BODY OF PROOF

Episode F028 - Rev
"Going Viral (Part 2 of 2)"
RT: 42:58

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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September 6, 2012

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EPISODE SYNOPSIS

As the death toll continues to rise, the team needs to move quickly to figure out how to treat this virus and, more importantly, who is spreading it. Meanwhile, Kate's time is running out.

EPISODE CAST/WORD COUNT REPORT

Main Cast

Character Name	*Word Count*
Megan	989
Kate	441
Detective Bud Morris	130
Peter	529
Detective Sam Baker	132
Ethan	164
Curtis	141
Todd *(not in this episode)*	0

Guest Characters

Character Name	*Word Count*
Trevino (recurs from F027)	171
Nurse (in Recap only)	6
Stafford (recurs from F027)	1007
Jacob Mount (recurs from F027, formerly known as "Terrorist")	89
S.A.C. Johnson (recurs from F027)	679
Female Cop	3
Male Reporter #1	2
Louise	4
Eve Johnson	78
Julie Tompkins (recurs from F027)	152
Gina	29
Dani (see *Recurring Characters*)	21
Male FBI Agent #1	29
Male FBI Agent #2	4
Male FBI Agent #3	11
Bartender	14
Male FBI Agent #4	5
Male Nurse #1	6
Female Nurse #1	14
Female Nurse #2	18
Male Nurse #2	9
Female Nurse #3	9

Male Doctor	9
Male Nurse #3	8
Male FBI Agent #5	3
Male FBI Agent #6	3
Male FBI Agent #7	2
Lacey (see *Recurring Characters*)	50
Crowd	walla
FBI Agents	walla
Man in Bar	walla
Group	walla
Nurses	walla
Crowd at Subway	walla

NARRATIVE TITLES/ON-SCREEN TEXT

01:02:56:01	**ON-SCREEN TEXT (on building)**	**PHILADELPHIA COUNTY MEDICAL CENTER**
01:04:29:20	**MAIN TITLE**	**BODY OF** **PROOF**
01:06:33:09	**ON-SCREEN TEXT (on police tape)**	**SCENE DO NOT CROSS**
01:06:53:22	**ON-SCREEN TEXT (on receipt)**	**RECEIPT** **PROM MASSACRE III** **12:30PM** **CINEVIEW THEATERS**
01:07:02:09	**ON-SCREEN TEXT (on post-it note)**	**MOM'S ITINERARY** **&** **INTL CELL #** **011-75570-209-1884**
01:11:46:09	**ON-SCREEN TEXT (on display)**	**Kate Murphy** **calling** **mobile** **Decline Accept**
01:11:51:10	**ON-SCREEN TEXT (on building)**	**PENN GENERAL HOSPITAL**
01:11:55:03	**ON-SCREEN TEXT (on display)**	**Breaking News** **Peter Dunlop** **Investigator, Medical Examiner's Office**
01:32:51:08	**ON-SCREEN TEXT (on television screen)**	**Julie Tompkins**
01:32:57:06	**ON-SCREEN TEXT (on sign)**	**DECLAN STREET** **ELEMENTARY SCHOOL**
01:35:24:09	**ON-SCREEN TEXT (on sign)**	**SUBWAY**
01:41:37:20	**ON-SCREEN TEXT (on television screen)**	**BREAKING NEWS** **PHILADELPHIA MOURNS ITS FALLEN HEROIC AUTHORITIES DESERVING OF**

		THANKS FOR EFFORTS **WSCE 4**

VOCALS

There are no vocals in this episode.

DITTIES

There are no ditties in this episode.

FOREIGN LANGUAGE

There is no foreign language in this episode.

DUBBING NOTES

- This is Part 2 of a two-part story arc, following F027.
- Notable, RECURRING, Guest Stars appear in this episode:
  - Nathalie Kelley as "Dani Alvarez." This has been an on-going recurring character.
  - Luke Perry as "Dr. Charlie Stafford." This role recurs from F027.
  - Dean Norris as "S.A.C. Johnson." This role recurs from F027.
  - Nick Stahl as "Marcel Trevino." This role recurs from F027.
  - Jolie Jenkins as "Julie Tompkins." This role recurs from F027.
  - Ace Marrero as "Dr. Miles Hart." This role recurs from F027. Note this character does not have any dialogue in this episode.
  - Justin Welborn as "Jacob Mount." This role recurs from F027, though the character was previously known as "Terrorist." It is the same character.
- Please note ALL songs present in this episode are considered background/soundtrack and must remain AS-IS.
  - Original artist vocals will remain on the M&E
  - The song lyrics for this usage WILL NOT be translated/subtitled.
- **Kate refers to a brother at TC 01:23:48:06. Please note that this is a younger brother.**

DIALOGUE LIST

TIME CODE	CHARACTER	DIALOGUE
		RECAP
01:00:00:04	MEGAN (VO)	Previously on *Body of Proof*...
Source TC - 01:01:33:23 (Episode 027) - Note this dialogue has been edited		
01:00:02:06	PETER	Dani!
01:00:04:00	PETER	No!
01:00:04:20	PETER	Somebody help me, please!
Source TC - 01:03:56:23 (Episode 027) - Note this dialogue has been edited		
01:00:06:09	MEGAN	Whatever that creep gave her was attacking Dani. *(creep = slang, an undesirable person)*
Source TC - 01:04:53:08 (Episode 027) - Note this dialogue has been edited		
01:00:09:05	TREVINO	<grunts>
01:00:09:15	PETER	No, no, no. Don't touch him. Don't touch him. Call an ambulance!
01:00:11:17	MEGAN	What if it's not a poison, but an infection?
01:00:13:21	NURSE	Seizing en route, she's massively hypertensive.
01:00:16:06	MEGAN	I think we've got an outbreak.
Source TC - 01:08:45:23 (Episode 027) - Note this dialogue has been edited		
01:00:17:15	STAFFORD	Doctor Charlie Stafford, Centers for Disease Control.
Source TC - 01:15:49:21 (Episode 027) - Note this dialogue has been edited		
01:00:19:21	DETECTIVE MORRIS	YouTube flagged this. *(YouTube = a video-sharing website)*
01:00:20:23	JACOB MOUNT	(through speakers) A whole lot of you are going to die.
01:00:22:19	MEGAN	It's an act of terrorism.

