



BODY OF PROOF

Episode F029
“Mind Games”
RT: 40:39

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

PRODUCED BY
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ABC FAMILY

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April 3, 2012

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EPISODE SYNOPSIS

Megan's fist case comes back to haunt her when an imprisoned serial killer's M.O. resurfaces in the lab. She'll need more evidence to fight the building opinion that it was a copycat killer and not the psychopath she put behind bars so long ago. Meanwhile, Lacey struggles against the constraints that her mother--and diabetes--has set on her.

EPISODE CAST/WORD COUNT REPORT

Main Cast

<i>Character Name</i>	<i>Word Count</i>
Megan	1352
Kate	390
Detective Bud Morris	765
Peter	561
Detective Sam Baker	194
Ethan	252
Curtis	143
Todd (<i>not in this episode</i>)	0

Guest Characters

<i>Character Name</i>	<i>Word Count</i>
Wilson Polley	681
Lacey (<i>see Recurring Characters</i>)	191
Sophia Polley	135
Jazmin	120
Jack Gordon	153
Daniel Grubstick	186
Bartender	27
Warden Tom Miller	37
Jeannie (<i>see Recurring Characters</i>)	27
Prison Guard	7

NARRATIVE TITLES/ON-SCREEN TEXT

01:00:20:03	NARRATIVE TITLE	FIVE DAYS AGO
01:08:43:01	MAIN TITLE	BODY OF PROOF
01:09:18:19	ON-SCREEN TEXT (on TV screen)	Game Line Wilson Polley "Pyramid Invaders"
01:09:33:07	ON-SCREEN TEXT (on TV screen)	PAUSE
01:10:17:05	ON-SCREEN TEXT (on notice)	THE PHILADELPHIA POST BOOK REVIEW Best Sellers Nonfiction NONFICTION MIND GAMES: THE TRUE STORY OF WILSON POLLEY
01:10:17:21	ON-SCREEN TEXT (on newspaper clipping)	THE PHILADELPHIA POST Wilson Polley gets life sentence
01:10:18:07	ON-SCREEN TEXT (on book cover)	MIND THE TRUE STORY OF GAMES WILSON POLLEY
01:11:51:22	ON-SCREEN TEXT (on building)	PHILADELPHIA COUNTY MEDICAL CENTER
01:13:43:08	ON-SCREEN TEXT (on tablet)	Wilson's Posse
01:16:43:22	ON-SCREEN TEXT (on building)	PHILADELPHIA POLICE
01:23:45:06	ON-SCREEN TEXT (on label)	PHILADELPHIA POLICE DEPARTMENT 51508562150
01:38:21:13	ON-SCREEN TEXT (on sign)	SEVENTH FLOOR

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 the Season 2 Finale episode.
- The Recurring Character section of the CSO has been updated.
- 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.

DIALOGUE LIST

TIME CODE	CHARACTER	DIALOGUE
ACT ONE		
01:00:05:09	MEGAN (VO)	Here's the thing about apologies...
01:00:11:12	MEGAN	<screams> <grunts>
01:00:17:03	MEGAN (VO)	They don't come naturally to me.
01:00:20:03	NARRATIVE TITLE	FIVE DAYS AGO
01:01:10:16	MEGAN	<chuckles> Making friends? <i>(note sarcasm; referring to the rats)</i>
01:01:14:02	DETECTIVE MORRIS	Filthy creatures.
01:01:15:05	MEGAN	Oh, it's all part of the food chain, Bud. Just be glad you're at the top. Right below me.
01:01:23:11	DETECTIVE MORRIS	Her name is Niki Shumaker. She's eighteen years old. Her student I.D. tells me she's a freshman at Hoyt University, and her credit card and cash tells me this wasn't a robbery. The bartender discovered the body just after closing time. Called it in. <i>(I.D. = identity card)</i> <i>(called...in = 'contacted the police')</i>
01:01:35:04	MEGAN	Immediate cause of death appears to be exsanguination. Killer slashed her throat.
01:01:41:06	DETECTIVE MORRIS	Searched the dumpsters, canvassed the area for a knife. Nothing turned up.
01:01:44:22	MEGAN	I don't think we're looking for a knife. The edges of the wound are too jagged. The neck was somehow ripped open.
01:01:51:09	PETER	Skirt's torn and no underwear. Possible sexual assault.
01:01:56:09	DETECTIVE BAKER	I'm afraid that's likely. Bartender says our victim made quite a splash here last night. Apparently, she walked around the bar kissing one random guy after another.

		<i>(splash = impression)</i>
01:02:04:11	PETER	Well, maybe someone wanted more than just a kiss and followed her out.
01:02:07:11	DETECTIVE BAKER	Which means there was a bar full of suspects here last night who are now long gone.
01:02:11:12	DETECTIVE MORRIS	We have their faces.
01:02:16:01	MEGAN	Yes. But was the killer in front of the camera or behind it?
01:02:20:07	MEGAN	Tox screen was negative, but her blood alcohol was point one. No apparent signs of sexual assault. Huh! In fact, no signs of sexual activity, ever. <i>(Tox = Toxicology)</i>
01:02:31:23	PETER	Sounds like Niki wasn't the wild child we saw in the photographs. <i>(wild child = rebellious, adventurous person)</i>
01:02:35:13	ETHAN	You know, I'm amazed anybody gets out of college alive. I mean, I know I had some times that I am legally forbidden to speak of.
01:02:43:20	MEGAN	Did things get crazy in the game room? <i>(note sarcasm)</i> <i>(game room = room at university where students play games)</i>
01:02:45:22	ETHAN	<laughs> Yeah.
01:02:51:02	MEGAN	Okay. Someone has drawn circles on her abdomen and hips. Both sides. A chunk of hair has been cut away. And there is trace on the remaining shafts. Red.
01:03:08:16	PETER	What? Is it blood?
01:03:09:10	MEGAN	No. It's powder. Could be transfer from the murder weapon. Ooh, and we've got a white paste right below the hairline.
01:03:19:06	ETHAN	Yup. <clears throat> You know, these markings, they might be ritualistic. Like Wiccan or satanic. <i>(Wiccan = of or pertaining to the neo-pagan)</i>

