

FEAR ISLAND

Combined Continuity and Spotting List

August 17, 2009

Prepared by:
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Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
		START MEASURING AT 01:00:00:00					LABORATORY: 01:00:00:00 AT START MARK
							01:00:27:12 = 1 ST SCENE END
							01:00:30:07 = 2 ND SCENE END
							01:00:31:09 = 3 RD SCENE END
1.	01:00:00:00	PICTURE START ANIMATED WATERFRONT PICTURES CARD FADES IN, FADES OUT MT #1 WATERFRONT ENTERTAINMENT PRESENTS MT #2 A FILM BY MICHAEL STOREY JENNA (voice over) (pants -- continues over scene end)					
2.	01:00:27:13	HA MCS TRACK ALONG A FOREST FLOOR. CAMERA TILT UP TO JENNA CROUCHED, BLOODY KNIFE IN HAND					
3.	01:00:30:08	MS FAST PAN L PAST A WHIRL OF TREES					
		ARMORY (off) Come on!	1)	01:00:30:23 (over scene end)	01:00:32:17/	1:18	ARMORY TO COPS) Come on! Move it!
4.	01:00:31:10	MWS JENNA PAST A COP, CROUCHED IN THE FOREST. COPS PASS THROUGH THE FG ARMORY (off) Move it!					
5.	01:00:32:18	ECS THE BLOODY KNIFE IN JENNA'S HAND. CAMERA TILT UP TO HER EYES					

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6.	01:00:33:13	MWS JENNA'S POV-- COPS SEARCH THE BRUSH. PAN L AND R					
		ARMORY (off) She's been through here.	2)	01:00:34:00	01:00:35:10/	1:10	ARMORY TO COPS) She's been this way.
7.	01:00:34:20	ECS JENNA'S EYES. SHE TURNS HER HEAD					
8.	01:00:35:11	MWS JENNA'S POV-- A COP MOVES THROUGH THE BRUSH					
9.	01:00:36:05	ECS JENNA, HAIR OVER HER FACE. SHE TURNS HER HEAD					
10.	01:00:37:01	MWS REARVIEW JENNA RUNS THROUGH THE FOREST, RECEDING FROM THE CAMERA					
11.	01:00:37:19	ECS JENNA'S EYES					
12.	01:00:38:09	MS FAST PAN L PAST A WHIRL OF TREES					
13.	01:00:39:00	ECS JENNA JENNA (voice over) (whimpers)					
14.	01:00:39:14	WS JENNA RUNS THROUGH THE FOREST TOWARD THE CAMERA					
15.	01:00:40:12	ECS JENNA'S EYES AND NOSE PAST THE KNIFE POINT COPS (off) (calling indistinctly -- continue under following scenes and					

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		dialogue)					
16.	01:00:41:00	MS COPS PASS WHERE JENNA CROUCHES					
17.	01:00:41:17	MS JENNA WATCHES ARMORY PASS					
		ARMORY (off) This way!	3)	/01:00:41:17	01:00:42:23/	1:06	ARMORY TO COPS) This way!
18.	01:00:43:00	ECS JENNA					
19.	01:00:43:14	EWS JENNA RUNS AWAY FROM THE CAMERA					
20.	01:00:44:11	WS JENNA'S POV AS SHE RUNS THROUGH THE BUSH					
21.	01:00:45:02	MS JENNA HIDES IN THE FOREST					
22.	01:00:45:22	ECS JENNA					
23.	01:00:46:20	EWS JENNA RUNS TOWARD CAMERA					
24.	01:00:47:20	MCS JENNA MOVES THROUGH THE TREES					
25.	01:00:48:08	MWS JENNA CROUCHES IN THE FOREST					
26.	01:00:49:09	MWS A COP MOVES THROUGH THE BRUSH					

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27.	01:00:50:17	ECS JENNA'S NOSE AND EYES					
		ARMORY (off) There she is!	4)	/01:00:50:17	01:00:52:02	1:09	ARMORY TO COPS) There she is!
		JENNA TURNS					
28.	01:00:51:19	WS JENNA RUNS TOWARD THE CAMERA, KEITH CHASING					
29.	01:00:52:11	CS PAN R THROUGH THE BRUSH, PASSING COPS IN THE FG					
30.	01:00:53:07	HA MCS BRUSH, A COP PASSING THROUGH THE FG					
		COP #1 (off) Over here!	5)	/01:00:53:07	01:00:54:11/	1:04	COP #1 TO COPS) Over here!
31.	01:00:54:12	MCS JENNA CROUCHED IN THE BRUSH, KNIFE RAISED					
32.	01:00:55:21	ECS JENNA'S EYES					
		JENNA RUNS THROUGH THE FOREST. JENNA'S HEAD TURNS. JENNA RUNS. JENNA CROUCHED. THE KNIFE. JENNA'S EYES					
33.	01:00:56:00	ECS A KNIFE IN JENNA'S HANDS					
34.	01:00:56:04	ECS JENNA'S EYES					
35.	01:00:56:10	MWS POV MOVING THROUGH THE FOREST QUICKLY					
36.	01:00:56:22	ECS JENNA'S EYES. SHE TURNS HER HEAD					

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37.	01:00:57:04	MWS COPS MOVE THROUGH THE FOREST					
38.	01:00:57:19	MS JENNA RUNS TOWARD CAMERA					
39.	01:00:58:10	MCS JENNA PROFILE					
40.	01:00:59:02	ECS BLOODY KNIFE. TILT UP TO JENNA'S FACE					
41.	01:00:59:12	EWS THE FOREST					
42.	01:00:59:18	ECS JENNA					
43.	01:00:59:23	EWS REARVIEW JENNA RUNS FROM CAMERA					
		ARMORY (off) Head her...	6)	/01:00:59:23 (over scene end)	01:01:01:15	1:16	ARMORY TO COPS) Head her off!
44.	01:01:00:18	MS A COP'S TORSO AS HE WALKS THROUGH THE BRUSH					
		ARMORY (off) ...off!					
45.	01:01:01:20	WS COPS CLOSE IN ON JENNA, WHO CROUCHES IN THE BRUSH					
		COP #2 Don't move!	7)	/01:01:01:20 (over scene end)	01:01:03:10/	1:14	COP #2 TO JENNA) Don't move! Get down!
46.	01:01:02:18	ECS JENNA'S EYES					
		COP #2 (off) Get down!					
		COP #3 (off)					

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		Freeze!					
47.	01:01:03:11	MWS JENNA'S POV-- ARMORY AND TWO COPS APPROACH, GUNS POINTED					
48.	01:01:03:21	ECS JENNA'S EYES					
49.	01:01:04:11	LA MS JENNA'S POV-- ARMORY AND TWO COPS APPROACH, GUNS POINTED					
50.	01:01:04:22	HA MS JENNA ON THE GROUND, KNIFE RAISED, COPS CLOSING IN					
51.	01:01:05:12	LA CS JENNA'S POV-- ARMORY PUNCHES					
		JENNA (off) (yelps in pain)					
		PAN L					
52.	01:01:05:23	MS FAST PAN L, A BLUR OF GREEN					
53.	01:01:06:07	BLACK					
		MT #3 FEAR ISLAND	8) <i>ITAL</i>	/01:01:06:07	01:01:09:07/	3:00	TITLE) <i>Fear Island</i>
54.	01:01:09:08	MS JENNA BOBBING IN THE BACK OF A POLICE TRUCK, STARING OFF					
		MT #4 AARON ASHMORE					
		ZOOM OUT TO REVEAL COPS SITTING ON EITHER SIDE, HOLDING GUNS					
		MT #5 HAYLIE DUFF					

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55.		01:01:17:22 MS PAN L FROM A GROUP OF REPORTERS TO COPS BURSTING THROUGH A DOOR REPORTERS (off) (call indistinctly, overlapping -- continues over scene ends) MT #6 LUCY HALE TRACK THE COPS AS THEY APPROACH THE CAMERA, ESCORTING JENNA IN HANDCUFFS MT #7 KYLE SCHMID					
56.		01:01:24:01 HA MS TRACK JENNA'S LEGS AS SHE WALKS TOWARD THE CAMERA					
57.		01:01:25:07 CS COPS ESCORT JENNA OUT OF THE RFG, REVEALING MORE COPS HOLDING BACK A CROWD OF REPORTERS					
58.		01:01:27:13 MWS REPORTERS PRESS AGAINST THE LINE OF COPS					
59.		01:01:28:18 WS ARMORY SITS AT A DESK, JENNA IN A CORNER IN THE LBG, A COP STANDING BY MT #8 ANNE-MARIE DELUISE ARMORY (face obscured) Okay. Now, let's... try this again.	9)	/01:01:28:18	01:01:30:03	1:09	ARMORY TO JENNA) Okay.
			10)	01:01:31:20	01:01:34:08	2:12	ARMORY TO JENNA) Now, let's try this again.

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60.	01:01:34:17	MS ARMORY, HANDS FOLDED					
		ARMORY Simple.	11)	01:01:35:07	01:01:36:15	1:08	ARMORY TO JENNA) Simple.
		MT #9 MARTIN CUMMINGS	12)	01:01:37:10	01:01:38:18	1:08	ARMORY TO JENNA) Name.
		ARMORY Name.					
61.	01:01:39:09	MCS JENNA, EYES DOWN					
		JENNA I told you. I don't remember.	13)	01:01:40:00	01:01:41:22/	1:22	JENNA TO ARMORY) I told you. I don't remember.
62.	01:01:41:23	MS ARMORY					
		ARMORY You don't remember. You don't remember.	14)	01:01:42:03	01:01:43:22	1:19	ARMORY TO JENNA) You don't remember.
		ARMORY RISES					
63.	01:01:44:08	MWS REARVIEW ARMORY POSITIONS HIS CHAIR, JENNA SITTING IN THE LBG					
		MT #10 JACOB BLAIR JESSICA HARMON					
		ARMORY (face obscured) What were you doing on the island?	15)	01:01:48:20	01:01:50:21	2:01	ARMORY TO JENNA) Why were you on the island?
		MT #11 JIM THORBURN	16)	01:01:53:07	01:01:54:15/	1:08	JENNA TO ARMORY) I don't know.
		JENNA I don't know.					

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64.	01:01:54:16	MS ARMORY LEANING ON HIS CHAIR O/S					
		ARMORY You don't know. Okay.	17)	01:01:54:20	01:01:56:15	1:19	ARMORY TO JENNA) You don't know. Okay.
		MT #12 CASTING AARON GRIFFITH AND JACKIE LIND	18)	01:02:00:05	01:02:01:20	1:15	ARMORY TO JENNA) Why'd you kill the kids?
		ARMORY LEANS ON THE DESK O/S					
		ARMORY Why'd you kill the kids?					
65.	01:02:02:10	MCS JENNA					
		ARMORY (off) I'm over here.	19)	/01:02:02:10	01:02:03:20	1:10	ARMORY TO JENNA) I'm over here.
		JENNA LOOKS UP AT ARMORY O/S					
66.	01:02:05:10	LA MCS ARMORY LEANING ON THE DESK O/S					
		ARMORY (yelling) What the hell...	20)	/01:02:05:10 (over scene end)	01:02:07:15	2:05	ARMORY TO JENNA) What the hell is your name? <i>(the hell: intensifier)</i>
67.	01:02:06:14	CS JENNA					
		ARMORY (off) (yelling) ...is your name?					
		JENNA (whimpers) I don't know.	21)	01:02:08:04 (over scene end)	01:02:10:10/	2:06	JENNA TO ARMORY) I don't know.

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68.	01:02:09:13	LA MCS ARMORY LEANING ON THE DESK O/S. DR. CHALICE ENTERS THE INTERROGATION ROOM LBG JENNA (off) I don't know! DR. CHALICE What is going on here? DR. CHALICE EXITS FRAME L ARMORY And you are?	22)	01:02:10:15	01:02:12:19/	2:04	DR. CHALICE TO ARMORY, THEN ARMORY TO DR. CHALICE) -What is going on? -And you are?
69.	01:02:12:20	WS REARVIEW ARMORY AT HIS DESK, DR. CHALICE STANDING RFG, JENNA SITTING LBG DR. CHALICE Dr. Chalice...	23)	01:02:13:00 (over scene ends)	01:02:15:09	2:09	DR. CHALICE TO ARMORY, THEN ARMORY TO DR. CHALICE) -Dr. Chalice, psychologist-- -Outside!
70.	01:02:14:12	MCS ARMORY NODS DR. CHALICE (off) ...forensic psychologist-- ARMORY (overlapping) Dr. Chalice... ARMORY POINTS TO THE DOOR					
71.	01:02:15:14	MWS DR. CHALICE POINTS A FILE AT JENNA O/S, A COP STANDING IN THE BG. ARMORY EXITS THE RFG ARMORY (off) ...outside! DR. CHALICE (overlapping) You have no right-- DR. CHALICE EXITS FRAME R	24)	/01:02:15:14	01:02:17:00	1:10	DR. CHALICE TO ARMORY) You have no right--
72.	01:02:18:03	CS JENNA					

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73.	01:02:19:15	MWS ARMORY EXITS THE INTERROGATION ROOM, REMAINS VISIBLE THROUGH A WINDOW. DR. CHALICE TRAILS ARMORY (face obscured) Does...					
74.	01:02:21:03	WS ARMORY PAST A COP, SPREADING HIS HANDS ARMORY ...anybody work here?	25)	/01:02:21:03	01:02:22:18	1:15	ARMORY TO COPS) Does anybody work here?
		MT #13 COSTUME DESIGNER KATRINA MCCARTHY	26)	01:02:22:23	01:02:25:16	2:17	ARMORY TO COPS) When do outsiders march into interrogation?
		ARMORY When do we start letting random people march into interrogation?	27)	01:02:25:21	01:02:29:05	3:08	ARMORY TO DR. CHALICE) I am interviewing a suspect in a multiple homicide.
		DR. CHALICE EXITS THE INTERROGATION ROOM. ARMORY TURNS TO HER ARMORY I am interviewing a suspect in a multiple homicide in there.	28)	01:02:29:10	01:02:31:06	1:20	ARMORY TO DR. CHALICE) I have six dead kids.
		MT #14 MUSIC BY JOHN SEREDA AND PAUL MICHAEL THOMAS ARMORY I have no name, but I have six dead kids.					
75.	01:02:31:11	MWS ARMORY THROUGH A WINDOW FROM THE INTERROGATION ROOM, HANDS SPREAD ARMORY Do you watch the news?	29)	/01:02:31:11	01:02:32:19/	1:08	ARMORY TO DR. CHALICE) Do you watch TV?

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76.	01:02:32:20	MWS JENNA SITTING BY A COP, WHO STANDS, A DESK IN THE FG					
		DR. CHALICE (off) Under the circumstances, Detective...	30)	01:02:33:00	01:02:36:02	3:02	DR. CHALICE TO ARMORY, THEN ARMORY TO DR. CHALICE) -Under the circumstances- -Excuse me?
		ARMORY (off) "Under the circumstances."					
77.	01:02:35:15	WS ARMORY AND DR. CHALICE PAST TWO COPS, OUTSIDE THE INTERROGATION ROOM					
		MT #15 EDITED BY LARA MAZUR AND GARRY MB SMITH					
		ARMORY Are you talking about me?	31)	01:02:36:07	01:02:37:15	1:08	ARMORY TO DR. CHALICE) You mean me?
		DR. CHALICE All I'm saying is that the D.A.'s office has sent me in here to make sure you're not holding the suspect without due process.	32)	01:02:37:20	01:02:41:19	3:23	DR. CHALICE TO ARMORY) The D.A. sent me to ensure you follow procedure.
			33)	01:02:42:00	01:02:43:19	1:19	DR. CHALICE TO ARMORY) Where's her lawyer?
		MT #16 DIRECTOR OF PHOTOGRAPHY GLENN WARNER	34)	01:02:44:00	01:02:47:04	3:04	ARMORY TO DR. CHALICE) She was read her rights. I understand Miranda. <i>(Miranda: the legal rights of a person to an attorney and to remain silent so as to avoid self-incrimination)</i>
		DR. CHALICE For God's sake, where's her lawyer?					
		ARMORY She was read her rights.	35)	01:02:47:09	01:02:48:20	1:11	ARMORY TO DR. CHALICE) She declined a lawyer.
		MT #17 EXECUTIVE PRODUCER DAVID DOERKSEN					
		ARMORY I understand the concept of Miranda. She declined a lawyer.					
		ARMORY STARTS INTO THE INTERROGATION ROOM					

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78.	01:02:49:01	CS JENNA DR. CHALICE (off) Whoa, whoa, whoa, whoa. From what I've been told about the state she's in, she doesn't even know what a lawyer is right now...	36)	/01:02:49:01	01:02:52:16	3:15	DR. CHALICE TO ARMORY) From what I've heard, she doesn't know what a lawyer is.
79.	01:02:52:17	MWS REARVIEW ARMORY IN THE DOORWAY, PARTIALLY OBSCURING DR. CHALICE DR. CHALICE (face obscured) ...okay? I'm here to make sure she understands...	37)	/01:02:52:21 (over scene end)	01:02:55:19	2:22	DR. CHALICE TO ARMORY) I'm here so she understands what's going on.
80.	01:02:54:08	MCS ARMORY AND DR. CHALICE IN THE DOORWAY DR. CHALICE ...what's going on. DR. CHALICE OFFERS A FOLDED PAPER DR. CHALICE An edict from the county D.A. DR. CHALICE WAVES TO A COP O/S	38)	01:02:56:00	01:02:58:00	2:00	DR. CHALICE TO ARMORY) An edict from the county D.A. (D.A.: district attorney)
81.	01:02:58:11	WS ARMORY AND DR. CHALICE PAST TWO COPS, WHO APPROACH THEM. ARMORY READS THE PAPER MT #18 PRODUCED BY JIM O'GRADY DR. CHALICE She's in my custody until her family's located. ARMORY So where are you taking her? DR. CHALICE I'm taking her to a hospital. THE COPS ENTER THE INTERROGATION ROOM	39) 40)	01:02:59:10 01:03:01:15	01:03:01:10 01:03:03:18/	2:00 2:03	DR. CHALICE TO ARMORY) I'll be her guardian. ARMORY TO DR. CHALICE, THEN DR. CHALICE TO ARMORY) -Where are you going? -The hospital.

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82.	01:03:03:19	MCS ARMORY AND DR. CHALICE					
		DR. CHALICE God only knows what happened to her on that island.	41)	01:03:03:23	01:03:06:05	2:05	DR. CHALICE TO ARMORY) God knows what happened to her.
		MT #19 PRODUCED BY DAVID DOERKSEN	42)	01:03:06:10	01:03:10:00	3:14	ARMORY TO DR. CHALICE) I don't know about her, but I do know about the others.
		ARMORY Well, I don't know what happened to her, but I know what happened to the other six kids.	43)	01:03:10:05	01:03:12:10	2:05	DR. CHALICE TO ARMORY) From now on, I'll question her.
		DR. CHALICE (sighs) Okay, from now on, anyone questions that girl, it's going to be me.	44)	01:03:12:15	01:03:14:17/	2:02	ARMORY TO DR. CHALICE) Yeah? I'll be right beside you.
		MT #20 SCREENPLAY BY JACK HARRY AND JEFF MARTEL					
		ARMORY Yeah? I'll be standing right next to you.					
83.	01:03:14:18	WS ARMORY AND DR. CHALICE IN THE HALL, TWO COPS ESCORTING JENNA FROM THE INTERROGATION ROOM					
		MT #21 DIRECTED BY MICHAEL STOREY					
		DR. CHALICE Fine.	45)	01:03:16:12	01:03:17:20	1:08	DR. CHALICE TO ARMORY) Fine.
		JENNA, THE COPS, AND DR. CHALICE APPROACH THE CAMERA					
84.	01:03:21:08	MCS ARMORY TURNS, ENTERS THE INTERROGATION ROOM					

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85.	01:03:23:21	EWS AN EMPTY HOSPITAL CORRIDOR					
		MARK (voice over) Bastard hung himself.	46) <i>ITAL</i>	/01:03:23:21	01:03:26:11	2:14	MARK TO ALL, THEN ASHLEY TO TYLER) <i>-He hung himself. -Something will get him!</i>
		ASHLEY (voice over) Something will get him!	47) <i>ITAL</i>	01:03:26:16	01:03:28:20	2:04	MARK TO KYLE, THEN TYLER TO KILLER) <i>-Someone was here. -I'll kill you!</i>
		MARK (voice over) Someone else was here.	48) <i>ITAL</i>	01:03:29:01	01:03:31:00	1:23	JENNA TO MARK) <i>Somebody killed Keith?</i>
		TYLER (voice over) I'll kill you!					
		JENNA (voice over) What are you saying, that somebody murdered Keith?					
86.	01:03:31:05	HA MCS JENNA SLEEPS FITFULLY ON A HOSPITAL BED					
		MARK (voice over) This is personal.	49) <i>ITAL</i>	/01:03:31:05	01:03:32:13	1:08	MARK TO TYLER) <i>This is personal.</i>
		MARK (voice over) No, that's crazy. We're not the killers.	50) <i>ITAL</i>	01:03:32:18	01:03:34:15	1:21	MARK TO MEGAN) <i>That's crazy. We're not killers.</i>
		KEITH (voice over) Jenna!					
87.	01:03:35:10	ANGLE ON MCS, JENNA SQUIRMS ON THE HOSPITAL BED, STRAINING AGAINST HER MANACLES					
		KEITH (voice over) Jenna!	51) <i>ITAL</i>	/01:03:35:10	01:03:36:18	1:08	KEITH TO JENNA) <i>Jenna!</i>
		JENNA (groans, pants)	52) <i>ITAL</i>	01:03:36:23	01:03:38:05	1:08	JENNA TO TYLER) <i>What did you do?</i>
		JENNA (voice over) What the fuck did you do?					
		VOICES (voice over) (speak indistinctly -- continues over scene ends)					

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88.		01:03:39:05 MWS JENNA FLAILS, KICKING HER LEGS. ZOOM IN JENNA (groans, wails -- continues under following scenes and dialogue)					
89.		01:03:41:19 MWS PAN R TO A GUARD (1) RUSHING INTO THE HOSPITAL ROOM GUARD #1 She's going to hurt herself! Get her legs! PAN R TO ANOTHER GUARD	53)	01:03:42:15	01:03:44:09/	1:18	GUARD #1 TO GUARD #2) Get her legs!
90.		01:03:44:10 MWS GUARD #1 STARTS UNDOING JENNA'S LEFT MANACLE. SHE WRITHES					
91.		01:03:45:16 MWS GUARD #2 HOLDS JENNA'S LEGS AS GUARD #1 FREES HER WRIST					
92.		01:03:46:19 CS GUARD #1'S HANDS AS HE WORKS JENNA'S LEFT MANACLE					
93.		01:03:47:12 MS JENNA FLAILING ON THE HOSPITAL BED, GUARD #1 RELEASING HER WRIST					
94.		01:03:48:07 CS GUARD #1'S HANDS AS HE RELEASES JENNA'S WRIST					
95.		01:03:48:17 MCS GUARD #1. CAMERA TILT DOWN TO JENNA'S FLAILING ARM					
96.		01:03:49:01 HA CS JENNA'S HAND LASHES OUT, STRIKES GUARD #1					

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97.	01:03:49:18	MWS GUARD #1 HOLDS HIS FACE, TURNS AWAY					
		DR. CHALICE (off) Grab her arm.	54)	/01:03:49:18	01:03:51:02	1:08	DR. CHALICE TO GUARDS) Grab her arm.
		CAMERA TILT DOWN TO JENNA					
98.	01:03:50:18	MWS DR. CHALICE PAST GUARD #1, READYING A SYRINGE. GUARD #1 GRIPS HIS FACE					
99.	01:03:51:19	MWS THE GUARDS HOLD JENNA AS DR. CHALICE ADVANCES					
		DR. CHALICE Hold it...	55)	/01:03:51:19	01:03:53:00/	1:05	DR. CHALICE TO GUARDS) Hold it.
100.	01:03:52:08	MS JENNA ON THE BED, GUARD #1 HOLDING HER WRIST, DR. CHALICE INJECTING HER					
		DR. CHALICE (off) ...hold it.					
101.	01:03:53:01	HA CS DR. CHALICE'S HAND AS SHE INJECTS JENNA					
102.	01:03:53:17	CS GUARD #1 AND DR. CHALICE HUNCHED OVER JENNA O/S					
103.	01:03:54:09	MCS CAMERA TILT UP TO JENNA'S FACE. SHE DROOPS					
		JENNA (exhales sharply)					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
104.	01:03:56:13	CS DR. CHALICE PAST GUARD #1					
		DR. CHALICE Okay, go get that looked at. I've got it. I'll watch her. I got it.	56)	01:03:56:13	01:03:59:15	3:02	DR. CHALICE TO GUARD #1) Okay, go get that looked at. I'll watch her.
			57)	01:04:00:15	01:04:02:00/	1:09	DR. CHALICE TO GUARDS) I've got it.
105.	01:04:02:01	MWS DR. CHALICE STANDS OVER JENNA'S BED. GUARD #1 EXITS FRAME R					
		JENNA (moans drowsily -- continues over scene ends)					
106.	01:04:07:00	CS JENNA ON THE BED, DR. CHALICE STROKING HER HAIR. CAMERA TILT UP TO DR. CHALICE, WHO SITS					
107.	01:04:18:19	HA MCS JENNA ASLEEP ON THE BED. ZOOM IN					
		(echoing voice speaks indistinctly)					
		ARMORY (voice over) You don't remember?	58) <i>ITAL</i>	01:04:21:10	01:04:23:00	1:14	ARMORY TO JENNA) <i>You don't remember?</i>
		FADE TO WHITE					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
108.	01:04:23:14	FADE UP FROM WHITE EWS A PIER OVER A BEACH JENNA (off) What did you tell your mom this year? CAMERA TILT UP TO ASHLEY AND JENNA WALKING ALONG THE PIER WITH THEIR LUGGAGE ASHLEY Ugh, doesn't matter. Once again, she didn't buy it. Told me to say hi to Kyle. ZOOM OUT AND PAN R AS THEY WALK JENNA (face obscured) Ooh, she's good. ASHLEY (face obscured) Yeah. JENNA (voice over) It was a party, or something, I remember that. ASHLEY (face obscured) (overlapping) So, is Mark still coming to the party?	59)	01:04:23:20	01:04:25:19	1:23	JENNA TO ASHLEY) What did you tell your mom?
			60)	01:04:26:00	01:04:29:13	3:13	ASHLEY TO JENNA) Doesn't matter. Once again, she didn't buy it. <i>(buy it: accept something as the truth)</i>
			61)	01:04:29:18	01:04:31:10	1:16	ASHLEY TO JENNA) Told me to say hi to Kyle.
			62)	01:04:31:15	01:04:33:05	1:14	JENNA TO ASHLEY, THEN ASHLEY TO JENNA) -She's good. -Yeah.
			63) <i>ITAL</i>	01:04:33:10	01:04:36:20	3:10	JENNA TO DR. CHALICE) <i>It was a party or something. I remember that.</i>
109.	01:04:37:07	MWS JENNA SITS AT A TABLE WITH DR. CHALICE AND ARMORY. A COP STANDS LBG JENNA We were all just old friends getting together one last time before we all went off.	64)	01:04:37:07	01:04:42:02/	4:19	JENNA TO DR. CHALICE) We were old friends reuniting one last time before we all went off.
110.	01:04:42:03	MS KYLE IN A GREEN SHIRT, GRINNING ON A BOAT KYLE Hey, hey, hey, look who's here. KYLE HOPS ONTO THE DOCK	65)	01:04:42:07	01:04:44:10	2:03	KYLE TO ASHLEY) Hey, look who's here.

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
111.	01:04:45:13	MWS ASHLEY PAST KYLE, JUMPING INTO HIS ARMS. JENNA APPROACHES FROM THE LBG ASHLEY (squeals) KYLE (face obscured) (chuckles) ASHLEY AND KYLE KISS JENNA Ah, so it begins again. TYLER (off) Yeah! CRAZY DAY PLAYS (voice over) Yeah...	66)	01:04:46:20	01:04:48:19/	1:23	JENNA TO KYLE & ASHLEY, THEN TYLER TO JENNA) -So it begins again. -Yeah!
112.	01:04:48:20	MWS JENNA STEPS ONTO THE BOAT, WHERE TYLER STANDS WITH HIS SHIRT OFF CRAZY DAY PLAYS (voice over) ...accidental coincidence Just doesn't make too much sense Float... TYLER (laughs) TYLER AND JENNA HUG TYLER Look at you! Mwah.	67)	01:04:50:00	01:04:52:07	2:07	TYLER TO JENNA) Look at you! Mwah. <i>(mwah: the sound of a kiss)</i>
		TYLER KISSES JENNA'S CHEEK. ASHLEY AND KYLE ENTER THE LFG, STEPPING ABOARD	68)	01:04:52:12	01:04:54:05	1:17	TYLER TO ASHLEY) My you have blossomed.
		TYLER Oh, and my how you have blossomed. ASHLEY Ugh, try to control yourself. TYLER (overlapping) Get this shit onboard, man.	69)	01:04:54:10	01:04:55:23/	1:13	TYLER TO KYLE) Get this shit onboard. <i>(shit: referring to random articles, belongings)</i>

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
113.	01:04:56:00	HA CS MARK'S FEET SET DOWN. CAMERA TILT UP AS HE HOPS DOWN STAIRS, RUNS FROM THE CAMERA CRAZY DAY PLAYS (voice over) ...all the minds, round and round Mirror after...					
114.	01:04:59:13	LA WS MARK RACES DOWN STAIRS, APPROACHING THE CAMERA CRAZY DAY PLAYS (voice over) ...mirror now, all over town					
115.	01:05:01:11	WS CAMERA TILT UP FROM CHURNING WATER TO TYLER, JENNA AND ASHLEY ON THE BOAT'S STERN, KYLE APPROACHING THEM NARRATIVE TITLE HUMANITY CRAZY DAY PLAYS (voice over) Hey, hey, hey Watch what you say now Hey... ASHLEY (speaks indistinctly) JENNA (exclaims) KYLE Hey, hey.					
116.	01:05:05:12	MS PAN R WITH MARK'S LEGS AS HE RUNS PAST THE CAMERA, REACHES THE PIER CRAZY DAY PLAYS (voice over) ...hey, hey The games...					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
117.	01:05:07:04	MWS TYLER LOLLS ON THE BOAT AS THE GROUP POURS ALCOHOL ON HIM					
		ASHLEY Holy shit, it's Mark.	70)	/01:05:07:04	01:05:09:18	2:14	ASHLEY TO GROUP) Holy shit, it's Mark. <i>(holy shit: an expression of surprise, shock)</i>
		CRAZY DAY PLAYS (voice over) ...people play Hey, hey, hey					
		ASHLEY STANDS					
118.	01:05:09:23	EWS MARK ATOP A RAMP, RUNNING TOWARD THE CAMERA					
		KYLE (off) Hey, Keith, Keith! Stop the boat, man!	71)	/01:05:09:23	01:05:11:10	1:11	KYLE TO KEITH) Keith! Stop the boat!
		CRAZY DAY PLAYS (voice over) ...can't keep me away now					
119.	01:05:11:15	MWS TYLER, ASHLEY, JENNA AND KYLE ON THE BOAT					
		TYLER Aw, come on, where's the fun in that? Let's see how badly he wants to party!	72)	/01:05:11:15	01:05:13:00	1:09	TYLER TO KYLE) Where's the fun in that?
		CRAZY DAY PLAYS (voice over) Hey hey hey, a crazy day	73)	01:05:13:05	01:05:15:13/	2:08	TYLER TO KYLE) Let's see how badly he wants to party!
120.	01:05:14:15	MCS JENNA					
		CRAZY DAY PLAYS (voice over) Its just...					
121.	01:05:15:14	CS KEITH'S HAND AS HE PUSHES THE THROTTLE					
		CRAZY DAY PLAYS (voice over) ...another...					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
122.	01:05:16:02	MWS TYLER, ASHLEY, AND KYLE ON THE BOAT, TYLER RAISING AN ARM TYLER Whoo! KYLE Come on! CRAZY DAY PLAYS (voice over) ...crazy day					
123.	01:05:17:04	EWS MARK JUMPS OFF THE DOCK MARK (grunts with effort)					
124.	01:05:17:16	LA MWS MARK FLIES THROUGH THE AIR					
125.	01:05:18:03	LA MWS REARVIEW MARK FLIES AWAY FROM THE CAMERA CRAZY DAY PLAYS (voice over) I just can't...					
126.	01:05:18:16	WS REARVIEW MARK FLIES TOWARD THE BOAT, GRABS A RAILING, THE GROUP WATCHING CRAZY DAY PLAYS (voice over) ...get away					
127.	01:05:19:11	MWS ASHLEY, TYLER, JENNA, AND KYLE ON THE BOAT, MARK LANDING ON THE RAILING RFG CRAZY DAY PLAYS (voice over) I just can't get away from a crazy day MARK (face obscured) (grunts) Little help here, you guys? TYLER AND KYLE HELP MARK	74)	01:05:21:00	01:05:22:20/	1:20	MARK TO KYLE & TYLER) Little help here, guys? <i>(guys: general term for selected individuals, can be either male or female)</i>

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
		UP					
128.	01:05:22:21	MCS MARK HOPS ONTO THE BOAT					
		MARK (grunts with effort)					
		KYLE & TYLER (off) (laugh)					
		MARK Thanks a lot, you bastards! What's up?	75)	01:05:25:05	01:05:26:22	1:17	MARK TO KYLE & TYLER) Thanks a lot, bastards! <i>(bastard: a despicable person; used here in jest)</i>
		MARK AND TYLER HUG					
		MARK TYLER (face obscured) Welcome! (laughs)	76)	01:05:27:03	01:05:28:18	1:15	MARK TO TYLER, THEN TYLER TO MARK) -What's up? -Welcome!
		MARK HUGS KYLE	77)	01:05:29:15	01:05:31:12/	1:21	MARK TO KEITH) Thanks, I appreciate it.
		MARK Hey, thanks, Keith, I appreciate it, buddy.					
		KYLE (laughs -- continues over scene end)					
		MARK WAVES TO KEITH O/S					
129.	01:05:31:13	LA MWS KEITH WAVES FROM THE FLY BRIDGE					
130.	01:05:32:08	MCS MARK OVER JENNA'S SHOULDER, GRINNING					
		TYLER (off) Ladies, get this man a beer. Hey!	78)	/01:05:32:08	01:05:34:18	2:10	TYLER TO WOMEN) Ladies, get this man a beer. Hey!
131.	01:05:35:06	MCS JENNA PAST KYLE, STARING AT MARK O/S					
		JENNA (voice over) There was someone--	79) ITAL	/01:05:35:06	01:05:36:20	1:14	JENNA TO DR. CHALICE) <i>There was someone--</i>
		TYLER (off) Whoo!					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
132.	01:05:37:11	MWS JENNA, DR. CHALICE, AND ARMORY AROUND A TABLE, A COP STANDING LBG					
		JENNA There was someone that I--I really cared for.	80)	01:05:39:00	01:05:41:12/	2:12	JENNA TO DR. CHALICE) There was someone I really cared for.
133.	01:05:41:13	EWS CAMERA TILT UP TO THE BOAT CRUISING ALONG, THE GROUP ON THE STERN					
		TYLER (off) This is one of the best moments of my life. All my...	81)	01:05:41:17	01:05:45:09	3:16	TYLER TO GROUP) This is one of the best moments of my life.
134.	01:05:45:14	MWS TYLER AND MARK OVER KYLE'S SHOULDER, MARK SWIGGING BEER					
		TYLER ...friends are finally making something of themselves, and I no longer have to be embarrassed to be seen walking down the street with you.	82)	/01:05:45:14	01:05:47:22	2:08	TYLER TO GROUP) My friends are finally making it...
			83)	01:05:48:03	01:05:51:00	2:21	TYLER TO GROUP) ...and I don't have to be ashamed of you.
135.	01:05:51:05	MWS JENNA, ASHLEY, AND KYLE SITTING, TYLER'S HAND POURING A DRINK FRAME L					
		JENNA What time did you start drinking today?	84)	/01:05:51:05	01:05:53:01	1:20	JENNA TO TYLER) When did you start drinking?
136.	01:05:53:06	MWS TYLER POURING A DRINK LFG, MARK RBG					
		TYLER Uh, about 7:00 a.m.	85)	/01:05:53:06	01:05:54:22	1:16	TYLER TO JENNA) About 7:00 a.m.

