foster.
01:14:22:08	DETECTIVE MORRIS	The rest of you are arm in arm. No love lost between Donna and Suzie?  <i>(No...lost = idiom, ill will or animosity)</i>

01:14:26:16	CHLOE	She and Donna were up for the same scholarship. Donna won. You know, it's funny, come to think of it, Carrie was staring at that picture, too.  <i>(up = competing)</i>
01:14:34:00	DETECTIVE BAKER	What, really? When?
01:14:35:05	CHLOE	Right before she ran out of here.
01:14:46:19	<b>ON-SCREEN TEXT (on building)</b>	<b>PHILADELPHIA COUNTY MEDICAL CENTER</b>
01:14:50:14	LACEY	Hey.
01:14:52:06	MEGAN	Hey! Lace! What are you doing here?  <i>(Lace = nickname for 'Lacey' used by Megan)</i>
01:14:56:05	LACEY	Grandma's waiting downstairs, but you said you wanted a picture for your office, so here it is. What do you think?
01:15:04:09	MEGAN	What do I think? I think I love it. Oh, thank you. It's beautiful.
01:15:10:19	LACEY	What about right there?
01:15:11:18	MEGAN	Yeah, perfect.
01:15:20:04	MEGAN	Wow. Lace... Uh, Lacey! Uh. <stutters>
01:15:35:14	CURTIS	Congratulations. Hey, Lace.
01:15:37:15	MEGAN	For what?
01:15:38:09	CURTIS	I put you up for the Philadelphia Medical Association Public Service Award. You won.  <i>(Philadelphia...Award = presumably a service award at the Philadelphia Medical Association)</i>
01:15:42:19	MEGAN	I did what?
01:15:43:21	CURTIS	I didn't do it for you. I did it to enhance the prestige of this office. Ceremony's tomorrow. Look your best. Bye, Lace.
01:15:51:18	MEGAN	God, I hate award ceremonies. Crappy food and chitchat with strangers.

		<i>(crappy = slang, lousy)</i> <i>(chitchat = light conversation)</i>
01:15:56:20	LACEY	Then why don't you just take Aiden?
01:15:58:17	MEGAN	No, I could not do that to him.
01:16:00:17	LACEY	You took him to see a body. I mean, this has got to be an improvement.
01:16:03:05	MEGAN	<mock chuckles>
01:16:08:21	MEGAN	Lace, sorry. I got to go. Thank you, thank you, thank you for my picture. <kisses> I love it. Say hello to Grandma.
01:16:20:20	DETECTIVE MORRIS	A picture is worth a thousand words, Suzie. What's that one say?  <i>(A...words = idiom, A picture tells a story just as well if not better than a large amount of descriptive text)</i>
01:16:31:05	SUZIE	I wasn't a Donna Whirley fan. Doesn't mean I shot her.  <i>(I...fan = implying that she wasn't fond of Donna)</i>
01:16:35:11	DETECTIVE BAKER	The accident happened at nine thirty. You got out of chem lab at nine. Did you take a ride down the highway?  <i>(chem = chemistry)</i>
01:16:41:06	SUZIE	And lose my parking space? No way. No, I walk to class and back. It's twenty minutes across campus.
01:16:47:17	DETECTIVE MORRIS	Did you talk to anyone? Did anyone see you?
01:16:50:10	SUZIE	I'm sure somebody saw me. I mean, I'm not invisible. <chuckles> Look, if I had a gun and was psycho enough to use it, don't you think someone would have heard the shot?  <i>(psycho = crazy; insane)</i>
01:17:01:18	MEGAN	Why didn't you like Donna?
01:17:03:12	DETECTIVE MORRIS	Donna got a scholarship she wanted.
01:17:05:11	SUZIE	No, that wasn't it. My problem with Donna was