		<i>religion of Wicca)</i> <i>(satanic = related to or showing typical signs of devil worship)</i>
01:03:29:00	KATE	Or Greek. I think your college student here was pledging a sorority.
01:03:32:08	MEGAN	What makes you say that?
01:03:33:22	KATE	Those blue circles are a hazing ritual where the pledges have to strip naked so the members can mark fat spots with a pen.
01:03:40:06	MEGAN	Well, people wondered why we had eating disorders.
01:03:43:01	PETER	I'll call Bud and tell him to get over to Hoyt University.
01:03:45:20	KATE	You know what? I'll go with him. He's gonna need a translator. I was Zeta Theta Kappa. <i>(Zeta...Kappa = a sorority house)</i>
01:03:51:06	MEGAN	Of course you were.
01:03:52:23	DETECTIVE MORRIS	So, Jazmin, could you check these over? We found them on Niki's phone.
01:03:56:06	JAZMIN	<sighs> Yeah. I took these. Niki was on a kissing spree.
01:04:02:09	DETECTIVE MORRIS	What?
01:04:03:08	KATE	You have to kiss as many boys as you can inside an hour. It's hazing.
01:04:06:06	JAZMIN	Uh, it's tradition. It bonds us to the sisterhood for life.
01:04:09:23	KATE	<scoffs> You use all the lingo, but you completely miss the point. My sorority sisters never put each other's lives in danger. We actually looked out for each other. <i>(looked out = protected)</i>
01:04:16:16	DETECTIVE MORRIS	Um, where there any other, uh, traditions that Niki endured?
01:04:20:07	JAZMIN	Uh, she had to go commando for a week. <i>(go commando = refrain from wearing</i>

		<i>underwear)</i>
01:04:22:01	KATE	No underwear.
01:04:23:07	DETECTIVE MORRIS	Yeah. I got that one.
01:04:25:13	KATE	Was Niki forced to cut off a clump of her hair too?
01:04:28:18	JAZMIN	What? No. Look, I liked Niki. I was trying to help her come out of her shell. She had a rough life, she lost both of her parents. She was shy, looking for a place to belong. A family. <i>(come...shell = be more confident)</i>
01:04:40:12	KATE	Family? You left her in a bar.
01:04:42:10	JAZMIN	Because she asked me to. She wanted to hook up. <i>(hook up = have a casual sexual relationship)</i>
01:04:45:03	KATE	Yeah, well, she died in an alley instead.
01:04:47:00	DETECTIVE MORRIS	Jazmin, pictures?
01:04:51:10	JAZMIN	I don't know any of these guys. Wait. I didn't take this last one. Niki took this herself after I left. I know that guy.
01:05:00:16	KATE	Who is he?
01:05:01:19	JAZMIN	Jack Gordon. He was in Niki's biology class. He was obsessed with her. Total stalker material.
01:05:12:06	LACEY	Want. To. Die.
01:05:14:14	MEGAN	Okay. So you refill the reservoir from the insulin vial--
01:05:17:21	LACEY	(interrupts) Program the pump, and change the batteries every two weeks. I know.
01:05:20:22	MEGAN	Okay. Now I know that you know.
01:05:23:08	LACEY	<sighs> It's too much, Mom. I, I mean, keeping a food diary and carb counting and insulin levels. And now I have to check in with you every few hours? <i>(carb = carbohydrates)</i>

01:05:31:16	MEGAN	Yes! What if you're all alone, you go into diabetic shock again? I need to know where you are at all times.
01:05:34:21	LACEY	(overlaps) <scoffs> You said I'd be able to do all the things I've always done.
01:05:38:12	MEGAN	You can, you can. But it's just gonna be a period of adjustment. It's not gonna happen overnight. Okay?
01:05:44:10	LACEY	I can't wait till Aidan gets back, so you can leave me alone.
01:05:47:07	MEGAN	I heard that.
01:05:52:05	DETECTIVE MORRIS	We found thirty-one photos of Niki kissing thirty-one guys. And you know what I find curious? Yours was the very last photo. The very last person to kiss her, probably the last person to see her alive.
01:06:02:04	JACK GORDON	Niki's dead?
01:06:03:01	KATE	Murdered, actually.
01:06:05:12	DETECTIVE MORRIS	Did you wait for Jazmin to leave so you could get Niki alone?
01:06:07:22	JACK GORDON	No, no, no, no. Niki kissed me and left.
01:06:09:21	DETECTIVE MORRIS	Did she go out the back? 'Cause we found her in the alley. You cornered her, didn't you? Things got out of hand. <i>(out of hand = out of control)</i>
01:06:15:08	KATE	Mm, makes sense. Jazmin said you were obsessed with Niki. Said you followed her around like a little lost puppy.
01:06:20:10	JACK GORDON	Jazmin is a stuck-up bitch. <i>(stuck-up = haughty)</i> <i>(bitch = derogatory slang for a woman)</i>
01:06:21:22	DETECTIVE MORRIS	Wow. That's quite a temper.
01:06:24:16	KATE	Jack, you knew Niki was gonna be at that bar last night, didn't you?
01:06:28:23	JACK GORDON	I overheard her telling friends.

01:06:31:17	KATE	And you wanted to kiss her.
01:06:33:05	JACK GORDON	Okay, I mean, okay, it was like my only chance. <stutters> She wouldn't do it otherwise, not with someone like me, anyway.
01:06:40:17	DETECTIVE MORRIS	I'm not buying the martyr act, kid. Stay local. I gotta feeling we're gonna see each other again real soon. <i>(buying = believing)</i> <i>(stay local = implying that he should remain in town)</i>
01:06:53:20	ETHAN	Help me out, Bud. I mean, the baby shower's only a few days away. How am I supposed to get the perfect gift if I don't know the sex of the baby? <i>(baby shower = a celebration at which gifts are given for an unborn baby)</i>
01:07:00:06	DETECTIVE BAKER	What's the big mystery? Jeannie had horrible morning sickness, she's having a boy.
01:07:03:14	PETER	Actually, my gut tells me it's a girl. <i>(gut = 'intuition')</i>
01:07:06:14	DETECTIVE MORRIS	You're never gonna break me. <i>(implying that he is never going to reveal the answer)</i>
01:07:08:02	MEGAN	We ready to get started?
01:07:09:07	ETHAN	Uh, yeah. <stutters> First, you need to check this out.
01:07:14:00	MEGAN	Frontal and ethmoid nasal bones are completely shattered.
01:07:16:22	DETECTIVE BAKER	Mm. Maybe the suspect punched her.
01:07:18:17	ETHAN	Well, if that were the case, we'd usually see a cleaner fracture pattern. I mean, this looks like somebody stuck a screwdriver up her nose and started spinning it in circles. <i>(stuck = inserted)</i>
01:07:27:17	MEGAN	Ethan?