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
137.	01:05:55:03	MCS ASHLEY AND JENNA PAST TYLER, GRINNING					
		GROUP (chuckles)					
		ASHLEY Hey... did you guys hear? Somebody's moving to New York next week to dance for Juilliard.	86)	01:05:55:15	01:05:57:15	2:00	ASHLEY TO GROUP) Hey, did you guys hear?
			87)	01:05:57:20	01:06:02:04/	4:08	ASHLEY TO GROUP) Somebody's moving to New York next week to dance for Juilliard. <i>(Juilliard: a prestigious performing arts conservatory in New York)</i>
138.	01:06:02:05	MCS KYLE OVER MARK'S SHOULDER, SMILING					
		(rock song plays indistinctly -- continues under following scenes and dialogue)					
		KYLE Oh, yeah?	88)	01:06:02:09	01:06:04:11	2:02	KYLE TO ASHLEY, THEN TYLER TO KYLE) -Oh, yeah? -I knew it.
		TYLER (off) I knew it. My own...					
139.	01:06:04:16	MWS TYLER AND MARK OVER KYLE'S SHOULDER					
		TYLER ...brother, gay as a tangerine.	89)	/01:06:04:16	01:06:06:16/	2:00	TYLER TO KYLE) My brother, gay as a tangerine. <i>(Tyler is teasing his brother; in jest asserting that he is the dancer and is, in turn, homosexual. In actuality, it is Jenna who is the dancer) (gay as a tangerine: the word "fruit" is often used in a derogatory manner for homosexuals; here tangerine is a colorful replacement)</i>
		TYLER RAISES A GLASS					
		ASHLEY (off) (chuckles -- continues over scene end)					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
140.	01:06:06:17	MWS KYLE RFG, JENNA AND ASHLEY BG JENNA (laughs) KYLE Oh, it's going to be like that all weekend, huh? Yeah. KYLE TURNS TO JENNA KYLE (face obscured) No, seriously, Jenna, that's great. KYLE RAISES A BOTTLE MARK (off) No, no, no, hold on a sec, guys.	90)	01:06:06:21	01:06:10:00	3:03	KYLE TO TYLER) It's going to be like that all weekend, huh? <i>(huh: a indicator of a positive response on a rhetorical question)</i>
			91)	01:06:10:05	01:06:12:22/	2:17	KYLE TO JENNA, THEN MARK TO GROUP) -Jenna, that's great. -Hold on.
141.	01:06:12:23	MWS TYLER AND MARK OVER KYLE'S SHOULDER, MARK RAISING HIS BEER MARK Look, here's to a weekend off the deep end. TYLER DRAINS A GLASS KYLE (off) And to the rest...	92)	01:06:13:03	01:06:15:10	2:07	MARK TO GROUP) Here's to a killer weekend. <i>(killer: excellent, superb; in this case, also a pun and a bit of foreshadowing)</i>
			93)	01:06:15:15	01:06:17:15	2:00	KYLE TO GROUP) And to the rest of us... (over scene end)
142.	01:06:16:15	MCS KYLE OVER MARK'S SHOULDER, BOTTLE RAISED KYLE ...of us, for those of us who could survive each other...	94)	01:06:18:10	01:06:22:22	4:12	KYLE TO GROUP) ...who survived each other and parties for the last four years.
143.	01:06:20:08	MWS TYLER AND MARK OVER KYLE'S SHOULDER, TYLER POURING A DRINK KYLE (off) ...and parties for the last four years.					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
144.	01:06:23:03	MCS JENNA AND ASHLEY PAST TYLER, KYLE'S HAND DROPPING OUT OF FRAME					
		ASHLEY Surviving? I've flourished.	95)	01:06:23:03	01:06:24:11	1:08	ASHLEY TO KYLE) Surviving?
		JENNA (chuckles)	96)	01:06:24:20	01:06:26:05	1:09	ASHLEY TO KYLE) I've flourished.
		MARK (off) (whistles -- continues over scene end)					
145.	01:06:27:03	CS MARK EYES ASHLEY O/S					
146.	01:06:28:05	CS JENNA PAST MARK, TURNING TO HIM					
147.	01:06:29:14	CS MARK OVER JENNA'S SHOULDER					
		MARK What?	97)	01:06:31:04	01:06:32:12/	1:08	MARK TO JENNA) What?
148.	01:06:32:13	MWS KYLE DRINKING RFG, JENNA AND ASHLEY BG. JENNA RISES					
149.	01:06:35:14	CS MARK THUMBS HIS LIP					
		MARK It's a free country.	98)	01:06:36:12	01:06:37:22/	1:10	MARK TO JENNA) It's a free country.
150.	01:06:37:23	MWS KYLE AND ASHLEY SITTING RFG, JENNA CLIMBING A LADDER AND APPROACHING KEITH ON THE FLY BRIDGE IN THE BG					
		TYLER (off) All right, well, cheers to Mark.	99)	01:06:39:00	01:06:40:12:	1:12	TYLER TO GROUP) Cheers to Mark.

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
151.	01:06:40:13	MWS TYLER AND MARK OVER KYLE'S SHOULDER, TYLER RAISING HIS GLASS					
		TYLER (face obscured) It wouldn't have been the same without you, buddy.	100)	01:06:40:19	01:06:43:02	2:07	TYLER TO GROUP) It wouldn't be the same without you.
		MARK Thanks, bro.	101)	01:06:43:07	01:06:44:15	1:08	MARK TO TYLER, THEN TO GROUP) Thanks. Cheers.
		MARK AND TYLER CLINK DRINKS					
		MARK Cheers.					
152.	01:06:44:19	MCS KYLE OVER MARK'S SHOULDER, CLINKING DRINKS					
		KYLE Cheers.	102)	01:06:44:20	01:06:46:04/	1:08	KYLE TO GROUP) Cheers.
153.	01:06:46:05	MCS ASHLEY RAISES HER BOTTLE, DRINKS					
154.	01:06:48:04	MS JENNA JOINS KEITH AT THE WHEEL					
		JENNA Hey.	103)	01:06:48:04	01:06:49:12	1:08	JENNA TO KEITH) Hey.
		KEITH GLANCES AT JENNA					
155.	01:06:50:19	CS MARK DRINKS, LOOKING AROUND					
156.	01:06:55:13	HA MWS THE BOAT'S BOW PLOWS THROUGH THE WATER					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
157.	01:06:58:05	MS ASHLEY AND KYLE OVER TYLER'S SHOULDER, ASHLEY HOLDING PIERRE					
		TYLER (face obscured) Why'd you have to bring that stupid dog?	104)	/01:06:58:05	01:07:00:01	1:20	TYLER TO ASHLEY) Why'd you bring that dog?
		ASHLEY Does it really piss you off?	105)	01:07:00:20	01:07:02:06/	1:10	ASHLEY TO TYLER) Does it piss you off? <i>(piss you off: upset or make angry, vulgar)</i>
158.	01:07:02:07	MCS TYLER DRINKING LFG, MARK RBG					
		TYLER Yeah, it does.	106)	01:07:04:00	01:07:05:12/	1:12	TYLER TO ASHLEY) Yeah, it does.
159.	01:07:05:13	MS ASHLEY AND KYLE OVER TYLER'S SHOULDER, ASHLEY PETTING PIERRE					
		ASHLEY Good doggy. MARK (off) & KYLE (laugh -- continues over scene end)	107)	01:07:06:10	01:07:07:20	1:10	ASHLEY TO TYLER) Good doggy. <i>(doggy: affectionate term for a small dog)</i>
160.	01:07:08:08	MCS TYLER LFG, MARK GRINNING RBG. TYLER LOOKS UP AT JENNA O/S					
161.	01:07:10:09	LA MWS REARVIEW JENNA AND KEITH ON THE FLY BRIDGE					
		TYLER (off) What's up with that?	108)	/01:07:10:09	01:07:11:23/	1:14	TYLER TO GROUP) What's up with that?

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
162.	01:07:12:00	MCS TYLER LFG, MARK RBG, WATCHING JENNA O/S					
		TYLER I'll take care of it, man.	109)	01:07:14:10	01:07:16:05	1:19	TYLER TO MARK) I'll take care of it, man.
		MARK No, relax.	110)	01:07:16:15	01:07:17:23	1:08	MARK TO TYLER) No, relax.
		MARK PATS TYLER'S ARM	111)	01:07:18:04	01:07:19:21/	1:17	MARK TO TYLER) I can handle it.
		MARK I can handle it.					
163.	01:07:19:22	EWS A DOCK IN A BAY					
164.	01:07:24:02	EWS THE BOAT MOVES SLOWLY, THE GROUP ON THE BOW, TYLER AND KEITH UP TOP					
165.	01:07:27:08	LA WS KEITH AND TYLER ON THE FLY BRIDGE. TYLER STANDS ON A CONSOLE, SPREADS HIS ARMS					
		TYLER Welcome to paradise! No cell phones...	112)	01:07:28:15	01:07:30:08	1:17	TYLER TO GROUP) Welcome to paradise!
			113)	01:07:30:13 (over scene end)	01:07:33:17	3:04	TYLER TO GROUP) No cell phones, no TVs, no computers.
166.	01:07:31:14	MWS JENNA, KYLE, AND MARK OVER ASHLEY'S SHOULDER, LOOKING UP, SMILING, SHIELDING HIS EYES FROM THE SUN					
		TYLER (off) ...no TVs, no computers.					
167.	01:07:33:22	LA WS KEITH AND TYLER ON THE FLY BRIDGE, TYLER STANDING ON A CONSOLE					
		TYLER May God have mercy on your souls!	114)	01:07:33:22	01:07:35:22	2:00	TYLER TO GROUP) May God have mercy on you!

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
168.	01:07:36:03	MWS TYLER, MARK, AND JENNA OVER ASHLEY'S SHOULDER, MARK CLAPPING MARK Yeah! KYLE (overlapping) Amen, brother! Whoo! MARK Preach!	115)	/01:07:36:03	01:07:38:00	1:21	KYLE TO TYLER, THEN MARK TO TYLER) -Amen, brother! -Preach! <i>(preach: indicating a true statement, slang)</i>
169.	01:07:38:16	EWS THE BOAT IN THE BG, APPROACHING THE DOCK IN THE FG					
170.	01:07:41:00	EWS THE DOCK IN THE BAY					
171.	01:07:42:20	HA EWS THE BOAT NEARS THE DOCK					
172.	01:07:46:01	WS KYLE LOOKS DOWN AS THE GAP BETWEEN BOAT AND DOCK CLOSES					
173.	01:07:48:18	WS KYLE DROPS HIS LINE ONTO THE DOCK O/S, STARTS OFF THE BOAT					
174.	01:07:53:23	LA WS KYLE AND MARK JUMP ONTO THE DOCK, GRAB LINES, MARK MOVING INTO THE FG					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
175.	01:07:58:06	MWS ASHLEY PASSES PIERRE'S DOG CARRIER TO JENNA					
		JENNA Pierre, Pierre.	116)	01:07:59:05	01:08:00:20	1:15	JENNA Pierre.
		ASHLEY CLIMBS OFF THE BOAT. JENNA PASSES PIERRE, HOPS DOWN. THEY GAZE OFF	117)	01:08:08:22	01:08:10:06	1:08	JENNA TO ASHLEY) Wow.
		JENNA (sighs happily) Wow. I always forget how beautiful it is here.	118)	01:08:10:11	01:08:12:22	2:11	JENNA TO ASHLEY) I forgot how beautiful it is here.
		ASHLEY Mm, our own little slice of paradise. (chuckles)	119)	01:08:13:20	01:08:16:05	2:09	ASHLEY TO JENNA) Our own little slice of paradise.
		JENNA (chuckles)	120)	01:08:17:20	01:08:19:15	1:19	MARK TO KYLE, THEN KYLE TO MARK) -Well done. -You too.
		JENNA AND ASHLEY EXIT THE RFG. KYLE AND MARK ENTER FRAME L AND FRAME R, GRIPPING HANDS	121)	01:08:20:18	01:08:22:05	1:11	TYLER TO KYLE & MARK) I'll meet you up there.
		MARK Well done.	122)	01:08:23:15	01:08:24:23	1:08	KYLE TO TYLER) Thanks.
		KYLE You too, bro.	123)	01:08:25:08	01:08:28:03	2:19	MARK TO KYLE, THEN KYLE TO MARK) -That's your brother. -You're telling me.
		TYLER HOPS TO THE DOCK, PASSING KYLE A SWEATER					
		TYLER I'll meet you guys up there.					
		TYLER EXITS THE RFG					
		KYLE Thanks.					
		KYLE TOSSES THE SWEATER					
		MARK That's your brother, man.					
		KYLE You're telling me.					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
176.	01:08:28:08	HA WS ASHLEY AND JENNA APPROACH THE CAMERA, CLIMBING A PATH FROM THE DOCK					
		ASHLEY So you want to talk about it?	124)	01:08:28:08	01:08:30:05	1:21	ASHLEY TO JENNA) Want to talk about it?
		JENNA What's there to talk about? He said he wouldn't come, and he came.	125)	01:08:30:10	01:08:32:05	1:19	JENNA TO ASHLEY) What's to talk about?
		TYLER RUNS UP FROM THE BG, GOOSES THE GIRLS	126)	01:08:32:10	01:08:34:20	2:10	JENNA TO ASHLEY) He said he wouldn't come and he came.
		TYLER TO JENNA & ASHLEY) (grunts) Ladies.	127)	01:08:36:00	01:08:37:08	1:08	TYLER TO JENNA & ASHLEY) Ladies.
		TYLER RUNS OUT OF THE RFG. JENNA GRINS, FOLLOWS					
177.	01:08:39:12	LA EWS A CABIN. CAMERA TILT DOWN TO TYLER CROSSING TO A HOT TUB, OPENING IT					
178.	01:08:49:15	MWS TRACK JENNA AND ASHLEY AS THEY STROLL TOWARD THE CAMERA, ASHLEY WITH PIERRE					
		JENNA What?	128)	01:08:49:15	01:08:50:23	1:08	JENNA TO ASHLEY) What?
		ASHLEY You know he still loves you.	129)	01:08:51:04	01:08:52:20	1:16	ASHLEY TO JENNA) He still loves you.
		JENNA No, Mark thinks that he still loves me, and there's a difference.	130)	01:08:53:01	01:08:56:05	3:04	JENNA TO ASHLEY) Mark thinks he loves me. There's a difference.
		ASHLEY Well, it seems to me like he...	131)	01:08:56:10 (over scene end)	01:08:59:08/	2:22	ASHLEY TO JENNA) He went out of his way to get here.
179.	01:08:57:19	CS JENNA APPROACHES THE CAMERA. SHE EYES A WINDOW O/S					
		ASHLEY (off) ...went out of his way to get here, don't you think?					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
180.	01:08:59:09	LA MCS ASHLEY'S POV-- CURTAINS SHIFT IN A WINDOW					
181.	01:09:00:18	CS TRACK JENNA AS SHE APPROACHES THE CAMERA					
		JENNA Um... No, Mark went out of his way, because he wouldn't want to miss a party...	132)	01:09:02:00	01:09:06:10	4:10	JENNA TO ASHLEY) He went out of his way because he wouldn't want to miss a party.
182.	01:09:06:15	MS TRACK ASHLEY AND JENNA AS THEY WALK, ASHLEY WITH PIERRE					
		JENNA ...and if I hadn't come, he'd get over it.	133)	01:09:06:15	01:09:09:05	2:14	JENNA TO ASHLEY) And if I hadn't come, he'd get over it.
		ASHLEY Someone's in denial.	134)	01:09:10:10	01:09:12:10	2:00	ASHLEY TO JENNA) Someone's in denial.
		JENNA That's weird.	135)	01:09:13:10	01:09:14:18	1:08	JENNA TO ASHLEY) That's weird.
		THEY STOP, STARE AT A TOY O/S. TYLER STEPS UP BEHIND THEM					
183.	01:09:16:11	WS JENNA, ASHLEY, AND TYLER PAST A WINDUP MONKEY TOY SPINNING ON A DECK. TYLER PUTS HIS ARMS AROUND GIRLS, REACTS TO THE TOY					
		TYLER Yow!	136)	01:09:17:00	01:09:18:08	1:08	TYLER TO HIMSELF) Yow! <i>(yow: expression of excitement)</i>
		ASHLEY Nice try, Tyler.	137)	01:09:19:10	01:09:20:20	1:10	ASHLEY TO TYLER) Nice try, Tyler.
		JENNA Yeah.	138)	01:09:21:01	01:09:22:10	1:09	JENNA TO TYLER) Yeah.
		JENNA AND ASHLEY CLIMB THE STEPS, EXIT FRAME R. TYLER APPROACHES THE CAMERA, PICKS UP THE TOY					
184.	01:09:31:05	HA CS THE TOY IN TYLER'S HAND OVER HIS SHOULDER. HE					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
		LOOKS AT ITS BACK					
185.	01:09:36:21	CS TYLER LOOKS UP FROM THE TOY, OVER BOTH SHOULDERS					
186.	01:09:42:02	MWS ARMORY SETS THE MONKEY TOY ON THE TABLE BEFORE JENNA					
		ARMORY (off) We found this next to one of the victims. Is that what you're talking about?	139)	01:09:43:00	01:09:45:00	2:00	ARMORY TO JENNA) We found this beside a victim.
			140)	01:09:45:05	01:09:47:13	2:08	ARMORY TO JENNA) Is that what you're talking about?
		ARMORY WALKS TO A COFFEE MACHINE IN THE BG	141)	01:09:48:10	01:09:50:20/	2:10	JENNA TO ARMORY & DR. CHALICE, THEN DR. CHALICE TO JENNA) -They're all dead, aren't they? -Yes.
		JENNA They're all dead, aren't they?					
		DR. CHALICE (off) Yes.					
187.	01:09:50:21	MCS DR. CHALICE					
		DR. CHALICE Are you starting to remember?	142)	01:09:51:01	01:09:53:01	2:00	DR. CHALICE TO JENNA) Are you starting to remember?
		JENNA (off) (sobs)					
188.	01:09:53:19	MCS JENNA FG, CRYING, STARING AT THE MONKEY TOY, ARMORY AT THE COFFEE MACHINE IN THE BG					
		(woman on PA speaks indistinctly -- continues under following scenes and dialogue)					
		JENNA A little.	143)	01:09:54:06	01:09:55:14/	1:08	JENNA TO DR. CHALICE) A little.
189.	01:09:55:15	MCS DR. CHALICE CROUCHES					
		DR. CHALICE Tell me who killed them, honey. Who killed your friends?	144)	01:09:57:15	01:10:00:08	2:17	DR. CHALICE TO JENNA) Who killed your friends, honey? (honey: a term of endearment)

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
190.	01:10:00:13	MCS JENNA FG, MWS ARMORY IN SOFT FOCUS LBG					
		ARMORY (face obscured) Objection. Leading the witness, Your Honor.	145)	/01:10:00:13	01:10:01:21	1:08	ARMORY TO DR. CHALICE) Objection.
			146)	01:10:02:02	01:10:03:23/	1:21	ARMORY TO DR. CHALICE) Leading the witness.
191.	01:10:04:00	WS DR. CHALICE AND JENNA AT THE TABLE FG, ARMORY IN THE BG. DR. CHALICE RISES. ARMORY APPROACHES HER					
		ARMORY Come on, look, you can't have it both ways, all right, Doctor?	147)	01:10:05:00	01:10:08:00	3:00	ARMORY TO DR. CHALICE) You can't have it both ways, okay, Doctor?
192.	01:10:08:10	MWS ARMORY APPROACHES JENNA AND DR. CHALICE. CHALICE MAKES A NOTE BY A CORKBOARD					
		ARMORY Here, watch this. You'll like this. This is me being diplomatic.	148)	/01:10:08:10	01:10:11:10	3:00	ARMORY TO DR. CHALICE) Watch. This is me being diplomatic.
		ARMORY TURNS TO JENNA					
193.	01:10:11:23	MS JENNA, TOY BEFORE HER, ARMORY'S HAND HOLDING A CUP					
		ARMORY (off) Okay, look...	149)	/01:10:11:23	01:10:13:07	1:08	ARMORY TO JENNA) Okay, look...
194.	01:10:14:01	CS ARMORY IN PROFILE					
		ARMORY ...I don't like to see dead kids, so if you didn't do it...	150)	/01:10:14:01	01:10:16:01	2:00	ARMORY TO JENNA) ...I don't like to see dead kids.
			151)	01:10:17:00	01:10:19:10	2:10	ARMORY TO JENNA) So if you didn't do it, who did? (over scene end)

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
195.	01:10:18:14	MS JENNA, MONKEY TOY BEFORE HER, DR. CHALICE CROSSING HER ARMS AT FRAME L ARMORY (off) ...who did?					
196.	01:10:21:02	MCS DR. CHALICE LOOKS DOWN AT JENNA O/S ARMORY (off) Thoughts?	152)	/01:10:21:02	01:10:22:07/	1:05	ARMORY TO JENNA) Thoughts?
197.	01:10:22:09	MS JENNA, MONKEY BEFORE HER, DR. CHALICE WITH CROSSED ARMS AT FRAME L KYLE (voice over) Hey, don't worry about it, man.	153) <i>ITAL</i>	01:10:23:05	01:10:24:15/	1:10	KYLE TO MARK) <i>Don't worry about it.</i>
198.	01:10:24:16	WS TRACK KEITH, MARK, AND KYLE AS THEY WALK ALONG A PATH TOWARD THE CAMERA, CARRYING GEAR MARK Worry about what? KYLE Jenna. I mean, come on. We're going to have a fun time anyway, right? Just wait till everybody gets here, then you can get yourself someone else. KEITH EXITS THE LFG. TRACK MARK AND KYLE MARK Look, I get that she didn't want me to come, okay, but... it's my last chance to get her back. KYLE (scoffs) Maybe you should just move on. MARK Look...	154) 155) 156) 157) 158)	01:10:24:20 01:10:26:15 01:10:28:15 01:10:31:10 01:10:35:23	01:10:26:10 01:10:28:10 01:10:31:05 01:10:35:18 01:10:37:07	1:14 1:19 2:14 4:08 1:08	MARK TO KYLE, THEN KYLE TO MARK) -Worry about what? -Jenna. KYLE TO MARK) We'll have fun anyway. KYLE TO MARK) When everyone is here, find a new girl. MARK TO KYLE) She didn't want me here, but it's my last chance to get her back. KYLE TO MARK) Move on.

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
199.		01:10:37:12 HA EWS MARK, KEITH, AND KYLE ARRIVE AT A SHED. KEITH ENTERS THE SHED					
		MARK ...you don't get it. If she leaves, it's over...	159)	/01:10:37:12	01:10:40:08	2:20	MARK TO KYLE) You don't get it. If she leaves, it's over.
200.		01:10:40:13 MWS MARK AND KYLE, MARK WITH BOXES					
		MARK ...and I am not going to let that happen.	160)	/01:10:40:13	01:10:42:10	1:21	MARK TO KYLE) I won't let that happen.
		MARK STARTS TO TURN AWAY					
201.		01:10:43:00 HA EWS MARK AND KYLE BY THE SHED, MARK STARTING IN					
202.		01:10:44:05 MWS MARK AND KYLE ENTER THE SHED. KEITH CROUCHES BY A GENERATOR IN THE BG					
		KYLE Look, man, all I'm saying is that you guys have been--	161)	01:10:45:05	01:10:46:15	1:10	KYLE TO MARK) You have been--
		THE GENERATOR TURNS OFF. MARK SETS DOWN HIS BOXES	162)	01:10:46:20	01:10:48:15	1:19	MARK TO KYLE) I'm not wasting my time.
		MARK No, you think I'm wasting my time.	163)	01:10:48:20	01:10:50:10	1:14	KYLE TO MARK) You're wasting hers.
		KYLE No, but I think you're wasting hers.	164)	01:10:50:15	01:10:54:01/	3:10	KYLE TO MARK) Look long we've known each other. Maybe it's time.
		MARK LOADS THE BOXES INTO A FREEZER					
		KYLE Do you ever think about how long we've all known each other? Maybe it's just time.					
		KEITH RAISES A GAS CAN IN THE BG					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
203.	01:10:54:02	MCS MARK STRAIGHTENS, TURNS TO KYLE O/S					
		MARK It's not "just time." Look, every relationship hits its snags, but you just... play through it.	165)	01:10:54:06	01:10:55:20	1:14	MARK TO KYLE) It's not time.
			166)	01:10:56:10	01:11:00:09/	3:23	MARK TO KYLE) Every relationship hits snags. You just play through it.
204.	01:11:00:10	CS KYLE OVER MARK'S SHOULDER					
		KYLE Yeah, for the last three years. Dude, I'd let it go.	167)	01:11:00:14	01:11:02:14	2:00	KYLE TO MARK) Yeah, for the last three years.
		KYLE REACHES PAST MARK	168)	01:11:02:19	01:11:04:03/	1:08	KYLE TO MARK) Dude, I'd let it go. <i>(dude: term for a friend)</i>
205.	01:11:04:04	MCS MARK OVER KYLE'S SHOULDER, KYLE CLOSING THE FREEZER O/S					
		MARK Well, you're not me.	169)	01:11:06:05	01:11:08:15	2:10	MARK TO KYLE) Well, you're not me.
		THE GENERATOR STARTS O/S. A LIGHT TURNS ON IN THE BG	170)	01:11:10:18	01:11:12:05	1:11	KEITH TO GROUP) Let there be light!
		KEITH (off) Let there be light!					
		MARK GLANCES AT KEITH O/S					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
206.	01:11:14:08	HA CS A B&W PICTURE OF MEGAN ON A TABLE. CAMERA TILT UP TO JENNA, WHO CRIES. ARMORY PACES BEHIND HER					
		JENNA (breathes shakily) Jenna.	171)	01:11:18:20	01:11:20:14	1:18	JENNA TO DR. CHALICE, THEN ARMORY TO JENNA) -Jenna. -What?
		ARMORY (off) What?					
		ZOOM OUT TO INCLUDE DR. CHALICE RFG. ARMORY STOPS, STARES AT JENNA	172)	01:11:21:10	01:11:22:18	1:08	JENNA TO DR. CHALICE & ARMORY) Jenna.
		JENNA Jenna. Jenna Campbell.	173)	01:11:23:15	01:11:25:00	1:09	JENNA TO DR. CHALICE & ARMORY) Jenna Campbell.
		DR. CHALICE (face obscured) That's you. Jenna?	174)	01:11:25:05	01:11:28:08	3:05	DR. CHALICE TO JENNA, THEN JENNA TO DR. CHALICE) -That's you. Jenna? -Yes.
		JENNA Yes. Yes. (sobs -- continues under following scenes and dialogue)	175)	01:11:30:00	01:11:31:23/	1:23	ARMORY TO COP) Check it out. Find the family.
		ARMORY GETS A NOTEPAD, WRITES, PASSES IT TO A COP IN THE RBG					
		ARMORY Check the name. Find the family.					
207.	01:11:32:00	MS DR. CHALICE RUBS JENNA'S SHOULDER AS JENNA CRIES. ARMORY APPROACHES DR. CHALICE					
		ARMORY All right, let's keep going.	176)	01:11:32:14	01:11:34:13	1:23	ARMORY TO JENNA, THEN DR. CHALICE TO ARMORY) -Keep going. -Wait a minute.
		DR. CHALICE Just give her a minute.					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
208.	01:11:34:18	CS PAN L WITH ARMORY					
		ARMORY Look, no sale on the bullshit, okay? I want to know who else was on that island.	177)	/01:11:34:18	01:11:36:15	1:21	ARMORY TO DR. CHALICE) No sale on the bullshit. <i>(bullshit: something to believed to be false, and the person delivering the information knows it is false)</i>
		ARMORY SITS. PAN R TO JENNA. JENNA LOOKS TO DR. CHALICE O/S	178)	01:11:36:20	01:11:39:00	2:04	ARMORY TO DR. CHALICE) Who else was on that island?
		ARMORY (off) Witnesses say that six people got on that boat.	179)	01:11:39:05	01:11:41:22	2:17	ARMORY TO DR. CHALICE) Witnesses say six people got on the boat.
209.	01:11:42:16	CS DR. CHALICE OVER ARMORY'S SHOULDER					
210.	01:11:44:08	CS JENNA TURNS TO ARMORY O/S					
		JENNA There was somebody else.	180)	01:11:46:10	01:11:48:00/	1:14	JENNA TO ARMORY) There was someone else.
211.	01:11:48:01	CS ARMORY					
212.	01:11:49:13	MCS MEGAN'S HEAD POKES OUT OF THE BOAT. SHE TURNS TO KEITH O/S					
		MEGAN Hey.	181)	01:11:54:04	01:11:55:12/	1:08	MEGAN TO KEITH) Hey.
213.	01:11:55:13	MWS KEITH WITH A BOX, ON THE BOAT, STOPPING					
		KEITH Hey.	182)	01:11:57:15	01:11:58:23	1:08	KEITH TO MEGAN) Hey.
		KEITH SETS DOWN THE BOX					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
214.	01:11:59:08	MCS MEGAN					
		MEGAN So, we--we here?	183)	01:12:00:14	01:12:02:10	1:20	MEGAN TO KEITH) So, we here?
		MEGAN APPROACHES THE CAMERA, STOPS					
215.	01:12:06:04	WS JENNA SITS IN A DECK CHAIR BESIDE ASHLEY RFG, TYLER EXITING THE CABIN IN THE BG					
		GROUP (chat indistinctly)					
		(rock music plays indistinctly -- continues under following scenes and dialogue)					
		PAN L TO MARK AND KYLE STEPPING ONTO THE DECK. KEITH PULLS MEGAN UP A PATH IN THE LBG. PAN R WITH KEITH AND MEGAN AS THEY STEP ONTO THE DECK					
216.	01:12:15:19	MS MEGAN AND KEITH					
		KEITH Hi.	184)	01:12:17:09	01:12:19:08/	1:23	KEITH TO ALL, THEN JENNA TO KEITH & MEGAN) -Hi. -Hi.
				(over scene end)			
217.	01:12:18:05	MCS JENNA GRINS, PIERRE IN HAND					
		JENNA Hi.					
218.	01:12:19:09	CS TYLER LOWERS A BOTTLE					
		KEITH (off) Stowaway.	185)	01:12:19:13	01:12:22:15	3:02	KEITH TO GROUP) Stowaway. Found her hiding below.
				(over scene end)			

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
219.	01:12:20:18	MS KEITH HOLDS UP MEGAN'S ARM KEITH Found her hiding below. KEITH DROPS MEGAN'S ARM, TURNS TO GO					
220.	01:12:24:09	LA MWS MARK AND TYLER STANDING, JENNA SITTING KYLE (off) Wait, what the hell are we...	186)	01:12:24:18 (over scene end)	01:12:26:07	1:13	KYLE TO KEITH) What do we do with her?
221.	01:12:25:15	CS KYLE KYLE ...supposed to do with her?					
222.	01:12:26:12	MCS MEGAN SMILES, KEITH RECEDING IN THE BG KEITH You'll figure it out! (rock music plays indistinctly -- continues under following scenes and dialogue)	187)	01:12:26:12	01:12:28:00	1:12	KEITH TO KYLE) You'll figure it out!
223.	01:12:28:15	CS TYLER TYLER What's your name, baby?	188)	01:12:29:00 (over scene end)	01:12:31:05	2:05	TYLER TO MEGAN, THEN MEGAN TO TYLER) -What's your name? -Megan.
224.	01:12:30:03	MCS MEGAN SMILES, KEITH RECEDING RBG MEGAN Megan.					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
225.	01:12:32:00	CS TYLER					
		TYLER Okay...	189)	/01:12:32:00 (over scene end)	01:12:35:00	3:00	TYLER TO MEGAN) Okay, Megan, let me introduce you to--
226.	01:12:32:21	WS MEGAN FACING THE GROUP, TYLER TROTGING TO HER					
		TYLER ...Megan, let me introduce...					
227.	01:12:35:05	CS MEGAN WAVES A HAND, TYLER STANDING BEHIND, TAKING HER SHOULDERS					
		TYLER ...you to--					
		MEGAN Oh, no, no, no. I--I know who all of you are. Tyler.	190)	/01:12:35:05	01:12:38:11	3:06	MEGAN TO TYLER) Oh, no. I know who all of you are. Tyler.
		MEGAN POINTS TO TYLER					
228.	01:12:38:16	MWS MEGAN AND TYLER					
		MEGAN You're the coolest.	191)	/01:12:38:16	01:12:40:05	1:13	MEGAN TO TYLER) You're the coolest.
		TYLER (chuckles)	192)	01:12:40:15 (over scene end)	01:12:43:21/	3:06	MEGAN TO TYLER) This is your brother Kyle who wishes he was you.
		MEGAN POINTS AT KYLE O/S					
		MEGAN Uh, this is your brother Kyle...					
229.	01:12:42:00	CS KYLE NODS					
		MEGAN (off) ...who wishes he was you.					
		KYLE (scoffs)					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
230.	01:12:43:22	CS MARK MARK (laughs)					
231.	01:12:44:17	MWS MEGAN AND TYLER, WHO POINTS AT KYLE O/S TYLER (laughs) MEGAN And this is... MEGAN POINTS AT ASHLEY O/S	193)	/01:12:44:17 (over scene end)	01:12:46:12	1:19	MEGAN TO TYLER) This is Ashley...
232.	01:12:45:22	CS MEGAN MEGAN ...Ashley, Kyle's hottie...	194)	01:12:46:17 (over scene end)	01:12:48:05	1:12	MEGAN TO TYLER) ...Kyle's hottie <i>de jour</i> . (<i>hottie de jour: indicating that Ashley is one of many attractive women Kyle dates</i>)
233.	01:12:47:18	MCS ASHLEY PAST MEGAN MEGAN (off) ... <i>de jour</i> . ASHLEY Wait a minute-- TYLER (off) No, no, no...	195)	01:12:48:10 (over scene end)	01:12:51:00	2:14	ASHLEY TO MEGAN, THEN TYLER TO ASHLEY) -Wait a minute-- -No. I like this.
234.	01:12:49:17	MS MEGAN AND TYLER, WHO RAISES A FINGER TYLER ...I like this. TYLER TURNS TO MEGAN TYLER Please, keep going. MEGAN Okay, uh, you're...	196) 197)	01:12:51:05 01:12:52:20 (over scene	01:12:52:15	1:10 2:11	TYLER TO ASHLEY, THEN MEGAN) Please, keep going. MEGAN TO JENNA) Jenna the dancer who's moving

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
		MEGAN POINTS O/S		end)			soon...
235.	01:12:53:09	MCS JENNA WITH PIERRE AND A WINE GLASS MEGAN (off) ...Jenna, the dancer who's going off to the big city...					
236.	01:12:55:12	CS MEGAN MEGAN ...and leaving behind your little Romeo.	198)	/01:12:55:12	01:12:57:12/	2:00	MEGAN TO JENNA) ...and leaving Romeo behind. <i>(Romeo: indicating Mark, Jenna's ex-lover)</i>
237.	01:12:57:13	CS MARK MEGAN (off) That's okay.	199)	01:12:57:17	01:13:01:10	3:17	MEGAN TO JENNA) That's okay. Really. It leaves more guys for me.
238.	01:12:58:16	MCS JENNA LOOKS UP AT MARK O/S MEGAN (off) Really. It just...					
239.	01:12:59:18	CS MEGAN SHRUGS MEGAN ...leaves more guys for me. (chuckles)					
240.	01:13:01:15	CS MARK RAISES A BOTTLE, SMILES ASHLEY (off) All right, there, sweetheart.	200)	/01:13:01:15	01:13:05:06	3:15	ASHLEY TO MEGAN, THEN TYLER TO GROUP) -All right, sweetheart. -My kind of girl! <i>(sweetheart: term of endearment)</i>
241.	01:13:02:18	WS MEGAN FACING THE GROUP. ASHLEY RISES TYLER					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
		Yes! My kind of girl!					
242.	01:13:05:11	MCS JENNA, DOG IN HAND					
		TYLER (off) Come on, Megan, let me take you under...	201)	/01:13:05:11	01:13:07:03/	1:16	TYLER TO MEGAN) Come with me.
243.	01:13:07:04	MCS TYLER TURNS MEGAN IN A CIRCLE					
		TYLER ...my wing and give you a personal tour of my estate.	202)	01:13:07:08	01:13:10:06	2:22	TYLER TO MEGAN) I'll give you a personal tour of my estate.
		TYLER KISSES MEGAN'S HAND					
244.	01:13:10:11	WS THE GROUP FACING MEGAN. TYLER STARTS PULLING MEGAN AWAY					
		JENNA Okay.	203)	/01:13:10:11	01:13:12:20	2:09	JENNA TO TYLER) Okay. No.
		JENNA RISES					
		MEGAN (face obscured) (giggles)					
		JENNA (face obscured) No, no, no, no, no, no, no, no, no, no.					
		TYLER AND MEGAN STOP. MEGAN TURNS TO JENNA					
245.	01:13:13:22	MS JENNA, MEGAN, AND TYLER					
		JENNA She's coming with us.	204)	/01:13:13:22	01:13:15:12/	1:14	JENNA TO TYLER) She's coming with us.
		JENNA TURNS TO ASHLEY O/S					
246.	01:13:15:13	CS ASHLEY GIVING A LOOK RFG, KYLE LBG					
		JENNA (off) Yes.	205)	01:13:15:17	01:13:17:03/	1:10	JENNA TO ASHLEY) Yes.