Source TC - 01:17:14:08 (Episode 027)		
01:00:24:06	S.A.C. JOHNSON	Brendan Johnson. FBI special agent in charge.
Source TC - 01:34:17:01 (Episode 027)		
01:00:26:14	DETECTIVE MORRIS	Bodies!
Source TC - 01:36:06:22 (Episode 027)		
01:00:27:04	PETER	Our terrorist is patient zero. He infected himself first. And then turned himself into a suicide bomber. *(patient zero = the initial patient in the population of an epidemiological investigation that may indicate the source of the disease, the possible spread, and which reservoir holds the disease in between outbreaks)*
Source TC - 01:29:02:03 (Episode 027) - Note this dialogue has been edited		
01:00:32:03	KATE	We're talking about an exotic virus.
01:00:33:15	STAFFORD	Which are more deadly.
01:00:34:17	KATE	But not airborne.
ACT ONE		
01:00:42:19	KATE	People, the truth is, the terrorist is sick. He's infecting all of you. And he's still out there *(Note: this is the same dialogue as F027, TC 01:39:52:07)*
01:00:55:07	CROWD	<overlapping gasping> (continues under the following dialogue)
01:00:57:10	MEGAN	Kate. (to crowd) I need an ambulance! (to Stafford) She's going into circulatory collapse! (to crowd) I need an EpiPen! *(EpiPen = trade name for an epinephrine autoinjector is a medical device used to deliver a measured dose of epinephrine)*
01:00:59:04	KATE	(overlaps) <gasping>
01:01:06:22	FEMALE COP	I have one.
01:01:08:06	MALE REPORTER #1	Here's one.

01:01:08:21	MEGAN	I need both.
01:01:09:19	STAFFORD	Both?
01:01:10:12	MEGAN	One's not gonna do it. On my count. Ready? One, two...
01:01:16:08	KATE	<gasps> Oh, Megan. <pants>
01:01:22:18	MEGAN	(overlaps) Oh, thank God.
01:01:27:23	MEGAN	Listen to me. Don't you die on me. Believe it or not, I don’t have a lot of girlfriends. I can't afford to lose even one.
01:01:47:05	STAFFORD	That's it. I can't wait any longer. I'm instituting mandatory isolation wards. Anybody has a fever over ninety-eight point seven, they cough, we quarantine their ass. Starting with her. *(ninety-eight...seven = 98.7 degrees Fahrenheit; note 98.6 is considered the average human temperature)* *(quarantine...ass = implying that they should be quarantined immediately)*
01:01:59:14	S.A.C. JOHNSON	One hundred and sixty-six victims. Ninety-two are in the morgue. The rest are being placed in isolation wards that are already at over capacity. If we continue at this rate, half the city will be infected inside a week. Due to the good work of some of the people in this room, we've been able to track the movement of each vic over the past seventy-two hours. Here's what we've discovered. These, uh, six clusters mark the areas where most of the victims crossed paths with the terrorist. We have a bank, convenience store, gas station, pharmacy, coffee house, church. As you can see, all but ten victims could be tracked to at least one of these clusters. So these six areas are where we're gonna concentrate the investigation. *(vic = 'victim')*
01:02:40:15	PETER	So, what about the ten that aren't traceable to any clusters?
01:02:43:05	S.A.C. JOHNSON	Uh, yes. The outliers. I see that your girlfriend is one of them, and her timeline is still half blank.

		Maybe if you filled that in we could discover which cluster she went to.
01:02:50:23	PETER	What do you think I've been doing?
01:02:52:07	S.A.C. JOHNSON	I haven't the faintest idea, Dunlop.
01:02:56:01	**ON-SCREEN TEXT (on building)**	**PHILADELPHIA COUNTY MEDICAL CENTER**
01:02:56:02	MEGAN	<sighs> As of an hour ago, our body count went from seventy-eight to ninety-two. Dead. We’re going to find the son of a bitch that did this. *(son...bitch = vulgar slang, objectionable person)*
01:03:04:04	STAFFORD	But, in order to find the who, we need to isolate the what. So tell me what you know. What do we got? *(who = referring to the terrorist)* *(what = referring to the identity of the disease)* *(What...got = 'What do we know?'*
01:03:08:18	ETHAN	Antibiotics aren't working. <stutters> Even the patients that got them are crashing. *(crashing = implying that their condition is deteriorating)*
01:03:12:05	CURTIS	We're seeing some common symptoms. Uh, pancytopenia, pancreatitis, patchy liver cell necrosis. But not enough to account for death.
01:03:19:14	STAFFORD	Then we're running out of options.
01:03:20:21	MEGAN	I've got one.
01:03:23:06	STAFFORD	Now you wanna tell me why we're having this meeting of the minds?
01:03:25:20	MEGAN	Tell me what you see.
01:03:28:08	STAFFORD	<sighs> Hemorrhage. Hemorrhage. Ooh. Rather spectacular hemorrhage. Hemorrhage. Hemorrhage. Looks like we've found our common cause of death. Bravo, Doctor Hunt. *(Bravo = interjection of praise)*

01:03:45:23	MEGAN	Let's not do the happy dance yet. We still have no clue what this disease is. *(Let's...yet = implying that his happiness is premature)*
01:03:50:10	STAFFORD	Yes, but we now know what it does. Stage one: y-you think you have a fever, not knowing that inside all of the blood vessels in your internal organs are starting to leak blood. Stage two: now you really know you're in trouble. Maybe you, you get a rash, you start bleeding from unmentionable orifices. But before you can do anything about that, bam! Hypointensive shock. *(bam = interjection of finality)*
01:04:13:20	MEGAN	Stage three: pulmonary edema, cerebral edema, death. No more than seventy-two hours between your first symptom and the last.
01:04:29:20	**MAIN TITLE**	**BODY OF** **PROOF**
ACT TWO		
01:04:34:02	S.A.C. JOHNSON	So, you're telling me this disease can turn your brain into cat food in seventy-two hours but you have no clue what we're dealing with? You have over a hundred dead bodies in the morgue! Can't you find a, a, a, a microbe or something that can tell you what this thing is? *(turn...food = implying that the disease has a harmful effect on the brain)*
01:04:47:10	MEGAN	Do you know how many microbes there are in the human body? One hundred trillion. That's a one with fourteen zeros behind it. Looking for one microbe is like looking for one specific drop of water in the Atlantic. *(Atlantic = referring to the Atlantic Ocean)*
01:05:00:00	S.A.C. JOHNSON	How about this? Our little, uh, Terrorist Typhoid Mary gave himself this disease, right? And it kills in seventy-two hours? Is our guy even still alive? *(Terrorist...Mary = derogatory term of reference)*

01:05:08:23	MEGAN	So you're saying one of our victims is actually the perp. *(perp = police slang, perpetrator of a crime)*
01:05:13:03	STAFFORD	Ugh! I'm gonna wake up screaming in the middle of the night years from now because I didn't think of that. First glance, I can tell you this. Anyone who visited a cluster is not our killer.
01:05:25:01	S.A.C. JOHNSON	Why not?
01:05:25:19	MEGAN	We have a complete timeline for each of them, they each visited a cluster. None of them visited all six.
01:05:32:00	STAFFORD	Our killer did, though. Who are these other people?
01:05:35:04	S.A.C. JOHNSON	They're anomalies. Outliers. Ghosts, essentially, 'cause we don't have their full timelines. Three are clinging to, to life in isolation, seven are in your morgue. Maybe our terrorist is one of them.
01:05:52:23	MEGAN	Looking for injection marks, puncture wounds, anything that looks like a deliberate cut.
01:05:59:01	ETHAN	Come on. Dani wasn't a terrorist.
01:06:01:01	STAFFORD	We can't afford to not be thorough. You want me to do it? I didn't know her.
01:06:04:06	ETHAN	No. You didn't. So back off.
01:06:07:19	CURTIS	You know, I hate this. Dani, dead. Kate's down. Peter's AWOL. We are falling apart. *(AWOL = absent without explanation)*
01:06:15:09	STAFFORD	Feel free to tell me to back off again, but where is Peter Dunlop?
01:06:33:09	**ON-SCREEN TEXT (on police tape)**	**SCENE DO NOT CROSS**
01:06:53:22	**ON-SCREEN TEXT (on receipt)**	**RECEIPT** **PROM MASSACRE III** **12:30PM** **CINEVIEW THEATERS**