01:07:28:09	ETHAN	Yeah?
01:07:29:20	MEGAN	Think I'm gonna need the Stryker saw. <i>(Stryker saw = a special saw used for autopsies of the skull)</i>
01:07:32:16	DETECTIVE MORRIS	Oh, no. I know that look.
01:07:34:04	PETER	Do you wanna tell us what's going on in that brain of yours?
01:07:37:00	MEGAN	It's not my brain I'm worried about.
01:07:40:10	PETER	Goggles?
01:07:57:09	MEGAN	Shield. Saw.
01:08:32:11	DETECTIVE MORRIS	Oh, my God.
01:08:33:18	MEGAN	That is just what I was afraid of. Someone has removed her brain.
01:08:43:01	MAIN TITLE	BODY OF PROOF
ACT TWO		
01:08:47:16	DETECTIVE MORRIS	You knew what you were gonna find before you cut into the skull?
01:08:50:21	MEGAN	I suspected.
01:08:52:07	ETHAN	How? I mean, who suspects a missing brain?
01:08:54:18	MEGAN	Because I'd seen it before. Three years ago. It was my very first case when I was a fellow in Fox County. The victim's name was Jennifer Marshall. She was the third woman found with throat slashed, nose battered, brain removed. <i>(fellow = a physician who is undergoing a supervised, sub-specialty medical training)</i> <i>(Fox County = fictional place)</i>
01:09:07:20	PETER	Your first case was a serial killer? That's a tough break.
01:09:10:04	DETECTIVE BAKER	Yes, I remember this. <stutters> The guy was a, a wealthy video game designer.
01:09:14:00	ETHAN	Oh, that <i>Pyramid Invaders</i> guy.

		<i>(Pyramid Invaders = fictional video game)</i>
01:09:16:08	MEGAN	Wilson Polley.
01:09:18:19	ON-SCREEN TEXT (on TV screen)	Game Line Wilson Polley "Pyramid Invaders"
01:09:18:21	WILSON POLLEY	(through television) Back in the good ol' days, during mummification, the Egyptians, they would shove an embalming hook up a corpse's nose, then punch right through the nasal cavity and churn the brain into soup and pour it out through the nostrils.
01:09:33:07	ON-SCREEN TEXT (on TV screen)	PAUSE
01:09:33:21	DETECTIVE MORRIS	He described his entire methodology in a TV interview?
01:09:37:03	MEGAN	One year before the first murder.
01:09:39:03	PETER	That is very ballsy. <i>(ballsly = arrogant)</i>
01:09:40:08	MEGAN	Wilson thought he was too smart to get caught. Big mistake. All of his victims were members of the PTA at the high school that Wilson's daughter attended. They were all women that he had asked out. <i>(PTA = Parent-Teacher Association)</i> <i>(asked out = meaning asked out on a date)</i>
01:09:51:07	KATE	I remember hearing about this. It was all over the news. Rejection was his trigger.
01:09:54:19	PETER	Ugh, okay. So Wilson Polley is serving a life sentence. So who killed Niki Shumaker?
01:10:00:00	DETECTIVE MORRIS	Copycat killer, obviously. With intimate knowledge of the crimes. <i>(Copycat killer = term in criminology for a murderer who mimics the details of another murderer's methods)</i>
01:10:03:08	KATE	We don't normally release these kind of details.
01:10:05:06	MEGAN	No, we don't. But you know who did? The

		original suspect in the killings: Daniel Grubstick. He wrote a tell-all book, clearing his name.
01:10:12:16	DETECTIVE MORRIS	Original suspect? Try, new suspect.
01:10:17:05	ON-SCREEN TEXT (on notice)	THE PHILADELPHIA POST BOOK REVIEW Best Sellers Nonfiction NONFICTION MIND GAMES: THE TRUE STORY OF WILSON POLLEY
01:10:17:21	ON-SCREEN TEXT (on newspaper clipping)	THE PHILADELPHIA POST Wilson Polley gets life sentence
01:10:18:07	ON-SCREEN TEXT (on book cover)	MIND THE TRUE STORY OF GAMES WILSON POLLEY
01:10:20:22	DANIEL GRUBSTICK	A copycat killer? You're kidding. You're not kidding.
01:10:26:08	MEGAN	Would you mind taking a look at some crime scene photos of the new victim?
01:10:30:08	DANIEL GRUBSTICK	Why'd you bring them to me?
01:10:31:22	MEGAN	Well, you are the world's self-proclaimed expert on all things Wilson Polley. Maybe you'll see something that we missed.
01:10:39:00	DANIEL GRUBSTICK	Ah. Flattery will get you everywhere with me, Doctor Hunt. But I think this is more about due diligence. I was a suspect before, so I'm a suspect again. Right?
01:10:49:19	DETECTIVE MORRIS	Smart man.
01:10:51:15	DANIEL GRUBSTICK	Yeah, I am. Oh, no. No, no, no. Not Niki.
01:11:01:07	DETECTIVE MORRIS	Wait. Uh, you knew Niki Shumaker?
01:11:04:08	DANIEL GRUBSTICK	Of course, I was her high school English teacher. But her real name is Niki Marshall.
01:11:09:19	MEGAN	Wait. Jennifer Marshall's daughter? That was Wilson's last victim. She must have changed her

		name to get a fresh start in college.
01:11:20:11	DETECTIVE MORRIS	So this wasn't random. The killer knew exactly who she was.
01:11:23:03	DANIEL GRUBSTICK	Niki was a good kid. What a tragedy.
01:11:26:23	DETECTIVE MORRIS	Tragedy has been good to you.
01:11:29:07	DANIEL GRUBSTICK	Good to me? My life was turned upside down because I happened to be in Jennifer's house three hours before Wilson murdered her.
01:11:36:09	DETECTIVE MORRIS	Um, I didn't read your book. Why exactly were you there?
01:11:41:04	DANIEL GRUBSTICK	Niki left her backpack in the classroom. I dropped it off.
01:11:44:11	DETECTIVE MORRIS	You did that a lot? Make house calls for your female students?
01:11:51:22	ON-SCREEN TEXT (on building)	PHILADELPHIA COUNTY MEDICAL CENTER
01:11:55:06	PETER	Hey, Lace. Where's your mom? <i>(Lace = short for Lacey)</i>
01:11:56:14	LACEY	Off thinking up new ways to torture me, I'm sure.
01:11:58:10	PETER	Oh, come on. It can't be that bad.
01:12:00:02	LACEY	It's worse. Ever since I was diagnosed with diabetes she's become like the enemy of fun.
01:12:04:14	PETER	<scoffs> Lacey, your mom's just worried about you. It's her job.
01:12:07:15	LACEY	It's okay, I have accepted it. I'm never going to have fun again.
01:12:13:22	PETER	Between you and me, if I've learned one thing lately, it's that life is too short to play it safe.
01:12:19:08	LACEY	Live fast, die young?
01:12:20:11	PETER	No. Live smart, die old. You control the diabetes, don't let the diabetes control you. You're the most mature thirteen-year-old I know, Lacey, you can handle it.
01:12:35:09	ETHAN	So the lab identified the white substance on Niki