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
247.	01:13:17:04	MS JENNA, MEGAN, AND TYLER, WHO SHAKES HIS HEAD AT MEGAN TYLER (grunts) JENNA Because she's going to need all the protection that she can get. TYLER (chuckles) JENNA (face obscured) Come on, let's go make a drink. JENNA MOVES TO FRAME R	206)	01:13:18:00	01:13:21:07	3:07	JENNA TO TYLER, THEN TO MEGAN) She'll need the protection. Let's make a drink.
248.	01:13:21:12	CS ASHLEY RFG, KYLE LBG KYLE Well, he's got protection.	207)	/01:13:21:12	01:13:23:04/	1:16	KYLE TO JENNA) He has protection. <i>(protection: Kyle is indicating birth control, likely a condom)</i>
249.	01:13:23:05	MWS REARVIEW JENNA OVER TYLER'S SHOULDER, LEADING ASHLEY AND MEGAN TOWARD THE CABIN JENNA I'm sure he does. KYLE (off) He just never... TYLER (laughs -- continues under following scenes and dialogue)	208)	01:13:23:20 (over scene end)	01:13:26:10	2:14	JENNA TO KYLE, THEN KYLE TO JENNA) -Sure he does. -He just never uses it.
250.	01:13:25:14	MCS KYLE FG, MARK MOVING IN THE BG KYLE ...uses it. MARK (sighs)					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
251.	01:13:27:17	MS MARK JOINS TYLER, WHO GRINS, LEANS ON MARK. KYLE GRINS IN THE LFG					
		MARK That, my friend, is trouble.	209)	01:13:29:15	01:13:32:10	2:19	MARK TO TYLER) That, my friend, is trouble.
		TYLER Oh, yeah.	210)	01:13:32:15	01:13:33:23	1:08	TYLER TO MARK) Oh, yeah.
252.	01:13:34:06	WS JENNA LEANS ON A TABLE LFG. ARMORY APPROACHES HER, SHOWS A PICTURE OF MEGAN. A COP STANDS IN THE BG					
		ARMORY All right, is this her?	211)	01:13:34:15	01:13:35:23	1:08	ARMORY TO JENNA) Is this her?
253.	01:13:36:23	MCS ARMORY STOPS BY JENNA, PICTURE RAISED					
		JENNA Yes.	212)	01:13:38:04	01:13:39:19/	1:15	JENNA TO ARMORY, THEN ARMORY TO JENNA) -Yes.
		ARMORY What's her name?					-What's her name?
254.	01:13:39:20	MS JENNA PAST ARMORY, INSPECTING THE PICTURE					
		JENNA Megan.	213)	01:13:40:00	01:13:41:08	1:08	JENNA TO ARMORY) Megan.
		JENNA POINTS AT THE PICTURE	214)	01:13:42:08	01:13:43:20/	1:12	JENNA TO ARMORY) This is Megan.
		JENNA This is Megan.					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
255.	01:13:43:21	MS JENNA AND ARMORY, WHO SETS DOWN THE PICTURE, NODDING. DR. CHALICE WORKS AT THE CORKBOARD IN THE BG					
		ARMORY Okay, Megan. So, why was Megan trouble?	215)	01:13:45:00	01:13:47:20	2:20	ARMORY TO JENNA) Okay, Megan. Why was Megan trouble?
		ARMORY RECEDES INTO THE BG, REMOVING HIS JACKET	216)	01:13:49:05	01:13:51:08/	2:03	JENNA TO ARMORY) She was young.
		JENNA She was... young.					
256.	01:13:51:09	MWS MEGAN COMES DOWNSTAIRS IN A BELLY SHIRT, PASSING MARK ON THE WAY UP					
		JENNA (voice over) And sexy.	217) <i>ITAL</i>	01:13:52:10	01:13:53:18	1:08	JENNA TO ARMORY) <i>And sexy.</i>
		CAMERA TILT DOWN. MEGAN APPROACHES THE CAMERA	218) <i>ITAL</i>	01:13:54:04	01:13:55:14/	1:10	ARMORY TO JENNA) <i>Were you threatened?</i>
		ARMORY (voice over) Were you threatened by her?					
257.	01:13:55:15	MS JENNA LEANING ON A TABLE, RAISING HER HEAD					
		JENNA No, Megan was special.	219)	01:13:56:20	01:13:58:14/	1:18	JENNA TO ARMORY) No, Megan was special.
258.	01:13:58:15	MWS ARMORY APPROACHES JENNA, DR. CHALICE AT THE CORKBOARD IN THE LBG					
		JENNA She wasn't like anyone I'd ever met before. She was a very special person.	220)	01:13:58:19	01:14:01:10	2:15	JENNA TO ARMORY) She wasn't like anyone I'd ever met.
		DR. CHALICE Special how?	221)	01:14:02:15	01:14:05:01	2:10	JENNA TO ARMORY, THEN DR. CHALICE TO JENNA) -She's a special person. -Special how?

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
259.	01:14:05:06	MCS JENNA AND ARMORY					
		JENNA Like the whole world owed her something.	222)	/01:14:05:06	01:14:07:16	2:10	JENNA TO DR. CHALICE) Like the world owed her something.
		ARMORY Okay...					
260.	01:14:07:21	MCS JENNA LFG, ARMORY RBG. HE SITS ON THE TABLE AS HE SPEAKS					
		ARMORY ...well, if she was so special, then how come somebody stabbed her in the throat?	223)	/01:14:07:21	01:14:12:04	4:07	ARMORY TO JENNA) If she was so special, how come she got stabbed in the throat?
261.	01:14:12:09	MS JENNA OVER ARMORY'S SHOULDER					
		JENNA I don't know.	224)	/01:14:12:09	01:14:13:15/	1:06	JENNA TO ARMORY) I don't know.
262.	01:14:13:16	MCS ARMORY OVER JENNA'S SHOULDER					
		ARMORY Come on.	225)	01:14:13:20	01:14:15:11	1:15	ARMORY TO JENNA, THEN JENNA TO ARMORY) -Come on. -I don't know.
		JENNA (off) I don't...					
263.	01:14:14:17	MS JENNA OVER ARMORY'S SHOULDER					
		JENNA ...know--					
		DR. CHALICE (off) Okay, that's it. I'm...	226)	01:14:15:16	01:14:17:20	2:04	DR. CHALICE TO JENNA & ARMORY) That's it. I'm calling it a night.

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
264.	01:14:16:02	MWS JENNA AND ARMORY FACING EACH OTHER FG, DR. CHALICE APPROACHING FROM THE BG					
		DR. CHALICE ...calling it a night. That's enough.	227)	01:14:18:05	01:14:19:13	1:08	DR. CHALICE TO JENNA & ARMORY) That's enough.
		ARMORY RISES, WALKS AWAY					
		DR. CHALICE Come on, honey.	228)	01:14:19:18	01:14:21:02	1:08	DR. CHALICE TO JENNA) Come on, honey. (honey: see title #144)
		DR. CHALICE AND JENNA EXIT THE LFG. ARMORY SITS IN A CHAIR					
265.	01:14:26:05	EWS THE CABIN AT NIGHT					
		ASHLEY (voice over) (laughs -- continues under following scenes and dialogue)					
		(R&B music plays indistinctly -- continues under following scenes and dialogue)					
266.	01:14:28:16	MWS ASHLEY AND KYLE DANCE IN THE CABIN'S MAIN ROOM					
		(R&B music plays indistinctly -- continues under following scenes and dialogue)					
		THEY STOP DANCING AS MARK AND TYLER DESCEND FROM UPSTAIRS. MARK IS WEARING SHORT SHORTS					
		KYLE (face obscured) (laughs)					
267.	01:14:33:04	MCS ASHLEY BACKS AWAY FROM THE CAMERA. TYLER ENTERS THE LFG					
		ASHLEY Good God, Mark, take the batteries out of those magic...	229)	01:14:34:00	01:14:37:20	3:20	ASHLEY TO MARK) God, Mark, take the batteries out of those magic shorts. (God: intensifier)

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
268.	01:14:36:17	HA CS MARK'S SHORT SHORTS ASHLEY (off) ...shorts. KYLE (off) Ow! CAMERA TILT UP TO MARK MARK What? I found them in a drawer upstairs.	230)	01:14:38:10	01:14:40:00	1:14	MARK TO ASHLEY) I found them upstairs.
269.	01:14:40:05	MCS ASHLEY OVER MARK'S SHOULDER ASHLEY (chuckling) Well, put them back.	231)	/01:14:40:05	01:14:41:17	1:12	ASHLEY TO MARK) Put them back.
270.	01:14:41:22	MWS ASHLEY, MARK, TYLER, AND KYLE IN A SEMICIRCLE MARK All right. MARK MOVES TO TAKE OFF HIS SHORTS KYLE No, no, no! TYLER No! (laughs) KYLE A toast, a toast. KYLE PASSES A SHOT GLASS TO MARK KYLE To my brother...	232)	/01:14:41:22	01:14:43:05	1:07	MARK TO ASHLEY) Okay.
			233)	01:14:43:10	01:14:44:18	1:08	KYLE TO MARK, THEN TYLER TO MARK) -No! -No!
			234)	01:14:44:23	01:14:46:07	1:08	KYLE TO GROUP) A toast.
			235)	01:14:46:12 (over scene end)	01:14:49:16/	3:04	KYLE TO GROUP) To my brother and his tragically warped mind...
271.	01:14:47:19	MCS ASHLEY OVER MARK'S SHOULDER, LICKING HER FINGER KYLE (face obscured) ...and his tragically warped mind for giving us...					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
272.	01:14:49:17	MCS TYLER RAISES A SHOT GUN					
		KYLE (off) ...these wonderful, sleazy moments every single year.	236)	01:14:49:21	01:14:52:11	2:14	KYLE TO GROUP) ...for giving us these sleazy moments.
		PAN L TO MARK, SHOT GLASS RAISED	237)	01:14:52:16	01:14:54:02	1:10	MARK TO GROUP) Someone's missing.
		MARK Aren't we forgetting someone?					
		ASHLEY (off) Jenna had...					
273.	01:14:54:07	MCS ASHLEY OVER MARK & TYLER'S SHOULDERS					
		ASHLEY ...to go down to the dock. Something about... getting away.	238)	01:14:54:07	01:14:57:00	2:17	ASHLEY TO MARK) Jenna went to the dock to get away.
		MARK (off) Get...					
274.	01:14:57:05	CS MARK					
		MARK ...away. Why, because I'm here?	239)	01:14:57:05	01:14:58:15	1:10	MARK TO ASHLEY) Because I'm here?
							(over scene end)
275.	01:14:58:10	MCS ASHLEY OVER MARK'S SHOULDER, SHOT GLASS RAISED, SHRUGGING					
276.	01:14:59:08	CS MARK TAKES A SHOT					
277.	01:15:00:07	MWS MARK, TYLER, AND KYLE OVER ASHLEY'S SHOULDER. MARK PUTS DOWN HIS GLASS					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
278.	01:15:01:12	MCS ASHLEY OVER MARK'S SHOULDER, GRINNING					
		ASHLEY Where do you think you're going?	240)	/01:15:01:12	01:15:03:23	2:11	ASHLEY TO MARK, THEN MARK TO ASHLEY) -Where are you going? -To the dock.
		MARK (off) Well, I was...					
279.	01:15:02:21	CS MARK					
		MARK ...going down to the dock.					
280.	01:15:04:04	MCS ASHLEY OVER MARK'S SHOULDER					
		ASHLEY Well, not in those magic shorts, you're not.	241)	/01:15:04:04	01:15:06:04/	2:00	ASHLEY TO MARK) Not in those magic shorts.
		ASHLEY, TYLER (off) & KYLE (off) (laugh -- continues over scene end)					
281.	01:15:06:05	MWS MARK, TYLER AND KYLE OVER ASHLEY'S SHOULDER. MARK GRINS, WAGS A FINGER					
		MARK Good point.	242)	01:15:07:18	01:15:09:02	1:08	MARK TO ASHLEY) Good point.
		MARK SLAPS TYLER'S BUTT, RECEDES FROM THE CAMERA	243)	01:15:09:15	01:15:10:23	1:08	TYLER TO MARK) Okay.
		TYLER Okay.					
282.	01:15:11:04	MCS ASHLEY TAKES A SHOT					
		TYLER (off) Cheers, brother.	244)	/01:15:11:04	01:15:12:16/	1:12	TYLER TO TYLER) Cheers, brother.

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
283.	01:15:12:17	CS TYLER TAKES A SHOT ASHLEY (off) (laughs) TYLER (gags, chuckles) PAN L TO MEGAN PASSING MARK ON THE STAIRS KYLE (off) Oh, yeah. MEGAN APPROACHES THE CAMERA	245)	01:15:16:00	01:15:17:18	1:18	KYLE TO TYLER) Oh, yeah.
284.	01:15:18:12	MCS ASHLEY MEGAN (off) Hey!	246)	/01:15:18:12	01:15:19:17/	1:05	MEGAN TO GROUP) Hey!
285.	01:15:19:18	WS MEGAN, TYLER, AND KYLE OVER ASHLEY'S SHOULDER. MEGAN APPROACHES TYLER MEGAN We're going hot-tubbing, right? KYLE TURNS TO ASHLEY TYLER Yeah!	247)	01:15:19:22 (over scene end)	01:15:22:20	2:22	MEGAN TO TYLER, THEN TYLER TO MEGAN) -We're going hot-tubbing, right? -Yeah!
286.	01:15:22:03	MCS ASHLEY EYES TYLER O/S					
287.	01:15:23:10	MCS ASHLEY AND KYLE FG, MWS MEGAN AND TYLER BG MEGAN All right. TYLER Yeah, we are. Hold on. ASHLEY AND KYLE EXIT THE LFG, KYLE BRINGING BOTTLES. KYLE TAKES MEGAN'S HAND, STOPS HER TYLER	248)	/01:15:23:10	01:15:26:10	3:00	MEGAN TO TYLER, THEN TYLER TO MEGAN) -All right. -Yeah, we are. Hold on.

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
		I can't...					
288.	01:15:26:15	CS TYLER SPINS MEGAN IN A CIRCLE					
		TYLER ...let you leave without doing your warm-up exercises.	249)	/01:15:26:15	01:15:28:19	2:04	TYLER TO MEGAN) Let's do your warm-up exercises.
		MEGAN (face obscured) (laughs)					
289.	01:15:29:00	MWS TYLER AND MEGAN HOLDING HANDS					
		TYLER So let me get you a drink.	250)	/01:15:29:00	01:15:32:05/	3:05	TYLER TO MEGAN, THEN MEGAN TO TYLER) -Let me get you a drink. -All right.
		MEGAN All right.					
		THEY APPROACH THE DRINK TABLE O/S					
290.	01:15:32:06	CS DR. CHALICE'S HANDS AS SHE GIVES JENNA A PILL, A GLASS OF WATER					
		DR. CHALICE (off) They're strong. It'll...	251)	01:15:35:04	01:15:36:12	1:08	DR. CHALICE TO JENNA) They're strong.
291.	01:15:36:17	CS DR. CHALICE OVER JENNA'S SHOULDER					
		DR. CHALICE ...really knock you out...	252)	/01:15:36:17	01:15:40:00	3:07	DR. CHALICE TO JENNA) It'll knock you out, but it'll help you sleep, okay?
				(over scene end)			
292.	01:15:37:22	CS JENNA OVER DR. CHALICE'S SHOULDER, TAKING A PILL					
		DR. CHALICE (off) ...but it'll help you sleep, okay?					
293.	01:15:40:16	MWS JENNA AND DR. CHALICE SITTING ON JENNA'S HOSPITAL BED. JENNA SETS HER WATER ASIDE					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
294.		01:15:42:08 CS JENNA OVER DR. CHALICE'S SHOULDER					
295.		01:15:45:03 CS DR. CHALICE OVER JENNA'S SHOULDER					
296.		01:15:47:10 MWS DR. CHALICE PATS JENNA'S HAND, RISES, EXITS THE RBG					
297.		01:15:51:05 CS JENNA COVERS HERSELF WITH A BLANKET, STARTS TO LIE DOWN					
298.		01:15:58:11 MS DR. CHALICE OVER ARMORY'S SHOULDER, OUTSIDE JENNA'S HOSPITAL ROOM. A COP STANDS GUARD IN THE BG (woman on PA speaks indistinctly -- continues under following scenes and dialogue) DR. CHALICE TURNS, SEES ARMORY					
299.		01:16:03:01 WS ARMORY OVER DR. CHALICE'S SHOULDER, ARMS CROSSED DR. CHALICE (face obscured) It's not her.	253)	01:16:03:15	01:16:04:23	1:08	DR. CHALICE TO ARMORY) It's not her.
		ARMORY And you know this... how?	254)	01:16:05:10	01:16:07:08	1:22	ARMORY TO DR. CHALICE) And you know this how?
300.		01:16:07:13 MS DR. CHALICE OVER ARMORY'S SHOULDER DR. CHALICE It's what I do for a living.	255)	/01:16:07:13	01:16:09:06/	1:17	DR. CHALICE TO ARMORY) It's what I do for a living.

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
301.		01:16:09:07 MS ARMORY PAST DR. CHALICE, ARMS CROSSED					
		ARMORY Well, I did a little detective work -- it's what I do for a living --	256)	01:16:10:05	01:16:13:02	2:21	ARMORY TO DR. CHALICE) Well, I did a little detective work...
302.		01:16:13:07 MS DR. CHALICE OVER ARMORY'S SHOULDER, APPROACHING HIM					
		ARMORY (face obscured) ...and, uh, found that you are a terrific expert...	257)	01:16:13:07	01:16:16:00	2:17	ARMORY TO DR. CHALICE) ...and found you are a terrific witness...
303.		01:16:16:05 MS ARMORY OVER DR. CHALICE'S SHOULDER, STEPPING FORWARD, ARMS CROSSED					
		ARMORY ...witness, very good in the courtroom, but you're a little thin on practical experience.	258)	01:16:16:05	01:16:18:10	2:05	ARMORY TO DR. CHALICE) ...very good in the courtroom...
		DR. CHALICE APPROACHES ARMORY	259)	01:16:18:15	01:16:21:00	2:09	ARMORY TO DR. CHALICE) ...but you're thin on experience.
		DR. CHALICE (face obscured) I studied seven years at Washington State--	260)	01:16:21:05	01:16:22:19	1:14	DR. CHALICE TO ARMORY) I studied seven years--
		ARMORY Yeah, I'm sure your parents are very proud of you, but I deal with people like this every day.	261)	01:16:23:00	01:16:25:00	2:00	ARMORY TO DR. CHALICE) Your parents must be proud...
		ARMORY Yeah, I'm sure your parents are very proud of you, but I deal with people like this every day.	262)	01:16:25:05	01:16:27:10	2:05	ARMORY TO DR. CHALICE) ...but I deal with people daily.
		DR. CHALICE And you get answers by badgering them. Look, we both want to know what happened, but let's just try to coax her to talk, not bludgeon her.	263)	01:16:27:15	01:16:29:23	2:08	DR. CHALICE TO ARMORY) You get answers by badgering them?
		DR. CHALICE And you get answers by badgering them. Look, we both want to know what happened, but let's just try to coax her to talk, not bludgeon her.	264)	01:16:31:05	01:16:33:00	1:19	DR. CHALICE TO ARMORY) We both want the truth...
		ARMORY Something went sideways on that island...	265)	01:16:33:05	01:16:36:10	3:05	DR. CHALICE TO ARMORY) ...but let's coax her to talk, not bludgeon her.
		ARMORY Something went sideways on that island...	266)	01:16:36:15	01:16:38:15/	2:00	ARMORY TO DR. CHALICE) Something went sideways.
304.		01:16:38:16 MS JENNA LIES IN BED, AWAKE					
		ARMORY (voice over) ...and it started that first night. I'm	267) ITAL	01:16:38:20	01:16:42:11/	3:15	ARMORY TO DR. CHALICE) <i>It started that first night. I'll find out</i>

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
		going to find out what it was.					<i>what it was.</i>
305.	01:16:42:12	MWS ASHLEY BY THE HOT TUB OUTSIDE, REMOVING A ROBE, KYLE APPROACHING FROM THE BG. ASHLEY STARTS INTO THE TUB					
306.	01:16:44:19	CS ASHLEY'S LEG AS SHE STEPS INTO THE HOT TUB					
307.	01:16:47:04	MWS ASHLEY LOWERS INTO THE HOT TUB. KYLE EXTENDS A BUCKET OF ICE					
308.	01:16:50:15	MCS THE BUCKET SETS DOWN. KYLE'S LEGS AS HE STEPS INTO THE HOT TUB					
309.	01:16:53:13	MS KYLE PAST ASHLEY LOWERING INTO THE BATHTUB ASHLEY (face obscured) (chuckles) KYLE (chuckles) KYLE MOVES TOWARD ASHLEY					
310.	01:16:59:10	CS ASHLEY AND KYLE KISS					
311.	01:17:03:08	MCS ASHLEY AND KYLE KISS					
312.	01:17:06:10	HA CS ASHLEY'S AND KYLE'S SHOULDERS. CAMERA TILT UP TO THEM KISSING					
313.	01:17:10:21	ANGLE ON CS, ASHLEY AND KYLE KISS					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
314.	01:17:14:22	HA CS A LINE OF SHOT GLASSES. TYLER'S HAND PICKS UP A BOTTLE (R&B music plays indistinctly -- continues under following scenes and dialogue) TYLER (off) Now this, young Megan, is the stairway to heaven. TYLER FILLS THE SHOT GLASSES TYLER (off) You start at one end, I'll start at the other end, and when we meet...	268)	01:17:15:10	01:17:18:10	3:00	TYLER TO MEGAN) This, young Megan, is the stairway to heaven.
			269)	01:17:19:10 (over scene end)	01:17:23:00	3:14	TYLER TO MEGAN) You start there, I'll start here. When we meet--
315.	01:17:22:05	HA MWS MEGAN AND TYLER KNEELING BY A COFFEE TABLE, TYLER FILLING THE SHOT GLASSES TYLER ...in the middle-- MEGAN We'll be in heaven? (laughs) TYLER (chuckles) UM YA PLAYS (voice over) I got a crush on you Is that the best I can do? Yeah, yeah, yeah Yeah, yeah, yeah Yeah, yeah, yeah TYLER Cheers. THEY CLINK GLASSES, DRINK MEGAN (coughs) It's bad. TYLER (chuckles) MEGAN (chuckles) TYLER Only three and a half more to go.	270)	01:17:23:05	01:17:24:20	1:15	MEGAN TO TYLER) We'll be in heaven?
			271)	01:17:26:15	01:17:27:23	1:08	TYLER TO MEGAN) Cheers.
			272)	01:17:32:00	01:17:33:08	1:08	MEGAN TO TYLER) It's bad.
			273)	01:17:34:05	01:17:36:10	2:05	TYLER TO MEGAN) Only three and a half more to go.

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
		THEY PICK UP GLASSES, CLINK					
316.	01:17:38:08	MCS JENNA ON THE DOCK					
317.	01:17:42:14	HA EWS KILLER'S POV-- JENNA DANCES ON THE DOCK BELOW					
		ARMORY (voice over) So, you were alone that night?	274) <i>ITAL</i>	01:17:47:05	01:17:49:05	2:00	ARMORY TO JENNA) So you were alone that night?
318.	01:17:49:20	WS JENNA SITS UP IN BED, ARMORY SILHOUETTED IN THE RBG					
		ARMORY (face obscured) You know, I'm not really sold on the act. Now, your good friend the doctor, you know, she's on the line. You got her.	275) 276)	01:17:54:05 01:17:58:10	01:17:57:00 01:18:02:05	2:19 3:19	ARMORY TO JENNA) I'm not really sold on the act. ARMORY TO JENNA) Your friend the doctor, she's on the line. You got her. <i>(on the line: a fishing reference, as if Jenna's tales have hooked the doctor into believing they're true)</i>
		ARMORY SHRUGS					
		ARMORY (face obscured) Believe me, I will find the truth.					
		JENNA Why are you here?	277)	01:18:04:20	01:18:08:05	3:09	ARMORY TO JENNA) Believe me, I will find the truth.
		ARMORY STEPS INTO THE LIGHT	278)	01:18:09:20	01:18:11:10	1:14	JENNA TO ARMORY) Why are you here?
		ARMORY Couldn't sleep. You know? Just want the truth, right, Jenna? And I got kids myself. You know, I got to go and I got to tell the parents of your friends.	279) 280)	01:18:13:15 01:18:16:00	01:18:15:00 01:18:17:08	1:09 1:08	ARMORY TO JENNA) Couldn't sleep. ARMORY TO JENNA) You know?
		JENNA My parents?	281)	01:18:19:20	01:18:22:00	2:04	ARMORY TO JENNA) Just want the truth, Jenna.
		ARMORY We haven't, uh, figured out where they are yet. But then, you haven't given us a lot to go on.	282) 283)	01:18:22:05 01:18:24:05	01:18:24:00 01:18:26:19	1:19 2:15	ARMORY TO JENNA) I got kids myself. ARMORY TO JENNA) I got to go tell your friends' parents.
		JENNA I wish that I could remember more. Everyone was drinking, or looking for sex, or whatever.	284)	01:18:27:00	01:18:28:08	1:08	JENNA TO ARMORY) My parents?
			285)	01:18:30:10	01:18:32:20	2:10	ARMORY TO JENNA) We haven't found them yet.
			286)	01:18:34:00	01:18:36:10	2:10	ARMORY TO JENNA) You haven't given us much to go on.

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
		(CONTINUED)	287)	01:18:36:15	01:18:38:10	1:19	JENNA TO ARMORY) I wish I remembered more.
			288)	01:18:39:20	01:18:44:00	4:04	JENNA TO ARMORY) Everyone was drinking, or looking for sex, or whatever.
319.	01:18:44:21	HA ECS TYLER AND MEGAN'S HANDS AS THEY SET DOWN SHOT GLASSES					
320.	01:18:46:08	HA MWS MEGAN AND TYLER KNEELING BY THE COFFEE TABLE, EMPTY SHOT GLASSES BEFORE THEM (R&B music plays indistinctly -- continues under following scenes and dialogue) MEGAN Ooh! TYLER (laughs) MEGAN (laughs) TYLER PICKS UP A BOTTLE MEGAN What...	289)	01:18:46:08	01:18:47:16	1:08	MEGAN TO TYLER) Ooh! <i>(ooh: expression of excitement)</i>
321.	01:18:49:15	HA CS TEQUILA POURS INTO A CUP MEGAN (off) ...are you doing? What are you doing? TYLER (off) (overlapping) (chuckles -- continues over scene end)	290)	/01:18:49:15	01:18:51:22/	2:07	MEGAN TO TYLER) What are you doing?

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
322.	01:18:51:23	HA MWS MEGAN AND TYLER BY THE COFFEE TABLE. PIERRE WHINES O/S					
		TYLER We've got a party-crasher.	291)	01:18:53:05	01:18:54:20	1:15	TYLER TO MEGAN) We have a party-crasher.
		TYLER PICKS UP PIERRE	292)	01:18:55:20	01:18:57:04	1:08	MEGAN TO PIERRE) Oh, Pierre.
		MEGAN Oh, Pierre.					
		TYLER I'll bet you...					
323.	01:18:57:09	MS KILLER'S POV-- REARVIEW, TYLER AND MEGAN THROUGH A WINDOW, TYLER SETTING PIERRE ON THE TABLE					
		TYLER (face obscured) (muffled) ...Pierre will drink this.	293)	01:18:57:09	01:19:00:13/	3:04	TYLER TO MEGAN, THEN MEGAN TO TYLER) -I'll bet Pierre will drink this. -No way.
		MEGAN (face obscured) (muffled) No way.					
324.	01:19:00:14	CS PIERRE DRINKS FROM THE CUP					
		TYLER & MEGAN (off) (laugh)					
		MEGAN (off) But how did you know he'd drink it?	294)	01:19:02:10	01:19:04:01/	1:15	MEGAN TO TYLER) How did you know?
325.	01:19:04:02	HA MWS MEGAN AND TYLER AT THE COFFEE TABLE, PIERRE DRINKING FROM THE CUP. TYLER SPREADS HIS HANDS					
		TYLER Well, he's Mexican. Mexicans drink Tequila.	295)	01:19:04:06	01:19:06:15	2:09	TYLER TO MEGAN) He's Mexican. Mexicans drink Tequila.
		MEGAN (laughs)	296)	01:19:06:20	01:19:08:04	1:08	TYLER TO MEGAN) You owe me one.
		TYLER You owe me one.					
		TYLER KISSES MEGAN					
		TYLER					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
		Mm...					
326.	01:19:10:01	MCS KILLER'S POV-- MEGAN AND TYLER THROUGH A WINDOW, KISSING					
327.	01:19:14:03	CS KYLE'S HAND AS HE TAKES AN ICE CUBE FROM A BUCKET					
328.	01:19:16:03	CS TYLER TURNS TO ASHLEY O/S					
329.	01:19:18:16	ECS MEGAN LEANS BACK HER HEAD, KYLE MOVING THE ICE CUBE DOWN HER BODY ASHLEY (moans with pleasure -- continues over scene ends)					
330.	01:19:32:09	MCS KYLE AND ASHLEY IN THE HOT TUB, ASHLEY LEANS AGAINST HIM. HE KISSES HER CHEEK KYLE (chuckles) THEY KISS					
331.	01:19:41:11	HA MS TYLER AND MEGAN BY THE COFFEE TABLE (R&B music plays indistinctly -- continues under following scenes and dialogue) TYLER (chuckles) TYLER TAKES A SHOT MEGAN Wha... TYLER KISSES MEGAN TYLER (chuckles) MEGAN					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
		(chuckles)					
		(CONTINUED)					
		PIERRE BARKS O/S					
		TYLER Little doggy wants out.	297)	01:19:53:00	01:19:54:15	1:15	TYLER TO MEGAN) Little doggy wants out. (doggy: see title #107)
		TYLER RISES, EXITS FRAME L					
332.	01:19:55:23	HA CS PIERRE AT THE DOOR. TYLER'S FEET ENTER FRAME R. THE DOOR OPENS. TYLER PUSHES PIERRE OUT					
		MEGAN (off) (chuckles)					
		THE DOOR CLOSSES					
333.	01:20:01:04	HA MS MEGAN SITTING AT THE COFFEE TABLE, LOOKING UP OVER HER SHOULDER					
		MEGAN You don't think, like, a bat will grab him, do you?	298)	01:20:01:04	01:20:03:15	2:11	MEGAN TO TYLER) Do you think a bat will get him?
		TYLER'S LEGS ENTER FRAME L	299)	01:20:03:20	01:20:05:04	1:08	TYLER TO MEGAN) I hope so.
		TYLER (off) Oh, I hope so.	300)	01:20:16:05	01:20:18:10	2:05	MEGAN TO TYLER) Are we going where I think?
		MEGAN RAISES HER HANDS. TYLER TAKES THEM, LIFTS HER	301)	01:20:18:15	01:20:20:15	2:00	TYLER TO MEGAN, THEN MEGAN TO TYLER) -I'm taking you to heaven. -Mm.
		MEGAN (face obscured) (groans)					
		TYLER & MEGAN (laugh)					
		MEGAN AND TYLER LAUGH					
		TYLER (moans)					
		MEGAN Are we going where I think we're going?					
		TYLER I'm taking you to heaven.					
		MEGAN Mm.					
		THEY START OUT OF FRAME R					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
334.	01:20:22:04	MWS JENNA SITTING UP IN BED, ARMORY PACING BESIDE HER					
		ARMORY You know, there is no one left alive to tell me that you're not telling the truth, so... why don't you tell me a story? What happened that first night? The dog? You were alone?	302)	01:20:22:04	01:20:28:00	5:21	ARMORY TO JENNA) There is no one left alive to tell me you're not telling the truth...
			303)	01:20:30:05	01:20:32:14	2:09	ARMORY TO JENNA) ...so why don't you tell me a story?
			304)	01:20:33:15	01:20:35:10	1:19	ARMORY TO JENNA) What happened that night?
			305)	01:20:37:00	01:20:38:08	1:08	ARMORY TO JENNA) The dog?
			306)	01:20:38:13	01:20:40:01/	1:12	ARMORY TO JENNA) You were alone?
335.	01:20:40:02	MWS JENNA ON THE BED PAST ARMORY					
		JENNA No. You're right.	307)	01:20:41:10	01:20:42:18	1:08	JENNA TO ARMORY) No.
			308)	01:20:43:08	01:20:44:16/	1:08	JENNA TO ARMORY) You're right.
336.	01:20:44:17	MCS JENNA DANCES IN THE FG. MARK APPROACHES DOWN THE DOCK RAMP IN THE BG					
		JENNA (voice over) I wasn't alone.	309) <i>ITAL</i>	01:20:47:00	01:20:48:10	1:10	JENNA TO ARMORY) <i>I wasn't alone.</i>
		MARK So... this is how it is. Now you can't stand to be in the same room as me.	310)	01:20:48:15	01:20:51:00	1:09	MARK TO JENNA) So this is how it is.
			311)	01:20:52:15	01:20:55:00	2:09	MARK TO JENNA) You can't be in the same room as me.
		JENNA Well, you said you wouldn't come.					
		MARK STEPS CLOSER	312)	01:20:55:05	01:20:57:05	2:00	JENNA TO MARK) You said you wouldn't come.
		MARK Well, I couldn't help myself.	313)	01:20:59:20	01:21:01:10	1:14	MARK TO JENNA) I couldn't help myself.
		JENNA Well, that's not much of an excuse.	314)	01:21:03:00	01:21:05:00	2:00	JENNA TO MARK) That's not much of an excuse.
		MARK Yeah, well, some feelings defy words.	315)	01:21:05:20	01:21:07:20	2:00	MARK TO JENNA) Some feelings defy words.

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
		(CONTINUED)	316)	01:21:09:05	01:21:12:15	3:10	
		JENNA STOPS DANCING, APPROACHES MARK	317)	01:21:12:20	01:21:15:05	2:09	JENNA TO MARK) That would be hard to argue with if it were true.
		JENNA Okay, that would be hard to argue with, except for the fact that it's bullshit, and the truth is, is you just have no self-control.	318)	01:21:18:00	01:21:19:08	1:08	JENNA TO MARK) You just have no self-control.
		ZOOM IN AS THEY FACE EACH OTHER	319)	01:21:19:20	01:21:21:04	1:08	MARK TO JENNA) Oh, yeah.
		MARK Oh, yeah. There's that, too.	320)	01:21:23:20	01:21:26:00	2:04	MARK TO JENNA) There's that, too.
		JENNA TURNS FROM HIM, APPROACHES THE CAMERA	321)	01:21:28:15	01:21:32:19	4:04	MARK TO JENNA) Could we call a truce?
		MARK Look, could we just call a truce for the weekend at least?	322)	01:21:31:00	01:21:32:10	1:10	MARK TO JENNA) Then you can go off to New York and forget I exist.
		JENNA GLANCES AT MARK. HE STEPS UP BEHIND HER	323)	01:21:32:15	01:21:34:03	1:12	JENNA TO MARK) That's dramatic.
		MARK Then you can go off to New York and forget I ever existed.					MARK TO JENNA) I'm a dramatic guy.
		JENNA Oh, that's dramatic.					
		MARK Well, I'm a dramatic guy.					
337.	01:21:35:20	WS TYLER AND MEGAN ENTER A BEDROOM, KISSING					
		TYLER (chuckles) (moans with pleasure)					
		MEGAN (face obscured) (moans with pleasure)					
		TYLER LIFTS MEGAN ONTO THE BED					
		MEGAN (face obscured) Ooh! (laughs)					
		TYLER (laughs) (moans with pleasure)					
		THEY KISS ON THE BED					
		MEGAN Wait. Wait.	324)	01:21:46:10	01:21:47:18	1:08	MEGAN TO TYLER) Wait.