01:07:02:09	**ON-SCREEN TEXT (on post-it note)**	**MOM'S ITINERARY** **&** **INTL CELL #** **011-75570-209-1884**
01:07:31:08	LOUISE	Ow. Ow.
01:07:41:22	KATE	Here. Let me.
01:07:51:21	KATE	There we go. Good girl. Good girl.
01:07:56:12	EVE JOHNSON	Say thank you to the lady, Louise.
01:07:58:08	LOUISE	Thank you.
01:07:59:04	EVE JOHNSON	<chuckles> She's shy. You must be a doctor.
01:08:04:12	KATE	Yeah. How're you feeling?
01:08:07:07	EVE JOHNSON	Honestly? Numb. My husband and I both woke up sick yesterday. He had a sore throat. I had a fever and, he went to work. I took Louise to school. Now he's dead, and we're here.
01:08:32:10	KATE	I'm sorry.
01:08:33:19	EVE JOHNSON	You're a doctor. Maybe you know. Did, did he give it to me? Did I give it to my baby? Will we die too?
01:08:51:22	KATE	Listen, we made it to the hospital. That makes us the lucky ones. They'll balance our electrolytes, maintain our oxygen status and blood pressure, and that all gives us a fighting chance of holding on till they can figure out what this thing is. *(fighting chance = possibility of success following a struggle)*
01:09:03:17	TREVINO	(overlaps) <coughs> Balance our electrolytes! <coughs> That's a good one, doc. Does, uh, bourbon have electrolytes in it? I could use a shot right about now? *(Does...it = note sarcasm)*
01:09:12:04	KATE	Can't you see people are scared?
01:09:13:16	TREVINO	Yeah, they should be. They're dying. And news flash: so are we. So could you get that nurse for me? I was serious about that bourbon.

01:09:22:12	KATE	Really? A drink?
01:09:23:11	TREVINO	Yeah, I should have had one at the bar with that hottie the other day. What? Prisoner gets a last meal, right? I want a last drink. *(hottie = attractive person, referring to Dani)*
01:09:39:18	JULIE TOMPKINS	Peter Dunlop? Julie Tompkins.
01:09:42:09	PETER	You people are so crass. *(crass = without refinement)*
01:09:43:19	JULIE TOMPKINS	I know that this seems intrusive but, frankly, people are frightened. They wanna know exactly what their families are facing. (to cameraman) <frustrated grunts> Cut it. (to Peter) Look. I wanna know. My boyfriend just died of this thing.
01:09:59:07	PETER	I don't have answers.
01:10:01:03	JULIE TOMPKINS	That's honest, at least. This hooded figure from the Internet, he's calling himself John Q. Plague. Who is he? Who are we looking for?
01:10:15:19	PETER	We're looking for someone weak. Who hides behind masks, and who spouts slogans that he learned off the back of cereal boxes. He got hold of something deadly, and for the first time in his pathetic life he feels power.
01:10:29:21	CURTIS	These outliers are gonna remain outliers. I've got nothing but a guy who cut himself shaving, and two who have bed bug bites. That's it. No injection marks. *(These...outliers = meaning Curtis is no closer to discovering how these people became infected)*
01:10:38:07	MEGAN	Aside from a couple of hangnails, I couldn't find much of anything either. *(hangnail = small piece of partly detached skin at the side or base of the fingernail)*
01:10:40:23	STAFFORD	(overlaps) Yeah, well, I was hoping we could at least add a couple of clusters to Agent Johnson's pretty little map.

01:10:46:11	MEGAN	Where've you been?
01:10:48:12	ETHAN	I went to see if the lab had finished running tests on those, uh, syringes from the terrorist's drug den.
01:10:53:01	MEGAN	That took you forty-five minutes?
01:10:54:05	ETHAN	Uh, no. They weren't finished yet, so I tried calling the isolation ward to see how Kate was doing, but I couldn't get through so--
01:11:00:04	MEGAN	(interrupts) Ethan. Kate does not want us wasting our time calling her. She wants us to solve the problem, find the killer.
01:11:06:18	ETHAN	Maybe she'd like to hear the voice of a friend.
01:11:11:09	STAFFORD	So tell me. What did the lab say about the, uh, syringes? Oh, let me guess. The big three: heroin, cocaine, meth. *(heroin...meth = illegal narcotics)* *(meth = 'methamphetamine')*
01:11:18:11	ETHAN	Yes, uh, but here's the thing. One syringe had a trace for a drug the lab wasn't testing for. They're trying to isolate it now. Weird thing is, it was the only syringe that was wiped clean of prints. *(prints = 'fingerprints')*
01:11:29:16	MEGAN	It's not exactly junkie etiquette. *(junkie = drug addict)* *(implying that this is not normal behavior for regular drug addicts)*
01:11:32:15	STAFFORD	Mm-mm.
01:11:34:15	CURTIS	We're thinking that syringe belonged to the terrorist, aren't we?
01:11:42:10	MEGAN	Tell whoever it is, I'm busy.
01:11:44:21	ETHAN	<sighs> It's Kate.
01:11:46:09	**ON-SCREEN TEXT (on display)**	**Kate Murphy** **calling** **mobile**

		Decline Accept
01:11:51:10	**ON-SCREEN TEXT (on building)**	**PENN GENERAL HOSPITAL**
01:11:53:00	PETER	(through television) We're looking for a loser. With a jumped up God complex, who thinks that the ability to kill makes him a man. When, in reality, he is, and he will remain, a coward. *(jumped up = having recently gained prominence or fame and appearing arrogant)* *(God complex = narcissistic personality disorder)*
01:11:55:03	**ON-SCREEN TEXT (on display)**	**Breaking News** **Peter Dunlop** **Investigator, Medical Examiner's Office**
01:12:04:17	JULIE TOMPKINS	(through television) That was Medical Legal Investigator Peter Dunlop form the Medical Examiner's office. (continues indistinct under following dialogue)
01:12:05:03	TREVINO	(overlaps) Hey! That's the guy who beat me up! Someone needs to tell him the world already has one Dirty Harry. *(Dirty Harry = police officer who is reckless, disregards practices and policies, or who practices vigilantism; note reference to the Dirty Harry series, a series of films and novels featuring fictional San Francisco Police Inspector "Dirty" Harry Callahan, portrayed by Clint Eastwood)*
01:12:11:04	KATE	Please, shut up. That guy just lost somebody he loves.
01:12:15:01	TREVINO	Love? <blows raspberry> Overrated. Look at them. I'm glad I don't have some moonfaced relative slobbering all over me, telling me how sad life is for them, when I die a horrible death. *(moonfaced = referring to a sad expression)*
01:12:27:09	KATE	Sounds like sour grapes to me. *(sour grapes = pretended disdain for*