		Shumaker's forehead. It's Doxepin skin cream.
01:12:41:03	MEGAN	Doxepin? She didn't have a chronic skin condition.
01:12:44:00	ETHAN	No, but maybe the killer does. Oh, can I ask you a personal question? What do you think Bud's having, a boy or a girl?
01:12:50:20	MEGAN	How am I supposed to know?
01:12:52:01	ETHAN	Seriously? You don't have some super secret scientific insight.
01:12:56:07	MEGAN	Okay. There is a way to tell just by looking.
01:12:59:09	ETHAN	Please tell me.
01:13:00:13	MEGAN	Ultrasound. <chuckles>
01:13:01:10	CURTIS	(overlaps) <chuckles>
01:13:02:00	ETHAN	(overlaps) Oh, my God. What a nerd. Thank you for that.
01:13:04:21	CURTIS	(overlaps) Are you all still talking about that baby shower? Haven't you ever heard of a gender-neutral gift?
01:13:09:11	ETHAN	Yes, I have. It just, it leaves me uninspired.
01:13:12:10	CURTIS	Well, this oughta inspire your ass. That red trace you found on Niki's hair shaft? It's Congo red. (oughta = 'ought to') (inspire...ass = 'inspire you greatly')
01:13:18:15	MEGAN	What is a biochemical marker doing in a sorority girl's hair?
01:13:22:16	CURTIS	Not sure yet. But it got me thinking. What if Wilson's copycat took a trophy? Something Wilson never did.
01:13:28:23	ETHAN	But why perfectly recreate Wilson's crime, only to use a distinct signature to set yourself apart?
01:13:34:12	MEGAN	To impress Wilson.
01:13:36:02	CURTIS	Mm-hmm. So I went online. Found this site, Wilson's Posse. It's where Wilson groupies go to play. And since fans write fan letters, why don't we find out who's been writing Wilson Polley?

		<i>(groupies = admirers)</i> <i>(go...play = venture to socialize)</i>
01:13:43:08	ON-SCREEN TEXT (on tablet)	Wilson's Posse
01:13:53:02	MEGAN	I gotta say, orange is definitely your color. <i>(note sarcasm)</i>
01:13:57:01	WILSON POLLEY	Oh, what brings you here? What do you want?
01:14:00:12	MEGAN	Jennifer Marshall. Her daughter was killed two nights ago.
01:14:05:09	WILSON POLLEY	Who? Niki?
01:14:07:16	MEGAN	Throat slashed, brain removed. Sound familiar?
01:14:11:16	WILSON POLLEY	The real killer is back. Not a moment too soon. I've grown tired of doing time for his crimes.
01:14:17:14	MEGAN	<chuckles> You're really not gonna sing that same old song again, are you? <i>(sing...song = repeat his earlier plea)</i>
01:14:21:18	WILSON POLLEY	You came here to see me. Not the other way around.
01:14:27:02	MEGAN	What about Wilson's Posse? You don't think one of your many admirers killed Niki to impress you, their big hero?
01:14:35:01	WILSON POLLEY	I despise that little cult. It's despicable. You see, their admiration is predicated on the assumption that I'm guilty. They think it's so cool to idolize a monster, and thanks to you, that's exactly how they see me now.
01:14:50:15	MEGAN	Then, Wilson, we want the same thing. If you are innocent, helping me find the real killer will only help you.
01:14:59:10	WILSON POLLEY	Even if it proves you wrong?
01:15:01:21	MEGAN	Sure, I follow the evidence wherever it leads.
01:15:05:04	WILSON POLLEY	Well, sometimes evidence lies.
01:15:09:22	MEGAN	Your DNA was on Jennifer. Fact.
01:15:16:18	WILSON POLLEY	I licked her ear. Doesn't mean that I killed her.

		<chuckles>
01:15:22:15	MEGAN	We both know you did.
01:15:24:05	WILSON POLLEY	Do we? Now, this is what your mistake has cost me.
01:15:35:17	MEGAN	It's your daughter, Sophia.
01:15:37:15	WILSON POLLEY	Can you imagine what all this has put her through? You see, I don't have a problem the world believing I'm evil incarnate, but not my little daughter.
01:15:50:06	MEGAN	Are you gonna help me or not?
01:15:52:06	WILSON POLLEY	Uh, gotta think about it.
01:15:55:08	MEGAN	Think fast.
01:16:04:13	WILSON POLLEY	From my fans. No! You have to promise me one thing first. When you realize I'm innocent, I want an apology for the years you stole from my life.
01:16:20:07	MEGAN	<chuckles>
01:16:26:23	MEGAN	Here's a thing about apologies, Wilson. They don't come naturally to me.
ACT THREE		
01:16:43:22	ON-SCREEN TEXT (on building)	PHILADELPHIA POLICE
01:16:45:12	MEGAN	(reading) "Wilson, you are my inspiration. You never explain yourself to the masses of sheep that inhabit this world. But the more they judge you, the freer you become." <i>(sheep = referring to easily led people)</i>
01:16:55:10	JACK GORDON	I didn't write that.
01:16:56:13	MEGAN	Are you sure? Because it's signed "Gordon Jackson." And you're Jack Gordon. It's quite clever.
01:17:04:19	DETECTIVE MORRIS	We could do a handwriting comparison.
01:17:08:08	JACK GORDON	Okay, maybe I did write it.
01:17:11:22	DETECTIVE MORRIS	Well, thanks for owning up, uh, Jack. Uh, so a serial killer is your inspiration. How far do you

		take that? Enough to kill Niki and rip out her brain to show Wilson how much you're worthy of his attention? (owning up = admitting he wrote the letter)
01:17:24:05	JACK GORDON	No, no, no. <stutters> I would never hurt Niki!
01:17:25:23	DETECTIVE MORRIS	Level with me, Jack. When did you figure out that Niki was Jennifer Marshall's daughter? (Level = Be honest)
01:17:30:09	JACK GORDON	I recognized her on the quad from pictures in <i>Mind Games</i> . We became friends. (quad = 'quadrangle,' referring to a rectangular courtyard on campus)
01:17:37:01	DETECTIVE MORRIS	Well, you made sure of that. Did you tell her you knew exactly who she was? Friends are honest with each other, right?
01:17:42:11	JACK GORDON	All I ever tried to do was protect her. Do you know how many crazies there are in the world? (crazies = insane people)
01:17:47:14	DETECTIVE MORRIS	Uh, yeah. I, I think I do.
01:17:49:16	MEGAN	<sighs> You're an Organic Chemistry major, are you?
01:17:53:20	JACK GORDON	Yeah.
01:17:55:00	MEGAN	Why were you working with Congo red?
01:18:00:07	JACK GORDON	I was making Congo red indicators and testing them against acids and lye. So what?
01:18:06:03	MEGAN	Because the killer cut off a clump of Niki's hair. The remaining shafts had transfer on them. Congo red.
01:18:13:19	DETECTIVE MORRIS	You took a trophy.
01:18:19:13	JACK GORDON	Yes. <sniffs> <grunts> Niki always smelled so sweet. I knew I'd never be that close to her again, so I, I cut off some of her hair, when she kissed me.
01:18:42:11	MEGAN	Mm.
01:18:44:05	JACK GORDON	Just to remember her by, you know? But I