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
		(CONTINUED)					
		TYLER Oh, yeah?	325)	01:21:48:20	01:41:50:04	1:08	TYLER TO MEGAN) Yeah?
		TYLER STOPS KISSING HER, UNBUTTONS HIS SHIRT	326)	01:21:51:05	01:21:53:15	2:10	MEGAN TO TYLER, THEN TYLER TO MEGAN) -I want to ask you something. -Yeah?
		MEGAN No, I just want to ask you something.	327)	01:21:55:20	01:21:57:05	1:09	MEGAN TO TYLER) No, just...
		TYLER Uh-huh?					
		TYLER KISSES HER. SHE PUSHES HIM AWAY					
		MEGAN No, just...					
		TYLER KISSES HER BELLY					
338.	01:21:57:11	HA CS MEGAN ON HER BACK, TYLER KISSING HER BODY					
		MEGAN Just 'cause I... (giggles) I've never really done this before.	328)	/01:21:57:11	01:22:02:00	4:13	MEGAN TO TYLER) I've never really done this before.
339.	01:22:02:11	LA CS TYLER OVER MEGAN'S SHOULDER					
		TYLER Really? What?	329)	01:22:03:10	01:22:05:02/	1:16	TYLER TO MEGAN) Really? What?
340.	01:22:05:03	HA CS MEGAN OVER TYLER'S SHOULDER, COCKING HER EYEBROWS					
341.	01:22:06:08	LA CS TYLER OVER MEGAN'S SHOULDER					
		TYLER How old are you?	330)	/01:22:06:08	01:22:07:20	1:12	TYLER TO MEGAN) How old are you? (over scene end)

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
342.	01:22:07:10	HA CS MEGAN OVER TYLER'S SHOULDER					
		MEGAN Mm... 15.	331)	01:22:10:00	01:22:11:14	1:14	MEGAN TO TYLER) Mm... 15.
		SHE MOVES TO KISS HIM					
343.	01:22:12:06	LA CS TYLER OVER MEGAN'S SHOULDER, KISSING HER. HE PULLS AWAY					
		TYLER Uh...					
344.	01:22:15:18	HA CS MEGAN OVER TYLER'S SHOULDER					
		MEGAN What's wrong?	332)	01:22:17:03	01:22:18:11/	1:08	MEGAN TO TYLER) What's wrong?
345.	01:22:18:12	LA CS TYLER OVER MEGAN'S SHOULDER, LOOKING TROUBLED					
346.	01:22:19:12	MS TYLER OVER MEGAN ON THE BED. SHE TURNS TO A CAMERA O/S					
		MEGAN You have a video camera?	333)	01:22:22:00	01:22:23:20/	1:20	MEGAN TO TYLER) You have a video camera?
347.	01:22:23:21	LA CS TYLER OVER MEGAN'S SHOULDER. SHE SITS UP SLIGHTLY					
		MEGAN (face obscured) Can we tape this?	334)	01:22:25:01	01:22:26:15/	1:14	MEGAN TO TYLER) Can we tape this?
		TYLER TURNS TO THE CAMERA O/S					
348.	01:22:26:16	MCS A CAMERA SITS BY A MODEL BOAT					
		MEGAN (off)	335)	01:22:26:20	01:22:28:09/	1:13	MEGAN TO TYLER)

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
		Come on, it'll be cool.					Come on, it'll be cool.
349.	01:22:28:10	LA CS TYLER OVER MEGAN'S SHOULDER, STARING AT THE CAMERA O/S					
		TYLER No.	336)	01:22:31:00	01:22:32:08	1:08	TYLER TO MEGAN) No.
		TYLER TURNS TO MEGAN	337)	01:22:33:17	01:22:35:01/	1:08	TYLER TO MEGAN) We can't tape it.
		TYLER No, we can't tape it.					
350.	01:22:35:02	MS TYLER PULLS MEGAN'S SKIRT OVER HER THIGH, MOVING BACK FROM HER					
		MEGAN (chuckles) What's wrong? Are you mad?	338)	01:22:37:15	01:22:39:05	1:14	MEGAN TO TYLER) What? Are you mad?
		TYLER No. No, it's just, um... It's just a mistake.	339)	01:22:39:20	01:22:41:04	1:08	TYLER TO MEGAN) No.
		TYLER RISES. MEGAN SITS UP	340)	01:22:42:15	01:22:45:00	2:09	TYLER TO MEGAN) No, it's just a mistake.
		TYLER I'm sorry.	341)	01:22:46:20	01:22:48:04	1:08	TYLER TO MEGAN) I'm sorry.
		TYLER EXITS THE BEDROOM, BUTTONING HIS SHIRT. PAN R TO MEGAN	342) <i>ITAL</i>	01:22:59:00	01:23:00:10	1:10	JENNA TO DR. CHALICE) <i>And then he left.</i>
		MEGAN (exhales sharply)					
		JENNA (voice over) And then he left.					
		MEGAN FLOPS BACK					
351.	01:23:01:17	EWS A HOSPITAL IN DAYLIGHT					
		DR. CHALICE (voice over) Left Megan?	343) <i>ITAL</i>	01:23:02:20	01:23:04:20	2:00	DR. CHALICE TO JENNA, THEN JENNA TO DR. CHALICE) -Left Megan? -Yeah.
		JENNA (voice over) Yeah.					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
352.	01:23:05:17	MWS JENNA ON A CHAIR IN AN INTERVIEWING ROOM, KNEES DRAWN UP					
		JENNA She told me she was a virgin...	344)	01:23:06:15	01:23:08:15	2:00	JENNA TO DR. CHALICE) She told me she was a virgin.
		(woman on PA speaks indistinctly -- continues under followings scenes and dialogue)	345)	01:23:10:00	01:23:11:20	1:20	JENNA TO DR. CHALICE) Tyler went off on his own.
		JENNA ...and Tyler went off on his own.					
		ARMORY (off) Okay...					
353.	01:23:12:05	WS DR. CHALICE AT A DESK LFG, ARMORY RISING FRAME R, JENNA AND A COP IN THE BG					
		ARMORY ...I'm going to go get a coffee.	346)	01:23:12:05	01:23:14:00	1:19	ARMORY TO DR. CHALICE) I'm getting a coffee.
		DR. CHALICE Not enough sleep last night, Detective?	347)	01:23:14:20	01:23:16:10/	1:14	DR. CHALICE TO ARMORY) Not enough sleep?
		ARMORY EXITS FRAME L					
354.	01:23:16:11	MWS JENNA, KNEES DRAWN UP					
		DR. CHALICE (off) Okay, so, was Tyler alone when it all happened?	348)	01:23:18:00	01:23:21:00	3:00	DR. CHALICE TO JENNA) Was Tyler alone when it all happened?
355.	01:23:23:07	HA MCS PIERRE OUTSIDE. A LEG ENTERS THE RFG. PIERRE WHIMPERS. AN UNKNOWN FIGURE REACHES DOWN					
356.	01:23:32:11	CS ASHLEY AND KYLE IN THE POOL, GRINNING					
		ASHLEY Where's the ice?	349)	01:23:33:15	01:23:34:23/	1:08	ASHLEY TO KYLE) Where's the ice?

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
357.	01:23:35:00	MCS KYLE AND ASHLEY. KYLE RAISES HIS EMPTY HAND, SHRUGS					
		KYLE Gone.	350)	01:23:36:05	01:23:37:13	1:08	KYLE TO ASHLEY) Gone.
		ASHLEY Well, get some more.	351)	01:23:37:10	01:23:39:20	2:10	ASHLEY TO KYLE, THEN KYLE TO ASHLEY) -Get some more. -I'm gonna.
		KYLE I'm gonna.					
		KYLE MOVES TOWARD THE ICE BUCKET					
358.	01:23:40:18	CS KYLE PAST ASHLEY, REACHING FOR THE ICE O/S					
		ASHLEY (off) (moans softly -- continues over scene ends)					
359.	01:23:43:07	CS ASHLEY IN PROFILE, SMILING. KYLE'S HAND TOUCHES HER HAIR. HE KISSES HER CHEEK. ASHLEY TURNS TO HIM. HER CHEEK IS SMEARED WITH BLOOD					
360.	01:23:51:13	CS ASHLEY AND KYLE, WHO SEES THE BLOOD, STOPS SMILING. PAN R TO KYLE					
		ASHLEY (off) What?	352)	01:23:53:21	01:23:55:05/	1:08	ASHLEY TO KYLE) What?
361.	01:23:55:06	CS ASHLEY IN PROFILE, BLOOD ON HER CHEEK					
		ASHLEY What is that?	353)	01:23:55:10	01:23:56:18	1:08	ASHLEY TO KYLE) What is that?
		ASHLEY RUBS HER CHEEK, INSPECTS HER FINGERS					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
362.	01:23:58:13	MCS ASHLEY AND KYLE IN THE HOT TUB, INSPECTING THE BLOOD ON THEIR HANDS					
		ASHLEY What is that?	354)	/01:23:58:13	01:23:59:21	1:08	ASHLEY TO KYLE) What is that?
		KYLE TO ASHLEY) Uh...					
363.	01:24:00:03	WS KEITH DESCENDS THE STAIRS IN THE CABIN, BUTTONING HIS SHIRT					
		ASHLEY (off) There's blood all over me!	355)	/01:24:00:03	01:24:03:00	2:21	ASHLEY TO KYLE, THEN KYLE TO ASHLEY) -There's blood on me! -I see that!
		KYLE (off) I can see that!					
		ASHLEY (off) It's on my face!	356)	01:24:03:05	01:24:05:05	2:00	ASHLEY TO KYLE, THEN KYLE TO ASHLEY) -It's on my face! -I see that!
		KYLE (off) I can see that!					
		ASHLEY (off) Get it off!					
		TYLER HEARS THE YELLING, STARTS TO JOG					
364.	01:24:05:10	MCS ASHLEY AND KYLE, ASHLEY INSPECTING HER BLOODY HAND					
		KYLE Calm down!	357)	/01:24:05:10	01:24:06:20	1:10	KYLE TO ASHLEY) Calm down!
		ASHLEY Why is there blood on me?	358)	01:24:07:01	01:24:09:01	2:00	ASHLEY TO KYLE, THEN KYLE TO ASHLEY) -Why is it there? -I don't know!
		KYLE I don't know!					
		ASHLEY Where did you even get it from?	359)	01:24:09:06 (over scene end)	01:24:11:17	2:12	ASHLEY TO KYLE, THEN KYLE TO ASHLEY) -Where did you get it? -The bucket!

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
365.	01:24:09:19	MWS TYLER JOGS TOWARD THE CAMERA KYLE (off) Where did I get it from? It's probably out of the goddamn bucket! TYLER (overlapping) Hey, what's the problem?	360)	01:24:11:22	01:24:13:06/	1:08	TYLER TO KYLE & ASHLEY) What's wrong?
366.	01:24:13:07	MWS TYLER PAST KYLE AND ASHLEY, APPROACHING THEM TYLER Kyle give you too hard a love bite? KYLE (face obscured) So who's the asshole?	361)	01:24:14:10 (over scene end)	01:24:17:15	3:05	TYLER TO ASHLEY, THEN KYLE TO TYLER) -Kyle give you a love bite? -Who's the asshole? <i>(asshole: a disliked person; slang)</i>
367.	01:24:16:10	MS TYLER AND ASHLEY TYLER (off) What happened? ASHLEY POINTS O/S ASHLEY The bucket. The ice...	362)	01:24:17:20	01:24:19:04	1:08	TYLER TO KYLE & ASHLEY) What happened?
			363)	01:24:19:09 (over scene end)	01:24:21:10	2:01	ASHLEY TO TYLER) The bucket. The ice bucket!
368.	01:24:20:15	MCS TYLER PAST ASHLEY AND KYLE ASHLEY (face obscured) ...bucket! TYLER God. KYLE (face obscured) Yeah, someone filled it up with blood. TYLER Someone snuck up...	364)	01:24:23:00	01:24:25:05	2:05	KYLE TO TYLER) Someone filled it with blood.
			365)	01:24:27:00 (over scene end)	01:24:28:10	1:10	TYLER TO KYLE & ASHLEY) Someone snuck up--

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
369.	01:24:27:19	MS ASHLEY AND KYLE, WHO WAVES HIS HANDS TYLER (off) ...and filled the bucket with blood? KYLE Look, we're making out, okay? We don't care what's going on...	366)	01:24:28:15 (over scene end)	01:24:31:15	3:00	KYLE TO TYLER) We were making out. We didn't notice. <i>(making out: engaging in sexual activity)</i>
370.	01:24:30:17	CS TYLER KYLE (off) ...around us. TYLER Well, it wasn't me, bro. Good joke, though. TYLER TURNS AWAY	367)	01:24:31:20	01:24:34:10	2:14	TYLER TO KYLE) Well, it wasn't me. Good joke, though.
371.	01:24:35:00	MCS DR. CHALICE DR. CHALICE That's what started it all? JENNA (off) I think so.	368)	/01:24:35:00	01:24:37:01/	2:01	DR. CHALICE TO JENNA, THEN JENNA TO DR. CHALICE) -That started it? -I think so.
372.	01:24:37:02	EWS JENNA AND ARMORY SITTING AT A TABLE, ARMORY FACING AWAY. DR. CHALICE AND A COP STAND IN THE BG JENNA It was creepy, you know?	369)	01:24:38:10	01:24:39:22	1:12	JENNA TO DR. CHALICE) It was creepy.
373.	01:24:40:06	MCS JENNA JENNA She had blood everywhere.	370)	01:24:40:20	01:24:42:18	1:22	JENNA TO DR. CHALICE) She had blood everywhere.
374.	01:24:42:23	CS ASHLEY OVER TYLER'S SHOULDER, JABBING ASHLEY	371)	/01:24:42:23	01:24:45:05	2:06	ASHLEY TO TYLER)

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
		It's not a joke. This isn't funny!					It's not a joke. This isn't funny!
375.	01:24:45:18	MCS TYLER OVER ASHLEY AND KYLE'S SHOULDERS					
		ASHLEY (face obscured) God, all you care about is fucking that little girl.	372)	01:24:46:05	01:24:49:05	3:00	ASHLEY TO TYLER) All you care about is fucking that little girl. <i>(fucking: having sexual intercourse with)</i>
		TYLER If you think I'm so horrible, then why the hell are you here?	373)	01:24:49:10	01:24:51:22/	2:12	TYLER TO ASHLEY) If I'm so horrible, why are you here?
376.	01:24:51:23	CS TYLER OVER ASHLEY'S SHOULDER					
		TYLER (face obscured) Between you and that dog--	374)	01:24:52:03	01:24:54:06/	2:03	TYLER TO ASHLEY, THEN ASHLEY TO TYLER) -You and that dog-- -Where is he?
		ASHLEY (interrupting) Where's Pierre?					
377.	01:24:54:07	MCS TYLER OVER ASHLEY AND KYLE'S SHOULDERS, ARMS SPREAD					
		TYLER I let him out to pee.	375)	01:24:54:20	01:24:56:04/	1:08	TYLER TO ASHLEY) I let him out to pee. <i>(pee: urinate)</i>
378.	01:24:56:05	CS ASHLEY OVER TYLER'S SHOULDER, NODDING					
		ASHLEY Alone? By himself?	376)	01:24:56:20	01:24:58:06	1:10	ASHLEY TO TYLER) By himself?
379.	01:24:58:11	CS TYLER SMILES					
		TYLER Yeah.	377)	/01:24:58:11	01:25:02:07	3:20	TYLER TO ASHLEY, THEN ASHLEY TO TYLER) -Yeah. -You don't let a little dog out.
		ASHLEY (off) God, you don't let...		(over scene end)			

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
380.	01:25:00:02	CS ASHLEY OVER TYLER'S SHOULDER ASHLEY ...a little dog out in the woods. Something will get him! KYLE (off) Yeah, Tyler...					
381.	01:25:02:12	CS KYLE KYLE ...that was stupid, man. He's a little dog. He could die out there.	378)	/01:25:02:12	01:25:04:17	2:05	KYLE TO TYLER) That was stupid. He could die.
382.	01:25:04:22	CS TYLER TYLER I don't give a shit if he dies.	379)	/01:25:04:22	01:25:06:13/	1:15	TYLER TO KYLE) I don't care if he dies.
383.	01:25:06:14	MS KYLE AND ASHLEY TYLER (off) Fine. Fine. ASHLEY TURNS TO KYLE	380)	01:25:08:20	01:25:10:22/	2:02	TYLER TO KYLE) Fine.
384.	01:25:10:23	MCS TYLER OVER KYLE AND ASHLEY'S SHOULDERS, ARMS SPREAD TYLER I'll go find your little mutt if just to shut you the hell up! TYLER STARTS BACKING AWAY	381)	01:25:12:15	01:25:17:10	4:19	TYLER TO ASHLEY) I'll go find your little mutt if just to shut you the hell up! <i>(mutt: a mongrel dog)</i> <i>(the hell: see title #20)</i>
385.	01:25:17:19	MS KYLE TAKES ASHLEY'S ARM KYLE Hey. Hey, come on. Let's get you cleaned up.	382)	01:25:18:15	01:25:21:10	2:19	KYLE TO ASHLEY) Come on. Let's get you cleaned up.
386.	01:25:22:16	MCS ARMORY ARMORY					ARMORY TO JENNA)

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
		So you were there?	383)	01:25:22:22	01:25:24:07	1:09	So you were there?
387.	01:25:24:12	MCS JENNA					
		JENNA No, I was down at the dock.	384)	/01:25:24:12	01:25:25:20	1:08	JENNA TO ARMORY) No, I was at the dock.
		DR. CHALICE (off) But when you...	385)	01:25:26:01 (over scene ends)	01:25:29:02	3:01	DR. CHALICE TO JENNA, THEN JENNA TO DR. CHALICE) -When you got back-- -She was cleaned up.
388.	01:25:26:11	MCS DR. CHALICE					
		DR. CHALICE ...got to the cabin--					
		JENNA (off) She was cleaned up by the...					
389.	01:25:28:00	MCS JENNA					
		JENNA ...time that I got back.					
390.	01:25:29:07	MCS ARMORY					
		ARMORY And you know this how?	386)	/01:25:29:07	01:25:31.03/	1:20	ARMORY TO JENNA, THEN JENNA TO ARMORY) -How do you know? -I don't know.
		JENNA (off) Look, I don't know.					
391.	01:25:31:04	MCS JENNA					
		JENNA I'm trying to tell you what they told me. I'm trying to tell you everything that I remember.	387)	01:25:31:08	01:25:33:00	1:16	JENNA TO ARMORY) They told me.
		ARMORY (off) You know what?	388)	01:25:33:05	01:25:35:01	1:20	JENNA TO ARMORY) This is what I remember.
392.	01:25:35:06	MCS ARMORY RISES, PACES					
		ARMORY You know what? It's just that it's interesting you can tell us about all these things, details, when you weren't even there!	389)	/01:25:35:06	01:25:40:08	5:02	ARMORY TO JENNA) It's interesting you can tell us these details when you weren't even there!

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
393.	01:25:40:13	WS JENNA RISES ANGRILY, DR. CHALICE APPROACHING FROM THE BG					
		JENNA Are you trying to say that I'm lying?	390)	/01:25:40:13	01:25:42:06	1:17	JENNA TO ARMORY) Are you saying I'm lying?
		ARMORY (off) Hey...					
394.	01:25:42:11	MCS ARMORY FLUTTERS HIS HANDS					
		ARMORY TO JENNA) ...if the shoe fits.	391)	/01:25:42:11	01:25:43:19	1:08	ARMORY TO JENNA) If the shoe fits. <i>(if the shoe fits: expression meaning if something applies to you, accept it)</i>
		JENNA (off) Okay, I'm trying to tell you...					
		ARMORY CROSSES HIS ARMS	392)	01:25:44:00	01:25:46:00	2:00	JENNA TO ARMORY) This is what I remember. (over scene end)
395.	01:25:44:12	MCS JENNA					
		JENNA ...everything that I remember, okay? Stop calling me a liar! I'm not lying...	393)	01:25:46:05	01:25:48:02	1:21	JENNA TO ARMORY) Stop calling me a liar!
396.	01:25:48:07	MCS ARMORY GRINS					
		JENNA (off) ...to you!					
		DR. CHALICE (off) Okay, okay, okay, no one is saying anything.	394)	/01:25:48:07	01:25:50:08	2:01	DR. CHALICE TO JENNA) No one is saying anything.

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
397.	01:25:50:13	MS JENNA AND DR. CHALICE FACE TO FACE, DR. CHALICE COMFORTING HER					
		DR. CHALICE Okay, look at me, look at me. We just want to know what happened next. Okay, you tell it your way.	395)	01:25:50:13	01:25:52:00	1:11	DR. CHALICE TO JENNA) Look at me.
		JENNA SITS ABRUPTLY	396)	01:25:52:10	01:25:55:00	2:14	DR. CHALICE TO JENNA) Tell us what happened next.
		TYLER (voice over) Pierre!	397)	01:25:55:05	01:25:56:20	1:15	DR. CHALICE TO JENNA) You tell it your way.
			398) <i>ITAL</i>	01:26:01:00	01:26:02:10	1:10	TYLER TO PIERRE) <i>Pierre!</i>
398.	01:26:02:15	MWS TYLER APPROACHES THE CAMERA, WALKING THROUGH THE DARK WOODS. PAN R TO REVEAL MARK AND JENNA APPROACHING UP A PATH BY THE SHED					
		MARK What's up?	399)	01:26:05:10	01:26:08:00	2:14	MARK TO TYLER, THEN TYLER TO MARK) -What's up? -Goddamn dog ran away. <i>(goddamn: intensifier)</i>
		TYLER (face obscured) Goddamn dog ran away.					
		JENNA Oh, I'm sure he couldn't have gone that far.	400)	01:26:08:05	01:26:10:00	1:19	JENNA TO TYLER) I'm sure he didn't go far.
		JENNA EXITS FRAME L. MARK GAZES AFTER HER	401)	01:26:12:05	01:26:13:15	1:10	TYLER TO MARK) I bet Keith has him.
		TYLER Man, I bet Keith's got him. Exactly the type of game that prick likes to play.	402)	01:26:13:20	01:26:17:05	3:09	TYLER TO MARK) Exactly the type of game that prick likes to play. <i>(prick: an unliked person)</i>
		TYLER EXITS THE RFG. MARK TRAILS					
399.	01:26:22:12	LA WS TYLER AND MARK CROSS A BRIDGE					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
400.	01:26:27:00	MWS REARVIEW TYLER AND MARK APPROACH KEITH'S CABIN. TYLER KNOCKS ON THE DOOR. ZOOM IN					
		MARK Whoa, whoa, whoa, relax. We don't even know if he's got the dog.	403)	01:26:29:15	01:26:31:05	1:14	MARK TO TYLER) Whoa, relax.
		TYLER Keith doesn't understand subtlety, man. Keith, open the door!	404)	01:26:31:20	01:26:33:20	2:00	MARK TO TYLER) We don't know if he has the dog.
		TYLER BANGS ON THE DOOR. KEITH OPENS IT	405)	01:26:34:01	01:26:36:20	2:19	TYLER TO MARK, THEN TO KEITH) He doesn't do subtlety. Open the door!
		KEITH This better be good.	406)	01:26:39:15	01:26:41:01	1:10	KEITH TO MARK & TYLER) This better be good.
401.	01:26:41:06	MCS MARK AND TYLER OVER KEITH'S SHOULDER					
		TYLER We want the dog.	407)	01:26:41:06	01:26:42:16	1:10	TYLER TO KEITH) We want the dog.
		MARK GLANCES AT KEITH O/S					
402.	01:26:43:17	MCS KEITH OVER MARK'S SHOULDER					
		KEITH What are you talking about?	408)	01:26:44:10	01:26:45:22	1:12	KEITH TO TYLER) What?
403.	01:26:46:03	MCS MARK AND TYLER OVER KEITH'S SHOULDER					
		MARK Uh, the dog, have you seen it?	409)	01:26:46:03	01:26:48:17/	2:14	MARK TO KEITH) The dog, have you seen it?
404.	01:26:48:18	MS KEITH IN THE DOORWAY PAST TYLER AND MARK					
		KEITH No, I haven't seen it.	410)	01:26:49:10	01:26:50:20	1:10	KEITH TO MARK) No, I haven't.
		KEITH STARTS TO CLOSE THE DOOR. TYLER BLOCKS IT					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
405.	01:26:53:04	MCS MARK AND TYLER OVER KEITH'S SHOULDER, THE DOOR SWINGING OPEN					
		TYLER Well, if you do, bring it down to the house.	411)	01:26:54:10	01:26:56:15/	2:05	TYLER TO MARK) If you do, bring it to the house.
406.	01:26:56:16	MS MARK OVER TYLER AND MARK'S SHOULDERS, CLOSING THE DOOR. TYLER AND MARK TURN TO EACH OTHER					
		TYLER (sighs)					
		MARK PATS TYLER ON THE SHOULDER					
		MARK Let's go.	412)	01:27:00:15	01:27:01:23	1:08	MARK TO TYLER) Let's go.
		MARK AND TYLER EXIT THE LFG. PAN R TO KEITH PEERING OUT HIS WINDOW					
407.	01:27:11:04	MWS KEITH CROSSES THROUGH HIS CABIN, REACHES FOR A CUPBOARD					
408.	01:27:17:07	MCS KEITH'S HAND AS HE OPENS A CUPBOARD, REVEALING PIERRE. KEITH PICKS HIM UP					
		KEITH Hey... Come here.	413)	01:27:19:05	01:27:20:13	1:08	KEITH TO PIERRE) Hey.
		KEITH SETS THE DOG ON THE TABLE, FEEDS IT FROM A CUP	414)	01:27:21:20	01:27:23:04	1:08	KEITH TO PIERRE) Come here.
		KEITH Some people think it's funny to get a dog drunk.	415)	01:27:34:10	01:27:37:15	3:05	KEITH TO PIERRE) Some people think it's funny to get a dog drunk.
		KEITH PETS THE DOG					
409.	01:27:39:03	MWS UNKNOWN POV THROUGH A WINDOW-- KEITH RISES, LEAVES PIERRE EATING ON THE TABLE					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
410.		01:27:43:08 LA CS KEITH TAKES DOWN A CUP O/S. A KETTLE WHISTLES O/S					
411.		01:27:50:09 HA CS REFLECTIONS IN A KETTLE. A DOOR OPENS BEHIND KEITH					
412.		01:27:51:19 ECS A FIGURE IN THE OPEN DOOR REFLECTED IN THE KETTLE. CAMERA TILT UP TO STEAM ESCAPING THE KETTLE					
413.		01:28:00:15 MS MARK AND TYLER ENTER THE MAIN CABIN					
		MARK I don't know about you, but I thought that went really well, Tyler. Bit of an idiot, though, sometimes.	416)	01:28:00:15	01:28:02:19	2:04	MARK TO TYLER) I thought that went really well.
			417)	01:28:03:00	01:28:04:20	1:20	MARK TO TYLER) Bit of an idiot, though.
		TYLER Sometimes I'd like to kill that bastard.	418)	01:28:05:01	01:28:06:20	1:19	TYLER TO MARK) I could kill that bastard. <i>(bastard: a despised person)</i>
		MARK (face obscured) Mm.	419)	01:28:07:01	01:28:08:09	1:08	MARK TO GROUP) What's going on?
		PAN L TO INCLUDE JENNA, KYLE, AND ASHLEY OVER MARK'S SHOULDER	420)	01:28:08:14	01:28:10:20	2:06	KYLE TO MARK, THEN JENNA TO ASHLEY) -Someone is here. -No there isn't.
		MARK (face obscured) What's going on?					
		JENNA SITS BEHIND ASHLEY	421)	01:28:11:01	01:28:12:22/	1:21	ASHLEY TO JENNA) You didn't have blood on you.
		KYLE Someone else is out there.					
		JENNA No one else is out there.					
		ASHLEY TURNS TO JENNA					
		ASHLEY You didn't have blood smeared all over your face.					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
414.	01:28:12:23	MS TYLER AND MARK OVER KYLE'S SHOULDER					
		TYLER Guys, it's Keith.	422)	01:28:13:03	01:28:14:10/	1:07	TYLER TO GROUP) It's Keith.
415.	01:28:14:11	MWS KYLE, JENNA, AND ASHLEY. KYLE PICKS UP A KNIFE					
		KYLE Yeah, well, I got something for that guy next time he comes around.	423)	01:28:14:15	01:28:17:02	2:11	KYLE TO TYLER) I got something for him next time.
416.	01:28:17:07	CS JENNA IN PROFILE					
		JENNA What the hell is that?	424)	/01:28:17:07	01:28:18:14/	1:07	JENNA TO KYLE) What is that?
417.	01:28:18:15	CS KYLE					
		KYLE It's a buck knife. So the next time that Keith or anybody else...	425)	01:28:18:19	01:28:22:00	3:05	KYLE TO JENNA) A buck knife. Next time he tries something--
418.	01:28:21:00	CS KYLE'S HANDS HOLDING THE KNIFE					
		KYLE (off) ...tries something--					
		KYLE DRAWS THE KNIFE. IT'S BLOODY					
419.	01:28:22:17	CS MARK, EYES WIDE					
		MARK Holy shit.	426)	/01:28:22:17	01:28:24.00	1:07	MARK TO HIMSELF) Holy shit. (<i>holy shit: see title #70</i>)

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
420.	01:28:24:03	MWS KYLE, ASHLEY, AND JENNA, KYLE HOLDING THE BLOODY KNIFE					
		ASHLEY Kyle, what the hell?	427)	01:28:24:05	01:28:25:13	1:08	ASHLEY TO KYLE) Kyle, what the hell? (the hell: see title #20)
		KYLE No, no, no, no, okay. I wouldn't do that.	428)	01:28:25:18	01:28:28:05	2:11	KYLE TO ASHLEY) I wouldn't do that. You know me.
		KYLE CROUCHES	429)	01:28:28:10	01:28:30:13	2:03	JENNA TO KYLE, THEN KYLE TO JENNA) -Somebody did. -It was Keith.
		KYLE You know me, Ashley.					
		JENNA Well, somebody did.					
		ASHLEY TURNS TO TYLER O/S					
		KYLE Well, it was Keith then.					
421.	01:28:30:18	MCS MARK					
		MARK Well, how would Keith get inside and use your knife?	430)	/01:28:30:18	01:28:32:11	1:17	MARK TO KYLE) How did he get in?
422.	01:28:32:16	CS KYLE					
		KYLE I don't know, but it wasn't me!	431)	/01:28:32:16	01:28:36:17/	4:01	KYLE TO MARK, THEN JENNA TO GROUP) -I don't know, but it wasn't me! -Kyle wouldn't do that.
		JENNA (off) Okay, obviously Kyle wouldn't do that...					
423.	01:28:36:18	CS JENNA					
		JENNA ...which means somebody else is on the island.	432)	01:28:37:15	01:28:40:05	2:14	JENNA TO ALL, THEN TYLER TO JENNA) -Someone else is here. -No way.
		TYLER (off) No way.					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
424.	01:28:40:10	MCS TYLER AND MARK					
		TYLER We would have heard something, a boat. No, this island is surrounded by cliffs. The only way on it...	433)	/01:28:40:10	01:28:42:10	2:00	TYLER TO JENNA) We would have heard a boat.
			434)	01:28:42:15 (over scene end)	01:28:45:19	3:09	TYLER TO GROUP) The only way on the island is our dock.
425.	01:28:45:08	MWS KYLE CROUCHED BY ASHLEY AND JENNA					
		TYLER (off) ...is our dock.					
		JENNA We were there the whole time.	435)	01:28:46:00	01:28:47:22	1:22	JENNA TO TYLER) We were there the whole time.
		ASHLEY I don't like this.	436)	01:28:48:03	01:28:49:11/	1:08	ASHLEY TO GROUP) I don't like this.
426.	01:28:49:12	CS TYLER					
		TYLER It was Keith. He's fucking with us.	437)	01:28:49:16	01:28:52:01/	2:09	TYLER TO GROUP) It was Keith. He's fucking with us. <i>(fucking with us: playing games to unhinge someone's mind)</i>
427.	01:28:52:02	MWS KYLE, ASHLEY AND JENNA OVER MARK AND TYLER'S SHOULDER					
		TYLER Now, I don't know about you guys, but I'm going to go get a good night's sleep.	438)	01:28:52:15	01:28:55:10	2:19	TYLER TO GROUP) I'm going to go get a good night's sleep.
		TYLER PATS MARK'S ARM, RECEDES FROM THE CAMERA	439)	01:28:56:00	01:28:57:10	1:10	TYLER TO GROUP) You should, too.
		TYLER (face obscured) You should, too.					
		MARK SITS RFG. TYLER PATS KYLE'S HEAD ON THE WAY BY					
428.	01:29:00:00	CS KYLE					
		KYLE Come on, Ash, you believe me,	440)	01:29:01:00	01:29:02:10/	1:10	KYLE TO ASHLEY)

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
		right?					You believe me, right?
429.	01:29:02:11	MWS KYLE CROUCHED PAST ASHLEY AND JENNA, MARK RFG					
		ASHLEY Pierre?	441)	01:29:02:15	01:29:03:23	1:08	ASHLEY TO KYLE) Pierre?
		MARK (face obscured) It's not Pierre.	442)	01:29:04:04	01:29:06:04/	2:00	MARK TO ASHLEY, THEN ASHLEY TO MARK) -It's not Pierre. -How do you know?
		ASHLEY How do you know?					
430.	01:29:06:05	CS MARK					
		MARK Because of the amount of blood that you said...	443)	01:29:06:09	01:29:09:20 (over scene end)	3:11	MARK TO ASHLEY) Because of the amount of blood in the bucket.
431.	01:29:08:05	CS JENNA PAST MARK, SHAKING HER HEAD					
		MARK (face obscured) ...that you saw in the bucket.					
432.	01:29:09:21	CS MARK					
		MARK Ash, it's not Pierre...	444)	01:29:11:18	01:29:13:11	1:17	MARK TO ASHLEY) Ash, it's not Pierre.
433.	01:29:13:16	MWS KYLE, ASHLEY AND JENNA PAST MARK					
		MARK (face obscured) ...okay? You'll see. He'll come back tomorrow and everything will be fine.	445)	01:29:13:16	01:29:17:05	3:13	MARK TO ASHLEY) He'll come back tomorrow and everything will be fine.
		ASHLEY RISES, PASSES KYLE, RECEDING INTO THE BG	446)	01:29:21:20	01:29:23:22/	2:02	JENNA TO ASHLEY, THEN ASHLEY TO JENNA) -Want some company? -Yeah.
		JENNA You want some company?					
		ASHLEY Yeah.					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
434.	01:29:23:23	CS JENNA SMILES					
		JENNA Good night.	447)	01:29:24:23	01:29:26:07/	1:08	JENNA TO KYLE & MARK) Good night.
		JENNA RISES					
435.	01:29:26:08	CS MARK					
436.	01:29:28:11	MWS KYLE AND MARK, KYLE MOVING TO SIT					
		KYLE This is not how I saw this night ending.	448)	01:29:29:00	01:29:31:20	2:20	KYLE TO MARK) This is not how I saw this night ending.
		KYLE SITS, CROSSES HIS ARM					
437.	01:29:33:15	MCS ARMORY'S HANDS AS HE UNSCREWS A FLASK, POURS INTO A COFFEE CUP					
438.	01:29:37:05	MWS ARMORY SITTING ON A LEDGE OUTSIDE, CAPPING HIS FLASK. DR. CHALICE ENTERS FRAME R, SETS DOWN A FILE, SMILES AT ARMORY					
		ARMORY What's that?	449)	01:29:44:11	01:29:45:19	1:08	ARMORY TO DR. CHALICE) What's that?
		DR. CHALICE We found her parents. They're in Cambodia on holidays. They're on their way back, but it'll take two days.	450)	01:29:46:00	01:29:48:12	2:12	DR. CHALICE TO ARMORY) Her parents are in Cambodia on holidays.
		ARMORY Who vacations in Cambodia?	451)	01:29:48:17	01:29:51:00	2:07	DR. CHALICE TO ARMORY) They'll be back in two days.
		DR. CHALICE Rich people. This file is everything the D.A.'s office could find on her. She's clean as a whistle.	452)	01:29:51:05	01:29:53:12	2:07	ARMORY TO DR. CHALICE) Who vacations in Cambodia?
		DR. CHALICE Rich people. This file is everything the D.A.'s office could find on her. She's clean as a whistle.	453)	01:29:54:00	01:29:55:08	1:08	DR. CHALICE TO ARMORY) Rich people.
		DR. CHALICE EXITS FRAME R	454)	01:29:55:20	01:29:58:05	2:09	DR. CHALICE TO ARMORY) This is what the D.A. found on her.
		ARMORY How, uh, how clean are whistles? Wait, wait, wait.					(D.A.: see title #38)

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
		(CONTINUED)					
			455)	01:29:58:10	01:30:00:00	1:14	DR. CHALICE TO ARMORY) She's clean as a whistle. <i>(clean as a whistle: an expression, exceptionally untarnished)</i>
			456)	01:30:00:05	01:30:02:14	2:09	ARMORY TO DR. CHALICE) How clean are whistles? Wait.
439.	01:30:02:19	MWS DR. CHALICE ON SOME STEPS, TURNING TO ARMORY O/S					
		ARMORY (off) You want me to read this?	457)	/01:30:02:19	01:30:04:10	1:15	ARMORY TO DR. CHALICE) You want me to read this?
		DR. CHALICE If you want to know who you're talking to.	458)	01:30:04:15	01:30:07:09	2:18	DR. CHALICE TO ARMORY) If you want to know who you're talking to.
		DR. CHALICE STARTS DOWN					
440.	01:30:09:13	MCS ARMORY					
		DR. CHALICE (off) Look... I read your file, too.	459)	/01:30:09:13	01:30:12:05	2:16	DR. CHALICE TO ARMORY) Look, I read your file, too.
		DR. CHALICE ENTERS FRAME R	460)	01:30:14:20	01:30:18:20	4:00	DR. CHALICE TO ARMORY) I can't imagine what you went through, but this is different.
		DR. CHALICE I can't imagine what you went through, but this is different, and if I hear that you've questioned her again without my knowledge, I'll have you tossed in jail.	461)	01:30:20:05	01:30:24:07	4:02	DR. CHALICE TO ARMORY) Question her again without my knowledge, I'll put you in jail.
		DR. CHALICE EXITS FRAME R	462)	01:30:25:15	01:30:28:17	3:02	DR. CHALICE TO ARMORY) Grab some breath mints. It won't be so obvious.
		DR. CHALICE (off) Grab some breath mints. It won't be so obvious.	463)	01:30:30:18	01:30:32:02/	1:08	JENNA TO HERSELF) <i>It was Keith.</i>
		ARMORY DRINKS					
		JENNA (voice over) It was Keith.					
441.	01:30:32:03	MWS JENNA IN THE INTERVIEWING ROOM, SITTING AT A DESK, LOOKING DISTRAUGHT. ZOOM IN					
		JENNA It was Keith! It was Keith, it was Keith!	464)	01:30:34:10	01:30:36:01/	1:15	JENNA TO HERSELF) It was Keith!