		that she was always playing poor little sick girl because she had lupus.  <i>(playing...girl = wanting people to feel sorry for her due to her illness)</i>
01:17:13:09	DETECTIVE MORRIS	Lupus?
01:17:19:21	PETER	I ran the ANA test like you asked.  <i>(ANA = acronym, Antinuclear Antibody)</i>
01:17:26:07	MEGAN	Negative.
01:17:26:21	PETER	Mm-hmm.
01:17:27:23	MEGAN	This girl did not have lupus. She was in perfect health.
01:17:31:07	PETER	So maybe Suzie was lying?
01:17:34:20	MEGAN	Why would she lie about something like that? Oh, God!
01:17:45:11	PETER	What?
01:17:46:04	MEGAN	Carrie. The girl in the hospital with the bullet lodged in the wall of her heart, her inflamed heart. That's a symptom of lupus.
01:17:54:14	PETER	I don't get it.  <i>(get = 'understand')</i>
01:17:55:03	MEGAN	Two girls, same height, same hair color, same body type.
01:17:59:00	PETER	Oh, no.
01:18:00:05	MEGAN	The paramedics at the scene, they, they, they must have misidentified her. And we never questioned it.
01:18:03:20	PETER	<i>(overlaps) &lt;sighs&gt;</i>
01:18:04:20	MEGAN	This is not Donna. It's Carrie.
<b>ACT FOUR</b>		
01:18:14:10	ERIC GREYSON	How the hell could this happen?  <i>(hell = used as an intensifier)</i>
01:18:15:15	CURTIS	I know you're upset, Mr. Greyson...

01:18:17:00	ERIC GREYSON	Upset? One minute, we're with our daughter, the next, the Whirleys show up with a priest and a hospital administrator telling us there'd been a mistake. A mistake? I don't give a damn what anyone says. That's our daughter in that bed.  <i>(give...damn = informal, 'care')</i>
01:18:32:17	MEGAN	Mr. Greyson, did your daughter have surgery on her left foot?
01:18:37:02	ERIC GREYSON	What the hell does that matter?
01:18:38:06	MEGAN	Did they put a screw in it?
01:18:39:12	ERIC GREYSON	Yes, in high school. Why?
01:18:44:16	MEGAN	I took these X-rays about a half hour ago in our morgue of Carrie's foot. I'm very sorry.
01:19:14:13	ERIC GREYSON	How?
01:19:15:17	PETER	Uh, neither of them had ID on their person. Donna's book bag was found outside the car near your daughter and your daughter's wallet was found inside the car next to Donna.  <i>(ID = acronym, Identity)</i>
01:19:25:15	CURTIS	Because of their physical similarities, the paramedics mistook one for the other. It was a tragic misunderstanding.
01:19:37:04	ERIC GREYSON	Who killed my daughter?
01:19:38:22	MEGAN	There is a chance that it might be a case of road rage. However, we do not have access to the bullet.
01:19:48:03	ERIC GREYSON	Then get it.
01:19:49:08	CURTIS	That's up to the Whirleys now. And we can't order them to comply any more than we could order you--
01:19:54:08	ERIC GREYSON	<i>(interrupts)</i> Do you think I give a damn? My wife collapsed in the hospital when they told us. She's under sedation right now. Our lives are ruined. And as God is my witness, I will sue everyone who had anything to do with this for the horror we've been put through.

		<i>(as...witness = 'I swear')</i>
01:20:24:23	KATE	Anything I could do?
01:20:27:22	CURTIS	I wish there were.
01:20:39:21	ETHAN	So, Carrie was Donna and Donna was Carrie. I'm really glad I'm not in charge.
01:20:45:05	CURTIS	Thanks for nothing. What are you doing?
01:20:47:13	ETHAN	I am checking out the trace results from Donna's clothes that we got from the hospital.
01:20:52:12	CURTIS	I thought you did that already.
01:20:53:14	ETHAN	No, no, no, that was when Donna was Carrie. This is from the real Donna. Here, look at this. Her sleeve and the whole right side of her jeans were saturated in this diluted acetic acid solution.
01:21:02:19	<b>ON-SCREEN TEXT (on computer screen)</b>	<b>85% ACETIC ACID 15% WATER</b>
01:21:06:15	CURTIS	Battery acid goes everywhere in a car accident.
01:21:08:23	ETHAN	No, it's not battery acid. It's a stop bath. It stops the action of the developing solution when developing photographs.
01:21:15:14	CURTIS	Who the hell does that anymore?
01:21:17:23	ETHAN	I do.
01:21:19:02	CURTIS	Why am I not surprised?
01:21:24:00	ETHAN	It's a dying art, man.
01:21:28:21	<b>ON-SCREEN TEXT (on car)</b>	<b>MEDICAL EXAMINER</b>
01:21:49:23	MEGAN	Wow, visiting you at work is a lot more satisfying than the other way around.  <i>(note sexual innuendo)</i>
01:21:54:03	AIDEN	Yeah?
01:21:54:17	MEGAN	Hmm.
01:21:54:21	AIDEN	Well, then, we're gonna have to work on your definition of satisfying.

