

Revised 11/6/10

SKIP

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4 CONTINUED:

BUD (CONT'D)

Sounds like this marriage was on the ropes.

MEGAN

Mike's body still in the house? *

SAM

Yeah. We haven't gone inside yet.

MEGAN

Good. So many firefighters have been in and out of there. I don't want any more disturbance. *

BUD

Tell that to the Arson Investigators. *

MEGAN

(looking around)
Where are they? *

Bud nods to the building.

MEGAN (CONT'D)

(not)
Fantastic.

AS they head inside --

5 INT. JILL'S ROWHOUSE - NIGHT 5 *

The house is a smoldering, charred mess. Megan, Bud and Sam enter to find RAY EASTON, late 40's, smart, confident, Megan with a PFD badge, instructing SKIP RAMIREZ, 20's, like a puppy dog with a PFD badge, both sifting through the debris. *

RAY

Let's get behind the fridge. See who or what started this thing.
(looks up)
You must be the M.E. I'm Ray Easton. This is my partner Skip Ramirez.

MEGAN

Doctor Megan Hunt.
(they shake)
Where's the body?

RAY

I kept tripping over it, so I had Skip here put it in the pickup.

(CONTINUED)

Megan stares daggers at Ray.

SKIP

It's behind you. Near what's left
of the front closet.

(then)

We haven't touched it.

~~MEGAN~~

(turns around)

~~That's why Peter didn't see him.~~

*
*

Megan takes a knee at the BODY. His face looks MUMMIFIED,
unrecognizable. His torso is still clothed but covered with
SOOT. His pelvis is CHARRED, bone exposed. Sam joins Megan.
Mike is curled up in a defensive posture like a boxer.

*
*
*

SAM

Looks like Mike died fighting.

*

MEGAN

It's called --

RAY

Pugilistic pose. ~~Fire causes~~
~~muscles in the body to contract.~~
Skip made the same mistake at his
first scene.

*

SKIP

The hell I did.

RAY

Mike almost made it out. ~~Smoke~~
~~must've been too much for him.~~ It
looks like the fire started in the
kitchen.

*
*
*

He points to a scorch MARK on the wall that ends behind the
fridge.

SKIP

Scorch marks form a V, like an
arrow, showing where a fire
started.

Ray is about to explain, but --

MEGAN

Point of origin. I know.

(CONTINUED)

SKIP

We also found evidence of forced entry.

MEGAN

My partner said he kicked down the door to get inside.

RAY

Then he gave the fire all the oxygen it needed to consume the living room.

MEGAN

He saved a woman's life.

RAY

If he had waited for PFD to arrive, we might have been able to save two lives.

MEGAN

Or you might have lost both.

Megan focuses on Mike's body. She opens his mouth.

MEGAN (CONT'D)

I see soot in Mike's nostrils and throat. That confirms he was alive while the fire was burning.

RAY

There's more pronounced fire damage at his pelvis. Someone may have poured accelerant on him.

MEGAN

Why don't you concentrate on what started the fire. Let me worry about Mike Applebee.

(to Bud)

With the extensive burn damage, I'm going to need some extra time. So let's meet in autopsy in an hour.

Megan stands, de-gloves.

RAY

You'll be in there alone.

MEGAN

Excuse me?

(CONTINUED)

CONT.



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5 CONTINUED: (3)

6.

5

SKIP
(apologetic)
We haven't finished our initial
assessment. Nothing leaves the
scene until we're done.

MEGAN
How long will that be?

SKIP
As long as it takes.

Megan looks at Bud and Sam, exasperated. Bud shrugs.

BUD
Structure's secure. It's Ray's
call when to release the body.

Megan can't believe this.

MEGAN
I'm going to get some coffee.

As she heads for the front door, Ray smiles.

RAY
If you wouldn't mind, I take mine
black.

Bud smirks, truly enjoying this. Megan, however, keeps on
walking.

6 INT. M.E.'S OFFICE - AUTOPSY ROOM - DAY (DAY 2)

6

Mike's BODY is finally on the table.

MEGAN
Three hours. That's how much time
I lost to Ray Easton.

BUD
You and Ray didn't seem to get
along so good. Which is a surprise
since you're usually such a people
person.

Megan ignores the dig, as she begins her external.

BUD (CONT'D)
I worked the Badlands with Ray's
pop. He's a good man. Second
generation cop. Strange that his
son went PFD.

(CONTINUED)

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7 CONTINUED: (2)

12.

SKIP
E 2 *

CURTIS

We could be looking at heat
fissure. If temps got high enough
to dehydrate the brain, the
pressure could've caused the break
in the temporal bone.

MEGAN

I don't think so. Take a look.

Ethan and Curtis lean in.

ETHAN

Hemorrhaging.

MEGAN

Someone definitely hit John Doe in
the head while he was still alive.
And whatever did this may still be
on the scene.

8 INT. HOSPITAL - ROOM - DAY

~~START~~

8

Peter sits at Jill's bedside. Concerned. Skip enters.

SKIP

So you're the superhero?
(off Peter's look)
Skip Ramirez. Arson Investigation.

PETER

Peter Dunlop. M.E.'s office.

They shake.

SKIP

You look good for a guy who ran
into a burning house.

PETER

My shoulder's pretty banged up.

SKIP

How's Jill doing?

PETER

They're still treating her for
carbon monoxide and cyanide
toxicity.

(CONTINUED)

SKIP

At least she's doing better than
the John Doe we pulled out of the
house.