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
442.	01:30:36:02	EWS ASHLEY WANDERS ON A BEACH					
		ASHLEY (face obscured) Pierre!	465)	01:30:39:13	01:30:40:21/	1:08	ASHLEY TO PIERRE) Pierre!
443.	01:30:40:22	MWS JENNA TURNS WITH A COFFEE POT					
		JENNA Coffee?	466)	01:30:42:00	01:30:44:00	2:00	JENNA TO MARK, THEN MARK TO JENNA) -Coffee? -Yeah.
		PAN L TO INCLUDE MARK SITTING AT A COUNTER	467)	01:30:46:10	01:30:49:10	3:00	MARK TO KYLE, THEN KYLE TO MARK) -Looks like <i>Dawn Of The Dead</i> . -Mm-hmm. <i>(Dawn of the Dead: a horror film)</i>
		MARK Mm, yeah.					
		JENNA POURS COFFEE, SERVES IT. MARK SEES KYLE ENTERING THE KITCHEN					
		MARK Whoa. Looks like "Dawn Of The Dead."					
		KYLE Mm-hmm.					
444.	01:30:49:17	MCS JENNA OVER MARK'S SHOULDER, POURING A COFFEE, PASSING IT					
		JENNA Morning, sunshine.	468)	01:30:50:05	01:30:51:17/	1:12	JENNA TO KYLE) Morning, sunshine. <i>(sunshine: a term of endearment)</i>
445.	01:30:51:18	MCS MARK AND KYLE, WHO TAKES THE COFFEE					
		MARK How you feeling?	469)	01:30:51:18	01:30:53:04	1:10	MARK TO KYLE) How you feeling?
		KYLE SHRUGS. TYLER AND MEGAN APPROACH FROM THE BG	470)	01:30:56:10	01:30:58:07	1:21	MEGAN TO GROUP) Mm. Hot chocolate?
		MEGAN Mm. Oh, hot chocolate?					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
446.	01:30:58:12	MCS JENNA OVER KYLE'S SHOULDER, PASSING COFFEES					
		JENNA No, coffee, actually.	471)	/01:30:58:12	01:31:00:15/	2:03	JENNA TO MEGAN) No, coffee, actually.
447.	01:31:00:16	MS MARK FG, KYLE AND TYLER BG, TYLER ACCEPTING COFFEE					
		KYLE So, uh, where's Ashley?	472)	01:31:00:20	01:31:03:00	2:04	KYLE TO JENNA) So where's Ashley?
448.	01:31:03:05	MCS JENNA OVER MARK'S SHOULDER, SMIRKING, STEPPING TOWARD FRAME R					
		JENNA Oh, she's out looking for Pierre this morning.	473)	/01:31:03:05	01:31:05:05/	2:00	JENNA TO KYLE) She's out looking for Pierre.
449.	01:31:05:06	MCS MEGAN, COFFEE IN HAND					
		KYLE (off) Nice one, Tyler. Real nice.	474)	01:31:05:20	01:31:07:06	1:10	KYLE TO TYLER) Nice one, Tyler.
450.	01:31:07:11	MS MARK AND TYLER OVER JENNA'S SHOULDER, KYLE RECEDING INTO THE BG					
		KYLE Don't worry, it's a small island. He'll show up.	475)	/01:31:07:11	01:31:10:10	2:23	KYLE TO TYLER) Don't worry, it's a small island. He'll show up.
		KYLE LEANS ON THE COUNTER					
451.	01:31:11:12	MWS ASHLEY IN THE WOODS, PUSHING ASIDE A BUSH					
		ASHLEY Pierre!	476)	01:31:13:10	01:31:14:20	1:10	ASHLEY TO PIERRE) Pierre!
		SHE APPROACHES THE CAMERA, LOOKING AROUND					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
452.	01:31:16:20	EWS ASHLEY IN THE WOODS					
		ASHLEY Baby, it's Mommy.	477)	/01:31:16:20	01:31:18:10	1:14	ASHLEY TO PIERRE) Baby, it's Mommy. <i>(baby: a term of endearment)</i>
		ASHLEY CLIMBS OVER A LOG					
		ASHLEY Pierre!	478)	01:31:22:18	01:31:24:05	1:11	ASHLEY TO PIERRE) Pierre!
453.	01:31:25:05	HA CS MARK'S HANDS AS HE MAKES A PEANUT BUTTER AND JAM SANDWICH. HE PICKS UP THE JAM JAR, INSPECTS IT					
		MARK What the hell is this?	479)	01:31:33:05	01:31:35:05/	2:00	MARK TO HIMSELF) What the hell is this? <i>(the hell: see title #20)</i>
454.	01:31:35:06	CS THE JAM JAR FULL OF TACKS					
455.	01:31:37:23	MCS ASHLEY IN THE FOREST					
		ASHLEY Pierre!	480)	01:31:39:05	01:31:40:15	1:10	ASHLEY TO PIERRE) Pierre!
		ASHLEY LOOKS UP					
456.	01:31:45:07	MCS JENNA AND MARK, WHO INSPECTS THE JAM					
		ASHLEY (off) (screams -- continues over scene end)					
		JENNA AND MARK EXCHANGE A LOOK					
457.	01:31:47:01	MCS JENNA AND MARK FG, MWS TYLER BG					
		ASHLEY (off) Help!	481)	01:31:48:00	01:31:50:16/	2:16	ASHLEY TO ALL, THEN TYLER TO GROUP) -Help! -What the hell is that? <i>(the hell: see title #20)</i>
		JENNA AND MARK TURN FROM THE CAMERA. KYLE RISES LBG					
		TYLER					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
		What the hell is that?					
458.	01:31:50:17	EWS MARK, KYLE, JENNA AND TYLER RUN ALONG A PATH TOWARD THE CAMERA ASHLEY (off) (screams) PAN L AS THEY REACH A BRIDGE. JENNA RUNS TOWARD THEM					
459.	01:31:55:18	WS MARK AND THE GROUP JOG TOWARD THE CAMERA KYLE What is it? ASHLEY ENTERS THE LFG, RUSHES PAST KYLE	482)	01:31:56:02	01:31:57:10	1:08	KYLE TO ASHLEY) What is it?
460.	01:31:58:07	WS ASHLEY RUNS INTO JENNA'S ARMS RFG, THE MEN LOOKING ON LBG JENNA (face obscured) Hey, hey! KYLE Whoa. What happened? ASHLEY (breathes unsteadily -- continues under following scenes and dialogue)	483)	/01:31:58:07	01:32:00:17	2:10	JENNA TO ASHLEY, THEN KYLE TO ASHLEY) -Hey! -What happened?
461.	01:32:01:17	MS JENNA AND ASHLEY OVER THE MEN'S SHOULDERS, HUGGING JENNA It's probably Pierre.	484)	01:32:02:10	01:32:04:00	1:14	JENNA TO KYLE) It's probably Pierre.
462.	01:32:04:08	EWS THE GROUP ON THE BRIDGE. KYLE RUNS OUT OF FRAME R, TYLER TRAILING					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
463.	01:32:06:17	WS KYLE, TYLER, AND MARK APPROACH THE CAMERA, CROSSING A LOG. THEY STOP					
		MARK He's got to be around here somewhere.	485)	01:32:12:05	01:32:14:10	2:05	MARK TO GROUP) He has to be here somewhere.
		MARK MOVES INTO THE FG	486)	01:32:16:10	01:32:18:20	2:10	TYLER TO GROUP) Whatever got him ate him whole.
		TYLER Looks like whatever got him ate him whole.					
		TYLER PICKS UP ASHLEY'S LEASH. MARK TURNS TO HIM					
		MARK (face obscured) (chuckles)					
464.	01:32:20:14	MCS MARK OVER TYLER'S SHOULDER. HE POINTS AT HIS NOSE					
		MARK You're...					
465.	01:32:24:12	MCS TYLER OVER MARK'S SHOULDER, BLOOD ON HIS NOSE					
		MARK (face obscured) ...bleeding.	487)	01:32:24:12	01:32:25:20	1:08	MARK TO KYLE) You're bleeding.
		TYLER DABS THE BLOOD, LOOKS UP					
466.	01:32:29:15	MCS MARK OVER TYLER'S SHOULDER, LOOKING UP					
		TYLER (face obscured) Holy...	488)	01:32:30:00 (over scene end)	01:32:31:10	1:10	TYLER TO HIMSELF) Holy shit! <i>(holy shit: see title #69)</i>
467.	01:32:30:13	MCS JENNA APPROACHES THE CAMERA, TYLER DUCKING IN THE RFG					
		TYLER (face obscured) ...shit!					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
		TYLER STRAIGHTENS, LOOKS UP					
468.	01:32:32:16	HA WS MARK, KYLE, JENNA AND TYLER LOOK UP AT KEITH, WHO HANGS UPSIDE DOWN					
		MARK Poor bastard hung himself.	489)	01:32:33:20	01:32:35:16/	1:20	MARK TO GROUP) Poor bastard hung himself. <i>(poor bastard: in this case an expression of sympathy)</i>
469.	01:32:35:17	CS KYLE LOOKING UP					
		KYLE What the hell does that say?	490)	01:32:36:09	01:32:37:17/	1:08	KYLE TO GROUP) What does that say?
470.	01:32:37:18	CS KEITH HANGING UPSIDE DOWN, BLOOD ON HIS FAC. CAMERA TILT UP TO WRITING ON HIS CHEST					
		NARRATIVE TITLE EVIL					
		MARK (off) It says "evil."	491)	01:32:39:00	01:32:40:10	1:10	MARK TO KYLE) It says "evil."
471.	01:32:41:00	HA WS THE GROUP LOOKING UP AT THE HANGING KEITH					
		MARK Look, we got to get him down.	492)	01:32:41:10	01:32:43:15	2:05	MARK TO GROUP, THEN TYLER TO MARK) -Get him down. -No, leave him.
		TYLER No, no, no, no, leave him there.					
		JENNA What do you mean, just leave him there? Are you out of your mind?	493)	01:32:43:20	01:32:47:00	3:04	JENNA TO TYLER) What do you mean? Are you out of your mind?
		KYLE No, he means for the cops. They'd want us to leave him the way we found him.	494)	01:32:47:05	01:32:49:22	2:17	KYLE TO JENNA) The cops will want him as we found him.
472.	01:32:49:23	CS TYLER LOOKS UP					
		TYLER I hate blood.	495)	01:32:51:00	01:32:52:10/	1:10	TYLER TO GROUP) I hate blood.

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
473.	01:32:52:11	MWS THE MEN FG, LOOKING UP, JENNA BG, LOOKING DOWN					
		TYLER I hate it.	496)	01:32:52:15	01:32:53:23	1:08	TYLER TO GROUP) I hate it.
		TYLER LEAVES, RECEDING INTO THE BG. MARK APPROACHES JENNA	497)	01:32:54:15	01:32:55:23	1:08	MARK TO JENNA) Go to the house.
		MARK (face obscured) Look, go back to the house. Me and Kyle, we're going to radio the cops, going to go to the boat. All right?	498)	01:32:56:04	01:32:58:05	2:01	MARK TO JENNA) We'll radio cops on the boat.
		JENNA Yeah.	499)	01:32:59:05	01:33:01:00	1:19	MARK TO JENNA, THEN JENNA TO MARK) -All right? -Yeah.
		JENNA TURNS TO GO. MARK AND KYLE LOOK UP AT KEITH O/S					
474.	01:33:01:09	EWS KYLE AND MARK LOOK UP AT THE DANGLING KEITH. JENNA RECEDES IN THE BG. MARK PATS KYLE'S SHOULDER					
		MARK Come on.	500)	01:33:03:07	01:33:04:15/	1:08	MARK TO KYLE) Come on.
475.	01:33:04:16	CS KEITH HANGING UPSIDE DOWN					
		JENNA (voice over) He was just hanging there...	501) <i>ITAL</i>	01:33:05:10	01:33:07:08	1:22	JENNA TO ARMORY & DR. CHALICE) <i>He was just hanging there...</i>

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
476.	01:33:07:13	MWS ARMORY AND DR. CHALICE SIT AT A TABLE, JENNA PACING BEHIND THEM, A COP SITTING IN THE RBG, ANOTHER COP PASSING					
		JENNA ...and blood was just dripping.	502)	/01:33:07:13	01:33:09:21	2:08	JENNA TO ARMORY & DR. CHALICE) ...and blood was dripping.
		DR. CHALICE You said he was the killer.	503)	01:33:10:02	01:33:11:20	1:18	DR. CHALICE TO JENNA) You said he was the killer.
		JENNA I'm sorry, i--it's all coming back to me in flashes.	504)	01:33:12:10	01:33:15:00	2:14	JENNA TO DR. CHALICE) I'm sorry, it's coming back in flashes.
		ARMORY And where were you when he was killed?	505)	01:33:15:05	01:33:17:20	2:15	ARMORY TO JENNA, THEN DR. CHALICE TO ARMORY) -Where were you? -Armory.
		DR. CHALICE Armory.					
477.	01:33:18:01	CS ARMORY TURNS TO DR. CHALICE O/S, JENNA PACING IN THE BG					
		ARMORY Come on, it's a legitimate question, all right? Where were you?	506)	/01:33:18:01	01:33:20:19/	2:17	ARMORY TO DR. CHALICE, THEN JENNA) That's legitimate. Where were you?
478.	01:33:20:20	MCS JENNA PACING BEHIND DR. CHALICE					
		JENNA I was asleep.	507)	01:33:22:00	01:33:23:17	1:17	JENNA TO ARMORY, THEN ARMORY TO JENNA) -I was asleep. -Asleep.
479.	01:33:22:18	CS ARMORY, HEAD IN HAND					
		ARMORY Asleep.					
480.	01:33:23:22	MCS JENNA PACES					
		JENNA I was asleep. We were all asleep.	508)	/01:33:23:22	01:33:25:11	1:13	JENNA TO ARMORY) We were all asleep.

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
481.	01:33:25:16	CS ARMORY RAISES A HAND, JENNA PACING IN THE BG					
		ARMORY So anybody could have been the killer.	509)	/01:33:25:16	01:33:27:10/	1:18	ARMORY TO JENNA) So it could be anybody.
482.	01:33:27:11	MCS JENNA PACES BEHIND DR. CHALICE					
		JENNA Not anybody.	510)	01:33:28:05	01:33:30:14	2:09	JENNA TO ARMORY, THEN DR. CHALICE TO JENNA) -Not anybody. -Okay, Keith is dead.
		DR. CHALICE (face obscured) Okay, look, so Keith is dead.					
483.	01:33:30:19	CS DR. CHALICE SPREADS HER HANDS					
		DR. CHALICE You could have just left the island.	511)	/01:33:30:19	01:33:32:08/	1:13	DR. CHALICE TO JENNA) You could have left.
484.	01:33:32:09	MCS JENNA BLINKS BACK TEARS					
		JENNA No.	512)	01:33:34:20	01:33:36:04	1:08	JENNA TO DR. CHALICE) No.
		PAN R TO INCLUDE DR. CHALICE	513)	01:33:36:08	01:33:38:00	1:16	ARMORY TO JENNA) What bullshit. <i>(bullshit: see title #177)</i>
		ARMORY (off) Oh, come-- What...					
485.	01:33:37:00	CS ARMORY					
		ARMORY ...bullshit. All right, your friend gets killed, and you do what...	514)	01:33:38:05	01:33:40:15	2:10	ARMORY TO JENNA) Keith is killed and you do nothing?
486.	01:33:39:16	CS DR. CHALICE RFG, JENNA LBG					
		ARMORY (off) ...nothing?					
		DR. CHALICE (overlapping) Okay, just stop, okay? This was not	515)	01:33:40:20	01:33:42:17/	1:21	DR. CHALICE TO ARMORY) Stop. This was not your son.

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
		your son.					
487.	01:33:42:18	CS ARMORY TURNS TO DR. CHALICE, JENNA PACING IN THE BG					
488.	01:33:44:14	CS DR. CHALICE STARES AT ARMORY O/S					
489.	01:33:46:13	MCS JENNA					
		JENNA What?	516)	01:33:47:08	01:33:48:16/	1:08	JENNA TO ARMORY & DR. CHALICE) What?
490.	01:33:48:17	MWS ARMORY AND DR. CHALICE AT THE DESK, JENNA STANDING IN THE BG					
		DR. CHALICE Nothing.	517)	01:33:50:10	01:33:52:05	1:19	DR. CHALICE TO JENNA, THEN ARMORY TO DR. CHALICE) -Nothing. -Thanks, Doctor.
		ARMORY Thank you, Doctor.					
		ARMORY RISES, EXITS FRAME L	518)	01:33:54:00	01:33:55:08	1:08	DR. CHALICE TO JENNA) Nothing.
		DR. CHALICE Nothing.	519)	01:33:57:15	01:33:59:02/	1:11	DR. CHALICE TO JENNA) Okay, Jenna, think.
		ARMORY EXITS THE ROOM, RECEDING INTO THE BG					
		DR. CHALICE Okay, Jenna, think.					
491.	01:33:59:03	MCS DR. CHALICE RFG, JENNA LBG					
		DR. CHALICE Why didn't you all just leave the island?	520)	01:33:59:07	01:34:01:10	2:03	DR. CHALICE TO JENNA) Why didn't you leave the island?

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
492.	01:34:01:15	MS JENNA MOVES TO A CHAIR AS SHE SPEAKS, CRYING					
		JENNA I don't-- I don't know. I don't know. I don't remember.	521)	01:34:01:15	01:34:03:15	2:00	JENNA TO DR. CHALICE) I don't know.
		PAN R TO INCLUDE DR. CHALICE IN THE RFG	522)	01:34:04:15	01:34:06:10	1:19	JENNA TO DR. CHALICE) I don't remember.
		JENNA No... Wait...	523)	01:34:09:15	01:34:10:23	1:08	JENNA TO DR. CHALICE) No.
			524)	01:34:12:20	01:34:14:07/	1:11	JENNA TO DR. CHALICE) Wait.
493.	01:34:14:08	WS MARK AND KYLE WALK THE PATH TO THE DOCK. PAN R AS MARK PASSES THE CAMERA, STOPS, THE EMPTY DOCK BELOW. KYLE ENTERS THE LFG, STARES OFF					
		MARK (face obscured) There is supposed to be a boat here, right?	525)	01:34:22:10	01:34:24:00/	1:19	MARK TO KYLE) There was a boat here.
494.	01:34:24:01	WS MARK AND KYLE BY A RAMP					
		MARK That's impossible. It can't be gone.	526)	01:34:24:05	01:34:26:05	2:00	MARK TO KYLE) It can't be gone.
		KYLE STARTS DOWN THE RAMP	527)	01:34:26:10	01:34:28:10	2:00	KYLE TO MARK) This is so fucked. <i>(fucked: botched)</i>
		KYLE This is so fucked.					
495.	01:34:30:06	HA EWS REARVIEW MARK AND KYLE REACH THE FOOT OF THE RAMP, STOP					
496.	01:34:34:08	MCS MARK					
		MARK Someone else was here.	528)	01:34:36:15	01:34:38:00	1:09	MARK TO KYLE) Someone was here.

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
497.	01:34:38:10	HA MWS JENNA CURLED UP ON A COUCH. JENNA SITS BESIDE HER WITH A GLASS OF WATER AS SHE SPEAKS					
		JENNA Okay, honey, here you go. A little Valium to take the edge off, okay?	529)	01:34:40:00	01:34:42:00	2:00	JENNA TO ASHLEY) Okay, honey, here you go. (honey: see title #144)
		JENNA PASSES A PILL. PAN R AS TYLER MOVES TO A DOOR. KYLE AND MARK BURST IN	530)	01:34:42:05	01:34:44:20	2:15	JENNA TO ASHLEY) A little Valium to take the edge off.
		TYLER Cops coming?	531)	01:34:46:10	01:34:48:13	2:03	TYLER TO KYLE & MARK, THEN KYLE TO TYLER) -Cops coming? -The boat's gone.
		KYLE No, man, there's no cops. The boat's gone.					
498.	01:34:48:18	MCS MEGAN SITS UP					
		MEGAN What? How could it be gone?	532)	01:34:48:18	01:34:50:02	1:08	MEGAN TO KYLE) How could it be gone?
		MARK (off) We think that Keith...	533)	01:34:50:07 (over scene end)	01:34:51:20	1:13	MARK TO GROUP) Keith didn't kill himself.
499.	01:34:50:21	WS KYLE, MARK, AND TYLER BY THE DOOR PAST ASHLEY AND JENNA					
		MARK ...didn't kill himself.					
		TYLER I'm not surprised. The guy made a sport out of pissing people off.	534)	01:34:52:01	01:34:54:01	2:00	TYLER TO MARK) He loves pissing people off. (pissing people off: see title #105)
		JENNA RISES					
		JENNA (face obscured) Wait...					
500.	01:34:54:06	MS JENNA OVER KYLE'S SHOULDER, ASHLEY ON THE COUCH LBG					
		JENNA ...what are you saying? That somebody murdered Keith?	535)	01:34:54:06	01:34:56:15	2:09	JENNA TO MARK) So someone murdered Keith?

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
501.	01:34:56:20	MWS JENNA, TYLER, MARK, AND KYLE					
		MARK Well, whoever did it's long gone, so we can't really do anything until everybody gets here tomorrow night.	536)	/01:34:56:20	01:34:59:08	2:12	MARK TO GROUP) We can't do anything until tomorrow.
		KYLE I say we go cut down Keith.	537)	01:34:59:13	01:35:00:21	1:08	KYLE TO GROUP) Let's cut him down.
502.	01:35:01:02	MCS MEGAN ON A COUCH					
		TYLER (off) I'm not going back out there.	538)	/01:35:01:02	01:35:02:17/	1:15	TYLER TO GROUP, THEN JENNA TO TYLER) -I'm not going. -Tyler!
		JENNA (off) Tyler!					
503.	01:35:02:18	MWS JENNA, TYLER, MARK AND KYLE					
		TYLER What? No, I'm going to go out down to the dock, and I'm going to try to wave somebody down, make myself useful.	539)	01:35:02:22	01:35:04:06	1:08	TYLER TO JENNA) What?
		TYLER STARTS OUT, BRUSHING PAST MARK	540)	01:35:04:11	01:35:08:05	3:18	TYLER TO JENNA) I'll go to the dock, try to wave someone down.
504.	01:35:08:15	MCS JENNA RFG, TURNING TO ASHLEY ON THE COUCH LBG					
		MARK (off) Come on, we got to go.	541)	01:35:09:20	01:35:11:04/	1:08	MARK TO KYLE) We got to go.

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
505.	01:35:11:05	WS MARK AND KYLE EXIT ONTO THE DECK, APPROACHING THE CAMERA					
		MARK Whoa, Kyle, stop.	542)	01:35:13:15	01:35:15:00	1:09	MARK TO KYLE) Whoa, Kyle, stop.
		THEY STOP IN A CS, LISTENING	543)	01:35:15:05	01:35:16:15	1:10	MARK TO KYLE) Do you hear that?
		MARK Listen, do you hear that?	544)	01:35:20:00	01:35:22:00	2:00	JENNA TO MARK) That's that stupid wind-up toy.
		JENNA AND MEGAN EXIT THE CABIN IN THE BG. THE MONKEY TOY TINKLES O/S	545)	01:35:22:05	01:35:24:00/	1:19	MEGAN TO GROUP) Who wound it?
		JENNA That's that stupid wind-up toy.					
		MEGAN Well, so who wound it up? We're all here.					
506.	01:35:24:01	EWS MARK, KYLE, JENNA AND MEGAN ON THE PORCH					
		MARK Hey, Tyler, come on, man. If that's you, this isn't funny!	546)	01:35:24:05	01:35:27:05	3:00	MARK TO TYLER) Tyler, if that's you, this isn't funny!
507.	01:35:27:14	MCS JENNA AND MEGAN. JENNA STEPS FORWARD					
		JENNA Wait, Mark.	547)	01:35:27:14	01:35:29:03	1:13	JENNA TO MARK) Wait, Mark.
508.	01:35:29:08	MS MARK AND KYLE OVER MEGAN AND JENNA'S SHOULDER, MARK LOOKING BACK					
		MARK I'll be all right.	548)	01:35:30:10	01:35:31:18/	1:08	MARK TO JENNA) I'll be all right.

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
509.	01:35:31:19	EWS MARK HOPS OFF THE DECK, APPROACHES THE CAMERA, KYLE, JENNA AND MEGAN IN THE BG					
		GIRL'S VOICE (voice over) (muffled) (laughing, speaking indistinctly)					
		MARK STOPS IN A CS. THE SOUND STOPS					
		KYLE What is it?	549)	01:35:41:05	01:35:42:13	1:08	KYLE TO MARK) What is it?
		MARK I don't know. It stopped.	550)	01:35:44:00	01:35:45:15	1:15	MARK TO KYLE) I don't know. It stopped.
		JENNA Well, what was it?	551)	01:35:45:20	01:35:47:04	1:08	JENNA TO MARK) What was it?
		MARK I don't know.	552)	01:35:49:13	01:35:50:21	1:08	MARK TO JENNA) I don't know.
		MARK BACKS AWAY FROM THE CAMERA	553)	01:35:52:08 (over scene end)	01:35:54:20	2:12	MARK TO JENNA) It's a girl's voice, but it's unclear.
		MARK It was a girl's voice...					
510.	01:35:53:09	MWS MARK PAST JENNA, MEGAN AND KYLE, HOPPING ONTO THE DECK					
		MARK ...but she wasn't making any sense.					
		MEGAN (face obscured) Okay, someone is really...	554)	01:35:55:01 (over scene end)	01:35:58:20	3:19	MEGAN TO GROUP) Someone is really screwing with you guys. <i>(screwing: to mistreat or exploit)</i>
511.	01:35:56:22	MWS JENNA AND MEGAN OVER MARK AND KYLE'S SHOULDERS					
		MEGAN ...really screwing with you guys.					
		JENNA No, us. Because we're all in this together.	555)	01:35:59:01	01:36:02:02	3:01	JENNA TO MEGAN) No, us. We're all in this together.
		MEGAN (scoffs nervously) Wait, nobody	556)	01:36:02:07	01:36:03:19/	1:12	MEGAN TO GROUP) Nobody knows I'm here.

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
		knows I'm...					
512.	01:36:03:20	MCS KYLE AND MARK OVER MEGAN AND JENNA'S SHOULDER					
		MEGAN (face obscured) ...here.					
		KYLE Somebody else has to be on the island.	557)	01:36:04:00	01:36:05:15	1:15	KYLE TO GROUP) Someone else is here.
		MARK No one else is on the island except for us.	558)	01:36:05:20	01:36:07:18	1:22	MARK TO KYLE) No one is here except us.
		MEGAN (face obscured) Okay then...					
513.	01:36:07:23	MCS JENNA AND MEGAN					
		MEGAN ...then one of us killed Keith.	559)	01:36:07:23	01:36:09:19	1:20	MEGAN TO MARK) Then one of us killed Keith.
		KYLE (off) This is bullshit!	560)	01:36:10:00 (over scene end)	01:36:11:19	1:19	KYLE TO GROUP) We've all been together.
514.	01:36:10:11	MS KYLE AND MARK OVER JENNA'S SHOULDER					
		KYLE We've all been together.					
		MEGAN (off) But that's not true.	561)	01:36:12:00 (over scene end)	01:36:13:20	1:20	MEGAN TO KYLE) Maybe someone snuck out.
515.	01:36:12:09	MCS JENNA AND MEGAN					
		MEGAN Somebody could have snuck out last night.					
		MARK (off) That's crazy. We're not the killers.	562)	01:36:14:01	01:36:15:14/	1:13	MARK TO MEGAN) We're not the killers.
516.	01:36:15:15	MS KYLE AND MARK OVER MEGAN AND JENNA'S SHOULDERS					
		MARK					MARK TO GROUP)

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
		Look, we just have to stay calm.	563)	01:36:16:10	01:36:17:22/	1:12	We have to stay calm.
517.	01:36:17:23	MWS JENNA AND MEGAN OVER MARK'S SHOULDER, KYLE RFG					
		MARK (face obscured) Come on, let's go cut Keith down.	564)	01:36:18:10	01:36:20:00	1:14	MARK TO KYLE) Let's go cut Keith down.
		KYLE NODS					
518.	01:36:20:15	MS KYLE AND MARK OVER MEGAN AND JENNA'S SHOULDERS					
		MARK You guys going to be okay here?	565)	/01:36:20:15	01:36:22:05/	1:14	MARK TO JENNA & MEGAN) Will you be okay?
519.	01:36:22:06	MWS JENNA AND MEGAN OVER MARK AND KYLE'S SHOULDERS					
		JENNA Yeah, go. We'll be fine.	566)	01:36:22:15	01:36:24:10	1:19	JENNA TO MARK) Yeah, go. We'll be fine.
		MARK AND KYLE EXIT FRAME L. ASHLEY EXITS A DOORWAY IN THE BG					
520.	01:36:27:04	MCS KYLE AND MARK OVER JENNA'S SHOULDER. PAN R AS THEY EXIT THE PORCH					
521.	01:36:29:15	MS ASHLEY AND MEGAN LFG, ASHLEY APPROACHING FROM HE CABIN IN THE BG					
		ASHLEY I have to go find Pierre. He's alone.	567)	01:36:30:20	01:36:33:02	2:06	ASHLEY TO JENNA) I have to find Pierre. He's alone.
		JENNA No, no, you go rest, and Megan and I will go find Pierre, okay? I promise.	568)	01:36:33:10	01:36:37:10	4:00	JENNA TO ASHLEY) No, you go rest. Megan and I will find Pierre. I promise.

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
522.	01:36:37:15	MWS UNKNOWN POV-- KYLE AND MARK ENTER FRAME R, WALKING THROUGH THE FOREST TOWARD THE CAMERA					
		KYLE Look, there's something I got to tell you about Keith, okay? He wasn't just some caretaker or errand-boy. He was our half-brother. My dad had had an affair early in the relationship.	569)	01:36:37:15	01:36:40:00	2:09	KYLE TO MARK) I got to tell you about Keith.
			570)	01:36:40:05	01:36:42:00	1:19	KYLE TO MARK) He wasn't just a caretaker.
		PAN R PAST A TREE TRUNK IN THE FG	571)	01:36:42:05	01:36:44:00	1:19	KYLE TO MARK) He was our half-brother.
		KYLE So anyway, Keith shows up at our door one day as a teenager with nowhere to go, so our dad took him in. I mean, what else could he do? He loved him, right?	572)	01:36:44:05	01:36:47:00	2:19	KYLE TO MARK) My dad had an affair early on.
			573)	01:36:47:05	01:36:52:00	4:19	KYLE TO MARK) Keith shows up one day as a teenager with nowhere to go...
			574)	01:36:52:05	01:36:53:13	1:08	KYLE TO MARK) ...so Dad took him in.
			575)	01:36:53:18	01:36:55:19/	2:01	KYLE TO MARK) What could he do? He loved him.
523.	01:36:55:20	EWS KYLE AND MARK CLIMB OVER A LOG, ENTERING A CLEARING					
		KYLE Of course my mom didn't, so she never wanted me and Tyler to know that he was our half-brother, but we did.	576)	01:36:56:00	01:37:00:10	4:10	KYLE TO MARK) Mom didn't. She didn't want us to know the truth, but we did.
		MARK That explains why Tyler rode him so hard.	577)	01:37:00:15	01:37:03:00	2:09	MARK TO KYLE) That explains why Tyler hated him.
		KYLE Yeah, Tyler's always been a Mama's boy.	578)	01:37:03:05	01:37:05:05	2:00	KYLE TO MARK) He was always mama's boy.
		THEY STOP IN THE CLEARING	579)	01:37:07:20	01:37:09:10	1:14	MARK TO KYLE) This is the spot, right?
		MARK This is the spot, right?	580)	01:37:10:00	01:37:11:19/	1:19	KYLE TO MARK) What is going on?
		KYLE What the fuck is going on here?					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
524.	01:37:11:20	MCS MARK CROUCHES, INSPECTS THE GROUND					
		MARK Even the blood's gone.	581)	01:37:14:10	01:37:15:21/	1:11	MARK TO KYLE) Even the blood's gone.
525.	01:37:15:22	MCS MARK RISES BESIDE KYLE					
		MARK They're still here. Whoever killed him, they're here.	582)	01:37:17:15	01:37:19:00	1:09	MARK TO KYLE) They're still here.
			583)	01:37:21:00	01:37:23:00	2:00	MARK TO KYLE) Whoever killed him is here.
526.	01:37:23:05	MWS ARMORY STANDS OVER JENNA, SETTING A FILE BEFORE HER					
		ARMORY (face obscured) Keith.	584)	01:37:23:05	01:37:24:13	1:08	ARMORY TO JENNA) Keith.
		JENNA I know.	585)	01:37:24:18	01:37:26:02	1:08	JENNA TO ARMORY) I know.
		ARMORY ROUNDS BEHIND HER. DR. CHALICE ENTERS FRAME L AS ARMORY GOES ON	586)	01:37:27:00	01:37:31:05	4:05	ARMORY TO JENNA) It doesn't look like he died the way you described.
		ARMORY Yeah, it doesn't look like he died in the way that you described.					
		ARMORY SITS ON THE DESK NEXT TO JENNA					
527.	01:37:31:18	MS JENNA PAST DR. CHALICE, WHO PICKS UP THE FILE					
		DR. CHALICE (off) It doesn't, Jenna.	587)	01:37:35:20	01:37:37:04/	1:08	DR. CHALICE TO JENNA) It doesn't, Jenna.