		something one does not or cannot have)
01:12:28:18	TREVINO	Oh, yeah? I haven't seen anyone visit you either, doc.
01:12:38:13	KATE	<sighs>
01:12:45:19	TREVINO	<coughs>
01:12:51:17	MEGAN	I came as soon as I could. (through speakers) And I, I should have come sooner. (normal) No, I'm sorry, but you shouldn't be here.
01:13:00:05	KATE	(through speakers) It's fine. I understand. (normal) I mean, it's good to see a familiar face, but, (through speakers) I didn't call you here to hold my hand. (normal) The news, uh, (through speakers) said there's a clock on this thing: seventy-two hours from contraction to death. Has that timeline lengthened?
01:13:18:10	MEGAN	No. It hasn't.
01:13:22:19	KATE	(through speakers) That guy, Trevino collapsed in interrogation the day Dani died. Four days ago. So how come he's still alive?
ACT THREE		
01:13:41:23	MEGAN	(through speakers) Marcel Trevino. Part-time pickup artist, fulltime con artist. (normal) Went into tachycardia ninety-six hours ago (through speakers) in a police interrogation cell. *(Part-time...artist = referring to his habit of approaching women in the hope of engaging in a sexual relationship)* *(con artist = person adept at lying, cajolery, or glib self-serving talk)*
01:13:50:14	KATE	Once the CDC (through speakers) and the FBI came in, he went from being a suspect to just another victim. You guys kinda forgot about him. *(CDC = 'Centers for Disease Control and Prevention,' a United States government public health agency)*
01:13:57:00	S.A.C. JOHNSON	Maybe (through speakers) Trevino's alive because he's the frigging terrorist. Okay? Maybe

		he, he managed to figure out a way to, I don't know, stave off death so that he could spread the disease (normal) longer. *(frigging = slang emphatic)*
01:14:05:04	MEGAN	Bud interrogated him, he went through his entire timeline. He wasn't in any of the clusters.
01:14:08:20	S.A.C. JOHNSON	(through speakers) Well, maybe he lied. (normal) Maybe made up the timeline just to throw us off. *(throw...off = 'confuse us')*
01:14:12:04	STAFFORD	I've heard worse theories.
01:14:13:10	KATE	(through speakers) Where? (normal) I've spent time with him. (through speakers) It's not like the guy's exactly Machiavelli. *(Machiavelli = Italian statesman, political philosopher, and author; in this case Kate is implying that Trevino does not have the guile to be the terrorist)*
01:14:17:11	STAFFORD	These days (through speakers) you don't have to be. All you need's Google and an axe to grind. *(Google = brand name of a leading Internet search engine)* *(axe...grind = 'grievance')*
01:14:20:21	MEGAN	(through speakers) Or (normal) meanwhile, back here on planet Earth, maybe one of these seventeen drugs he's taking for preexisting conditions is accidentally slowing down the inevitable. *(back...Earth = implying the others are getting carried away with unlikely theories)*
01:14:32:17	STAFFORD	(through speakers) Nicotine patches for his smoking habit, AntAbuse for a drinking habit, (normal) fluvoxamine, he's OCD, interferon for a (through speakers) Hep C infection and doxycycline for Chlamydia. This guy's a walking pharmacy. *(AntAbuse = trade name for disulfiram, drug used to support the treatment of*

		chronic alcoholism) *(Hep C = 'Hepatitis C')* *(OCD = Obsessive-compulsive disorder, an anxiety disorder)* *(walking pharmacy = referring to the number of drugs he's taking)*
01:14:47:06	MEGAN	(through speakers) If one of those drugs is somehow keeping him alive, we need to find out which one. Now.
01:14:56:00	ETHAN	(into phone) Yeah. I got it. Thank you.
01:14:58:08	STAFFORD	Any one of the seventeen drugs in his system could aid in slowing the disease, but to control test each one, that's gonna take time. We don't have it.
01:15:05:20	ETHAN	I just got the results back in the lab from that syringe. The one that was wiped clean of the prints? The mystery drug was interferon.
01:15:14:04	MEGAN	Trevino was taking interferon.
01:15:15:23	STAFFORD	Yep. Maybe G-man Johnson is the genius he thought he was. Trevino could be our terrorist after all. *(G-man = slang term for Special agents of the United States Government, here a nickname for S.A.C. Johnson)*
01:15:28:04	PETER	<sighs>
01:15:43:04	GINA (VO)	(through phone) Hi, you've reached Gina Alvarez. I'm not available right now--
01:15:45:10	DANI (VO)	(through phone) Because she's drinking margaritas on a beach in Brazil and she doesn't wanna talk to you. <chuckles> *(margaritas = alcoholic beverage)* *(Brazil = country in South America)*
01:15:48:19	GINA (VO)	(overlaps) (through phone) Dani! Now I have to rerecord this thing. How do you stop it?
01:15:50:00	PETER	(overlaps) <chuckles>
01:15:52:07	DANI (VO)	(through phone) Leave it, mama! It's cute.

01:16:00:15	PETER	(into phone) Mrs. Alvarez, um, my name is, uh, Peter. Peter Dunlop. And I'm, uh, I'm Da- uh, I, I work, I work with your daughter. I need you to call me on this number as soon as you can, please. <sighs>
01:16:26:05	MEGAN	Where've you been?
01:16:28:19	PETER	Thank you for being so understanding.
01:16:30:07	MEGAN	Yesterday, I was understanding. Today, the city is in meltdown. So whatever you're feeling, box it up, put it on the shelf until this is over. *(meltdown = process or state of irreversible breakdown or decline)* *(box...shelf = telling Peter to suppress his emotions until a later date)*
01:16:37:19	PETER	Don't you dare. You know, we all have our own way of dealing with this, Megan. And my way is to find out what the hell happened to Dani. *(hell = here used as an emphatic)*
01:16:44:13	MEGAN	(overlaps) Your way is keeping me shorthanded.
01:16:47:02	PETER	Tell me something. Did you stop for a second to call Lacey? Or Aidan, or your mom?
01:16:52:14	MEGAN	<sighs> Aidan is out of town and Lacey's with my mother.
01:16:58:04	PETER	What if they weren't? What if one of them was on a slab in that room? Do you think there's the tiniest chance that you'd be doing things a bit differently?
01:17:07:12	MEGAN	Peter, I get it. I know how much she meant to you, I do. But you're not gonna fill that void tonight, sitting here. And right now, I can't do this without you. *(get = 'understand')*
01:17:21:08	PETER	<sighs>
01:17:28:06	DETECTIVE MORRIS	This is coming through the tip line. It's from our guy. You're gonna wanna hear this. *(tip line = presumably a telephone line that the police department uses to receive tips*