01:21:57:11	MEGAN	<chuckles> Okay, here's your shot. There is this stupid thing that I have to go to for work tonight, and I was thinking the one thing that might make it more bearable is if you came with me.  <i>(shot = chance)</i>
01:22:13:01	AIDEN	<chuckles> Wow. When you put it like that, how can I refuse?
01:22:17:00	MEGAN	Okay.
01:22:25:02	DETECTIVE BAKER	Typical off-campus apartment. Nice building.
01:22:29:06	DETECTIVE MORRIS	Poor parents. I can't imagine. The relief of having your child survive.
01:22:33:14	PETER	Yeah, and then it gets ripped right out from under you.  <i>(ripped...you = 'taken away abruptly')</i>
01:22:36:20	DETECTIVE BAKER	I don't see a trove of photography chemicals.
01:22:39:19	PETER	Me neither.
01:22:43:00	DETECTIVE MORRIS	Four locks on the door? Bars on a second storey window?
01:22:51:13	PETER	Hey. Pepper spray.  <i>(Pepper spray = a lachrymatory agent that is used in riot control, crowd control and personal self-defense)</i>
01:22:55:18	DETECTIVE BAKER	This girl was afraid of someone.
01:23:04:09	LACEY	So, are you going to sleep with him?  <i>(sleep with = 'have sex with')</i>
01:23:06:15	MEGAN	What?
01:23:07:11	LACEY	Well, I mean, it's been a month now, right? Dad's already in Barbados with that girl. He's going like--  <i>(Barbados = an island country in the Lesser Antilles)</i>
01:23:11:06	MEGAN	(interrupts) Yes, yes, I know. No, and Aiden and I are not going to sleep together.
01:23:14:21	LACEY	So Dad having sex means you can't have any?

01:23:17:09	MEGAN	Well, why should being divorced from him be any different than being married to him?
01:23:21:03	LACEY	What's that mean?
01:23:21:21	MEGAN	Nothing.
01:23:22:17	MEGAN	Aiden and I are taking our time. Which is something I would hope you would do until you're at least forty.
01:23:27:16	LACEY	Relax, Mom. I get it.
01:23:33:19	MEGAN	(into cell phone) Go ahead, Peter.
01:23:35:01	PETER	(through cell phone) We just got done talking to the campus police. (into headset) Carrie had a stalker. She got letters, (through cell phone) and flowers and photographs of her taken (into headset) from around the campus, all sent anonymously. (through cell phone) Then one day she comes home, and she swore that someone had been sleeping in her bed, so she went to the campus police.
01:23:48:15	LACEY	So creepy.
01:23:50:19	MEGAN	(into cell phone) Did the police do anything?
01:23:52:01	PETER	(through cell phone) Not much. She had thrown out all the letters and photos. (into headset) They checked with all the local photo processing places just the same, but they came up with nothing.
01:23:59:12	MEGAN	(into cell phone) This sounds very strange. Why didn't the Greysons say something?
01:24:02:11	PETER	(through speakers) My guess is that Carrie never (into headset) told them. I mean, you met her father. He would've yanked her out of that school (through speakers) in seconds.  <i>(yanked = removed)</i>
01:24:08:00	MEGAN	(into cell phone) Okay, thanks.
01:24:12:00	PRESIDENT	(into microphone) The Philadelphia Medical Association was founded in eighteen sixty-five with the goal of consolidating new medical knowledge and procedures coming out of the