		swear, I never hurt her.
01:18:51:19	DETECTIVE MORRIS	Okay, freak show, you're under arrest. Come on. Let's go. <i>(freak show = derogatory slang for an eccentric person)</i>
01:18:59:08	PETER	Hey.
01:18:59:20	KATE	Hey.
01:19:01:12	PETER	Is that for the Niki Shumaker case?
01:19:03:07	KATE	Yeah. I'm casting the tool marks inside her calvarium to compare them to the original victims. Fox County's sending over the casts.
01:19:09:02	PETER	I've already got them. Uh, <chuckles> I was gonna do this, but you kinda beat me to the punch. <i>(beat...punch = idiomatic, meaning do something before somebody else has a chance to)</i>
01:19:13:02	KATE	Yeah, I just felt like I should do it. I was a sorority girl, too.
01:19:18:04	PETER	So, uh, these all have the same unique groove imperfections, uh, from the tip of the hook. And all linked to the same killer: Wilson.
01:19:28:18	KATE	Let's compare them to Niki's.
01:19:41:16	KATE	Perfect match.
01:19:43:12	PETER	You know what this means, right?
01:19:44:18	KATE	<scoffs> Yeah. Megan is not gonna be happy.
01:19:51:11	PETER	<sighs>
01:19:53:02	MEGAN	I didn't make a mistake.
01:19:54:17	KATE	All four victims had their brains extracted with the same hook. That suggests a single killer. Since Wilson was in prison when Niki Shumaker was murdered, he probably didn't kill the original three victims either.
01:20:04:03	MEGAN	You cannot be serious.

01:20:05:08	KATE	I think we need to consider the possibility that Wilson is innocent.
01:20:07:21	MEGAN	What about the DNA that I found on Jennifer Marshall?
01:20:10:15	KATE	It doesn't prove murder. All right? He was never even tied to the first two victims. <i>(tied = connected)</i>
01:20:13:13	MEGAN	He knew every one of them through the PTA.
01:20:15:08	KATE	(overlaps) So did Daniel Grubstick. He was a teacher at the same high-- Look. Megan, I get it okay? I do. It was your first case. You were eager to prove yourself.
01:20:23:11	MEGAN	(overlaps) Oh, my Go--
01:20:24:12	KATE	Mistakes happen.
01:20:25:08	MEGAN	Not to me.
01:20:29:00	KATE	Wow. You-- <scoffing chuckle> You know what? I'm really sorry, but a falsely imprisoned man takes precedence over your ego. Okay?
01:20:37:13	MEGAN	Wait.
01:20:37:22	KATE	No, we're done.
01:20:38:15	MEGAN	No, wait a minute. Huh! I know exactly what Wilson is doing, and it's brilliant and you are playing right into it. <i>(playing...it = being drawn into a trap)</i>
01:20:46:21	MEGAN	You convinced Jack Gordon to kill Niki on your behalf.
01:20:49:08	WILSON POLLEY	I helped you, Doctor Hunt. And this is the way you show me your gratitude?
01:20:52:13	MEGAN	You told him where to find your brain hook.
01:20:53:21	WILSON POLLEY	Uh, can you even conceive of a world where you might be wrong?
01:20:56:22	MEGAN	And you knew that if he used it to kill Niki, it would look like one person killed all four women, and then you would get a 'get out of jail free' card.

		<i>(get...card = idiomatic phrase, from the board game called Monopoly; refers here to the a chance to get out of jail)</i>
01:21:03:08	WILSON POLLEY	What's the matter, Doctor Hunt? Is the evidence proving I am innocent?
01:21:06:14	MEGAN	Don't pack your bags just yet. <i>(implying that he shouldn't assume his release is imminent)</i>
01:21:08:01	WILSON POLLEY	Oh, your bravado seem a little bit forced. But I know why. Because you're all alone on this at work, aren't you? Well, it's gotta be so frustrating.
01:21:18:03	MEGAN	They underestimate you. I don't.
01:21:20:01	WILSON POLLEY	Well, then I believe this conversation is over. I'll just sit here and wait for the truth to set me free.
01:21:27:23	MEGAN	Fine. Nothing you can say will ever change the fact that I know you're a killer.
01:21:32:09	WILSON POLLEY	You know what the great irony is? The only one of us who's taken a life is you. You killed a patient. Have you forgotten? You knowingly performed neurosurgery with paresthesia. I mean, come on. A surgeon with shaky hands? But you went ahead anyway. I know why. Because you didn't care. You're so arrogant. Your arrogance has driven away every person you love in your life. You see, that's why your husband divorced you and shut you out from your daughter's life. Who knows? Maybe that's why your daddy shot himself. That was probably easier for him than just spending another living moment-- <i>(driven away = force out)</i>
01:22:14:12	MEGAN	(overlaps) Shut up! Shut up!
01:22:18:15	WILSON POLLEY	<chuckles>
01:22:22:10	MEGAN	Yeah? What about your victims, Wilson? All those women, dead. Because they dared to prick your fragile little male ego. What was it that Jennifer's sister testified on the stand, remind me? No, wait, I remember. You're a big bore in

		bed. When Jenifer told you that, you lost it, didn't you? Is that why you killed all those women? Because they knew you're not a real man. <i>(in bed = 'sexually')</i> <i>(lost it = became extremely angry and upset)</i>
01:22:51:15	WILSON POLLEY	Best be on your way, Doctor Hunt.
01:23:03:09	MEGAN	(into cell phone) Yeah?
01:23:04:01	PETER	(through cell phone) I cross-referenced (into cell phone) the evidence we found on Niki Shumaker's body with suspects from the original case.
01:23:08:15	MEGAN	(into cell phone) And?
01:23:09:11	PETER	(through cell phone) Remember the Doxepin (into cell phone) cream we found on Niki's forehead? Turns out that Daniel Grubstick has a (through cell phone) prescription for it. And we've got a warrant to search his house.
01:23:36:03	MEGAN	What'd you find?
01:23:37:06	PETER	An Egyptian embalming hook. Looks like the real thing.
ACT FOUR		
01:23:45:06	ON-SCREEN TEXT (on label)	PHILADELPHIA POLICE DEPARTMENT 51508562150
01:23:48:01	DETECTIVE BAKER	You wanna explain why you were in possession of the weapon used to remove the brains of four girls?
01:23:52:04	DANIEL GRUBSTICK	Three mornings ago I found a box on my porch. I found the hook inside.
01:23:55:22	DETECTIVE BAKER	Mm. Same day Niki Shumaker died.
01:23:57:22	DANIEL GRUBSTICK	Which I didn't know at the time.
01:24:01:13	DETECTIVE MORRIS	You know, I'm gonna let you keep talking, 'cause I can't wait to hear what you say next.