PETER

There was someone else inside?

SKIP

Yeah. Your boss is trying to ID
him now.

This lands on Peter. He looks at Jill, remembering...

PETER

She called me "Dad."
(off Skip's look)
I should've looked for another
victim.

SKIP

Don't beat yourself up. You did
more than most people would've.

Skip sees a bag filled with Jill's CLOTHES in Peter's hands.

SKIP (CONT'D)

Those Jill's clothes?

PETER

Doctor Hunt wanted them. They
might have some evidence of who did
this to Jill.

SKIP

Ray sent me to get Jill's clothes
too. I guess I'm too late.

PETER

Great minds, right?

Peter stands, winces.

PETER (CONT'D)

I should get back to the office.
I'll let you know if we find
anything on the clothes.

SKIP

Take it easy on that shoulder.

PETER

Trust me. It's been through worse.

(CONTINUED)

SKIP

Sc. 4

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21 CONTINUED:

35.

21

REVISED

Kate offers nothing.

MEGAN (CONT'D)

He must like you. He doesn't spend other people's money on just anyone.

KATE

You have no right to indict my relationship with Todd because of the failure of yours.

MEGAN

I'm just trying to be helpful.

KATE

Your kind of help I can do without. Not that it's any of your business, but we're going to a gallery opening.
(then)

I know this is hard for you. But this relationship is happening. The sooner you can come to terms with that the better.

MEGAN

Easy for you to say. Your boss isn't dating your ex-husband.

KATE

There isn't anything easy about this situation. You've made sure of that.

START

Kate exits, leaving Megan frustrated.

22 INT. POLICE STATION - CONFERENCE ROOM - NIGHT

22

Peter watches SURVEILLANCE VIDEO on the TV. Skip enters with a box of Donut Stop DONUTS and two COFFEES. *

SKIP

From the Donut Stop. In honor of Jill. Try the Bavarian Cream. Best in the city.

PETER

Good call. *

Peter grabs a donut. A beat, as they watch the video. *

SKIP

Heard you used to be a cop. How'd you end up at the M.E.'s office?

(CONTINUED)

PETER

I got shot. So I was in and out of the hospital and realized I enjoyed working with medical professionals. ~~Being a medicolegal investigator combines the cop and the medical. Plus you get shot at a lot less.~~

(then)

How about you?

SKIP

My mom was killed in a house fire when I was eight. Cops arrested my dad. Every year, I visit him in jail wearing my PFD uniform to show him I'm nothing like him. I guess that's why I'm an arson investigator.

PETER

Hell of a story.

SKIP

It is what it is. It's not like I got shot or nothing.

Peter sees something on the TV.

PETER

You see that?

He REWINDS the image.

SKIP

What? Daniel Robinson?

PETER

No...

He PAUSES the video on a TEENAGE GIRL who the astute viewer will recognize as --

PETER (CONT'D)

That's Daniel Robinson's daughter. Emily.

OFF Peter's surprise --

FADE OUT.

END OF ACT FOUR

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46. Sc 3
28
REVISED

PETER

While you guys talk to the big fish, I'll reach out to Skip and see what I can get out of him.

29 INT. M.E.'S OFFICE - MORGUE - NIGHT

29

It's after-hours quiet. Megan has Bud's SAP in her hand. She checks it against Ben and Jill's wounds. She lines up the WIDE FACE of the sap with Jill's circular-shaped wound. It's almost a perfect match.

Then she turns the sap on its SIDE and places it against Ben's temple. It's also a near-perfect match.

MEGAN

One instrument. Two different impressions.

She smiles, then turns around to see --

RAY, standing behind her, blood in his eyes.

30 INT. TOY STORE - NIGHT

30

Peter and Skip walk toward the stuffed animal display.

SKIP

Thanks for the call and everything. But besides this being a toy store, I don't see how this connects to our serial arsonist.

*
*
*
*
*

PETER

We recovered an incendiary device. It was pretty simple. A styrofoam cup filled with petroleum jelly-covered cotton balls.

*
*

SKIP

Where is the evidence now?

PETER

Forensics has it. We also found cannon fuse. It was used as a delay, so the arsonist had time to exit the store.

*

SKIP

That might explain why we haven't recovered anything at the other fires.

*

(MORE)

(CONTINUED)

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30 CONTINUED:

47.
30

SKIP (CONT'D)
The cannon fuse, styrofoam and
cotton balls would all burn pretty
completely. *

Skip looks at the burned electrical box, the toys and stuffed
animals still sitting beneath.

SKIP (CONT'D)
This was where it started, huh?
(off Peter's nod)
Most of these dolls are made of
synthetics with a polyester fiber
fill. They're flame resistant to a
point. But once they burn, they
burn pretty good.

Skip pats a stuffed bear that survived the fire on the head.

SKIP (CONT'D)
This little guy got lucky. It's
too bad Jill didn't have sprinklers
at her house. Her stuffed turtle
might have made it out okay.

Peter's antennae go up. Skip notices.

SKIP (CONT'D)
Everything all right?

PETER
Yeah, it's just been a long day.

OFF Peter, mind racing --

31 INT. M.E.'S OFFICE - MORGUE - NIGHT

31

Megan grips Bud's sap, as Ray walks toward her. *

RAY
I heard about your little
investigation. The idea that I'm
responsible is absurd.

MEGAN
We recovered cannon fuse at a
failed toy store fire.

RAY
So now you're investigating arsons?
Did they teach you that in medical
school too?

(CONTINUED)