		experiences of the Civil War. (continues indistinctly under following dialogue)
01:24:20:17	MEGAN	(overlaps) This could possibly be the worst date ever.
01:24:23:18	AIDEN	I'm having a wonderful time.
01:24:25:02	MEGAN	Oh, you are such a liar. <chuckles>
01:24:25:22	AIDEN	(overlaps) <chuckles> No. Getting to know the real you, which is all I really care about.
01:24:32:00	MEGAN	If this is the real me, we're in trouble.
01:24:34:08	AIDEN	Good.
01:24:35:22	PRESIDENT	(into microphone) ...and has focused on education, public service, and the popularization of the medical professional community. To that end, we have a number of awards to present tonight. First up, it is my pleasure to introduce the recipient of our Public Service Award, Dr. Megan Hunt.
01:24:47:14	AIDEN	(overlaps) Where are we going? What about your award?
01:25:05:13	MEGAN	<chuckles> This is where I had my first real kiss.
01:25:13:05	AIDEN	No.
01:25:14:01	MEGAN	David Faulkner.
01:25:15:12	AIDEN	<chuckles>
01:25:16:04	MEGAN	I was in tenth grade, and he was in eleventh.
01:25:20:09	AIDEN	And did you break his heart?
01:25:23:04	MEGAN	Um, actually, I think I did. <chuckles>
01:25:26:05	AIDEN	(overlaps) Of course you did. The first in a long line, I've no doubt.  <i>(a...line = implying he thinks she's broken many hearts)</i>
01:25:30:23	MEGAN	No. There haven't been that many. I know what I want. And I'm willing to wait.
01:25:42:10	AIDEN	Are you still waiting?

01:25:46:18	MEGAN	Just kiss me.
01:26:12:16	JOAN	Lace, it's time for bed, honey.
01:26:25:18	JOAN	Lacey! Your mom would kill me if she knew you were up this late. <frustrated grunts>  <i>(kill = intensifier, implying that she would be extremely angry)</i>
01:26:42:13	JOAN	Oh, my God! Lacey!
<b>ACT FIVE</b>		
01:26:52:04	MEGAN	Mother, what happened?
01:26:54:22	JOAN	I, I went to tell her to get ready for bed and she was on the floor, unconscious.
01:26:59:06	MEGAN	Did she hit her head? Did she have a seizure?
01:27:00:19	JOAN	Megan, I don't know anything!
01:27:02:15	MEGAN	Oh, God!
01:27:05:23	MEGAN	You. My name is Dr. Megan Hunt. I'm with the Medical Examiner's office. My daughter, Lacey Fleming, was admitted here a half an hour ago. I want to see the attending now!  <i>(attending = attending doctor, in charge)</i>
01:27:14:15	CHARGE NURSE	Ma'am, you don't talk to me that way, and you certainly don't summon my attending that way. Now sit your ass down, and he'll be with you as soon as he can.  <i>(ass = slang intensifier)</i>
01:27:22:07	DR. ROMAS JARASUNIS	I assume you're talking about me. We meet again.
01:27:25:19	MEGAN	My daughter, what happened?
01:27:27:02	DR. ROMAS JARASUNIS	She collapsed from ketoacidosis. Her blood sugar registered a four-fifty. We found ketones in her urine. Now, that combined with islet cell antibodies means there's a high probability of...
01:27:37:03	AIDEN	Type one diabetes. <b>My brother has it.</b>  <i>(my...it = note he is referring to a younger brother to whom he is close in</i>