		from anonymous people)
01:17:33:03	JACOB MOUNT (VO)	(overlaps) (through speakers) Saw your man on TV, the one who called me a coward. <coughs> When a dozen people are killed in a wildfire, no one calls the flames cowards. Overpopulation leads to overconsumption. No system is exempt. Our blind, dumb pursuit of a happy ending no matter the cost. (continues indistinctly)
01:17:40:01	S.A.C. JOHNSON	(overlaps) Hey, hey, hey. Trace this. Trace this.
01:17:51:14	DETECTIVE MORRIS	(overlaps) We got a trace on the call. It's coming from a bar near the hospital.
01:17:54:16	DETECTIVE BAKER	Sir, the ME's office is on line three. They think our guy's Marcel Trevino. *(ME = 'Medical Examiner')*
01:18:01:18	FBI AGENTS	<overlapping yelling> (continues throughout scene)
01:18:03:20	MALE FBI AGENT #1	Get down on the ground now. Get down now!
01:18:05:17	MALE FBI AGENT #2	(overlaps) Do it! Do it!
01:18:07:15	MALE FBI AGENT #3	I said, "Get down."
01:18:08:04	MAN IN BAR	<grunts>
01:18:09:13	MALE FBI AGENT #1	Put your hands where I can see them. Now! Do it!
01:18:13:15	S.A.C. JOHNSON	It's not him. Damn. (to the bartender) Who's the last person to use that phone.
01:18:16:20	MALE FBI AGENT #1	(overlaps) Get on the ground! Don't move!
01:18:18:06	BARTENDER	I don’t know. But he, he left, like, ten minutes ago, out the back.
01:18:21:20	S.A.C. JOHNSON	All right, guys, let's go.
01:18:22:23	MALE FBI AGENT #3	Let's go. Come on. Let's move it!
01:18:24:08	MALE FBI AGENT #4	There! Back door, back door!
01:18:26:23	MALE FBI AGENT #1	Up the alley.
01:18:29:16	DETECTIVE MORRIS	We may have missed our guy, but he left us a present.

01:18:35:01	TREVINO	<coughing> <grunting> Help me. <pants> Kate. Oh, God. I'm so alone. <pants> I don't wanna die alone.
01:19:05:12	S.A.C. JOHNSON	All right, what am I looking at?
01:19:07:02	STAFFORD	Sent our blood samples to the CDC. Had them look at them under the electron microscope. This is what we got.
01:19:12:16	MEGAN	Trevino's on the right, the person who made the phone call on the left.
01:19:15:02	STAFFORD	Not the same.
01:19:16:09	S.A.C. JOHNSON	I got that much.
01:19:17:09	MEGAN	But they are both on interferon. Trevino is taking it for his Hep C infection.
01:19:22:11	STAFFORD	This guy's taking a much more concentrated form. It's human alpha recombinant two-b. I say he's taking it deliberately to stay alive.
01:19:29:15	S.A.C. JOHNSON	Why? Is it a cure? Should we start giving it to the infected?
01:19:31:10	MEGAN	No. Indications show that it only slows the disease down. But the killer could be taking it to stay alive long enough to infect more people.
01:19:38:02	S.A.C. JOHNSON	Wonderful. We've got a walking dead man who refuses to die.
01:19:41:07	STAFFORD	Chin up, little buckaroo. This too is fantastic news. We're looking at the two people who have lived the longest with the disease. Therefore, they have a higher viral load in the blood stream. *(Chin up = idiomatic, maintain a cheerful disposition in spite of difficulties)* *(buckaroo = 'fellow')*
01:19:51:00	S.A.C. JOHNSON	Maybe you can explain to me how that's supposed to make me happy?
01:19:54:17	MEGAN	Because we just went from fishing in the Atlantic, to shark hunting in a puddle, Agent Johnson. With more diseased cells present, we have a better chance of isolating what the hell we're dealing with.

		(we...puddle = implying that it will now be easier to identify the disease)
01:20:05:17	STAFFORD	Oh, no. Candy canes and Cheerios. *(Note Stafford is referring to the shape of the cells)*
01:20:09:17	S.A.C. JOHNSON	What?
01:20:11:15	STAFFORD	You see those rod shaped cells that hook at the end? Little circles around them, looks like Cheerios? There's only one virus on the planet that looks like that.
01:20:20:02	MEGAN	What is it?
01:20:21:15	STAFFORD	You've heard of Ebola? Meet his nastier, bastard cousin. *(Ebola = type of virus)*
ACT FOUR		
01:20:34:14	STAFFORD	It's called Marburg. It's one of three viruses in the class of Ebola S and Ebola Z, known to man. But this is good news. *(Marburg = 'Marburg virus')*
01:20:42:21	S.A.C. JOHNSON	How can that possibly be good news?
01:20:44:11	STAFFORD	Oh, because it isn't Ebola. You see, a Marburg burns brighter. Dies quicker. Makes it much more rare. *(Marburg...quicker = referring to the fact that the disease is not a lingering one)*
01:20:50:04	GROUP	<overlapping chatter>
01:20:50:15	DETECTIVE MORRIS	(overlaps) If it's so rare, how the hell did our terrorist get it?
01:20:53:11	STAFFORD	Maybe from a level four maximum-security containment lab. This is good news, there are only a few places on the planet this strain could come from.
01:21:01:06	DETECTIVE BAKER	Is there a cure?
01:21:04:11	STAFFORD	<sighs> That's the bad news.
01:21:07:18	MALE NURSE #1	Code Blue! Code Blue!

01:21:09:00	FEMALE NURSE #1	Bring in the crash cart. *(crash cart = set of trays, drawers or shelves on wheels used in hospitals for transportation and dispensing of emergency medication or equipment)*
01:21:11:00	FEMALE NURSE #2	She's flat-lining. *(flat-lining = implying that her heart has stopped beating)*
01:21:13:15	MALE NURSE #2	I need a crash cart, stat. *(stat = 'immediately')*
01:21:14:05	FEMALE NURSE #1	(overlaps) Okay!
01:21:16:17	FEMALE NURSE #2	Try the intubation!
01:21:17:21	MALE NURSE #1	She's flat-lining.
01:21:18:19	FEMALE NURSE #1	Code Blue!
01:21:19:10	FEMALE NURSE #2	We're losing her! Doctor!
01:21:22:15	FEMALE NURSE #3	<indistinct>
01:21:23:13	MALE DOCTOR	We've got it. Now, people, stand by.
01:21:24:18	FEMALE NURSE #1	Got it.
01:21:25:02	FEMALE NURSE #3	Bagging her now. Bagging her now.
01:21:26:16	MALE DOCTOR	(overlaps) Get back.
01:21:26:23	FEMALE NURSE #3	Get the paddle!
01:21:27:14	FEMALE NURSE #2	Four-eighty over sixty.
01:21:28:21	MALE NURSE #2	<indistinct>
01:21:30:05	FEMALE NURSE #1	Clear out the IV. *(IV = intravenous device for delivering electrolyte solutions, medicines, and nutrients)*
01:21:32:05	NURSES	<overlapping chatter>
01:21:33:14	FEMALE NURSE #2	(overlaps) And the other bags. Stabilize her.
01:21:35:12	DETECTIVE BAKER	We gotta get this son of a bitch.
01:21:37:04	DETECTIVE MORRIS	But how?