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
528.	01:37:37:05	MWS DR. CHALICE AND ARMORY OVER JENNA, WHO SITS AT THE DESK. DR. CHALICE HOLDS THE FILE					
		JENNA I don't know what to tell you.	588)	01:37:37:09	01:37:39:05	1:20	JENNA TO DR. CHALICE & ARMORY) I don't know what to say.
		DR. CHALICE You told us in detail.	589)	01:37:40:00	01:37:42:00	2:00	DR. CHALICE TO JENNA) You told us in detail.
		DR. CHALICE ROUNDS THE DESK	590)	01:37:42:05	01:37:44:20	2:15	DR. CHALICE TO JENNA) He was hanging by his feet, bleeding.
		DR. CHALICE You said he was hanging by his feet, was bleeding. Do you want to see how he really died?	591)	01:37:45:15	01:37:47:07/	1:16	DR. CHALICE TO JENNA) Want to see how he died?
529.	01:37:47:08	MS JENNA, DR. CHALICE'S HANDS DROPPING THE FILE BEFORE HER					
		JENNA No, I don't.	592)	01:37:47:12	01:37:48:20	1:08	JENNA TO DR. CHALICE) No, I don't.
		JENNA PUSHES AWAY THE FILE					
530.	01:37:49:01	CS ARMORY IN PROFILE					
		ARMORY Okay. Okay, who was next?	593)	01:37:49:15	01:37:50:23	1:08	ARMORY TO JENNA) Okay.
		CAMERA TILT DOWN TO JENNA	594)	01:37:52:05	01:37:53:20	1:15	ARMORY TO JENNA) Okay, who was next?
531.	01:37:56:14	EWS JENNA SCRAMBLES AROUND THE FOREST					
		JENNA Pierre, baby!	595)	01:37:57:10	01:37:58:18	1:08	JENNA TO PIERRE) Pierre, baby!
		JENNA RECEDES INTO THE BG. MEGAN ENTERS THE RFG	596)	01:37:59:05	01:38:02:00	2:19	MEGAN TO PIERRE) Come on, boy. Where are you?
		MEGAN Oh, come on, boy. Where are you?					
		TRACK MEGAN AS SHE APPROACHES THE CAMERA					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
532.	01:38:09:01	MCS ASHLEY WAKES ON THE COUCH. A DOG WHIMPERS O/S. SHE SITS UP					
		ASHLEY Pierre?	597)	01:38:18:20	01:38:20:04	1:08	ASHLEY TO PIERRE) Pierre?
		ASHLEY TURNS TO THE DOOR					
533.	01:38:24:18	MCS ASHLEY ENTERS FRAME R AND LOOKS AROUND FROM THE DECK					
		ASHLEY Pierre! Pierre!	598)	01:38:26:00	01:38:27:08	1:08	ASHLEY TO PIERRE) Pierre!
		ARCING SHOT BEHIND ASHLEY. TRACK HER AS SHE WALKS TOWARD THE HOT TUB O/S. ZOOM OUT	599)	01:38:30:00	01:38:31:08	1:08	ASHLEY TO PIERRE) Pierre!
534.	01:38:52:23	HA MS ASHLEY'S POV-- PIERRE'S COLLAR ON A STEP					
535.	01:38:56:10	MWS ASHLEY BY THE HOT TUB					
		ASHLEY Pierre!	600)	/01:38:56:10	01:38:57:18	1:08	ASHLEY TO PIERRE) Pierre!
		ASHLEY REACHES FOR THE HOT TUB		(over scene end)			
536.	01:38:57:09	HA CS ASHLEY'S HANDS AS SHE OPENS THE HOT TUB					
		ASHLEY (off) (grunts with effort)					
537.	01:38:58:09	CS ASHLEY OPENS THE HOT TUB O/S					
538.	01:38:59:17	HA MCS PIERRE DIMLY VISIBLE IN THE HOT TUB WATER					
		ASHLEY (off)					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
		(gasps)					
539.	01:39:00:16	MWS ASHLEY CLIMBS INTO THE HOT TUB					
		ASHLEY Pierre! Pierre!	601)	01:39:01:23	01:39:03:07/	1:08	ASHLEY TO PIERRE) Pierre!
		ASHLEY REACHES INTO THE WATER					
540.	01:39:03:08	HA CS ASHLEY IN THE HOT TUB, REACHING DOWN, LOOKING AROUND					
		ASHLEY (face obscured) Pierre!	602)	01:39:04:21	01:39:06:05/ (over scene end)	1:08	ASHLEY TO PIERRE) Pierre!
541.	01:39:05:09	HA MS ASHLEY IN THE HOT TUB, REACHING DOWN. THE HOT TUB LID SWINGS DOWN					
542.	01:39:06:06	CS ASHLEY SINKS INTO THE WATER, THE HOT TUB LID CLOSING ON HER					
		ASHLEY (screams) (gasps)					
543.	01:39:09:03	CS A GLOVED HAND LOCKS THE HOT TUB LID					
		ASHLEY (off) (muffled cries -- continues over scene ends)					
544.	01:39:11:05	CS ASHLEY UNDERWATER IN THE HOT TUB					
545.	01:39:13:19	HA CS THE GLOVED HAND TURNS A DIAL					
		NARRATIVE TITLE TEMP CONTROL					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
546.	01:39:15:13	CS ASHLEY IN THE HOT TUB, PUSHING AGAINST THE LID ASHLEY (gasps, screams)					
547.	01:39:17:20	WS THE CLOSED HOT TUB, THE LID BULGING FROM BELOW ASHLEY (off) (muffled cries)					
548.	01:39:20:19	WS MARK RUNS INTO THE MAIN CABIN MARK Jenna!	603)	/01:39:20:19	01:39:22:03	1:08	MARK TO JENNA) Jenna!
		KYLE RUNS IN. BOTH LOOK UP MARK Jenna! KYLE Ashley? PAN R WITH KYLE AS HE RUNS TO SOME STAIRS, STARTS UP	604)	01:39:23:05	01:39:25:00	1:19	MARK TO JENNA, THEN KYLE TO ASHLEY) -Jenna! -Ashley?
549.	01:39:29:09	CS ASHLEY IN THE WATER, THRASHING. SHE BREAKS WATER					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
550.	01:39:34:11	WS KYLE RUNS DOWN THE STAIRS					
		KYLE No one's here. They're gone.	605)	01:39:36:10	01:39:38:10	2:00	KYLE TO MARK) No one's here. They're gone.
		PAN L WITH KYLE AS HE APPROACHES MARK	606)	01:39:39:00	01:39:41:00	2:00	MARK TO KYLE) They must be looking for the dog.
		MARK They must be out looking for the dog.	607)	01:39:42:00	01:39:44:20	2:20	KYLE TO MARK) You go look for them. I'll go warn Tyler.
		KYLE Well, you go look for them, okay? I'm going to go down to the dock and warn Tyler.	608)	01:39:45:01	01:39:46:09	1:08	MARK TO KYLE) All right.
		MARK All right.					
		KYLE PATS MARK'S ARM, RUSHES OUT. MARK LOOKS AROUND, FOLLOWS					
551.	01:39:50:05	CS ASHLEY IN THE WATER, STARING OFF, DEAD					
552.	01:39:54:22	LA WS FOREST					
		MARK (off) Jenna!	609)	01:39:55:10	01:39:56:18	1:08	MARK TO JENNA) Jenna!
		CAMERA TILT DOWN TO MARK HURRYING TOWARD THE CAMERA	610)	01:39:57:10	01:39:58:18	1:08	MARK TO JENNA) Jenna!
		MARK Jenna!	611)	01:40:02:05 (over scene end)	01:40:03:21	1:16	MEGAN TO MARK, THEN MARK TO MEGAN) -Hey. -Where's Jenna?
		HE STOPS IN A CS. PAN R TO REVEAL MEGAN OVER MARK'S SHOULDER					
		MEGAN Hey.					
		MARK (face obscured) Where's...					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
553.	01:40:03:01	MWS MARK OVER MEGAN'S SHOULDER MARK ...Jenna?					
554.	01:40:04:02	MS MEGAN MEGAN I--I'm not sure.	612)	/01:40:04:02	01:40:05:13/	1:11	MEGAN TO MARK) I'm not sure.
555.	01:40:05:14	MWS MARK OVER MEGAN'S SHOULDER. HE NODS					
556.	01:40:07:20	HA MS MARK'S LEGS RUN INTO FRAME L, PASSING A LOG MARK (off) Jenna! Jenna!	613)	01:40:08:05	01:40:09:13	1:08	MARK TO JENNA) Jenna!
		PAN R WITH MARK'S LEGS. CAMERA TILT UP TO MEGAN FOLLOWING	614)	01:40:09:18	01:40:11:02	1:08	MARK TO JENNA) Jenna!
557.	01:40:13:12	WS PAN R WITH MARK AND MEGAN AS THEY RUN THROUGH THE FOREST JENNA (off) Mark!	615)	/01:40:13:12	01:40:14:20	1:08	JENNA TO MARK) Mark!
		MARK REACHES JENNA, STOPS	616)	01:40:16:20	01:40:18:04	1:08	JENNA TO MARK) What's wrong?
		JENNA What's wrong?	617)	01:40:18:09	01:40:20:05	1:20	MARK TO JENNA) The killer is still here.
		ARCING SHOT BEHIND JENNA	618)	01:40:20:10	01:40:21:22	1:12	JENNA TO MARK) How do you know?
		MARK Whoever killed Keith is still on the island.	619)	01:40:22:03	01:40:24:06	2:03	MARK TO JENNA) His body is gone.
		MEGAN CATCHES UP JENNA What? How do you know that? MARK Because when we went to cut him					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
		down, he was gone.					
558.	01:40:24:11	WS JENNA AND MARK ROUND A CORNER OUTSIDE, JOG TOWARD THE CAMERA					
		JENNA Hey.	620)	/01:40:24:11	01:40:26:15/	2:04	JENNA TO KYLE, THEN KYLE TO JENNA) -Hey. -Hey.
		KYLE (off) Hey.					
559.	01:40:26:16	MCS KYLE AND TYLER COME TO A STOP					
		KYLE Where's Ashley?	621)	01:40:26:20	01:40:29:00	2:04	KYLE TO JENNA, THEN MARK TO KYLE) -Where's Ashley? -With you, I hope.
		MARK (off) I was hoping she was with you.					
560.	01:40:29:05	MS MARK AND JENNA OVER KYLE'S SHOULDER. MEGAN APPROACHES FROM THE LBG					
		JENNA When I left, she was going to lay down inside.	622)	/01:40:29:05	01:40:31:00	1:19	JENNA TO KYLE) She was resting.
		KYLE (face obscured) Well, she's not there now.	623)	01:40:31:05	01:40:32:15	1:10	KYLE TO JENNA) She's not there now.
		MEGAN You guys... Pierre's collar.	624)	01:40:32:20	01:40:34:15	1:19	MEGAN TO GROUP) You guys! Pierre's collar.
		MEGAN POINTS O/S. THEY ALL TURN					
561.	01:40:35:07	HA WS THE HOT TUB, PIERRE'S COLLAR ON A STEP					
562.	01:40:36:15	WS THE GROUP APPROACHES THE CAMERA, JENNA JOGGING					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
563.	01:40:39:01	HA MWS THE HOT TUB. ZOOM IN ON THE LID NARRATIVE TITLE GUILTY KYLE (off) What the hell's "guilty" supposed to mean?	625)	01:40:39:20	01:40:42:02	2:06	KYLE TO GROUP) What the hell does "guilty" mean?
564.	01:40:42:11	MS KYLE LFG, JENNA AND MARK RBG MARK Oh, my God. MARK EXITS FRAME R	626)	01:40:43:00	01:40:44:08	1:08	MARK TO HIMSELF) Oh, my God. <i>(oh, my God: expression of alarm)</i>
565.	01:40:47:17	MWS MAR APPROACHES THE HOT TUB, UNLOCKS IT. KYLE ENTERS THE LFG					
566.	01:40:51:19	MWS MARK AND KYLE LIFT THE LID IN THE FG. THE OTHERS WATCH IN THE BG					
567.	01:40:53:15	HA MWS MARK AND KYLE OPEN THE LID, REVEALING ASHLEY FLOATING FACEDOWN INSIDE JENNA (off) (screams) KYLE (off) Ashley!	627)	01:40:54:20 (over scene ends)	01:40:56:20	2:00	KYLE TO ASHLEY, THEN JENNA TO MARK & KYLE) -Ashley! -Get her out!
568.	01:40:55:09	CS PAN R FROM MEGAN TO JENNA, BOTH PANICKED-LOOKING JENNA Get her...					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
569.	01:40:56:04	HA MWS KYLE AND MARK REACH FOR ASHLEY IN THE HOT TUB					
		JENNA (off) ...out! Get her out!	628)	01:40:57:13	01:40:59:01/	1:12	JENNA TO MARK & KYLE) Get her out!
		MARK AND KYLE LIFT THE BODY					
570.	01:40:59:02	CS MEGAN AND JENNA OVER KYLE'S SHOULDER. JENNA RUSHES TOWARD FRAME R AS SHE SPEAKS. KYLE LIFTS THE BODY O/S					
		JENNA (face obscured) Get her out!					
571.	01:41:00:08	MCS TYLER AND MARK LIFT THE BODY O/S					
572.	01:41:01:22	MS KYLE, TYLER, AND MARK LIFT ASHLEY'S BODY OUT OF THE WATER					
573.	01:41:02:19	CS TYLER AND MARK LOWER ASHLEY'S BODY, REVEALING JENNA IN THE BG					
		JENNA (sobbing, breathing raggedly -- continues over scene ends)					
574.	01:41:04:17	HA MWS THE MEN LOWER ASHLEY'S BODY ONTO A STEP					
575.	01:41:05:18	MCS JENNA, MOUTH COVERED. SHE TURNS FROM THE CAMERA. PAN L TO MEGAN GAPING					
576.	01:41:07:11	HA MWS ASHLEY'S BODY ON THE STEP, KYLE AND MARK					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
		LEANING OVER HER					
577.	01:41:09:17	CS JENNA					
		JENNA Ashley.	629)	/01:41:09:17	01:41:11:01	1:08	JENNA TO ASHLEY) Ashley.
578.	01:41:10:17	HA MCS ASHLEY'S BODY OVER KYLE'S SHOULDER					
		JENNA (off) Ashley.					
		KYLE (face obscured) Ashley.	630)	01:41:11:06	01:41:12:16	1:10	KYLE TO ASHLEY) Ashley.
		KYLE STROKES ASHLEY'S HAIR					
579.	01:41:12:21	CS KYLE RFG, ANGUISHED, MWS TYLER LBG, HANDS ON HIS HEAD					
		KYLE (cries -- continues over scene end)					
580.	01:41:14:04	HA MCS ASHLEY'S BODY OVER KYLE'S SHOULDER. HE BOWS HIS HEAD					
		JENNA (voice over) Ashley and I grew up...	631)	01:41:15:20	01:41:17:20	2:00	JENNA TO DR. CHALICE & ARMORY) Ashley and I grew up together.

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
581.	01:41:16:17	MS JENNA AT A TABLE, PICTURE IN HAND					
		JENNA ...together.					
		ZOOM OUT TO INCLUDE DR. CHALICE AT FRAME R, ARMORY AT FRAME L					
		JENNA We shared first grade. (sighs) Her brother was my first kiss. I held her head over the toilet bowl the first time she got drunk. Can I talk to her?	632)	01:41:18:20	01:41:20:10	1:14	JENNA TO DR. CHALICE & ARMORY) We shared first grade.
			633)	01:41:21:15	01:41:23:15	2:00	JENNA TO DR. CHALICE & ARMORY) Her brother was my first kiss.
			634)	01:41:24:15	01:41:28:00	3:09	JENNA TO DR. CHALICE & ARMORY) I held her head when she got sick from drinking.
			635)	01:41:29:00	01:41:30:09/	1:09	JENNA TO DR. CHALICE & ARMORY) Can I talk to her?
582.	01:41:30:10	CS DR. CHALICE OVER ARMORY'S SHOULDER, LOOKING AT HIM					
583.	01:41:31:13	CS ARMORY OVER DR. CHALICE'S SHOULDER, CHIN IN HAND, LOOKING AT HER					
		DR. CHALICE (face obscured) She's...					
584.	01:41:33:12	CS DR. CHALICE OVER ARMORY'S SHOULDER					
		DR. CHALICE ...dead, Jenna. You just told us how it happened.	636)	/01:41:33:12	01:41:35:13/	2:01	DR. CHALICE TO JENNA) She's dead. You just told us.
585.	01:41:35:14	CS JENNA LOOKS DOWN AT THE PICTURE					
		JENNA	637)	01:41:39:05	01:41:40:13	1:08	JENNA TO DR. CHALICE)

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
		She's dead?					She's dead?
586.	01:41:41:12	CS ARMORY OVER DR. CHALICE'S SHOULDER, LOOKING AT HER, LEANING BACK					
587.	01:41:44:19	CS DR. CHALICE OVER ARMORY'S SHOULDER. SHE PUTS HER HEAD IN HER HAND					
588.	01:41:48:07	HA MS ASHLEY'S LEG GETTING COVERED. CAMERA TILT UP TO MARK, JENNA, AND KYLE WRAPPING ASHLEY'S BODY IN A BLANKET					
		JENNA (cries)					
		ZOOM OUT TO INCLUDE MEGAN LBG, TYLER RFG, BOTH WATCHING					
		JENNA What is happening? This is insane.	638)	01:41:52:15	01:41:54:02	1:11	JENNA TO GROUP) What is happening?
			639)	01:41:55:00	01:41:56:08/	1:08	JENNA TO GROUP) This is insane.
589.	01:41:56:09	MCS TYLER					
		JENNA (off) She can't be dead.	640)	01:41:56:13	01:41:58:00	1:11	JENNA TO GROUP) She can't be dead.
590.	01:41:58:19	MCS MARK LFG, JENNA RBG					
		MARK Do you think this is personal, or just... some random maniac?	641)	/01:41:58:19	01:41:00:20	2:01	MARK TO TYLER) Do you think this is personal...
		MARK LOOKS UP AT TYLER O/S	642)	01:42:02:10	01:42:04:00/	1:14	MARK TO TYLER) ...or a random maniac?
		TYLER (off) (snorts)					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
591.	01:42:04:01	MWS TYLER OVER MEGAN'S SHOULDER					
		TYLER Would you rather be killed randomly or by somebody who's taking it personal?	643)	01:42:04:05	01:42:06:20	2:15	TYLER TO MARK) Would you rather it be personal?
		MEGAN (off) This isn't...	644)	01:42:07:01 (over scene end)	01:42:08:09	1:08	MEGAN TO TYLER) This isn't funny!
592.	01:42:07:13	MCS MARK LFG, JENNA RBG					
		MEGAN (off) ...funny!					
		MARK RISES, REVEALING MEGAN LBG. SHE EXITS FRAME L AS SHE SPEAKS					
		MEGAN God, why is everything...	645)	01:42:09:00 (over scene end)	01:42:11:05	2:05	MEGAN TO TYLER) Why is everything a joke to you?
593.	01:42:09:22	MCS MEGAN APPROACHES THE CAMERA					
		MEGAN ...always a joke to you?					
		JENNA (off) And this has got to have...	646)	01:42:11:10 (over scene end)	01:42:13:15	2:05	JENNA TO TYLER) This has to do with you.
594.	01:42:12:00	MCS JENNA OVER TYLER'S SHOULDER					
		JENNA ...something to do with you. What the fuck did you...	647)	01:42:13:20 (over scene end)	01:42:15:05	1:09	JENNA TO TYLER) What did you do?
595.	01:42:14:17	CS TYLER OVER MEGAN'S SHOULDER					
		JENNA (off) ...do?					
		TYLER Why, when shit goes down, is it	648)	01:42:15:10	01:42:17:09	1:23	TYLER TO JENNA) Why is it my fault?

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
		automatically my fault?					
596.	01:42:17:14	MCS JENNA OVER TYLER'S SHOULDER					
		JENNA Because it always is!	649)	/01:42:17:14	01:42:19:02	1:12	JENNA TO TYLER) Because it always is!
		TYLER (face obscured) You know...					
597.	01:42:19:07	CS TYLER OVER JENNA'S SHOULDER					
		TYLER ...fuck you, Jenna. She was my friend, too!	650)	/01:42:19:07	01:42:21:05/	1:22	TYLER TO JENNA, THEN MEGAN TO TYLER) -She's my friend, too! -Hey!
		MEGAN (off) (overlapping) Hey!					
598.	01:42:21:06	CS MEGAN OVER TYLER'S SHOULDER					
		MEGAN Okay, maybe it is one of you.	651)	01:42:22:00	01:42:25:00	3:00	MEGAN TO GROUP) Okay, maybe it is one of you.
599.	01:42:25:17	CS TYLER OVER MEGAN'S SHOULDER					
		MEGAN (face obscured) I mean, it's possible, right?	652)	/01:42:25:17	01:42:27:16	1:23	MEGAN TO GROUP) It's possible, right?
600.	01:42:27:21	MWS MARK, JENNA, MEGAN AND TYLER IN A SEMI-CIRCLE, KYLE SITTING BY THE BODY IN THE BG					
		MEGAN I mean, you guys are pretty out there. All I'm saying is, maybe one of you...	653)	/01:42:27:21	01:42:29:15	1:18	MEGAN TO GROUP) You guys are all out there.
			654)	01:42:29:20	01:42:33:01	3:05	MEGAN TO GROUP) Maybe you snapped and started killing people.
				(over scene ends)			
601.	01:42:30:13	CS MEGAN OVER TYLER'S SHOULDER					
		MEGAN ...guys just snapped, and you...					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
602.	01:42:31:16	CS TYLER OVER MEGAN'S SHOULDER MEGAN (face obscured) ...started killing people. TYLER COVERS HIS FACE MEGAN (face obscured) Plus, you...					
603.	01:42:33:06	CS MEGAN OVER TYLER'S SHOULDER MEGAN ...you keep saying that no one else could have gotten on the island.	655)	/01:42:33:06	01:42:36:00/	2:18	MEGAN TO GROUP) You say no one could be on the island.
604.	01:42:36:01	CS TYLER OVER MEGAN'S SHOULDER, LOWERING HIS HANDS FROM HIS FACE. HE LOOKS TO JENNA O/S TYLER You were supposed to be watching her. Where...	656)	01:42:38:17	01:42:40:05/	1:12	TYLER TO JENNA) You were watching her.
605.	01:42:40:06	MCS JENNA PAST TYLER TYLER (face obscured) ...were you? JENNA I was looking for Pierre. TYLER (face obscured) With a...	657)	01:42:40:10	01:42:42:04	1:18	JENNA TO TYLER) I was looking for Pierre.
606.	01:42:42:09	MS TYLER OVER JENNA'S SHOULDER TYLER ...fucking killer out there? What were you thinking, "Gee, I wish I was dead?"	658)	/01:42:42:09	01:42:45:00	2:15	TYLER TO JENNA) With a killer out there?

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
607.	01:42:45:05	MCS JENNA PAST TYLER					
		JENNA And where were you, Tyler? Huh?	659)	/01:42:45:05	01:42:47:20	2:15	JENNA TO TYLER) And where were you, Tyler?
608.	01:42:48:03	MCS TYLER OVER MARK'S SHOULDER, EXPRESSION MOCKING					
		JENNA (off) On the dock, supposedly...	660)	01:42:48:15 (over scene end)	01:42:51:08	2:17	JENNA TO TYLER) On the dock, supposedly, by yourself?
609.	01:42:50:09	MCS JENNA PAST TYLER					
		JENNA ...by yourself?					
610.	01:42:51:13	MCS TYLER PAST MARK					
		TYLER Yeah, we're supposed to believe you were looking for a dog?	661)	/01:42:51:13	01:42:53:09	1:20	TYLER TO JENNA) You were looking for a dog?
611.	01:42:53:14	MCS JENNA OVER TYLER'S SHOULDER					
		JENNA I was with Megan.	662)	/01:42:53:14	01:42:55:06/	1:16	JENNA TO TYLER) I was with Megan.
612.	01:42:55:07	CS MEGAN					
		MEGAN Not the whole time.	663)	01:42:55:12	01:42:56:20/	1:08	MEGAN TO JENNA) Not the whole time.
613.	01:42:56:21	MCS JENNA OVER TYLER'S SHOULDER, TURNING TO MEGAN O/S					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
614.	01:42:58:02	CS MEGAN					
		MEGAN Well, you weren't!	664)	/01:42:58:02	01:42:59:13/	1:11	MEGAN TO JENNA, THEN MARK TO MEGAN) -You weren't! -Enough!
		MARK (off) Enough!					
615.	01:42:59:14	CS MARK, HAND RAISED					
		MARK We have to work together here.	665)	01:43:00:05	01:43:02:05	2:00	MARK TO MEGAN, THEN TYLER TO MARK) -Let's work together. -I'm out.
		TYLER (off) I'm out.					
616.	01:43:01:15	MCS TYLER OVER MARK AND MEGAN'S SHOULDERS, APPROACHING THE CAMERA. MARK STOPS HIM					
		MARK (face obscured) You're not going anywhere, Tyler. We need to work this shit out.	666)	01:43:02:10	01:43:05:07	2:21	MARK TO TYLER) Stay here. We need to work this out.
617.	01:43:05:12	MWS MARK FACING TYLER, MEGAN AND JENNA ON EITHER SIDE					
		MARK From now on, we stick together, no exceptions.	667)	/01:43:05:12	01:43:07:20	2:08	MARK TO TYLER) We stick together, no exceptions.
618.	01:43:08:01	CS KYLE					
		KYLE So, what are we supposed to do with Ashley? I mean...	668)	/01:43:08:01	01:43:10:10	2:09	KYLE TO GROUP) What do we do with Ashley?
619.	01:43:10:15	CS TYLER OVER MEGAN'S SHOULDER					
		KYLE (off) ...we can't just leave her here.	669)	/01:43:10:15	01:43:12:12	1:21	KYLE TO GROUP) We can't just leave her here.

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
620.	01:43:12:17	CS MARK					
		MARK Maybe we should put her in the freezer in the shed.	670)	/01:43:12:17	01:43:14:16	1:23	MARK TO KYLE) Let's put her in the freezer.
621.	01:43:14:21	CS TYLER OVER MEGAN'S SHOULDER					
		TYLER At least she'll stay fresh. I mean... I don't know what I mean.	671)	/01:43:14:21	01:43:17:20	2:23	TYLER TO MARK) At least she'll stay fresh. I mean...
			672)	01:43:19:15	01:43:21:07/	1:16	TYLER TO MARK) I don't know what I mean.
622.	01:43:21:08	HA WS TYLER LEADS THE GROUP TOWARD THE SHED IN THE LFG, CARRYING A BAT. KYLE AND MARK CARRY ASHLEY'S WRAPPED BODY					
		THEY STOP AT THE SHED. TYLER WHIPS OPEN A CURTAIN. PAN L AS THE MEN ENTER THE SHED. TYLER OPENS THE FREEZER					
		MARK (grunts with effort -- continues over scene ends)					
		MARK AND TYLER MOVE THE BODY TOWARD THE FREEZER					
623.	01:43:43:12	HA MCS REARVIEW MARK LOWERS ASHLEY'S BODY INTO THE FREEZER					
624.	01:43:48:20	MWS THE GROUP IN THE DOORWAY, MARK AND KYLE STRAIGHTENING IN THE FG					
		KYLE (pants -- continues under following scenes and dialogue)					
		THEY STARE AT ASHLEY O/S					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
625.	01:43:54:17	HA MCS ASHLEY'S BODY IN THE FREEZER					
		KYLE (off) I hate putting her in here.	673)	/01:43:54:17	01:43:56:13	1:20	KYLE TO GROUP) I hate putting her in here.
626.	01:43:57:04	MCS JENNA AND MEGAN					
		JENNA (cries -- continues over scene ends)					
		JENNA TURNS TO EXIT					
627.	01:43:59:23	MWS KYLE LOWERS THE FREEZER LID. MEGAN AND TYLER EXIT THE SHED. MARK MOVES TO FOLLOW. KYLE STOPS HIM					
		KYLE Hey, hey, hey. (grunts with effort)	674)	01:44:05:00	01:44:06:08	1:08	KYLE TO MARK) Hey.
		KYLE PICKS UP TWO WALKIE-TALKIE RADIOS	675)	01:44:09:10	01:44:10:18	1:08	MARK TO KYLE) We can call for help.
		MARK We can call for help.	676)	01:44:10:23	01:44:13:15	2:16	KYLE TO MARK) We're too far, but we can use them here.
		KYLE No, no, no, we're too far out for that, but we can use them here. (sniffs)	677)	01:44:23:15	01:44:25:00	1:09	KYLE TO TYLER) Remember these?
		MARK PATS KYLE'S SHOULDER. PAN R AS THEY EXIT THE SHED. KYLE APPROACHES TYLER	678)	01:44:26:20	01:44:28:04	1:08	KYLE TO TYLER) They still work.
		KYLE Remember these?	679)	01:44:29:00	01:44:30:08	1:08	TYLER TO KYLE) That's good.
		TYLER TAKES A RADIO					
		KYLE They still work.					
		TYLER That's good.					
		KYLE EXITS FRAME R					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
628.	01:44:36:23	MWS THE GROUP APPROACHES THE CABIN DECK IN THE FG. THE MONKEY TOY MOVES IN A CIRCLE. THE GROUP STOPS, STARES. FOCUS ON THE TOY. TYLER APPROACHES, DROPS THE RADIO, PICKS UP THE TOY					
629.	01:44:55:16	MS TYLER WITH THE MONKEY TOY. ZOOM OUT AS THE OTHERS ENTER FRAME R. JENNA AND MEGAN STARE O/S. MEGAN NUDGES TYLER. THEY ALL TURN, STARE					
630.	01:45:06:03	MS WRITING ON THE CABIN'S BACK DOOR					
		NARRATIVE TITLE INNOCENT	680) <i>ITAL</i>	01:45:06:03	01:45:08:03	2:00	TITLE) <i>Innocent</i>
631.	01:45:09:01	MWS THE GROUP STARES AT THE DOOR O/S. TYLER TURNS LBG, TOSSES THE MONKEY TOY					
		TYLER (yells savagely)					
632.	01:45:11:21	CS THE MONKEY TOY ON ITS SIDE ON THE GROUND, TOP SPINNING					
633.	01:45:14:12	CS ARMORY'S HAND AS HE SETS THE MONKEY TOY ON THE TABLE BY JENNA					
		ARMORY (off) So who...	681)	01:45:16:00 (over scene end)	01:45:17:15	1:15	ARMORY TO JENNA) Who was innocent?

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
634.	01:45:16:15	MCS JENNA, THE MONKEY TOY BEFORE HER, ARMORY EXITING FRAME R BEHIND HER ARMORY (off) ...was innocent? JENNA I told you. We all were.	682)	01:45:17:20	01:45:20:04	2:08	JENNA TO ARMORY) I told you. We all were.
635.	01:45:20:09	MWS JENNA AND DR. CHALICE SITTING AT THE TABLE, ARMORY ROUNDING TO HIS CHAIR DR. CHALICE Well, not all of you. JENNA Megan was. I was. ARMORY SITS DR. CHALICE (face obscured) Yeah, you said that before. Why Megan?	683)	/01:45:20:09	01:45:21:17	1:08	DR. CHALICE TO JENNA) Not all of you.
			684)	01:45:22:00	01:45:24:15	2:15	JENNA TO DR. CHALICE) Megan was. I was.
			685)	01:45:25:15	01:45:27:22	2:07	DR. CHALICE TO JENNA) You said that before. Why Megan?
636.	01:45:28:03	MS JENNA JENNA Because she wasn't even supposed to be there. I told you she was special. GIRL'S VOICE (voice over) (crying indistinctly -- continues under following scenes and dialogue)	686)	/01:45:28:03	01:45:30:10	2:07	JENNA TO DR. CHALICE) She wasn't supposed to be there.
			687)	01:45:31:00	01:45:33:00	2:00	JENNA TO DR. CHALICE) I told you she was special.