		<i>age)</i>
01:27:41:14	JOAN	Diabetes?
01:27:42:20	DR. ROMAS JARASUNIS	I know it's a shock, but Lacey will be all right. The main thing right now is to get her blood sugar level back to normal. We're moving her now. Give us a few minutes and a nurse will take you to her.
01:28:01:17	KATE	Donna Whirley's heart started bleeding last night. Doctors had no choice but to operate. She's in recovery and you have your bullet.
01:28:07:07	DETECTIVE MORRIS	<sighs> How is Lacey doing?
01:28:09:21	KATE	A lot better than Megan, I guarantee you.  <i>(A...Megan = implying that Megan is extremely upset)</i>
01:28:12:21	<b>ON-SCREEN TEXT (on paper)</b>	<b>PHILADELPHIA POLICE DEPARTMENT 25011265620126</b>
01:28:13:11	DETECTIVE BAKER	It's not a match.
01:28:15:01	DETECTIVE MORRIS	So Rob Martin is in the clear, and none of the accident victims saw Suzie Foster's black SUV on the highway.  <i>(in...clear = not guilty)</i>
01:28:21:10	DETECTIVE BAKER	Back to hunting for darkrooms.
01:28:23:00	KATE	Darkrooms?
01:28:23:16	PETER	Uh, Donna's shirt and pants were soaked with an acid bath used to develop photographs. And Carrie's stalker was sending her photographs.
01:28:29:21	DETECTIVE MORRIS	So we figured that they found out who he was and confronted him in his darkroom.
01:28:33:14	DETECTIVE BAKER	Only there are no commercial darkrooms anymore.
01:28:35:15	KATE	So how did the girls find it?
01:28:36:21	DETECTIVE MORRIS	We don't know, but I wanna show you something. Okay, I am shooting you the photograph right now. Something in that picture

		made Carrie grab Donna out of a bar and drag her to Carrie's eventual death. What?
01:28:40:17	<b>ON-SCREEN TEXT (on cell phone screen)</b>	<b>Message</b> <b>Email</b> <b>Cloud</b> <b>Cancel</b>
01:29:01:17	JOAN	Megan. Megan, enough. You're driving me nuts. And you're driving yourself nuts. Honey, you need to get some rest.  <i>(nuts = insane, crazy)</i>
01:29:32:19	MEGAN	How is she?
01:29:35:10	GAIL WHIRLEY	They think she's gonna make it. They're moving her to her own room now. I just keep thinking about how brave she's already been, and how much braver she's gonna have to be.  <i>(make it = get better)</i>
01:29:47:05	MEGAN	Did Donna ever mention that Carrie had a stalker?
01:29:49:16	GAIL WHIRLEY	A stalker? No, never. Oh, God, is that who did this?
01:29:54:17	MEGAN	Maybe. We think that Carrie and Donna confronted him together.
01:30:01:00	GAIL WHIRLEY	Carrie never wanted to be alone. Now I understand why. <stammers> I don't know if this helps, but we found a box in Donna's room. Carrie's keepsakes. Carrie must have, you know, given it to her for safekeeping.
01:30:16:02	MEGAN	Where is the box?
01:30:17:05	GAIL WHIRLEY	Well, it's right here. We were gonna give it to the Greysons, but it got a little heated, as I'm sure you heard.  <i>(heated = tense)</i>
01:30:22:05	MEGAN	(overlaps) You mind?
01:30:22:23	GAIL WHIRLEY	Oh, uh, yeah, yeah.
01:30:26:07	<b>ON-SCREEN TEXT (on box)</b>	<b>Carrie</b>

01:30:27:20	MEGAN	Thank you.
01:30:45:03	MEGAN/GAIL WHIRLEY	<chuckle>
01:30:49:12	<b>ON-SCREEN TEXT (on envelope)</b>	<b>Dormkey</b>
01:30:59:06	GAIL WHIRLEY	I have no idea what that is.
01:31:06:18	ETHAN	Hey, did you hear about Lacey?
01:31:08:10	PETER	Yeah. It's crazy, huh?
01:31:09:16	ETHAN	She's gonna be fine.
01:31:11:14	DANI	My lease runs out at the end of next month. That's what made me think of it. I, I spend most nights at your place anyway.  <i>(runs out = expires)</i>
01:31:17:23	PETER	You've gone from keep it casual to co-habitation pretty quickly, don't you think?
01:31:21:15	ETHAN	(speaking Spanish) <i>¡Ay, Dios mío!</i> You guys know I'm standing right here, right?  <i>(Ay...mío = 'Oh my God')</i>
01:31:23:20	DANI	I, I follow my heart.
01:31:25:11	ETHAN	<frustrated grunts> Maybe...
01:31:25:22	PETER	(overlaps) It's too soon, Dani, that's all.
01:31:27:13	ETHAN	I'm just invisible. <chuckles> Maybe my, my entire existence is completely meaningless to everyone. <scoffs>
01:31:27:22	DANI	(overlaps) <indistinct>
01:31:30:18	PETER	(overlaps) I don't know. I...
01:31:31:13	DANI	(overlaps) I'm just asking.
01:31:33:06	PETER	(overlaps) I don't think you are asking me. I think that you're, you know, kind of, I think you're pushing me a little bit, you know?
01:31:35:10	DANI	(overlaps) Oh, really? Is that what you think? I'm pushing you?
01:31:39:05	ETHAN	Hey, hey. Hey. (speaking Spanish) <i>Perdón. ¿Qué es esto?</i> What is this?