01:21:38:06	STAFFORD	<clears throat> Stop thinking of him as a son of a bitch. Stop thinking of him as a man. I chase viruses for a living. I know where they like to hide, I know where they like to hunt. This man is a human virus, these are his hunting grounds. What do they have in common? Why does he need to feed where he feeds?
01:21:59:14	MEGAN	Stafford.
01:22:05:16	MEGAN	Can we have the room?
01:22:15:08	MEGAN	I've heard what you've been telling people. That there's no cure. You cannot tell me that the CDC isn't working on one.
01:22:21:01	STAFFORD	Of course we're working on one. Right now we're concentrating on prevention. We gotta catch this guy.
01:22:26:02	MEGAN	But more people are gonna get this disease before we ever catch this guy. So what are we gonna do? Just write them off? *(write...off = regard them as worthless)*
01:22:30:12	STAFFORD	Them? You mean your friend? Let me give you the speech you gave your boy Ethan. Doctor Murphy needs us to catch this guy. And I know she's your friend too. You can't save her.
01:22:40:05	MEGAN	You can.
01:22:43:13	STAFFORD	No, I can't.
01:22:44:11	MEGAN	Some experimental trial, a vaccine, something?
01:22:47:07	STAFFORD	Yes, there's an experimental vaccine. It has never been tried on people.
01:22:50:15	MEGAN	And when are you gonna get a better human trail than an outbreak right under your nose? Fort Derrick is an hour away by medical chopper. *(under...nose = idiomatic, right in front of you)* *(Fort Derrick = Note Megan is referring to Fort Detrick, a U.S. Army Medical Command installation located in Frederick, Maryland which used to be the center for the United States' biological weapons*

		program)
01:23:16:10	KATE	<sighs>
01:23:23:21	KATE	<chuckles>
01:23:27:11	CURTIS	How you doing (through speakers) in there?
01:23:30:18	KATE	(through speakers) Not so good. <chuckles> I started getting the rash. (normal) And the fever, and jaundice, (through speakers) sensitivity to light, abdominal cramps. <sighs> Sorry. Talk about blubbering.
01:23:44:23	CURTIS	(through speakers) It's gonna be all right. It's okay.
01:23:48:06	KATE	My brother couldn't (through speakers) make it in, they closed the airports. (normal) He's all I've got. (through speakers) I never thought I would die alone. **(Note that Kate is referring to a younger brother.)**
01:23:58:06	CURTIS	What the hell am I? (through speakers) Chopped liver? *(Chopped liver = idiomatic, person or object which is not worthy of being noticed)*
01:24:00:22	KATE	(through speakers) <chuckles>
01:24:03:03	CURTIS	You are not alone. I'm gonna sit (through speakers) here with you till they kick me out.
01:24:08:06	KATE	<chuckles>
01:24:13:12	CURTIS	Okay?
01:24:14:14	KATE	(through speakers) Thanks.
01:24:17:02	PETER	Okay, I get Stafford's human virus theory, and I agree that this guy's living, breathing viral scum, but I don't see a pattern here. *(scum = worthless, or evil person)*
01:24:23:05	DETECTIVE BAKER	Yeah, it took us a minute, too. But look again. All the places that have high volume turnover, and only one or two entrances or exits.
01:24:30:04	DETECTIVE MORRIS	And each place has one object almost everybody

		touches, the turnstile, the gas pump, the, uh, the keyboard on the ATM machine.
01:24:36:10	PETER	One touch, maximum casualties. Maybe Dani and the other nine were all at some, as yet unidentified cluster.
01:24:42:12	DETECTIVE MORRIS	With one exit and minimal security.
01:24:45:00	PETER	Let's look at the other ten timelines again.
01:24:49:00	MEGAN	Why're you bringing your cell phone?
01:24:50:17	STAFFORD	There is absolutely nothing legal about what we are doing. So I wanna be sure to at least get video consent from the patient before I administer anything.
01:24:59:09	MEGAN	She'll give it. And I just wanna say thank you. I know I can be a pain.
01:25:05:17	STAFFORD	I'm not breaking pretty much every rule there is, just to get your harpy claws out of my ass. You were right. It's probably the only shot I have at getting a human trial against one of the deadliest viruses on the planet, so... Let's go virus hunting. *(I'm...ass = implying that he is not doing this just so that Megan will stop harassing him)*
01:25:43:15	MEGAN	Kate?
01:25:44:11	KATE	<coughs>
01:25:52:20	KATE	Megan. What're you doing here?
01:25:55:10	MEGAN	I'm like Marburg. I'm impossible to get rid of.
01:25:58:13	KATE	<grunts>
01:25:59:21	MEGAN	We're gonna try to change that. It's experimental. There's no guarantee it's gonna work, but I had to give it a shot. *(give...shot = 'attempt it')*
01:26:12:12	KATE	Thank you.
01:26:14:00	MEGAN	Hey. What are girlfriends for?
01:26:19:11	TREVINO	I, Marcel Trevino, give you my consent to do this test. Do it, doc. I give my consent.

01:26:28:07	MEGAN	Wait. Hey! What're you doing? You said you would give it to Kate.
01:26:33:05	STAFFORD	No, I specifically didn't say that. Mr. Trevino's a much better test subject. He has more of the pathogen in his blood stream. It'll be easier for the vaccine to recognize the virus and neutralize it.
01:26:45:01	MEGAN	No! Who the hell are you to decide who lives or dies?
01:26:48:01	STAFFORD	Who are you?
01:27:01:02	TREVINO	Wow. Wow. <pants> Wow. <pants>
01:27:20:11	NURSES	<overlapping chatter> (continues under the following dialogue)
01:27:21:08	MALE NURSE #3	Let's go! Let's go! Let's go!
01:27:27:18	MALE NURSE #2	I got him.
01:27:34:11	MALE NURSE #3	Still dropping!
ACT FIVE		
01:27:44:10	MEGAN	I almost gave you an untested vaccine. I could have killed you.
01:27:49:03	KATE	You wanted to help me. I can't tell you how much it means to me that you tried.
01:27:55:19	STAFFORD	I just killed that man.
01:27:59:05	KATE	Nobody killed anybody. He was dying. You tried to save him. It didn't work.
01:28:03:08	STAFFORD	No, it didn't just not work, it killed him. He was our best chance. Our last chance. I'm sorry.
01:28:20:14	KATE	Look at me. I'm gonna tell you the same thing I told Curtis. The one place you're not gonna catch this guy is, sitting here, holding my hand, watching me die.
01:28:32:07	MEGAN	No. I'm not leaving you.
01:28:36:07	KATE	You've been a truly good friend, which sounds odd, considering we've never really seen eye to eye. But if you really wanna be there for me, go catch this guy. Don't let him infect even one