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
637.	01:45:34:01	EWS REARVIEW THE GROUP OUTSIDE THE HOUSE, KYLE IN THE REAR					
		KYLE (face obscured) Listen!	688)	/01:45:34:01	01:45:35:09	1:08	KYLE TO GROUP) Listen!
		THE GROUP TURNS TO THE CAMERA	689)	01:45:37:05	01:45:39:10/	2:05	MEGAN TO GIRL, THEN TYLER TO MEGAN) -Who's there? Are you okay? -Shh!
		MEGAN Who's there? Are you okay?					
		TYLER AND JENNA APPROACH MEGAN					
		TYLER (face obscured) Shh!					
638.	01:45:39:11	MWS JENNA AND MARK CATCH UP TO THE GROUP, STOP, STARE OFF. KYLE APPROACHES THE CAMERA					
		JENNA Wait, Kyle, be careful.	690)	01:45:42:15	01:45:43:23	1:08	JENNA TO KYLE) Kyle, be careful.
		KYLE STOPS, LOOKS BACK					
639.	01:45:44:04	MWS THE GROUP PAST KYLE					
		MARK Kyle. Here.	691)	/01:45:44:04	01:45:46:01/	1:21	MARK TO KYLE) Kyle. Here.
		MARK TOSSES THE BASEBALL BAT					
640.	01:45:46:02	LA MWS KYLE CATCHES THE BAT, HOPS DOWN					
641.	01:45:49:05	CS KYLE'S FOOT STEPS IN A TRAP					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
642.	01:45:49:10	MCS KYLE REARS BACK, FALLING KYLE (cries out in pain -- continues under following scenes and dialogue) PAN L TO THE SURPRISED GROUP. MARK AND TYLER RUN TOWARD THE CAMERA, TYLER EXITING FRAME R TYLER (off) What happened?	692)	01:45:50:21	01:45:52:05/	1:08	TYLER TO KYLE) What happened?
643.	01:45:52:06	HA WS KYLE ON THE GROUND, LEG IN THE TRAP. TYLER AND MARK CROUCH KYLE (face obscured) Get it off!	693)	01:45:52:10	01:45:53:18	1:08	KYLE TO MARK & TYLER) Get it off!
		TYLER (face obscured) Oh, shit. MARK PULLS ON THE TRAP MARK Pull, pull, pull, pull, pull.	694)	01:45:54:02	01:45:55:10	1:08	TYLER TO HIMSELF, THEN MARK TO TYLER) -Shit. -Pull. <i>(shit: an expression of dismay)</i>
		KYLE (face obscured) Get it off!	695)	01:45:55:15	01:45:56:21/	1:06	KYLE TO MARK & TYLER) Get it off!
644.	01:45:56:22	HA CS MARK'S AND TYLER'S HANDS AS THEY PRY OPEN THE TRAP TYLER & MARK (off) (grunt with effort) MARK (off) Okay, pull your leg out.	696)	01:45:57:23	01:45:59:07/	1:08	MARK TO KYLE) Pull your leg out.
		KYLE PULLS HIS LEG OUT OF THE TRAP					
645.	01:45:59:08	HA MWS MARK AND TYLER CLOSE THE TRAP, KYLE ON THE					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
		GROUND BESIDE THEM					
646.	01:46:00:14	MWS JENNA AND MEGAN					
647.	01:46:02:01	MWS MARK AND TYLER REACH DOWN FOR KYLE, JENNA ND MEGAN LBG					
		MARK (face obscured) Come on, come on, get up.	697)	01:46:02:15	01:46:03:23	1:08	MARK TO KYLE) Get up.
		KYLE (groans in pain -- continues under following scenes and dialogue)	698)	01:46:07:05	01:46:08:15	1:10	MARK TO KYLE) Keep your weight off it.
		MARK AND TYLER LIFT KYLE ONTO HIS FEET. THEY HELP HIM TOWARD THE CABIN IN THE BG					
		MARK (face obscured) Keep your weight off it.					
		MEGAN PICKS UP THE FALLEN BAT					
648.	01:46:10:10	WS JENNA AND MEGAN RUN INTO THE CABIN					
		JENNA Okay, I'm going to get towels. Megan, you get water.	699)	01:46:12:00	01:46:14:04	2:04	JENNA TO MEGAN) I'll get towels. Megan, you get water.
		MEGAN Okay.	700)	01:46:14:09	01:46:15:17	1:08	MEGAN TO JENNA) Okay.
		MEGAN AND JENNA EXIT FRAME L, MEGAN DROPPING THE BAT. MARK AND TYLER ENTER WITH KYLE. CAMERA TILT DOWN AS THEY PUT HIM ON A COUCH	701)	01:46:17:20	01:46:19:04	1:08	MARK TO KYLE) There you go.
			702)	01:46:22:15	01:46:25:05	2:06	MARK TO TYLER) Let's secure the place.
		MARK (off) Okay, there you go.	703)	01:46:25:10	01:46:26:20	1:10	TYLER TO MARK) I'll check upstairs.
		TYLER (off) Go ahead.					
		KYLE (whimpers)					
		CAMERA TILT UP TO MARK AND TYLER					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
		(CONTINUED)					
		MARK All right, let's secure the place and make sure no one's here.					
		TYLER I'll check upstairs.					
		TYLER EXITS FRAME L					
649.	01:46:27:02	HA CS A HAND CLOSSES A DOOR, LOCKS THE BOLT					
650.	01:46:28:19	CS A HAND LOCKS A BOLT					
651.	01:46:29:08	HA CS A HAND CRANKS A WINDOW CLOSED, LOCKS IT					
652.	01:46:33:05	LA WS TYLER MOVES TO AN UPSTAIRS RAIL, LOOKS DOWN					
		TYLER All clear.	704)	/01:46:33:05	01:46:34:13	1:08	TYLER TO GROUP) All clear.
		CAMERA TILT DOWN TO MARK IN THE FG, JENNA AND MEGAN TENDING TO KYLE IN THE BG, IN SOFT FOCUS	705)	01:46:37:05	01:46:38:13	1:08	MARK TO GROUP) Now what?
			706)	01:46:40:10	01:46:41:18	1:08	JENNA TO MARK) We wait.
		MARK Now what?					
		JENNA (face obscured) We wait.					
653.	01:46:42:10	MWS JENNA SITS ON HER HOSPITAL BED, FLIPPING THROUGH A BIBLE. DR. CHALICE CROSSES TO A WATER BOTTLE FRAME R					
		DR. CHALICE (face obscured) What are you reading?	707)	/01:46:42:10	01:46:44:00	1:14	DR. CHALICE TO JENNA) What are you reading?
		DR. CHALICE POURS WATER	708)	01:46:45:10	01:46:48:05	2:19	JENNA TO DR. CHALICE) I never spent much time reading the <i>Bible</i> .
		JENNA I never really spent much time					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
		reading the Bible.					
654.	01:46:48:16	MWS JENNA ON THE BED FRAME L, GAZING AT THE BIBLE, DR. CHALICE TURNING TO HER AT FRAME R					
		JENNA Tonight, I don't know, I guess... it makes me feel safe.	709)	01:46:49:05	01:46:51:05	2:00	JENNA TO DR. CHALICE) Tonight, I don't know...
			710)	01:46:52:05	01:46:53:17/	1:12	JENNA TO DR. CHALICE) ...it makes me feel safe.
655.	01:46:53:18	MCS DR. CHALICE					
		DR. CHALICE You're safe here.	711)	01:46:55:00	01:46:56:08/	1:08	DR. CHALICE TO JENNA) You're safe here.
656.	01:46:56:09	MWS JENNA BY DR. CHALICE					
		JENNA Doctor.	712)	01:46:57:10	01:46:59:05	1:19	JENNA TO DR. CHALICE, THEN DR. CHALICE TO JENNA) -Doctor. -Mm-hmm?
		DR. CHALICE (off) Mm-hmm?	713)	01:47:00:00	01:47:01:10	1:10	JENNA TO DR. CHALICE) Detective Armory...
		JENNA Detective Armory...	714)	01:47:02:10	01:47:04:02/	1:16	JENNA TO DR. CHALICE) ...you mentioned his son.
		(woman on PA speaks indistinctly)					
		JENNA You mentioned his son.					
657.	01:47:04:03	MCS DR. CHALICE					
		DR. CHALICE (sighs) It was a college hazing gone bad.	715)	01:47:07:10	01:47:09:09/	1:23	DR. CHALICE TO JENNA) A college hazing went bad. <i>(hazing: to harass by way of initiation)</i>
658.	01:47:09:10	MS JENNA ON THE BED, DR. CHALICE STANDING AT FRAME R					
		DR. CHALICE (off) Too much drinking. They did their own...	716)	01:47:09:15	01:47:11:00	1:09	DR. CHALICE TO JENNA) Too much drinking.
			717)	01:47:11:05	01:47:15:09/	4:04	DR. CHALICE TO JENNA) They did their some water torture. He drowned.
				(over scene end)			

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
659.	01:47:12:04	MCS DR. CHALICE DR. CHALICE ...version of, uh, water torture. He drowned.					
660.	01:47:15:10	MS JENNA ON THE BED, DR. CHALICE AT FRAME R JENNA I didn't know.	718)	01:47:16:21	01:47:18:05/	1:08	JENNA TO DR. CHALICE) I didn't know.
661.	01:47:18:06	MCS DR. CHALICE DR. CHALICE How could you? He was the first policeman on the scene, nearly killed one of the kids. Three of them got the maximum.	719)	01:47:18:10	01:47:19:18	1:08	DR. CHALICE TO JENNA) How could you?
			720)	01:47:20:00	01:47:24:00	4:00	DR. CHALICE TO JENNA) He was first on scene, nearly killed one of the kids.
			721)	01:47:24:10	01:47:26:14/	2:04	DR. CHALICE TO JENNA) Three of them got the maximum.
662.	01:47:26:15	CS JENNA JENNA "His will be done."	722)	01:47:27:15	01:47:29:07/	1:16	JENNA TO DR. CHALICE) "His will be done."
663.	01:47:29:08	MCS DR. CHALICE DR. CHALICE What's that?	723)	01:47:29:21	01:47:31:05/	1:08	DR. CHALICE TO JENNA) What's that?
664.	01:47:31:06	CS JENNA SMILES JENNA It's the Lord's prayer. Do you know it?	724)	01:47:32:05	01:47:35:00/	2:19	JENNA TO DR. CHALICE) It's the Lord's prayer. Do you know it?
665.	01:47:35:01	MCS DR. CHALICE NODS DR. CHALICE Yes.	725)	01:47:35:05	01:47:36:13	1:08	DR. CHALICE TO JENNA) Yes.

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
666.	01:47:37:00	MS JENNA ON THE BED, DR. CHALICE PICKING UP WATER AND A PILL CONTAINER FRAME R					
		DR. CHALICE (face obscured) Here's your pill.	726)	01:47:39:05	01:47:41:12	2:07	DR. CHALICE TO JENNA, THEN JENNA TO DR. CHALICE) -Here's your pill. -Again?
		JENNA Again?					
		JENNA TAKES THE PILL CONTAINER					
667.	01:47:41:17	MCS DR. CHALICE					
		DR. CHALICE Well, it's helped you sleep every other night, right?	727)	/01:47:41:17	01:47:43:19	2:02	DR. CHALICE TO JENNA) It's helped you the other nights.
668.	01:47:44:00	MCS JENNA WITH WATER AND PILL CONTAINER					
		JENNA Yeah.	728)	/01:47:44:00	01:47:45:08	1:08	JENNA TO DR. CHALICE) Yeah.
		JENNA TAKES THE PILL, PASSES THE PILL CONTAINER, SIPS WATER					
669.	01:47:48:16	MWS DR. CHALICE TAKES THE WATER CUP, SETS IT DOWN, JENNA ON THE BED AT FRAME L					
		DR. CHALICE Good night, Jenna.	729)	01:47:52:15	01:47:54:00	1:09	DR. CHALICE TO JENNA) Good night.
		DR. CHALICE EXITS FRAME R	730)	01:47:55:10	01:47:56:18	1:08	JENNA TO DR. CHALICE) Yeah.
		JENNA Yeah.					
		THE SOUND OF A DOOR OPENING O/S					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
670.	01:47:57:01	CS JENNA TAKES THE PILL OFF HER TONGUE, PUTS IT WITH SOME OTHERS IN THE BIBLE. SHE CLOSSES THE BIBLE, LEANS BACK NARRATIVE TITLE HOLY BIBLE					
671.	01:48:11:05	HA CS KYLE'S ANKLE WRAPPED IN BLOODY BANDAGES. CAMERA TILT UP TO KYLE DRINKING FROM A BOTTLE KYLE (gasps) MARK APPROACHES KYLE, MEGAN AND JENNA WORKING IN THE BG KYLE Oh, yeah, I knew that would come in handy.	731)	01:48:17:15	01:48:19:11	1:20	KYLE TO MARK) That came in handy.
		MARK PATS KYLE'S SHOULDER	732)	01:48:19:16	01:48:21:01	1:09	MARK TO KYLE) Take it easy.
		MARK Would you take it easy on that stuff?	733)	01:48:21:06	01:48:22:14	1:08	KYLE TO MARK) I feel better.
		KYLE Well, I feel better. TYLER ENTERS FRAME L, NAIL GUN IN HAND TYLER Hey, little surprise for that bastard. Carpenter's nail gun.	734)	01:48:23:15	01:48:27:02/	3:11	TYLER TO MARK) Little surprise for that bastard. Carpenter's nail gun. <i>(bastard: see title #418)</i>
672.	01:48:27:03	WS KILLER'S POV-- PAN R FROM TREES TO DECK CHAIRS OUTSIDE THE CABIN					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
673.	01:48:32:12	HA MCS KYLE PASSED OUT ON THE COUCH, BOTTLE IN HAND					
		MARK (off) Oh, shit. We should get him upstairs.	735)	01:48:32:12	01:48:33:20	1:08	MARK TO HIMSELF) Oh, shit. <i>(shit: see title #694)</i>
		CAMERA TILT UP TO MARK EXITING FRAME L, MEGAN APPROACHING KYLE	736)	01:48:34:01	01:48:36:19	2:18	MARK TO TYLER, THEN TYLER TO MARK) -Let's get him upstairs. -Get his legs?
		MARK He'll probably sleep better in a bed.	737)	01:48:37:00	01:48:38:21/	1:21	MEGAN TO TYLER) Should we leave him alone?
		TYLER LEANS INTO FRAME R					
		TYLER Get his legs?					
		MEGAN Wait, wait, wait. Do you think we should put him up there alone?					
674.	01:48:38:22	MWS MARK AND TYLER CROUCHED AND LEANING OVER KYLE, MEGAN STANDING					
		TYLER What, you think he's the killer? He just took one for the team.	738)	01:48:39:02	01:48:42:05	3:03	TYLER TO MEGAN) You think he did it? He took one for the team.
		KYLE WAKES, STARTLES, AS MARK LIFTS HIS LEG	739)	01:48:42:10	01:48:45:06	2:20	MEGAN TO TYLER) No, I wasn't-- Whatever. I'll stay with him.
		KYLE (overlapping) (groans in pain)	740)	01:48:45:11	01:48:46:21/	1:10	TYLER TO MEGAN) He'd love that.
		MEGAN No, I wasn't-- Whatever, okay, I'll just-- I'll stay with him, okay?					
		MEGAN TAKES KYLE'S HAND					
		TYLER Yeah, I'm sure he'd love that.					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
675.	01:48:46:22	CS MEGAN GIVES TYLER A LOOK, MARK'S HEAD RISING IN THE LFG					
		TYLER Move. Move!	741)	01:48:47:02	01:48:50:00	2:22	TYLER TO MEGAN, THEN MARK TO KYLE) -Move. Move! -Help me. Come on.
		MARK Come on, help me out.					
		MARK BACKS OUT OF FRAME L. MEGAN STEPS ASIDE AS TYLER AND MARK HELP KYLE TO STAND	742)	01:48:50:05	01:48:52:20/	2:15	MARK TO KYLE) There you go. You're okay. Whoa!
		MARK (off) Come on, big guy. There you go.					
		KYLE RISES OUT OF FRAME L. MEGAN WATCHES					
		MARK (off) You're okay. Whoa! You're okay.					
676.	01:48:52:21	HA CS JENNA'S HANDS AS SHE FILLS A GLASS OF WATER AT A TAP. CAMERA TILT UP TO JENNA SIPPING THE WATER. SHE STOPS, STARES. PAN R TO REVEAL A KNIFE BLOCK RFG. JENNA PULLS OUT A KNIFE. SHE TURNS TO A WINDOW O/S					
677.	01:49:15:13	MCS JENNA STARES OUT THE WINDOW O/S					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
678.	01:49:24:13	HA WS TYLER, MARK AND JENNA BURST ONTO THE DECK, WEAPONS READY					
		TYLER Where? Where?	743)	01:49:25:08	01:49:26:20	1:12	TYLER TO JENNA) Where?
		MARK He was over there by that tree.	744)	01:49:27:01	01:49:28:10	1:09	MARK TO TYLER) By that tree.
		THEY STOP, GAZING OFF. SLOW ZOOM IN	745)	01:49:31:00	01:49:32:08	1:08	JENNA TO MARK & TYLER) He's gone.
		JENNA He's gone.	746)	01:49:32:13	01:49:34:00	1:11	TYLER TO JENNA) What did he look like?
		TYLER What did he look like?	747)	01:49:34:15	01:49:37:20	3:05	JENNA TO TYLER) He was wrapped up and his face was covered.
		JENNA He was wrapped in-- in grey cloth, and his face was covered.	748)	01:49:40:00	01:49:41:20	1:20	TYLER TO JENNA & MARK) We should go inside.
		TYLER We should go back inside.	749)	01:49:42:15	01:49:44:14	1:23	MARK TO JENNA & TYLER) We'll sleep in shifts tonight.
		MARK We'll sleep in shifts tonight.	750)	01:49:45:10	01:49:46:20	1:10	JENNA TO MARK & TYLER) I'm not sleeping.
		JENNA I'm not sleeping.					
		THEY GO INSIDE, CLOSE THE DOOR					
679.	01:49:54:20	EWS THE CABIN AT NIGHT					
680.	01:49:58:18	MS TYLER SLEEPS ON A COUCH, HEAD ON HIS NAIL GUN. MEGAN LIES FACING AWAY ON ANOTHER COUCH IN THE RBG					
		JENNA (off) What time is it?	751)	01:49:59:20	01:50:01:04	1:08	JENNA TO MARK) What time is it?
		TYLER STIRS IN HIS SLEEP	752)	01:50:01:09	01:50:02:17	1:08	MARK TO JENNA) It's 4:00.
		MARK (off) It's 4:00.	753)	01:50:04:05	01:50:05:15	1:10	JENNA TO MARK) This is insane.
		JENNA (off) This is insane.					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
681.	01:50:06:06	MS MARK AND JENNA SIT ON THE FLOOR					
		JENNA I bet you are sorry you came.	754)	/01:50:06:06	01:50:08:20	2:14	JENNA TO MARK) I bet you are sorry you came.
		MARK There's nowhere I'd rather be.	755)	01:50:11:00	01:50:13:00	2:00	MARK TO JENNA) There's nowhere I'd rather be.
		MARK TURNS TO JENNA	756)	01:50:15:20	01:50:17:20	2:00	JENNA TO MARK) To be selfishly honest...
		JENNA To be selfishly honest, I'm happy you came. I can't imagine what this would be like if you weren't here.	757)	01:50:19:10	01:50:21:00	1:14	JENNA TO MARK) ...I'm happy you came.
		MARK Well, it's good to know that I'm still useful, as long as there's a deranged psychopath on the loose. (chuckles quietly)	758)	01:50:23:15	01:50:26:22	3:07	JENNA TO MARK) I can't imagine what it would be like without you.
		THEY MOVE TO KISS. THE LIGHTS TURN OFF	759)	01:50:27:20	01:50:30:00	2:04	MARK TO JENNA) It's good to know I'm useful...
			760)	01:50:31:00	01:50:34:00	3:00	MARK TO JENNA) ...as long as there's a psychopath around.
682.	01:50:40:16	MCS MEGAN STIRS, TURNS					
		MEGAN What's going on with the lights?	761)	01:50:43:00	01:50:44:13/	1:13	MEGAN TO GROUP) What's with the lights?
683.	01:50:44:14	MS MARK AND JENNA SITTING ON THE FLOOR					
		MARK All right, get ready.	762)	01:50:44:18	01:50:46:17/	1:23	MARK TO JENNA) All right, get ready.
684.	01:50:46:18	MCS MEGAN PUSHES OFF HER BLANKETS, TYLER LOOKING ON IN THE LBG					
		MEGAN I'm going to go check on Kyle.	763)	01:50:47:05	01:50:48:14/	1:09	MEGAN TO GROUP) I'll check Kyle.

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
685.	01:50:48:15	MS MARK AND JENNA, MEGAN RUNNING THROUGH THE FG, EXITING FRAME R					
		MARK Megan!	764)	01:50:48:19	01:50:50:03/	1:08	MARK TO MEGAN, THEN JENNA TO MEGAN) -Megan! -Wait! No!
		JENNA Wait! No!					
		MARK AND JENNA STEP FORWARD URGENTLY					
686.	01:50:50:04	WS REARVIEW MEGAN RUNS TO THE STAIRS, JENNA ENTERING THE LFG					
		JENNA (face obscured) Megan, no!	765)	01:50:50:08	01:50:51:16	1:08	JENNA TO MEGAN) Megan, no!
		MEGAN SCAMPERS UP					
687.	01:50:52:05	MS JENNA RFG, MARK LBG. THEY TURN TO TYLER O/S					
688.	01:50:53:17	MS TYLER ON A COUCH, LOOKING UP. HE STARTS TO RISE					
689.	01:50:55:11	MCS MEGAN REACHES THE UPSTAIRS LANDING					
		MEGAN Kyle? Kyle, you okay?	766)	01:50:56:05	01:50:57:13	1:08	MEGAN TO KYLE) Kyle?
		MEGAN HEADS FOR AN OPEN DOOR IN THE LBG	767)	01:50:59:00	01:51:00:10	1:10	MEGAN TO KYLE) Kyle, you okay?
690.	01:51:01:01	MS MARK AND JENNA. FOOTSTEPS SOUND O/S					
		MEGAN (off) Kyle?	768)	01:51:02:20	01:51:04:04/	1:08	MEGAN TO KYLE) Kyle?

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
691.	01:51:04:05	MS MEGAN ENTERS A DARK ROOM, APPROACHING THE CAMERA. SHE STOPS. A SHADOW PASSES ON A WALL IN THE BG. MEGAN EXITS THE RFG					
692.	01:51:08:13	MCS TYLER OPENS A DOOR, SLOWLY STEPS OUTSIDE					
693.	01:51:16:11	MS MEGAN RUNS DOWNSTAIRS, APPROACHES THE CAMERA, STOPPING IN A CS BY JENNA					
		MEGAN Kyle's gone. He's not there.	769)	01:51:17:15	01:51:19:15	2:00	MEGAN TO JENNA, THEN JENNA TO MEGAN) -Kyle's not there. -What?
		JENNA (overlapping) What?					
		MEGAN I don't know. He's not there.					
694.	01:51:19:20	MS MARK, JENNA, AND MEGAN					
		MARK What do you mean he's gone?	770)	01:51:19:20	01:51:21:06/	1:10	MARK TO MEGAN, THEN MEGAN TO MARK) -What? -He's gone!
		MEGAN I don't know. He's gone!					
695.	01:51:21:07	WS A TREE BURSTS INTO FLAMES					
696.	01:51:23:03	MCS TYLER REACTS, FLAMES LIGHTING HIS FACE					
		TYLER (gasps)					
697.	01:51:24:21	MS MARK, JENNA AND MEGAN LOOK STARTLED					
	01:51:26:06						

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
698.		LA MWS THE TOP OF THE FLAMING TREE					
699.	01:51:27:02	MCS TYLER TURNS, STUMBLES					
700.	01:51:28:23	HA MS THE NAIL GUN LANDS ON THE DECK. TYLER SCRAMBLES AWAY					
701.	01:51:30:14	CS JENNA AND MEGAN LOOKING SHOCKED. PAN L TO MARK					
702.	01:51:33:00	EWS THE BURNING TREE					
703.	01:51:34:22	CS TYLER LFG, MWS MARK, JENNA, AND MEGAN IN SOFT FOCUS RBG					
		MARK (face obscured) Tyler...	771)	01:51:36:16	01:51:38:00/	1:08	MARK TO TYLER) Tyler.
704.	01:51:38:01	MWS JENNA AND MEGAN RFG, MARK LBG					
		MARK ...your brother's gone.	772)	01:51:38:14	01:51:39:22/	1:08	MARK TO TYLER) Kyle's gone.
705.	01:51:39:23	CS TYLER LFG, TURNING TO MWS MARK, JENNA AND MEGAN RBG					
		TYLER (face obscured) What was that?	773)	01:51:41:00	01:51:42:08/	1:08	TYLER TO GROUP) What was that?

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
706.	01:51:42:09	MS JENNA AND MEGAN RFG, MARK LBG					
		MARK I don't know. He's gone.	774)	01:51:42:13	01:51:44:10	1:21	MARK TO TYLER) I don't know. He's gone.
		PAN L TO TYLER APPROACHING	775)	01:51:44:15	01:51:47:13/ (over scene end)	2:22	TYLER TO MARK, THEN MEGAN TO TYLER) -What do you mean? -He wasn't there.
		TYLER What do you mean my brother's gone?					
		MEGAN I don't know.					
707.	01:51:46:11	CS JENNA AND MEGAN					
		MEGAN I went up there. He wasn't there.					
708.	01:51:47:14	MCS MARK AND JENNA PAST TYLER, WHO TURNS SHARPLY TOWARD THE CAMERA					
		TYLER The nail gun.	776)	01:51:48:15	01:51:49:23	1:08	TYLER TO GROUP) The nail gun.
		TYLER STARTS TOWARD THE CAMERA					
709.	01:51:50:07	CS A GLASS EXPLODES					
710.	01:51:50:22	WS TYLER APPROACHES THE CAMERA LFG, MARK, JENNA AND MEGAN RBG. TYLER GRABS HIS SIDE, FALLS					
		TYLER (cries in pain)					
711.	01:51:51:15	ECS TYLER'S SWEATER AS HE FALLS					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
712.	01:51:51:22	HA MS TYLER LANDS ON THE FLOOR, CLUTCHING HIS SIDE					
		MARK (off) Get down!	777)	/01:51:51:22	01:51:53:11/	1:13	MARK TO GROUP) Get down! Now!
713.	01:51:52:13	HA MWS JENNA DUCKS, MARK FOLLOWING					
		MARK (face obscured) Now!					
		JENNA (face obscured) (cries out -- continues over scene ends)					
714.	01:51:53:03	WS MARK DUCKS					
		MARK (grunts)					
715.	01:51:53:12	MONTAGE-- A NAIL HITS A PICTURE FRAME. MEGAN CROUCHED. A BOTTLE EXPLODES. MEGAN. NAILS STRIKE A WALL. MARK CROUCHED. A NAIL HITS A PICTURE FRAME. A LAMP SHADE SPINS					
716.	01:51:59:01	MCS MEGAN PEERS OVER THE BACK OF A COUCH					
717.	01:52:00:06	HA MS TYLER ON THE FLOOR, CLUTCHING HIS SIDE					
		TYLER (groans in pain) Come on. Come--	778)	01:52:01:02	01:52:02:10	1:08	TYLER TO MARK) Come on.

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
718.	01:52:02:15	MCS MEGAN RFG, MWS MARK LBG					
		MARK I'm coming.	779)	/01:52:02:15	01:52:04:00	1:09	MARK TO TYLER, THEN TYLER TO MARK) -I'm coming. -Yeah.
		MARK EXITS FRAME L, REVEALING JENNA CROUCHED IN THE BG	780)	01:52:04:05	01:52:06:06/	2:01	JENNA TO MEGAN) Megan, stay down and come here.
		TYLER (off) Yeah.					
		JENNA Megan, come here. Stay down and get over here.					
		MEGAN SCRAMBLES TO JENNA					
719.	01:52:06:07	HA MS MARK LEANS OVER TYLER					
		TYLER (groans in pain -- continues under following scenes and dialogue)					
		MARK Come on, man. Come on. (grunts with effort)	781)	01:52:06:11	01:52:07:20	1:09	MARK TO TYLER) Come on, man.
		MARK HELPS TYLER TO HIS FEET	782)	01:52:08:20	01:52:10:20	2:00	MARK TO TYLER) Up, up. Come on.
		MARK Up, up, up, up, up. Come on.					
		TYLER AND MARK BACK AWAY FROM THE CAMERA					
720.	01:52:11:13	HA MWS MARK SETS TYLER DOWN BESIDE JENNA AND MEGAN					
		MARK Come on.					
		JENNA Oh, my God. They're not deep.	783)	01:52:14:05	01:52:15:13	1:08	JENNA TO HERSELF) Oh, my God. <i>(oh, my God: see title #626)</i>
			784)	01:52:15:23	01:52:17:07	1:08	JENNA TO TYLER) They're not deep.

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
721.	01:52:17:12	HA MCS TYLER ON THE FLOOR, MARK AND JENNA LEANING OVER HIM					
		JENNA (face obscured) I'm going to pull these out, okay?	785)	/01:52:17:12	01:52:19:02	1:14	JENNA TO TYLER, THEN TYLER TO JENNA) -I'll get them out. -Yeah.
		TYLER Yeah, yeah.					
		JENNA Okay. Are you ready?	786)	01:52:19:07	01:52:20:18/	1:11	JENNA TO TYLER, THEN TYLER TO JENNA) -Ready? -Yeah.
		TYLER Oh, yeah.					
722.	01:52:20:19	HA CS JENNA'S HAND ON A NAIL IN TYLER'S GUN					
		JENNA (off) Fast or slow?	787)	01:52:20:23	01:52:22:10	1:11	JENNA TO TYLER, THEN TYLER TO JENNA) -Fast or slow? -Fast!
		TYLER (off) Fast!					
		JENNA PULLS A NAIL					
		TYLER (off) (groans sharply)					
723.	01:52:23:07	HA MCS TYLER ON HIS BACK, JENNA AND MARK LEANING OVER					
		TYLER (breathes sharply, rapidly)					
		JENNA Second one.	788)	01:52:24:20	01:52:26:11/	1:15	JENNA TO TYLER, THEN TYLER TO JENNA) -Second one. -Yeah.
		TYLER Yeah.					
		JENNA PULLS A NAIL					
		JENNA (grunts with effort)					
		TYLER (groans in pain)					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
724.	01:52:26:12	MCS JENNA LEANING OVER TYLER O/S					
		TYLER (off) Just, yeah. Go, go, go, go.	789)	01:52:27:00	01:52:28:20/	1:20	TYLER TO JENNA) Just, yeah. Go.
725.	01:52:28:21	HA MCS TYLER ON HIS BACK, JENNA PULLING A NAIL					
		JENNA (grunts with effort)	790)	01:52:29:01	01:52:30:10	1:09	TYLER TO JENNA) Oh, God. <i>(oh, God: see title #626)</i>
		TYLER Oh, God.					
726.	01:52:31:02	HA MS TYLER ON HIS BACK, MARK, JENNA, AND MEGAN LEANING OVER					
		MARK (face obscured) You okay?	791)	/01:52:31:02	01:52:32:10	1:08	MARK TO TYLER) You okay?
		KYLE (off) Somebody help me!	792)	01:52:32:15	01:52:34:09	1:18	KYLE TO GROUP, THEN TYLER TO GROUP) -Help! -That's Kyle!
		TYLER That's Kyle!					
		TYLER SITS UP					
727.	01:52:34:14	MCS MEGAN					
		MARK (off) Hey!	793)	/01:52:34:14	01:52:36:06/	1:16	MARK TO TYLER, THEN TYLER TO MARK) -Hey! -That's Kyle!
		TYLER (off) That's Kyle! That's Kyle!					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
728.	01:52:36:07	CS JENNA AND MARK, WHO STRUGGLES TO HOLD KYLE DOWN					
		MARK Hey, no!	794)	01:52:36:11	01:52:38:05	1:18	MARK TO TYLER, THEN TYLER TO MARK) -Hey, no! -Yeah!
		JENNA (whimpers)					
		TYLER Yeah!	795)	01:52:38:10	01:52:40:02	1:16	MARK TO TYLER, THEN TYLER TO MARK) -That's Kyle! -I know!
		MARK Hey!					
		MARK SHOVES TYLER BACK DOWN					
		TYLER (off) That's my brother!					
		MARK I know!					
		TYLER (off) (groans -- continues under following scenes and dialogue)					
729.	01:52:40:07	HA MCS REARVIEW MARK HOLDS DOWN TYLER					
		MARK (face obscured) You're not going anywhere tonight! You're not going to make it 50 feet! Stay here!	796)	/01:52:40:07	01:52:43:00	2:14	MARK TO TYLER) Stay here! You won't make it 50 feet!
		TYLER Okay.	797)	04:52:44:05	01:52:46:08/	2:03	MARK TO TYLER, THEN TYLER TO MARK) -Stay! All right? -Okay.
		MARK (face obscured) All right?					
730.	01:52:46:09	MCS MARK LEANING OVER TYLER O/S. PAN L TO JENNA					
		MARK (off) Stay here.	798)	01:52:47:20	01:52:49:04/	1:08	MARK TO TYLER) Stay here.
731.	01:52:49:05	LA WS THE BURNING TREE. CAMERA TILT UP					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
732.		01:52:53:07 DISSOLVE TO WS, JENNA SLEEPS ON HER HOSPITAL BED. ZOOM IN. JENNA WAKES. ZOOM OUT TO REVEAL REGINA SITTING ON THE BED. JENNA SITS UP					
733.		01:53:22:06 MCS REGINA OVER JENNA'S SHOULDER, TURNING TO JENNA, HER FACE SCARRED					
734.		01:53:25:08 MCS JENNA OVER MEGAN'S SHOULDER JENNA (breathes heavily)					
735.		01:53:27:16 CS REGINA, FACE SCARRED. ZOOM IN JENNA (off) (screams, wails -- continues under following scenes and dialogue)					
736.		01:53:30:00 WS. DR. CHALICE RUNS ALONG A HOSPITAL CORRIDOR TOWARD THE CAMERA, PASSING A NURSE. ARMORY TRAILS. DR. CHALICE STARTS INTO A DOOR RFG					
737.		01:53:34:10 MS PAN L WITH DR. CHALICE AS SHE ENTERS THE HOSPITAL ROOM, RUSHES TO JENNA, WHO IS HUNCHED, ROCKING DR. CHALICE Jenna? Jenna, honey. Honey. Jenna.	799)	01:53:35:07	01:53:36:15	1:08	DR. CHALICE TO JENNA) Jenna?
			800)	01:53:36:19	01:53:38:03/	1:08	DR. CHALICE TO JENNA) Jenna, honey. (honey: see title #144)

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
738.	01:53:38:04	MCS ARMORY JOGS TOWARD THE CAMERA, A COP TRAILING					
		ARMORY Wait here.	801)	01:53:38:08	01:53:39:21/	1:13	ARMORY TO COP) Wait here.
		ARMORY ENTERS THE HOSPITAL ROOM					
739.	01:53:39:22	HA MS JENNA THRASHES ON THE BED, DR. CHALICE STANDING OVER HER					
		DR. CHALICE (face obscured) Jenna, Jenna! Honey!	802)	01:53:42:05	01:53:43:13	1:08	DR. CHALICE TO JENNA) Honey! <i>(honey: see title #144)</i>
		ARMORY ENTERS FRAME R					
		ARMORY Hey!	803)	01:53:43:18	01:53:45:10	1:16	ARMORY TO JENNA) Hey! You're all right.
		ARMORY GRABS JENNA, HUGS HER	804)	01:53:45:15	01:53:49:15	4:00	JENNA TO ARMORY) It was Regina. Regina.
		ARMORY You're all right, you're all right.	805)	01:53:49:20	01:53:51:15	1:19	JENNA TO ARMORY) She was here.
		JENNA (sobs -- continues under following scenes and dialogue)					
		JENNA It was Regina. Regina, she was-- She--she was here.					
740.	01:53:51:23	MCS DR. CHALICE OVER ARMORY'S SHOULDER					
		JENNA (off) I wanted to help her.	806)	/01:53:51:23	01:53:54:06	2:07	JENNA TO ARMORY, THEN ARMORY TO JENNA) -I wanted to help. -Who's Regina?
		ARMORY (face obscured) Who's Regina...					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
741.	01:53:54:11	MCS ARMORY OVER DR. CHALICE'S SHOULDER, CRADLING JENNA					
		ARMORY ...huh?					
		JENNA (overlapping) I wanted to help her.	807)	/01:53:54:11	01:53:56:00	1:13	JENNA TO ARMORY) I wanted to help her.
		ARMORY Who's Regina? Hey, it's all right. You're okay. You're okay. You're okay.	808)	01:53:56:15	01:53:57:23	1:08	ARMORY TO JENNA) Who's Regina?
		JENNA (pants -- continues over scene end)	809)	01:53:58:04	01:53:01:10	3:06	ARMORY TO JENNA) It's all right. You're okay.
			810)	01:54:03:00	01:54:04:10	1:10	ARMORY TO JENNA) You're okay.
742.	01:54:05:15	MCS DR. CHALICE OVER ARMORY'S SHOULDER, GIVING HIM A LOOK					
743.	01:54:07:03	CS JENNA CRADLED IN ARMORY'S ARMS, STARING OFF					
744.	01:54:09:14	MWS A BURNT TREE OUTSIDE THE CABIN					
		KYLE (voice over) (over radio) Somebody help!	811) <i>ITAL</i>	01:54:10:15	01:54:12:00	1:09	KYLE TO GROUP) <i>Somebody help!</i>
		MARK EXITS THE CABIN LBG	812) <i>ITAL</i>	01:54:14:20	01:54:17:03	2:07	KYLE TO GROUP) <i>Help me! I don't want to die.</i>
		KYLE (voice over) (over radio) Someone help me! I don't want to die.					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
745.	01:54:17:08	MCS MARK BY THE DOOR LFG, WS JENNA, MEGAN, AND TYLER SITTING OR LYING AROUND IN THE CABIN RBG					
		KYLE (voice over) (over radio) I don't want to die. (speaks indistinctly) Help me, someone, please. Please.	813) <i>ITAL</i>	01:54:17:08	01:54:18:18	1:10	KYLE TO GROUP) <i>I don't want to die.</i>
		TYLER (groans)	814) <i>ITAL</i>	01:54:19:20	01:54:21:04	1:08	KYLE TO GROUP) <i>Help...</i>
		MARK You guys hear that?	815) <i>ITAL</i>	01:54:22:15	01:54:25:00	2:09	KYLE TO GROUP) <i>Help me, someone, please. Please.</i>
		KYLE (voice over) (over radio) Oh, God. Please, someone help me.	816) <i>ITAL</i>	01:54:27:05	01:54:28:15	1:10	MARK TO GROUP) You hear that?
		TYLER, JENNA, AND MEGAN RISE, APPROACH THE CAMERA	817) <i>ITAL</i>	01:54:30:00	01:54:31:10	1:10	KYLE TO GROUP) <i>Oh, God. (oh, God: see title #626)</i>
		KYLE (voice over) (over radio) God, it hurts. It's hurts.	818) <i>ITAL</i>	01:54:32:15	01:54:35:05/	2:14	KYLE TO GROUP) <i>Please, someone, help me. It hurts.</i>
746.	01:54:35:06	LA WS THE GROUP ON THE DECK, APPROACHING THE CAMERA					
		KYLE (voice over) (over radio) Somebody, come, please help me.	819) <i>ITAL</i>	01:54:36:00	01:54:38:05	2:05	KYLE TO GROUP, THEN TYLER TO GROUP) <i>-Somebody, help me. -It's Kyle!</i>
		TYLER It's Kyle!	820) <i>ITAL</i>	01:54:40:10	01:54:41:18	1:08	KYLE TO GROUP) <i>Tyler?</i>
		TYLER AND MARK ENTER THE FG	821) <i>ITAL</i>	01:54:42:23	01:54:44:15	1:16	KYLE TO GROUP, THEN TYLER TO MARK) <i>-Mark, anybody, help! -There.</i>
		KYLE (voice over) (over radio) Tyler... Mark, anybody, help!	822) <i>ITAL</i>	01:54:46:00	01:54:48:00	2:00	KYLE TO GROUP) <i>Come on, it hurts!</i>
		TYLER There.	823) <i>ITAL</i>	01:54:49:20	01:54:51:15	1:19	TYLER TO KYLE) Kyle, where are you?
		ZOOM OUT AS TYLER GRABS A RADIO OFF THE BURNT TREE. THE OTHERS FOLLOW	824) <i>ITAL</i>	01:54:51:20	01:54:53:08/	1:12	KYLE TO GROUP) <i>Oh, God. (oh, God: see title #626)</i>
		KYLE (voice over) (over radio) Come on, it hurts, it hurts! Oh...					
		TYLER (into radio) Hey, Kyle, where are you, buddy?					
		KYLE (voice over) (over radio)					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
		Oh, God. Oh, God. (sobs)					
747.	01:54:53:09	CS MARK BY TYLER, WHO HOLDS THE RADIO					
		TYLER (into radio) Kyle! Kyle!	825)	01:54:53:13	01:54:54:21	1:08	TYLER TO KYLE) Kyle!
			826)	01:54:55:09	01:54:56:17/	1:08	TYLER TO KYLE) Kyle!
748.	01:54:56:18	MCS MEGAN AND JENNA					
		KYLE (voice over) (over radio) (breathes heavily)					
		JENNA Oh, God.	827)	01:54:57:15	01:54:59:10	1:19	JENNA TO HERSELF, THEN MEGAN TO JENNA) -Oh, God. -It's my fault. <i>(oh, God: see title #626)</i>
		MEGAN It's my fault.					
		KYLE (voice over) (over radio) (speaks indistinctly)					
749.	01:55:00:02	MCS MARK OVER TYLER'S SHOULDER					
		MARK Look, shh! Just quiet.	828)	01:55:00:14	01:55:01:22	1:08	MARK TO GROUP) Look, shh! Quiet.
750.	01:55:02:03	CS TYLER OVER MARK'S SHOULDER, RADIO IN HAND					
		MARK (face obscured) Listen. Guys--	829)	/01:55:02:03 (over scene end)	01:55:04:00	1:21	MARK TO GROUP, THEN TYLER TO MARK) -Listen. -I hear him!
		TYLER I can...					
751.	01:55:03:05	MCS MARK OVER TYLER'S SHOULDER. TYLER NUDGES HIM					
		TYLER (face obscured) ...hear him!					
		MARK Would you shut up and listen? It's a noise in the background.	830)	01:55:04:05	01:55:06:15	2:10	MARK TO TYLER) It's a noise in the background.