		<i>(Perdón...esto = 'Pardon. What is this?')</i>
01:31:44:04	PETER	It's a picture of the interns at the college museum.
01:31:47:05	ETHAN	Okay, and, and Carrie's stalker was sending her photographs, right?
01:31:50:00	PETER	Yeah.
01:31:51:11	ETHAN	(speaking Spanish) <i>Mira</i> . It's this guy. <i>(Mira = 'Look')</i>
01:31:55:14	<b>ON-SCREEN TEXT (on t-shirt)</b>	<b>The ARBUS CENTER</b>
01:31:56:22	PETER	How the hell do you know that?
01:31:58:03	ETHAN	His T-shirt. The Arbus Center? It's an artists' commune downtown. They develop their photographs manually.
01:32:10:06	<b>ON-SCREEN TEXT (on door)</b>	<b>THE ARBUS CENTER</b>
01:32:10:19	DETECTIVE MORRIS	Philly PD! Taking the stairs, partner. <i>(Philly PD = Philadelphia Police Department)</i> <i>(taking...stairs = going up the stairs)</i> <i>(partner = referring to Sam, his partner)</i>
01:32:43:18	PETER	Hey, guys!
01:32:48:18	DETECTIVE MORRIS	These are all pictures of Carrie.
01:32:51:08	PETER	It's the hospital.
01:32:52:20	DETECTIVE BAKER	That's Donna's room.
01:32:55:02	DETECTIVE MORRIS	What if he doesn't know it's Donna? What if he still thinks it's Carrie?
01:33:00:13	DETECTIVE BAKER	He's gonna take her out. We've got to get to the hospital. <i>(take...out = kill her)</i>

ACT SIX		
01:33:21:00	MALE LAB TECH	Um, excuse me? What are you doing?
01:33:23:21	MEGAN	Just borrowing your microscope.
01:33:27:02	MALE LAB TECH	Okay, um, I'm gonna have to ask you to leave. This is hospital property. Okay?
01:33:30:22	MEGAN	(overlaps) Hey, listen, I'm about to catch a murderer. You want to cut me some slack?  <i>(cut...slack = idiom, slang, to make an allowance for someone)</i>
01:33:37:02	MALE LAB TECH	Okay, yeah. What are you looking at?
01:33:41:20	MEGAN	Fungus from the fingernail of the killer.
01:33:51:16	MEGAN	Hello, Suzie. What are you doing here?
01:33:59:03	SUZIE	I'm just, uh, here to visit a friend.
01:34:02:00	MEGAN	Really? With a syringe in your hand. I'm just wondering how you went from being in love with Carrie to wanting her dead.
01:34:10:00	SUZIE	I was never in love with her.
01:34:12:02	MEGAN	Come on, Suzie. You broke into her apartment, you laid down on her bed, you left trace of the fingernail fungus on your left thumb. Yeah, I saw that in the police station. Tell me. How did it feel to wrap yourself up in her sheets? Good?  <i>(broke into = entered by force or craft)</i>
01:34:35:08	SUZIE	Carrie was supposed to be my best friend, not Donna's.
01:34:38:16	MEGAN	Oh.
01:34:39:07	SUZIE	I was always there for her even if she didn't know it. Then she shows up with Donna, starts screaming at me for what I've put her through. Me, her biggest fan.  <i>(fan = an enthusiastic devotee, follower, or admirer)</i>
01:34:47:13	MEGAN	Right.
01:34:48:08	SUZIE	Told her that Donna had gotten between us. She laughed at me. She mocked me. Up until then,