01:24:06:04	DANIEL GRUBSTICK	Look, I wrote the definitive book on the Wilson Polley murders. Crazy fans are always sending me crap they claim is new evidence. <i>(crap = slang, rubbish)</i>
01:24:14:09	DETECTIVE MORRIS	I'm gonna have to stop you there to ask one question: why didn't you tell me about the hook the first time we spoke?
01:24:20:13	DANIEL GRUBSTICK	I wanted to authenticate it first, so I wouldn't waste your time.
01:24:23:11	DETECTIVE BAKER	But the lab matched the hook to all four girls, so consider it authenticated, and your ass in serious peril. <i>(your ass = slang, 'yourself')</i>
01:24:28:14	DETECTIVE MORRIS	It's a clever plan, Mr. Grubstick. To kill three girls, frame Wilson, write a book and get rich. <i>(frame = incriminate)</i>
01:24:33:22	DANIEL GRUBSTICK	Even if that were true, and it's not, why would I kill Niki now?
01:24:38:09	DETECTIVE BAKER	Because your fifteen minutes of fame were up. Another dead girl buys you fifteen more. <i>(buys = 'earns')</i>
01:24:42:13	DETECTIVE MORRIS	Why do you use Doxepin cream, Mr. Grubstick?
01:24:46:23	DANIEL GRUBSTICK	<stutters> I have eczema.
01:24:51:19	DETECTIVE MORRIS	He has eczema.
01:24:53:10	DETECTIVE BAKER	Really? Niki didn't. But we still found Doxepin on her forehead.
01:24:58:10	DETECTIVE MORRIS	That and the murder weapon puts you on the hook for four murders. I'm sorry, just, I couldn't resist that one. <i>(on...hook = note deliberate play on the word 'hook'; here, meaning 'responsible')</i>
01:25:05:09	DETECTIVE BAKER	<chuckles>
01:25:13:13	MEGAN	I don't wanna talk about it.
01:25:14:22	PETER	Well, that is just too bad because I'm not leaving until we do. So, you may have put an innocent man in jail. That could have happened to any of

		us.
01:25:23:12	MEGAN	What if my ego blinded me?
01:25:25:14	PETER	Is that what Wilson told you? Don't let that guy rent a room in your head, okay? <i>(rent...head = idiomatic expression, meaning get inside her thoughts and disturb her focus)</i>
01:25:29:09	MEGAN	Kate said it too.
01:25:32:20	PETER	Do you have an ego? Absolutely. But you always do your job and the evidence that you found against Wilson is very real. It's just, it's just the interpretation that's in question.
01:25:42:01	MEGAN	Do you think I was wrong?
01:25:46:10	PETER	Megan, we don't have time for you to feel sorry for yourself.
01:25:50:19	MEGAN	<scoffs> Okay, that was blunt. <chuckles> <i>(blunt = extremely frank and abrupt)</i>
01:25:54:14	PETER	Where do you think I learned that from?
01:25:58:05	CURTIS	Forensics lifted a partial print off the hook. We just got a hit. <i>(lifted = found)</i> <i>(hit = match)</i>
01:26:01:20	MEGAN	Daniel Grubstick?
01:26:03:05	CURTIS	Nope. Sophia Polley, Wilson's daughter.
01:26:09:00	SOPHIA POLLEY	So the real killer strikes again, and you don't admit you were wrong and release my dad?
01:26:14:00	DETECTIVE MORRIS	Hey, Sophia, we're on the same page. Wilson is innocent. We were wrong. I'm sorry. <i>(same page = believe the same thing)</i>
01:26:20:00	SOPHIA POLLEY	Don't mess with me. <i>(idiom, meaning 'Don't lie to me')</i>
01:26:21:03	DETECTIVE MORRIS	I'm not. All four women were murdered by the same killer. And since Wilson was in prison when Niki died, he's no longer a suspect.

01:26:28:17	SOPHIA POLLEY	So now he's just a genius who works in a prison laundry room because you guys screwed up! <i>(screwed up = made a mistake)</i>
01:26:33:08	DETECTIVE MORRIS	Well, that won't be for long. The new evidence will exonerate him.
01:26:37:16	SOPHIA POLLEY	What new evidence?
01:26:39:08	DETECTIVE MORRIS	The murder weapon. The one with your prints on it.
01:26:48:07	SOPHIA POLLEY	Ugh. I can explain that.
01:26:52:17	DETECTIVE MORRIS	I think you'd better.
01:26:55:12	SOPHIA POLLEY	Daniel Grubstick showed up at my house three nights ago. Out of the blue. Said he was writing a new book to help prove my dad's innocence. <i>(Out...blue = All of a sudden)</i>
01:27:03:07	DETECTIVE MORRIS	But he thinks that Wilson is guilty.
01:27:05:06	SOPHIA POLLEY	Yeah. When he pulled out the hook, I knew he was lying. He handed it to me and asked if it was real.
01:27:11:11	DETECTIVE MORRIS	Was it?
01:27:12:18	SOPHIA POLLEY	How would I know?
01:27:13:23	DETECTIVE MORRIS	<scoffs> Come one. Sophia, the hook was yours all along, you'd used it to kill four women.
01:27:20:19	SOPHIA POLLEY	I had no reason to hurt those women. They, they were all mothers of girls who went to my school. Niki and I were friends.
01:27:22:19	DETECTIVE MORRIS	(overlaps) <scoffs>
01:27:26:23	DETECTIVE MORRIS	You had every reason. Your father was so lonely after your mother died, and these mothers have just rejected him. I mean, how dare they. So you killed them and Wilson took the rap for his little girl. <i>(rap = blame)</i>
01:27:39:03	SOPHIA POLLEY	No.
01:27:39:10	DETECTIVE MORRIS	But your life's gone down the drain since daddy went away, hasn't it? So you killed Niki to set