		more person. *(seen...eye = idiomatic, been in agreement)*
01:29:13:04	MEGAN	That's odd.
01:29:15:06	PETER	What's odd?
01:29:17:17	MEGAN	Trevino's liver. <sighs>
01:29:19:19	PETER	Trevino's dead?
01:29:21:00	MEGAN	Four hours ago. I tried to call you.
01:29:24:07	PETER	Oh, I've been, uh, trying to piece together Dani's timeline.
01:29:27:13	MEGAN	Right. Your way. How's that going?
01:29:29:23	PETER	I know where she was every hour of every day for her last seventy-two hours.
01:29:34:01	MEGAN	That's great.
01:29:34:23	PETER	All except for one hour on day one, between two and three PM. I, I know, I know, it's only an hour, but it's unaccounted for. And so is, where and how she got this damn thing.
01:29:44:17	MEGAN	Well. This is where it all started, right here. At least for us. With those two.
01:29:53:07	PETER	You know, he kept saying that he'd seen Dani somewhere before. And at first, I thought it was just some tired, old pickup line. But what if it wasn't? They both have this disease, they're both outliers, they met somewhere before, and she has an hour missing in her timeline.
01:30:08:08	MEGAN	Not in Trevino's timeline. The FBI double-checked it and reconfirmed it down to the millisecond. It's right there in his file.
01:30:23:22	PETER	Two thirty to three, he was on the number twenty-four cross-town bus. A bus. A high-volume place with only one or two exits, where people have to touch the same thing.
01:30:34:16	MEGAN	Didn't Dani drive a car?
01:30:35:18	PETER	It was in the shop all last week. This whole time I've been looking at where she went, not how

		she got there. She took the damn bus.
01:30:46:08	S.A.C. JOHNSON	So, what're we looking at?
01:30:47:11	PETER	Security footage from the number twenty-four bus.
01:30:54:03	S.A.C. JOHNSON	That's one of our outliers.
01:30:55:12	PETER	Yeah. There's Dani.
01:31:04:04	S.A.C. JOHNSON	Marcel Trevino. I count eight out of our ten outliers.
01:31:10:01	DETECTIVE BAKER	They all touch the railing.
01:31:11:09	S.A.C. JOHNSON	Yeah.
01:31:14:16	S.A.C. JOHNSON	Question is, who touched it first?
01:31:16:14	PETER	I gotta go all the way back for that, to the first passenger of the day.
01:31:45:13	S.A.C. JOHNSON	His name is Jacob Mount. He's got a bachelor's in biochemistry from State. He was working on his degree in population study in Oxford when he dropped off the grid for eight months. Suddenly he's back. Applying for menial jobs at the W.H.O., the Penn Public Health Laboratory, the CDC. *(State = presumably referring to Pennsylvania State University)* *(Oxford = 'Oxford University')* *(dropped...grid = 'disappeared')* *(W.H.O. = 'World Health Organization,' a specialized agency of the United Nations)*
01:32:03:20	STAFFORD	Hey, don't look at me. We didn't hire this assclown. *(assclown = derogatory term of reference)*
01:32:05:20	S.A.C. JOHNSON	Well, the W.H.O. did, as an intern in one of their facilities in upstate Pennsylvania. The one that stores level four biohazardous viral strains, including our friends Ebola and Marburg. He was fired six months ago, evicted from his apartment three months ago, current address <clicks tongue> unknown. So, here's what we

		know, ladies and gents. Who he is, where he's been, what he's spreading and how he's spreading it. Here's what we don't know. Where the hell he is now and what the hell he's gonna do next.
01:32:41:02	JULIE TOMPKINS	(through television) As local law enforcement remain mum about the progress of the investigation, the average Philadelphian we talked to reels from shock, to fear, to anger, to sorrow. But all of them wanna know, who is John Q. Plague? And where is he now? *(mum = 'silent')*
01:32:48:07	JACOB MOUNT	(overlaps) <sighs>
01:32:51:08	**ON-SCREEN TEXT (on television screen)**	**Julie Tompkins**
01:32:54:02	JACOB MOUNT	(overlaps) <coughs>
01:32:57:06	**ON-SCREEN TEXT (on sign)**	**DECLAN STREET** **ELEMENTARY SCHOOL**
ACT SIX		
01:33:15:01	S.A.C. JOHNSON	A bank, coffee shop, church, gas station, and now a bus. Seven clusters, seven very different targets, and Mount hasn't retraced his steps once. Question is, what's the next target? Spin me some scenarios. *(Spin me = slang, 'Create')*
01:33:33:03	CROWD	<overlapping chatter>
01:33:36:07	MEGAN	(overlaps) Excuse me. Hello? Actually, there are eight or nine clusters.
01:33:43:10	S.A.C. JOHNSON	Eight or nine? What, what are you counting I'm not, Doctor Hunt?
01:33:45:11	MEGAN	The two remaining outliers who were not on the bus. Viola Marks and Thomas Highchurch.
01:33:51:07	S.A.C. JOHNSON	Well, they have nothing in common.
01:33:52:11	CURTIS	Uh, yes, they do. Cimex lectularius.
01:33:56:02	S.A.C. JOHNSON	Excuse me?

01:33:56:17	CURTIS	Bed bug bites. Uh, we'd been looking for commonalities among all the outliers and there were none among all ten, but those two both had bed bug bites.
01:34:04:19	ETHAN	Yeah, they didn't get Marburg from those bites but they did have them.
01:34:08:06	DETECTIVE BAKER	There was an infestation of bed bugs at, uh, Bringham Motel last week. Maybe our two outliers stayed there.
01:34:14:17	S.A.C. JOHNSON	Maybe our killer did, too. Let's go. Dunlop, you're with us.
01:34:27:03	MALE FBI AGENT #5	FBI! <grunts> There's nothing!
01:34:32:23	MALE FBI AGENT #6	Nobody here!
01:34:34:08	S.A.C. JOHNSON	Damn it!
01:34:35:05	MALE FBI AGENT #6	Clear!
01:34:36:02	MALE FBI AGENT #7	Bathroom's clear!
01:34:37:18	DETECTIVE BAKER	Look, the desk clerk said he was sick when he checked in, he's even sicker now. He doesn't have much time left. He couldn't have gone far.
01:34:43:14	S.A.C. JOHNSON	If he's going out soon, he's going out big. But where? *(implying that he is going to try and create the maximum amount of damage)*
01:34:55:19	S.A.C. JOHNSON	He's gonna hit the school. You guys, with me!
01:35:02:00	DETECTIVE BAKER	Hey, guys, wait, wait, wait. The elementary school doesn't make any sense. That place has way too many entrances and exits. It's not his M.O. *(M.O. = 'Modus Operandi,' mode of operating or working)*
01:35:08:18	DETECTIVE MORRIS	Then he's not going there. But he doesn't have much time, right?
01:35:13:02	PETER	Okay, so, where's he going?
01:35:16:11	DETECTIVE MORRIS	What does he need in order to feed? One or two entrances, one touchstone, maximum exposure. The only one that fits: The subway.