		she'd been perfect.
01:34:59:21	MEGAN	I'm so sorry.
01:35:01:06	SUZIE	You should have seen the look on their faces when I pulled out that gun. They weren't mocking me then.
01:35:06:21	MEGAN	Suzie, you need help.
01:35:10:06	SUZIE	This is one hundred percent glacial acetic acid. Do you know what it does when it hits a vein?
01:35:15:16	MEGAN	More than you do.
01:35:21:08	SUZIE	<effort grunting>
01:35:22:03	MEGAN/SUZIE	<overlapping struggling grunts and panting>
01:35:27:15	MEGAN	<effort grunts>
01:35:28:04	SUZIE	<grunts>
01:35:30:23	MEGAN	<pants>
01:35:34:06	PETER	You okay?
01:35:35:22	SUZIE	<impact grunts>
01:35:36:21	DETECTIVE MORRIS	Get her out of here, Sam.
01:35:37:20	SUZIE	<grunts>
01:35:42:11	KATE	You're not suing the Medical Examiner's office or the city.
01:35:45:21	ERIC GREYSON	The hell I'm not.  <i>(The...not = implying he most certainly will sue)</i>
01:35:46:20	KATE	It'll take years and you'll lose. Do you really wanna relive that pain every day and still have no resolution?
01:35:54:08	ERIC GREYSON	Lady, I'll relive it until the day I die.
01:35:56:20	KATE	Of course. But what if there were a way to ease some of that pain?
01:36:04:14	SUE GREYSON	What do you mean?
01:36:13:01	ERIC GREYSON	What are they doing here?

01:36:18:00	GAIL WHIRLEY	Carrie gave this to Donna to keep for her.
01:36:35:04	KATE	When I was Carrie's age, I used to have a box like that, too. Old concert tickets, my grandmother's watch. But I never had a friend that I would entrust it to.
01:36:47:14	JOHN WHIRLEY	Carrie wasn't a bad influence. We know that now. She was a good girl, a good friend.
01:36:54:02	GAIL WHIRLEY	When she needed help, she turned to Donna.
01:36:58:15	KATE	<clears throat> You've all suffered. You've all had your worlds turned upside down. For thirty-six hours, the Whirleys thought their daughter was dead. And for thirty-six hours, you cared for Donna as your own. Out of this tragedy, one girl has survived, and she has all four of you to thank for the love and the support that she's gotten. And she is gonna need every bit of that love and support to help her come to terms with losing her best friend. Don't you want to be a part of that?  <i>(had...down = referring to their trauma)</i> <i>(come...terms = idiom, become resigned or accustomed to)</i>
01:37:29:22	ERIC GREYSON	Do we want to be part of what?
01:37:32:21	JOHN WHIRLEY	A part of our daughter's life. Please.
01:37:50:05	SUE GREYSON	Yes. Yes, we do.
01:38:06:12	MEGAN	Hey.
01:38:07:20	AIDEN	Hi.
01:38:10:09	MEGAN	So, the real me. You got quite a dose last night.  <i>(got...dose = implying that he saw another side of her)</i>
01:38:14:22	AIDEN	<chuckles> How's Lacey?
01:38:17:09	MEGAN	She's okay. She's gonna be in the hospital for a couple more days.
01:38:20:12	AIDEN	Which is where you should be. And no, nothing about last night's gonna scare me off, if that's what you were wondering. Here. <sniffs> Give