		him free and dropped the hook on Grubstick's porch to frame him. All the while not knowing that you'd left a print behind. <i>(gone...drain = become worthless)</i>
01:27:39:18	SOPHIA POLLEY	(overlaps) That's crazy. Please stop!
01:27:51:20	SOPHIA POLLEY	I didn't kill anyone!
01:27:56:00	MEGAN	(into phone) Megan Hunt.
01:27:57:04	WILSON POLLEY	(through phone) Hey, you stay the hell away (into phone) from my daughter, you hear that?
01:28:00:16	MEGAN	(into phone) Not when the evidence leads me right to her.
01:28:02:16	WILSON POLLEY	(into phone) The only thing the evidence has proven so far is my innocence.
01:28:06:06	MEGAN	(into phone) I'm hanging up now.
01:28:07:11	WILSON POLLEY	(through phone) I wonder how you'd feel if someone (into phone) went after your precious daughter, (through phone) Lacey.
01:28:12:05	MEGAN	(into phone) Don't you dare threaten me.
01:28:13:13	WILSON POLLEY	(into phone) Oh, no, no. Of course not. I just hope that none of my (through phone) misguided followers try to impress me for real. (into phone) What a shame that would be.
01:28:32:08	LACEY (VO)	(through cell phone) Hi. I'm Lacey's phone. Be nice to me and I'll give her your message.
01:28:38:02	MEGAN	Lacey? Are you here? Oh, thank God. Lace.
ACT FIVE		
01:28:59:16	MEGAN	(into cell phone) Bud, listen to me. Something is wrong! I have called Lacey a hundred times, she doesn't answer. I have called Todd, he doesn't know where she is. What if Wilson--
01:29:08:10	DETECTIVE MORRIS	(into phone) Now, forget Wilson. Here's what we're gonna do, I'm gonna send a patrol car out to you (through cell phone) right now, and you are going to (into phone) stay put.
01:29:15:09	MEGAN	(through phone) No, (into cell phone) I need to go out and find her.

01:29:17:08	DETECTIVE MORRIS	(into phone) No, you need to stay put in case Lacey comes home. (to officer) Get out there, right now.
01:29:21:16	MEGAN	(into cell phone) <sighs> I can't lose her, Bud.
01:29:24:00	DETECTIVE MORRIS	(through cell phone) You won't. Megan, (into phone) she is going to show up. I promise. Now hang up and keep calling her until you get through, okay?
01:29:33:15	MEGAN	(into cell phone) <sniffles> Okay.
01:29:43:12	LACEY	(through cell phone) Mom, don't freak. <i>(freak = panic)</i>
01:29:44:19	MEGAN	(into cell phone) Lacey, where are you?
01:29:46:08	LACEY	(into cell phone) I'm at a party.
01:29:48:02	MEGAN	(into cell phone) Give me the address.
01:29:49:02	LACEY	(into cell phone) I'm totally fine.
01:29:50:07	MEGAN	(into cell phone) Give it to me, right now!
01:30:00:17	LACEY	I said I was sorry.
01:30:02:00	MEGAN	Well, we're still gonna go over it again. You defied me on purpose by going to that party. You knew exactly what you were doing.
01:30:09:04	LACEY	Yes! Because you wouldn't have let me go! You don't let me do anything anymore because you're scared of everyone and everything and I'm tired of it. I can take care of myself. Peter thinks I'm mature enough to make my own decisions. Why don't you?
01:30:25:09	MEGAN	Okay. You want me to treat you like an adult?
01:30:28:09	LACEY	Yes!
01:30:28:22	MEGAN	All right. A very dangerous man who I helped put in jail made serious threats today.
01:30:35:18	LACEY	Against you?
01:30:36:21	MEGAN	No. Against you. That's why you're staying with your father tonight. Because if anything ever happened to you, I--

01:30:45:07	LACEY	(overlaps) <gasping breath> <cries>
01:31:01:23	PETER	What's up?
01:31:03:14	MEGAN	Do me a favor. Don't parent my daughter.
01:31:07:00	PETER	What are you talking about?
01:31:07:18	MEGAN	Wilson Polley made a threat against Lacey and I couldn't find her for an hour last night, because she was at a party, living in the moment, or whatever it is you told her to do.
01:31:15:14	PETER	I told her not to let the diabetes hold her back, I don't know anything about a party.
01:31:19:01	MEGAN	You are an adult figure. You gave her permission to defy me.
01:31:22:07	PETER	You're overreacting.
01:31:26:11	MEGAN	I'm sorry. I'm sorry that you've had a rough time lately. I am. And, <stutters> you had a horrible, horrible thing happen to you. But, please, don't put it on my child.
01:31:36:21	PETER	Wow. You know what? I'm surprised that you're even capable of recognizing someone else's pain. Good for you.
01:31:51:09	BARTENDER	Nah, I don't really recognize him. Doesn't mean they weren't here.
01:31:54:19	DETECTIVE BAKER	All right, thanks for your time.
01:31:57:04	PETER	Hey. Uniforms haven't cleared the crime scene tape?
01:31:59:22	BARTENDER	You kidding? Told them to leave it out. This just became the hottest bar in Philly. <i>(hottest = most popular)</i> <i>(Philly = Philadelphia)</i>
01:32:04:12	DETECTIVE BAKER	People think murder's cool.
01:32:06:10	PETER	They should spend a day with us.
01:32:10:03	PETER	Hold on a second. One dead rat is natural selection, three is a clue. We need to bag it.
01:32:18:02	DETECTIVE BAKER	Uh, how do you think it's related to the crime?

01:32:20:04	PETER	You see the iridescent film there on the puddle surface? I bet it's a toxin that the rats ingested. What if it came from the killer's shoes?
01:32:27:01	DETECTIVE BAKER	Wait a second. You're thinking of Jack Gordon, he's a chem major. <i>(chem = chemistry)</i>
01:32:29:10	PETER	I mean, it's a long shot. What have we got to lose? <i>(long shot = highly unlikely)</i>
01:32:38:01	MEGAN	And, there you have it. The G.I. tracts of all three rats are inflamed with caustic damage. That, with the lack of internal hemorrhaging, suggests toxic ingestion. <i>(G.I. = Gastrointestinal)</i>
01:32:51:19	ETHAN	So what toxins did they ingest from the puddle water?
01:32:54:12	CURTIS	Surfactant chemicals. Sodium sulfate, optical brighteners, sodium hypochlorite.
01:33:00:07	MEGAN	Bleach.
01:33:00:22	CURTIS	Industrial grade bleach. Not sold in stores. Not used by the bar. The most common buyers: hotels, hospitals and prisons.
01:33:09:08	MEGAN	Wilson works in the prison laundry. Oh, my God. He killed Niki Shumaker himself.
01:33:17:16	ETHAN	I hate to poke a hole in your theory, Doctor Hunt, but, Wilson's in prison. <i>(poke...hole = find a flaw)</i>
01:33:22:10	MEGAN	Exactly. It's the perfect alibi for the perfect murder.
01:33:30:14	MEGAN	Listen, warden. It's pretty simple. Somebody let Wilson Polley out of jail four nights ago to kill Niki Shumaker, and then let him back in.
01:33:38:04	WARDEN TOM MILLER	In my experience, escaped convicts don't come back.
01:33:41:11	MEGAN	They do if they need an alibi for murder.
01:33:44:04	DETECTIVE MORRIS	Do you know who the C.O. was on Wilson's cell