01:35:24:09	**ON-SCREEN TEXT (on sign)**	**SUBWAY**
01:35:32:19	JACOB MOUNT	<grunts> <breathing heavily> <coughs>
01:35:54:07	DETECTIVE MORRIS	Jacob Mount! Freeze!
01:35:54:17	CROWD AT SUBWAY	(overlaps) <panicked walla> (continues under following dialogue)
01:35:58:16	JACOB MOUNT	<coughs> Ironic. Because nothing ever truly freezes.
01:36:04:16	DETECTIVE BAKER	Get out of here!
01:36:05:12	JACOB MOUNT	Even when frozen, life and death march on. Go ahead. Shoot. Help me splatter my blood over all these people. Help me cull this herd. *(cull...herd = reduce the size by killing a proportion of the herd's members, here referring to the human population)*
01:36:21:22	DETECTIVE MORRIS	I said, freeze!
01:36:23:03	JACOB MOUNT	<chuckles> Shoot. Shoot.
01:36:26:00	PETER	We figured you'd plan something like this. Don't move.
01:36:59:02	S.A.C. JOHNSON	Nice working with you. Hopefully next time things will go more smoothly.
01:37:02:09	STAFFORD	No next time. I just got fired.
01:37:04:20	MEGAN	What? Why? I'll admit your charm is a bit limited, but you did just track down a deadly virus.
01:37:10:08	STAFFORD	Yeah, and I stole a vaccine and killed a man with it.
01:37:14:13	MEGAN	Who was going to die anyway.
01:37:17:07	STAFFORD	Just because Trevino gave his verbal consent to be a test subject doesn't change the fact. It was an untested vaccine, it killed him.
01:37:25:05	MEGAN	Actually, I don't think it did.
01:37:29:12	STAFFORD	<sighs>
01:37:31:02	MEGAN	Come with me. Now.

01:37:34:02	MEGAN	Something about Trevino's liver hasn't sat right with me. Look, see? Focal liver cell necrosis. *(hasn't...right = meaning it made her suspicious)*
01:37:39:13	STAFFORD	He had fricking Marburg, Megan. The Marburg virus and necrotic liver cells go together. *(fricking = slang intensifier)*
01:37:43:09	MEGAN	(overlaps) But what if the Marburg was masking liver damage that was already present? Remember one of the drugs he was taking, AntAbuse, used to treat severe alcoholism? This guy shouldn't have been anywhere near alcohol but look at his tox screen. *(tox screen = drug test is a technical analysis of a biological specimen)*
01:37:55:16	STAFFORD	His blood alcohol was point-two. He was intoxicated.
01:37:59:04	MEGAN	Somebody gave him a drink in the last twenty-four hours and his liver was so damaged he couldn't detoxify it.
01:38:03:22	STAFFORD	So your theory is that a guy who was exposed to the deadliest virus on the planet and shot with an experimental medication actually died from a drink?
01:38:12:17	MEGAN	Yes. Your vaccine could still work.
01:38:52:17	STAFFORD	Welcome back, darling.
01:38:54:13	KATE	<grunts>
01:38:56:17	STAFFORD	<chuckles>
01:39:10:03	MEGAN	<chuckles>
01:39:47:09	PETER	Mrs. Alvarez, I... I'm Peter. Dani's friend.
01:40:03:21	GINA	Dani told me all about you.
01:40:20:23	GINA	<cries>
01:40:34:00	STAFFORD	Hi. You're looking a lot better.
01:40:37:05	EVE JOHNSON	Thank you, Doctor Stafford.

01:40:41:08	KATE	Hey, Doctor Stafford, or Charlie. What do I call you after you saved my life?
01:40:47:19	STAFFORD	Call me Staff.
01:40:48:23	KATE	<clears throat> Like the infection. *(referring to an infection by Staphylococcus bacteria, commonly called Staph infection)*
01:40:51:01	STAFFORD	<chuckles> But cuter.
01:40:52:17	KATE	<chuckles> Megan told me you got fired because of what you did for us.
01:40:58:00	STAFFORD	I'm actually sad about losing my lab. Took me ten years to get the decor just right.
01:41:03:23	KATE	Well, I doubt you'll be unemployed for long, but I do have a sub-basement at the M.E.O. going unused. *(M.E.O. = 'Medical Examiner's Office')*
01:41:11:15	STAFFORD	Are you propositioning me?
01:41:13:22	KATE	Just temporarily, till your next job comes.
01:41:17:02	STAFFORD	Oh.
01:41:18:00	KATE	Space is available, and maybe we get some free lab work on the side?
01:41:23:19	STAFFORD	Well, you may regret that offer. It's, uh, it's said that I don't play well with others. *(I...others = implying that he does not get along with other people)*
01:41:29:09	KATE	Have you met Megan Hunt?
01:41:31:07	STAFFORD	<chuckles>
01:41:36:10	JULIE TOMPKINS	(through television) A city mourns, a city heals. Our home, brave Philadelphia, survives. We at Channel Four would like to thank the heroic members of law enforcement, the FBI, and the CDC for all of their hard work. (continues indistinct under following dialogue)
01:41:37:20	**ON-SCREEN TEXT (on television screen)**	**BREAKING NEWS** **PHILADELPHIA MOURNS ITS FALLEN** **HEROIC AUTHORITIES DESERVING OF**

		THANKS FOR EFFORTS **WSCE 4**
01:41:49:18	LACEY	Hey! They didn't even mention you, Mom. How lame.
01:41:52:08	MEGAN	I had a lot of help, honey. I'm not a superhero.
01:41:54:21	LACEY	<chuckles> Aidan called you, like, a million times.
01:41:59:13	MEGAN	He did? What did you tell him?
01:42:01:22	LACEY	That you were out saving the city.
01:42:03:05	MEGAN	<chuckles> Lacey!
01:42:04:14	LACEY	<chuckles> What? Someone's gotta sing your praises around here.
01:42:07:16	MEGAN	Good girl.
01:42:08:07	LACEY	<chuckles>
01:42:09:15	MEGAN	What did he say?
01:42:10:13	LACEY	He said, of course you were saving the city. And just to call him back when you were done.
01:42:16:00	MEGAN	<kisses>
01:42:58:10	**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 – 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 and KATE while attempting to strengthen her relationship with her daughter, Lacey.

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. Note: in F017, Kate and Todd end their relationship. *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: He becomes romantically involved with Dani.
Year 3: He is devastated by Dani's death in F027.

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: With strong feelings for Dani, he has a hard time dealing with her relationship with Peter. As a result, he confronts Peter in F021 and warns him not to break her heart.

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. **She dies in F027 from a disease outbreak**. *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, F027, F028

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, F027, F028

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