		that to Lacey.
01:38:35:15	MEGAN	Are you really this perfect?
01:38:38:01	AIDEN	No. <chuckles>
01:38:38:19	MEGAN	(overlaps) <chuckles> Thank God.
01:38:42:04	AIDEN	Now stop distracting my boys and get the hell out of here. <kisses>  <i>(boys = refers to his co-workers)</i>
01:38:55:07	CURTIS	Commissioner Travers. Nice to see you again.
01:38:58:04	TRAVERS	I've asked Kate to join us. The misidentification of Carrie Greyson and Donna Whirley is a big black eye for this office.  <i>(big...office = slang, an injury to the prestige of the office; a major embarrassment)</i>
01:39:06:06	CURTIS	How do you figure? We weren't the first on the scene, or the second or third.  <i>(How...figure = 'How do you get to that conclusion?')</i>
01:39:10:05	TRAVERS	Your M.E. had the body for a day and a half without noticing the mistake.
01:39:15:08	KATE	In all fairness, Megan had no reason to think there'd been a mistake.
01:39:18:17	TRAVERS	Come on, you know the game, Kate. By the way, how did you get the Greysons to drop their lawsuit?  <i>(you...game = 'you know how things are done')</i>
01:39:25:06	KATE	I just appealed to the goodness of their nature.
01:39:27:12	TRAVERS	<chuckles> Well, whatever you said, it worked. And now we have an image problem with only one solution. Where is Megan Hunt?
01:39:37:01	CURTIS	Mm-mm. She's not taking the fall for this. This is my office and my responsibility.  <i>(taking...fall = idiom, taking the blame for something)</i>

01:39:43:11	TRAVERS	Curtis, you realize what you're saying?
01:39:47:17	CURTIS	We got the killer, didn't we?
01:39:51:16	TRAVERS	Congratulations, Kate. You're the chief again.
01:40:03:05	KATE	That was very noble of you.
01:40:05:04	CURTIS	You'd have done the same.
01:40:07:21	KATE	You all right?
01:40:09:09	CURTIS	I'm fine. At least now I don't have to deal with Megan's award ceremony.
01:40:14:08	KATE	Why, what did she do this time?
01:40:15:19	CURTIS	<chuckles>
01:40:25:00	LACEY	<cries> Mom, I'm so scared.
01:40:27:22	MEGAN	I know you are, honey. I know.
01:40:30:20	LACEY	How can I even have diabetes? I'm not overweight.
01:40:33:11	MEGAN	That's Type two diabetes. It's, it's acquired. Yours is different.  <i>(acquired = not congenital but develops after birth)</i>
01:40:37:07	LACEY	It's still incurable, right? I'm gonna, like, lose my legs or go blind?
01:40:42:04	MEGAN	Lacey, listen to me.
01:40:44:01	LACEY	<cries>
01:40:44:22	MEGAN	(overlaps) You forget everything that you have ever heard about diabetes. Okay? Those are misconceptions. It is a completely manageable condition, and I am gonna be with you every step of the way. Okay?
01:41:01:15	LACEY	<sniffles> <cries> (continues under following dialogue)
01:41:04:06	MEGAN	Okay. Okay. You are gonna be just fine.
01:42:02:01	<b>Last Frame of Picture</b>	

## CREATIVE SERIES OVERVIEW

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### 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 – F029

**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:**

**Commissioner Beverly Travers (female, 50s) – the Philadelphia Health Commissioner and boss of all of the medical examiners, including the chief. She is driven and cutthroat when it comes to her job and the reputation of the hospital. For example, when unhappy with Kate’s performance as Chief in F024, she demotes her on the spot. Later, when unhappy with Curtis’ performance as Chief in F026, she gives Kate the job back, thereby demoting Curtis – all with zero hesitation. Mid-range adult female voice with stern tone.**  
**Appears in the following Year 2 episodes: F024, F026**

**Aiden (male, 30s)** – a landscape architect who once worked on Megan’s home while she was still married. When he discovered that she got divorced, he jumped on the chance to ask her out. Though Megan admits to being terrified of getting emotionally involved with someone, Aiden is persistent and reassuring, and they both seem committed to giving a relationship a try. *Mid-range adult male voice with English accent.*

Appears in the following Year 2 episodes: F024, F025, F026

**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, F019, F021, F026

**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, F019, F021, F024, F026

**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, F023, F024, F026

**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