		block, Friday night? <i>(C.O. = corrections officer)</i>
01:33:47:09	WARDEN TOM MILLER	Yes. Evan Arnold. In fact, I just asked him to bring Wilson up to my office.
01:33:55:20	DETECTIVE BAKER	Clear.
01:33:57:07	WARDEN TOM MILLER	My God! (into phone) Alert security, code red! Lock it down! Lock it down now! <i>(Lock...down = prison term commanding all doors leading outside be locked)</i>
01:34:04:06	DETECTIVE MORRIS	(into cell phone) I need an APB on an escaped convict, wearing a guard's uniform, from Pennsylvania State Penitentiary. <i>(APB = All Points Bulletin, a message that goes out to all police officers)</i>
01:34:09:15	PRISON GUARD (VO)	(through speakers) <indistinct> We are on Level Four lock down.
01:34:13:00	WILSON POLLEY	(into cell phone) Catch me if you can, Detective.
ACT SIX		
01:34:27:09	PETER	Wilson used a new cell phone to call Bud. We're tracking the GPS and he's heading to the Canadian border.
01:34:33:13	MEGAN	That's out of our jurisdiction.
01:34:35:06	PETER	Yeah. The U.S. Marshals are taking it from here.
01:34:37:06	MEGAN	Did you find anything at Evan Arnold's house?
01:34:39:20	PETER	Fifty grand in cash stuffed under the mattress.
01:34:42:08	MEGAN	Going price for a prison break. <sighs> Listen, about this morning--
01:34:47:12	PETER	(interrupts) It's fine. But I am done looking out for you, Megan. <i>(looking...for = 'taking care of')</i>
01:34:53:16	KATE	Uh, you guys ready to head over to Bud's?
01:34:54:23	PETER	Yes. Let's go.
01:34:58:06	KATE	Are you coming to the baby shower?

01:34:59:17	MEGAN	Yeah. Yeah. I'll meet you there.
01:35:10:10	DETECTIVE BAKER	<chuckles> Nice wrapping paper.
01:35:12:10	ETHAN	Are you laughing at me?
01:35:13:20	DETECTIVE MORRIS	Uh...
01:35:14:08	CURTIS	Uh-un. It's the best he could do with no information.
01:35:17:13	DETECTIVE MORRIS	You will never break Bud Morris, my friend. Never. <i>(break = get information through interrogation)</i>
01:35:20:04	JEANNIE	Bud's a teddy bear compared to me. <i>(teddy bear = endearing term for somebody who's sensitive; implying she is tougher than him)</i>
01:35:21:18	DETECTIVE MORRIS	That's true.
01:35:22:16	JEANNIE	I got I, I got it. Gotta keep moving.
01:35:22:20	ETHAN	(overlaps) Uh... Oh.
01:35:24:09	DETECTIVE MORRIS	<chuckles>
01:35:24:15	DETECTIVE BAKER	(overlaps) Let her go. Don't wanna get in a pregnant woman's way.
01:35:26:21	ETHAN	That's good advice.
01:35:27:15	CURTIS	<chuckles>
01:35:28:14	JEANNIE	Hey, guys. Thank for coming.
01:35:29:02	PETER	(overlaps) Hi!
01:35:29:14	KATE	(overlaps) Hey!
01:35:30:07	ETHAN	Hey!
01:35:32:04	JEANNIE	Where's Megan?
01:35:32:17	KATE	Oh, she was on her way out when we left.
01:35:34:03	JEANNIE	Oh, come on in!
01:35:34:08	PETER	(overlaps) Nice to see you. <kisses>
01:35:34:21	DETECTIVE MORRIS	Hey, guys.

01:35:35:07	ETHAN	You made it! (You're here)
01:35:38:05	MEGAN	<sighs> (into phone) Kate, I swear, I'm on my way.
01:35:44:03	WILSON POLLEY	(through phone) Hats off to you, Doctor Hunt, for foiling my little plan. I underestimated you. (Hats off = expression of praise; meant here sarcastically)
01:35:51:01	MEGAN	(into phone) Where are you?
01:35:51:23	WILSON POLLEY	(through phone) Beyond your reach. But don't worry, I won't be coming after you or your precious Lacey. You've earned that. And my respect.
01:36:01:11	MEGAN	(into phone) You never had me fooled, Wilson.
01:36:03:10	WILSON POLLEY	(through phone) I got close, didn't I?
01:36:07:00	MEGAN	(into cell phone) You know, I think this is the first honest conversation we've ever had.
01:36:10:22	WILSON POLLEY	(through phone) I agree. I don't want it to end.
01:36:21:23	MEGAN	<gasps>
01:36:28:15	MEGAN	<gasps> <grunts>
01:36:34:11	WILSON POLLEY	I'm afraid it's gonna be a long goodbye.
01:36:47:12	WILSON POLLEY	Oops. Look what I found in the lab. It's almost like you left it there just for me.
01:37:01:20	MEGAN	My friends are gonna be here soon.
01:37:04:01	WILSON POLLEY	Oh. You mean Peter? Well, <chuckles> he actually texted you. He was wondering where you were. So I took the liberty to text him back. I told him you got held up. <chuckles> So you and I, we have all the time in the world.
01:37:29:05	MEGAN	I'm not gonna beg.
01:37:31:22	WILSON POLLEY	Well, you won't be able to.
01:37:36:19	MEGAN	<grunts> <heavy breathing> (continues under following dialogue)
01:37:37:17	WILSON POLLEY	From now on, I'll be doing all the talking. You're

		so much more interesting than the others. You should have heard their crying and their pleading and the bargaining. Each of them too dumb to realize it was already over. <chuckles> But you, you're different. That's why this is so special to me. For over three years, I've been dreaming of ripping out your brain. Special treat, I'm gonna do this while you're still alive.
01:38:18:08	MEGAN	<muffled grunting>
01:38:21:13	ON-SCREEN TEXT (on sign)	SEVENTH FLOOR
01:38:34:18	PETER/WILSON POLLEY	<overlapping fighting grunts> (continues under following dialogue)
01:38:47:13	MEGAN	(overlaps) <whimpers>
01:39:01:13	MEGAN	<struggling grunts>
01:39:26:04	PETER	<panting>
01:39:34:13	MEGAN	Oh, my God!
01:39:35:17	PETER	<grunts>
01:39:36:01	MEGAN	Oh, my God, Peter! Peter come-come on. <panting>
01:39:39:10	PETER	(overlaps) I'm okay, I'm okay. I'm okay. <panting>
01:39:46:13	MEGAN	Peter. Come on, it's gonna be okay.
01:39:48:22	PETER	<grunts>
01:39:49:20	MEGAN	It's okay. It's okay. You hear me?
01:40:39:00	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:

Jeannie Morris (female, 40s) – Bud’s sweet and devoted, yet tough, wife. **She is pregnant with their first child.** *Mid-range adult female voice with warm delivery.*
Appears in the following Year 2 episodes: F020, F029

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, F029

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