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
752.	01:55:06:20	CS TYLER OVER MARK'S SHOULDER					
		MARK (face obscured) Listen.	831)	/01:55:06:20	01:55:08:04	1:08	MARK TO TYLER) Listen.
		A METALLIC CLANG IS AUDIBLE OVER THE RADIO	832)	01:55:08:09	01:55:10:01/	1:16	KYLE TO GROUP) <i>Atonement.</i>
		KYLE (voice over) (over radio) <i>Atonement. Atonement.</i>	<i>ITAL</i>				
753.	01:55:10:02	MCS MARK AND TYLER WITH THE RADIO FG, MWS JENNA AND MEGAN IN THE BG					
		KYLE (voice over) (over radio) <i>Atonement.</i>	833)	01:55:10:06	01:55:11:14	1:08	KYLE TO GROUP) <i>Atonement.</i>
		STATIC COMES OVER THE RADIO	834)	01:55:12:00	01:55:13:08	1:08	TYLER TO MARK) It's the dock.
		TYLER It's the dock. It's the dock.	835)	01:55:15:00	01:55:17:15	2:15	TYLER TO GROUP) He's at the dock. Come on.
		TYLER TURNS TO GO, MARK TRAILING					
		TYLER (face obscured) He's at the dock. Come on.					
		MARK AND TYLER EXIT FRAME L					
754.	01:55:18:01	WS MARK LEADS THE GROUP ALONG A PATH TOWARD THE CAMERA					
		TYLER (into radio) Tell me where you are, man. Tell me where you are.	836)	/01:55:18:01	01:55:21:01	3:00	TYLER TO KYLE) Tell me where you are, man. <i>(man: a friendly term)</i>
		THEY STOP, STARE O/S					
755.	01:55:22:10	HA EWS THE EMPTY DOCK PAST MARK AND JENNA					
		MEGAN (off) Keep talking.	837)	01:55:23:10	01:55:24:20	1:10	MEGAN TO TYLER) Keep talking.
		MARK GLANCES BACK					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
756.	01:55:25:01	MWS MARK EXITS THE RFG, JENNA TRAILING, LEAVING TYLER AND MEGAN					
		TYLER (into radio) Kyle, this isn't one of those games...	838)	01:55:25:15 (over scene end)	01:55:27:19	2:04	TYLER TO KYLE) This isn't hide-and-go-see. <i>(hide-and-go-see: a childhood game of searching for hidden friends)</i>
757.	01:55:26:23	HA WS REARVIEW MARK AND JENNA DESCEND THE RAMP					
		TYLER (off) (into radio) ...of hide-and-go-see we used to play...					
758.	01:55:28:00	MWS PAN R WITH MARK AS HE DESCENDS THE RAMP					
		TYLER (off) (into radio) ...as kids. Tell me where you are.	839)	/01:55:28:00	01:55:30:10/	2:10	TYLER TO KYLE, THEN MARK TO TYLER) -Tell me where you are. -Over here!
		MARK Hey, over here!					
759.	01:55:30:11	CS A RADIO STANDING UPRIGHT					
		TYLER (voice over) (over radio) Tell me where you are.	840) <i>ITAL</i>	01:55:30:15	01.55.32.05	1:14	TYLER TO KYLE) <i>Tell me where you are.</i>
		ARCING SHOT TO REVEAL MARK AND THE GROUP JOGGING UP. MARK PICKS UP THE RADIO					
760.	01:55:36:13	MCS MARK TURNS TO THE OTHERS O/S					
761.	01:55:37:09	LA MS JENNA AND TYLER PAST MARK, TYLER TURNING AWAY					
		TYLER (face obscured) (shouting) I'll...	841)	01:55:38:00 (over scene end)	01:55:40:17	2:17	TYLER TO KILLER) I'll fucking kill you! <i>(fucking: an intensifier;</i>

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
							<i>vulgar)</i>
762.	01:55:38:10	HA EWS KILLER'S POV-- THE GROUP ON THE DOCK, TYLER WAVING A BAT, BRANCHES IN THE FG TYLER (shouting) ...fucking kill you! I'll... TYLER THROWS THE BAT TO THE DOCK					
763.	01:55:40:22	WS TYLER RAVES, THE OTHERS STANDING AROUND TYLER (shouting) ...fucking kill you!	842)	/01:55:40:22	01:55:42:10	1:12	TYLER TO KILLER) I'll fucking kill you!
		JENNA Okay, you guys, there's got to be something more to this. The words, they have to mean something.	843)	01:55:42:15	01:55:46:05	3:14	JENNA TO GROUP) There must be more to this. The words mean something.
		MEGAN (face obscured) Yeah, like, they've got to be clues to something?	844)	01:55:46:10	01:55:48:00	1:14	MEGAN TO MARK & JENNA) They have to be clues.
764.	01:55:48:05	MCS MARK MARK Yeah, it's like a puzzle, and we're supposed to figure it out.	845)	/01:55:48:05	01:55:49:20	1:15	MARK TO JENNA & MEGAN) It's a puzzle.
765.	01:55:50:01	MCS JENNA MARK (off) I don't know, an anagram...	846)	/01:55:50:01	01:55:52:04 (over scene end)	2:03	MARK TO JENNA & MEGAN) I don't know, an anagram?
766.	01:55:51:08	MCS MARK MARK ...maybe? MEGAN (off) What--					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
767.	01:55:52:09	MCS MEGAN MEGAN What i-- What is that?	847)	/01:55:52:09 (over scene end)	01:55:53:17	1:08	MEGAN TO MARK & JENNA) What is that?
768.	01:55:53:10	WS TYLER FG, STARING OFF, THE OTHERS BG MARK Letters that can be rearranged to mean something else. JENNA PULLS OUT A LIPSTICK, KNEELS		01:55:53:22	01:55:55:12/	1:14	MARK TO MEGAN) Letters rearranged.
769.	01:55:55:13	HA CS JENNA'S HANDS AS SHE UNSCREWS THE LIPSTICK JENNA (off) "Atonement." Kyle kept... JENNA WRITES ON THE DOCK	848)	01:55:56:15 (over scene end)	01:55:59:14	2:23	JENNA TO GROUP) Kyle kept repeating "atonement."
770.	01:55:58:11	CS JENNA WRITES ON THE DOCK O/S JENNA ...repeating "Atonement."					
771.	01:55:59:19	MCS MEGAN LEANS OVER JENNA O/S, MARK CROUCHED AT FRAME R MEGAN Well, what were the other ones?	849)	/01:55:59:19	01:56:01:03/	1:08	MEGAN TO JENNA) What were the others?
772.	01:56:01:04	CS JENNA WRITES O/S JENNA "Revenge" was...	850)	01:56:01:08 (over scene end)	01:56:04:07	2:23	JENNA TO GROUP) "Revenge" was written on the wind-up toy.

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
773.	01:56:02:13	HA CS JENNA'S HAND AS SHE WRITES ON THE DOCK JENNA (off) ...written on that wind-up toy.					
774.	01:56:04:12	CS MARK MARK When we found Keith, it said "evil."	851)	/01:56:04:12	01:56:06:03/	1:15	MARK TO JENNA) Keith's shirt said "evil."
775.	01:56:06:04	MCS TYLER RFG, STARING OFF, WS MARK AND MEGAN HUDDLED BY JENNA LBG, JENNA WRITING JENNA And "naïve..."	852)	01:56:07:20	01:56:09:04	1:08	JENNA TO GROUP) And "naïve"....
776.	01:56:09:22	MS MEGAN LEANING BY MARK JENNA (off) "...guilty..."	853)	01:56:10:20	01:56:12:04	1:08	JENNA TO GROUP) "guilty"...
777.	01:56:12:18	CS JENNA WRITES O/S JENNA ...and "innocent."	854)	01:56:13:02	01:56:14:10/	1:08	JENNA TO GROUP) ...and "innocent."
778.	01:56:14:11	CS MARK MARK They're just words.	855)	01:56:15:13	01:56:16:21/	1:08	MARK TO JENNA) They're just words.
779.	01:56:16:22	CS JENNA JENNA No, there's got to be something more.	856)	01:56:17:02	01:56:18:17	1:15	JENNA TO MARK) No, there's more.
780.	01:56:18:22	MS MEGAN LEANING BY MARK MEGAN					MEGAN TO JENNA)

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
		Could it be a name?	857)	/01:56:18:22	01:56:20:10	1:12	Could it be a name?
781.	01:56:20:21	CS JENNA					
		JENNA Angie.	858)	01:56:21:08	01:56:22:16/	1:08	JENNA TO GROUP) Angie.
782.	01:56:22:17	CS MARK					
		MARK Gina.	859)	01:56:23:22	01:56:25:06/	1:08	MARK TO GROUP) Gina.
783.	01:56:25:07	MCS TYLER RFG, MWS THE OTHERS HUDDLED LBG					
		JENNA Ann?	860)	01:56:25:11	01:56:26:19	1:08	JENNA TO GROUP) Ann?
		TYLER Regina.	861)	01:56:29:10	01:56:30:20	1:10	TYLER TO GROUP) Regina.
784.	01:56:31:18	MS A WALL MAP IN THE INTERVIEW ROOM					
		DR. CHALICE (off) Regina?	862)	01:56:32:05	01:56:34:18	2:13	DR. CHALICE TO JENNA) Regina? The name you said last night.
		PAN L TO DR. CHALICE SITTING AT THE TABLE	863)	01:56:35:05	01:56:37:00	1:19	JENNA TO DR. CHALICE) The girl I saw in my room.
		DR. CHALICE (face obscured) The name you said last night.	864)	01:56:37:05	01:56:40:01	2:20	DR. CHALICE TO JENNA, THEN ARMORY TO JENNA) -That's not possible. -Did you know her?
		PAN L TO INCLUDE JENNA SITTING ACROSS					
		JENNA The girl I saw in my room.	865)	01:56:42:00	01:56:43:08	1:08	JENNA TO ARMORY) I don't know.
		DR. CHALICE (face obscured) Come on, Jenna. You know that that's not possible.	866) /ITAL	01:56:44:10	01:56:46:18/	2:08	JENNA TO ARMORY, THEN TYLER TO GROUP) -Something bad happened. -Regina.
		ARMORY (off) Did you know her?					
		PAN L TO INCLUDE ARMORY LEANING ON A HAND					
		JENNA I don't know. Something bad happened to her, though.					
		TYLER (voice over)					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
		Regina.					
785.	01:56:46:19	CS TYLER FG, JENNA KNEELING LBG					
		TYLER Regina Anderson.	867)	01:56:46:23	01:56:49:10/	2:11	TYLER TO GROUP, THEN MEGAN TO TYLER) -Regina Anderson. -I've heard of her.
		MEGAN (off) But I've heard of her.					
786.	01:56:49:11	CS MEGAN					
		MEGAN Yeah, but th-- that's the girl that disappeared last year.	868)	01:56:50:00	01:56:52:13/	2:13	MEGAN TO GROUP) She disappeared last year.
787.	01:56:52:14	CS MARK					
788.	01:56:54:04	CS JENNA					
		JENNA What happened?	869)	/01:56:54:04	01:56:55:12	1:08	JENNA TO TYLER) What happened?
789.	01:56:55:17	CS TYLER RFG, JENNA KNEELING LBG					
		TYLER It all started out so... I don't know if "innocently" is the right word, but... it shouldn't have turned out the way it did, that's for sure.	870)	01:56:56:10	01:56:58:05	1:19	TYLER TO GROUP) It all started out so...
			871)	01:57:00:15	01:57:03:10	2:19	TYLER TO GROUP) ...I don't know if "innocently" is right...
			872)	01:57:04:18	01:57:07:11/	2:17	TYLER TO GROUP) ...but it shouldn't have ended as it did.
790.	01:57:07:12	CS MEGAN TURNS TO JENNA O/S					
791.	01:57:09:05	CS JENNA					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
792.	01:57:11:11	CS TYLER RFG, JENNA KNEELING LBG					
		TYLER She was one of those people you look at, but don't see...	873)	01:57:12:00	01:57:15:00	3:00	TYLER TO GROUP) She was a girl you look at, but don't see.
		FADE TO WHITE					
793.	01:57:15:10	FADE UP FROM WHITE					
		MWS REGINA SITS AT A PARK BENCH, ON HER CELL PHONE	874) <i>ITAL</i>	01:57:17:05	01:57:19:15	2:10	TYLER TO GROUP) <i>Kyle and I saw her at the bus stop.</i>
		TYLER (voice over) Kyle and I spotted her at the bus stop.					
794.	01:57:21:19	MCS REGINA IN PROFILE, ON HER CELL PHONE					
		TYLER (voice over) For a laugh, we convinced her to come to our party.	875) <i>ITAL</i>	/01:57:21:19	01:57:24:15	2:20	TYLER TO GROUP) For a laugh, we invited her to our party.
		FADE TO WHITE					
795.	01:57:25:17	FADE UP FROM WHITE					
		CS TYLER RFG, MWS JENNA LBG					
		TYLER She said she'd have to sneak out...	876)	01:57:26:15 (over scene end)	01:57:31:05	4:14	TYLER TO GROUP) She said she'd have to sneak out, as she wouldn't be allowed to go.
796.	01:57:28:18	CS MARK					
		TYLER (off) ...as she wouldn't be allowed to go.					
		PAN R TO JENNA					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
797.	01:57:32:18	MCS TYLER TURNS TO THE OTHERS O/S					
		TYLER She said people knew about our parties.	877)	01:57:33:00	01:57:35:16	2:16	TYLER TO GROUP) She said people knew about our parties.
		FADE TO WHITE					
798.	01:57:36:04	FADE UP FROM WHITE					
		CS REGINA SWIGS FROM A BOTTLE					
		(rock music plays indistinctly -- continues under following scene and dialogue)					
		REGINA (giggles -- continues over scene end)					
799.	01:57:37:03	CS KYLE POINTS A CAMERA, REGINA ON THE MONITOR, DRINKING. PAN L TO INCLUDE REGINA LOWERING THE BOTTLE, TYLER PREPARING MORE DRINKS					
		TYLER (voice over) We completely forgot about her. We didn't even think she'd come.	878) <i>ITAL</i>	01:57:38:05	01:57:40:15	2:10	TYLER TO GROUP) <i>We forgot, didn't think she'd come.</i>
		TYLER Bottoms up.	879)	01:57:40:20	01:57:42:15	1:19	TYLER TO REGINA) Bottoms up. Come on. <i>(bottoms up: finish your drink, so the bottom of the glass is above the top, emptying it)</i>
		TYLER PUTS AN ARM AROUND HER, OFFERING A DRINK					
		TYLER Bottoms up. Come on, come on.					
		FADE TO WHITE					
800.	01:57:43:12	FADE UP FROM WHITE					
		CS JENNA					
		JENNA Yeah, but she did.	880)	01:57:44:15	01:57:45:23/	1:08	JENNA TO TYLER) But she did.

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
801.	01:57:46:00	MCS TYLER LOOKING OVER HIS SHOULDER					
		TYLER She did.	881)	01:57:46:10	01:57:47:18	1:08	TYLER TO JENNA) She did.
		FADE TO WHITE					
802.	01:57:48:13	FADE UP FROM WHITE					
		MWS TYLER OVER KYLE'S SHOULDER, TWIRLING REGINA					
		(rock music plays indistinctly -- continues under following scenes and dialogue)					
		REGINA (singing) I want you to be my...	882)	01:57:48:20	01:57:51:15	2:19	REGINA TO TYLER) I want you to be my...
803.	01:57:51:19	MCS KYLE PAST REGINA, GRINNING, POINTING THE CAMERA					
		REGINA (face obscured) (laughs -- continues under following scenes and dialogue)					
		TYLER (off) (laughs)					
804.	01:57:53:15	CS REGINA GRINS. TYLER LIFTS HER					
		REGINA (face obscured) Whoo!					
		TYLER Do you want to dance with me?	883)	01:57:56:00	01:57:58:10	2:10	TYLER TO REGINA) Do you want to dance with me?
		REGINA NODS					
		TYLER Do you want to dance with me?					
		TYLER MOTIONS TO KYLE O/S					
805.	01:57:58:22	MCS KYLE, CAMERA IN HAND, GRINNING					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
806.	01:57:59:18	MCS ASHLEY AND MARK SMIRK, KYLE EXITING THE LFG					
		TYLER (off) (laughs)					
		JENNA (voice over) What did you...	884) ITAL	01:58:00:20	01:58:02:15	1:19	JENNA TO TYLER) What did you do to her?
807.	01:58:01:13	MWS TYLER OVER KYLE'S SHOULDER, CARRYING REGINA THROUGH THE PARTY					
		JENNA (voice over) ...do to her?					
		KYLE FOLLOWS TYLER AND REGINA					
		FADE TO WHITE					
808.	01:58:03:21	FADE UP FROM WHITE					
		CS TYLER LOOKING OVER HIS SHOULDER					
		TYLER What do you think we did? I mean, it's not like she didn't want it. I mean... Somehow, she... she drank too much.	885) 886) 887)	01:58:04:10 01:58:07:15 01:58:10:10	01:58:06:05 01:58:09:15 01:58:12:04/	1:19 2:00 1:18	TYLER TO JENNA) What do you think? TYLER TO JENNA) It's not like she didn't want it. TYLER TO JENNA) Somehow, she got drunk.
809.	01:58:12:05	CS JENNA					
		JENNA Somehow?	888)	01:58:12:20	01:58:14:04	1:08	JENNA TO TYLER) Somehow?
		TYLER (off) She wanted to be remembered.	889)	01:58:14:09	01:58:16:06/	1:21	TYLER TO JENNA) She wanted to be remembered.
810.	01:58:16:07	CS TYLER LOOKING OVER HIS SHOULDER					
		TYLER So we indulged her.	890)	01:58:16:20	01:58:18:10	1:14	TYLER TO JENNA) So we indulged her.

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
		FADE TO WHITE					
811.	01:58:19:09	FADE UP FROM WHITE					
		CS THE CAMERA ON A TABLE, KYLE'S HANDS MANIPULATING THE CONTROLS					
		TYLER (voice over) We all did.	891) <i>ITAL</i>	01:58:19:15	01:58:21:00	1:09	TYLER TO JENNA) <i>We all did.</i>
812.	01:58:24:12	MCS TYLER AND REGINA DANCE DRUNKENLY					
		FADE TO WHITE					
813.	01:58:29:13	FADE UP FROM WHITE					
		CS TYLER DANCES, PULLING OFF HIS SHIRT					
		FADE TO WHITE					
814.	01:58:32:21	FADE UP FROM WHITE					
		CS REGINA OPENS HER SWEATER, GRINS AT TYLER, WHO PLAYFULLY TOSSES A SHIRT ON HER HEAD					
		FADE TO WHITE					
815.	01:58:36:09	FADE UP FROM WHITE					
		CS REGINA PICKS UP THE MONKEY TOY					
		FADE TO WHITE					
816.	01:58:42:06	FADE UP FROM WHITE					
		CS TYLER'S HAND AS HE DROPS THE MONKEY TOY					
		FADE TO WHITE					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
817.	01:58:46:13	FADE UP FROM WHITE CS TYLER OVER REGINA'S SHOULDER, GRINNING. REGINA'S HEAD OBSCURES HIS FACE FADE TO WHITE					
818.	01:58:51:07	FADE UP FROM WHITE MCS REGINA'S TORSO AS SHE SPINS IN HER BRA, TYLER WATCHING FROM THE BED IN THE BG FADE TO WHITE					
819.	01:58:55:11	FADE UP FROM WHITE CS TYLER RUBS HIS FACE TYLER The next day, she freaked out. She, um...	892)	01:58:59:10	01:59:01:12	2:02	TYLER TO GROUP) The next day, she freaked out. <i>(freaked out: got extremely upset)</i>
820.	01:59:01:17	FADE UP FROM WHITE REGINA PULLS ON HER SHIRT, UNSMILING TYLER (voice over) She begged me not to tell anyone, to shut everybody up. FADE TO WHITE	893) <i>ITAL</i> 894) <i>ITAL</i>	01:59:01:17 01:59:04:00	01:59:03:19 01:59:05:15	2:02 1:15	TYLER TO GROUP) <i>She begged me not to tell...</i> TYLER TO GROUP) ...to shut everyone up. <i>(shut everyone up: not have the information spread around)</i>
821.	01:59:06:01	FADE UP FROM WHITE CS, SLOW MOTION, REGINA OPENS A DOOR, PEERS THROUGH TYLER (off)	895)	01:59:07:15	01:59:09:15/	2:00	TYLER TO REGINA)

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
		Good morning, movie star.					Good morning, movie star.
822.	01:59:09:16	HA CS, SLOW MOTION, TYLER'S HAND ON THE DIGITAL CAMERA, REGINA'S FACE ON THE MONITOR					
823.	01:59:12:08	CS, SLOW MOTION, TYLER SMILES					
824.	01:59:14:10	CS, SLOW MOTION, REGINA LOOKS HORRIFIED, MOVES FROM THE DOORWAY					
		FADE TO WHITE					
825.	01:59:17:05	FADE UP FROM WHITE					
		CS TYLER LOOKING OVER HIS SHOULDER					
		TYLER Guess I could have told her it was just a bad dream, that she'd drank too much and... and nothing really happened.	896)	01:59:17:20	01:59:20:05	2:09	TYLER TO GROUP) I could have said it was a dream.
			897)	01:59:20:10	01:59:21:23	1:13	TYLER TO GROUP) She drank too much.
		FADE TO WHITE	898)	01:59:22:15	01:59:24:05	1:14	TYLER TO GROUP) Nothing bad happened.
826.	01:59:24:19	FADE UP FROM WHITE					
		MCS TRACK REGINA AS SHE RUNS THROUGH THE WOODS					
		TYLER (voice over) But that's not the kind of guy I am, right?	899) <i>ITAL</i>	01:59:26:05	01:59:28:10	2:05	TYLER TO GROUP) <i>But that's not the kind of guy I am.</i>
		FADE TO WHITE					
827.	01:59:29:11	FADE UP FROM WHITE					
		HA MCS REGINA'S LEGS AS SHE SPLASHES THROUGH A PUDDLE					
		FADE TO WHITE					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
828.		01:59:34:03 FADE UP FROM WHITE HA MWS, SLOW MOTION, PAN R WITH REGINA AS SHE RUNS THROUGH THE WOODS. SHE FALLS FADE TO WHITE					
829.		01:59:41:21 FADE UP FROM WHITE MCS REGINA KNEELING IN THE WOODS, CRYING. ZOOM OUT					
830.		01:59:46:19 EWS ARMORY AND CHALICE STANDING BY A DESK IN THE BG, THE INTERVIEWING TABLE IN THE FG ARMORY I mean, this Regina girl, she could still be out there.	900)	01:59:46:19	01:59:50:00	3:05	ARMORY TO DR. CHALICE) This Regina girl, she could still be out there.
		ARMORY SITS DR. CHALICE Or she killed those kids.	901)	01:59:50:20	01:59:52:13	1:17	DR. CHALICE TO ARMORY) Or she killed those kids.
831.		01:59:53:01 MS ARMORY RISES ARMORY Well, it's entirely possible.	902)	01:59:55:10	01:59:57:00	1:14	ARMORY TO DR. CHALICE) It's possible.
		PAN L WITH ARMORY AS HE PASSES DR. CHALICE, EXITING FRAME L AS SHE SPEAKS DR. CHALICE Something's beginning to bother me. Did you read Jenna's file?	903)	01:59:57:20	02:00:00:06	2:10	DR. CHALICE TO ARMORY) Did you read Jenna's file?
832.		02:00:00:11 MCS REARVIEW ARMORY ARMORY (face obscured) You told me to.	904)	02:00:00:11	02:00:01:19	1:08	ARMORY TO DR. CHALICE) You told me to.
		DR. CHALICE (off) She told us she went to first grade with Ashley.	905)	02:00:01:23	02:00:04:01	2:02	DR. CHALICE TO ARMORY) She said they met in grade one.

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
833.	02:00:04:06	MCS DR. CHALICE					
		DR. CHALICE I double-checked. They didn't meet till middle school.	906)	/02:00:04:06	02:00:06:12/	2:06	DR. CHALICE TO ARMORY) They met in middle school.
834.	02:00:06:13	MCS ARMORY					
		ARMORY Well, you said yourself that she'd been traumatized, right?	907)	02:00:09:15	02:00:12:05	2:14	ARMORY TO DR. CHALICE) You said she'd been traumatized.
835.	02:00:12:12	MCS DR. CHALICE NODS					
836.	02:00:14:01	MWS PAN R WITH JENNA AS SHE WALKS PAST SOME FILING CABINETS, STOPS					
837.	02:00:16:12	MCS ARMORY IN PROFILE. PAN R WITH HIM AS HE SPEAKS					
		ARMORY I--I know that when my, uh... when my boy died, I could barely tie my shoes.	908)	02:00:18:00	02:00:20:20	2:20	ARMORY TO DR. CHALICE) I know when my boy died...
			909)	02:00:22:10	02:00:24:19/	2:09	ARMORY TO DR. CHALICE) ...I could barely tie my shoes.
838.	02:00:24:20	MS JENNA, AN AMERICAN FLAG FRAME R					
		JENNA There's more.	910)	02:00:25:15	02:00:27:00	1:09	JENNA TO DR. CHALICE & ARMORY) There's more.
839.	02:00:27:09	CS JENNA ON THE DOCK					
		TYLER (off) I guess she got home...	911)	02:00:28:15 (over scene end)	02:00:30:20	2:05	TYLER TO GROUP) She got home and ran away.
840.	02:00:29:09	CS TYLER LOOKING OVER HIS SHOULDER					
		TYLER					TYLER TO GROUP)

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
		...and she ran away. Disappeared.	912)	02:00:31:10	02:00:32:18/	1:08	Disappeared.
841.	02:00:32:19	CS JENNA					
		JENNA Until now. Because...	913)	02:00:32:19	02:00:34:03	1:08	JENNA TO TYLER) Until now.
			914)	02:00:35:15 (over scene end)	02:00:37:07	1:16	JENNA TO TYLER) Because she's back.
842.	02:00:36:05	CS TYLER					
		JENNA (off) ...she came back.					
		TYLER No.	915)	02:00:37:12	02:00:38:20/	1:08	TYLER TO JENNA) No.
843.	02:00:38:21	WS MEGAN, MARK, AND JENNA PAST TYLER, MARK AND JENNA CROUCHED					
		JENNA How can you be sure?	916)	02:00:39:01	02:00:42:00	2:23	JENNA TO TYLER, THEN TYLER TO JENNA) -How can you be sure? -She was too weak.
		TYLER (face obscured) She wasn't that type of girl. She was too weak.	917)	02:00:42:05	02:00:45:00	2:19	JENNA TO TYLER, THEN TYLER TO JENNA) -She told someone. -She was too ashamed.
		JENNA Well, she told somebody then.					
		TYLER (face obscured) Never. She was too ashamed.	918)	02:00:45:05 (over scene end)	02:00:47:05	2:00	JENNA TO TYLER, THEN TYLER TO JENNA) -Then who is it? -I don't know.
		JENNA Then who is it?					
844.	02:00:45:23	CS TYLER					
		TYLER I don't know. Okay, my brother's out there somewhere, and he doesn't stand a chance unless we go after him.	919)	02:00:47:10	02:00:48:18	1:08	TYLER TO GROUP) Kyle's out there.
			920)	02:00:48:23	02:00:51:04/	2:05	TYLER TO GROUP) We have to help him.

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
845.	02:00:51:05	HA MCS MARK AND JENNA					
		TYLER (off) Now, I say we go to Keith's cabin. It's our best bet.	921)	02:00:52:00	02:00:54:20	2:20	TYLER TO GROUP) Let's go to Keith's cabin. It's our best bet.
		MEGAN (off) I just want to go home.	922)	02:00:55:01	02:00:56:10/	1:09	MEGAN TO GROUP) I want to go home.
846.	02:00:56:11	CS MEGAN					
		MEGAN Okay, this doesn't have anything to do with me. I didn't even know her.	923)	02:00:56:15	02:00:59:03	2:12	MEGAN TO GROUP) I'm innocent. I didn't even know her.
847.	02:00:59:08	WS TYLER RFG, MEGAN, MARK, AND JENNA LBG					
		MEGAN (face obscured) I barely even know you!	924)	/02:00:59:08	02:01:00:16	1:08	MEGAN TO GROUP) I barely know you!
		MEGAN STARTS OFF	925)	02:01:00:21	02:01:02:10	1:13	MARK TO MEGAN, THEN MEGAN TO MARK) -Come on. -Fuck off! <i>(fuck off: a command to go away; vulgar)</i>
		MARK Oh, come on, Megan.					
		MARK RISES					
		MEGAN Fuck off!	926)	02:01:02:15 (over scene end)	02:01:05:05	2:14	JENNA TO MEGAN, THEN MEGAN TO JENNA) -We're not leaving you. -They want you.
		JENNA We're not going to leave you alone.					
848.	02:01:03:09	MCS MEGAN					
		MEGAN But they don't want me, they want you, so just stay the hell away from me.	927)	02:01:05:10	02:01:06:18/	1:08	MEGAN TO GROUP) Stay away.
849.	02:01:06:19	MCS TYLER RUNS A HAND THROUGH HIS HAIR					
		MARK (off) You know what, you have a point.	928)	02:01:06:23	02:01:08:14	1:15	MARK TO MEGAN) You have a point.

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
850.	02:01:08:19	MWS MARK, JENNA AND TYLER OVER MEGAN'S SHOULDER					
		MARK Look, she was alone when Ashley was killed, and upstairs when they took Kyle, and they didn't even touch her.	929)	02:01:08:19	02:01:13:07/	4:12	MARK TO MEGAN) She was alone when Ashley died and upstairs when they took Kyle.
851.	02:01:13:08	CS MEGAN					
		JENNA (off) Innocent. The word...	930)	02:01:13:20	02:01:15:04	1:08	JENNA TO GROUP) "Innocent."
			931)	02:01:15:18	02:01:17:02/	1:08	JENNA TO GROUP) The word...
852.	02:01:17:03	CS MARK TURNS TO JENNA O/S					
		MARK Meaning that Megan is--	932)	02:01:19:00	02:01:24:12/	5:12	MARK TO JENNA, THEN JENNA TO MARK) -Meaning Megan is-- -Maybe the only one who is.
		JENNA (off) Maybe...					
853.	02:01:20:19	CS JENNA					
		JENNA ...the only one who is.					
854.	02:01:24:13	MCS TYLER					
		TYLER (scoffs)					
855.	02:01:23:08	CS JENNA					
856.	02:01:24:13	CS MEGAN					
		JENNA (off) Okay.	933)	02:01:24:19	02:01:26:03/	1:08	JENNA TO GROUP) Okay.

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
857.	02:01:26:04	MWS MARK, JENNA, AND TYLER OVER MEGAN'S SHOULDER. JENNA NUDGES TYLER					
		JENNA Give it to me.	934)	02:01:26:08	02:01:27:16	1:08	JENNA TO TYLER) Give it to me.
		TYLER PASSES HIS RADIO. JENNA OFFERS IT TO MEGAN	935)	02:01:29:15	02:01:32:00	2:09	JENNA TO MEGAN) Take this to stay in contact.
		JENNA Take this so we can at least stay in contact.					
858.	02:01:32:08	CS MEGAN OVER JENNA'S SHOULDER, OFFERING THE RADIO					
		JENNA (off) Take it.	936)	02:01:32:15	02:01:34:00	1:09	JENNA TO MEGAN) Take it.
		MEGAN TAKES THE RADIO, TURNS AWAY					
859.	02:01:38:11	HA EWS KILLER'S POV-- MEGAN WALKS AWAY FROM THE GROUP ON THE DOCK, TREE BRANCHES IN THE FG. SHE CLIMBS THE RAMP					
		JENNA (voice over) I didn't think it was safe for her...	937) <i>ITAL</i>	02:01:44:10	02:01:46:11/	2:01	JENNA TO DR. CHALICE & ARMORY) <i>I didn't think it was safe.</i>
860.	02:01:46:12	MCS JENNA AT A WINDOW, LOOKING OUT					
		JENNA ...and in my gut, I knew that it was wrong to let her go, but... nobody else seemed to care about her.	938)	02:01:46:16	02:01:49:22	3:06	JENNA TO DR. CHALICE & ARMORY) In my gut, I knew it was wrong to let her go...
		ARMORY APPROACHES IN THE RBG	939)	02:01:51:21	02:01:54:00	2:03	JENNA TO DR. CHALICE & ARMORY) ...but nobody seemed to care.
		ARMORY (off) So, what happened with Kyle?	940)	02:01:54:05	02:01:56:01/	1:20	ARMORY TO JENNA) What happened with Kyle?

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
861.	02:01:56:02	MWS JENNA IN THE WINDOW, ARMORY APPROACHING, DR. CHALICE IN SOFT FOCUS LBG					
		ARMORY You were all there, but... what happened with him?	941)	02:01:56:06	02:01:59:19	3:13	ARMORY TO JENNA) You were all there, but... what happened with him?
		JENNA I didn't know if Mark was involved. As much as I wanted to believe that he wasn't...	942)	02:02:01:20	02:02:04:05	2:09	JENNA TO ARMORY) I didn't know if Mark was involved.
			943)	02:02:05:05	02:02:07:21/	2:16	JENNA TO ARMORY) As much as I wanted to think he wasn't...
862.	02:02:07:22	EWS TYLER, MARK AND JENNA CROSS A BRIDGE, TYLER LEADING WITH THE BAT					
		JENNA (voice over) ...I still could barely look at him.	944) <i>ITAL</i>	02:02:08:03	02:02:10:00	1:21	JENNA TO ARMORY) <i>...I still couldn't look at him.</i>
		TYLER EXITS THE RFG	945)	02:02:10:05	02:02:12:15	2:10	MARK TO JENNA) There's something you don't know.
		MARK There's something that you don't know.					
		JENNA WALKS AHEAD, EXITING THE RFG. MARK TRAILS					
863.	02:02:15:19	MWS MEGAN IN THE CABIN, CROSSING TO A BAG. SHE TAKES OUT KYLE'S KNIFE, GAZES AT THE BLADE, SHEATHES IT					
864.	02:02:28:11	HA MWS PAN L WITH JENNA AND MARK AS THEY TRAIL TYLER. TRACK THEM AS THEY APPROACH KEITH'S CABIN					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
865.	02:02:34:08	MWS TYLER KICKS IN THE FRONT DOOR. THE OTHERS FOLLOW HIM IN. CAMERA TILT DOWN TO REVEAL A PLASTIC SHOVEL IN A HEAP OF DIRT					
		MARK Whoever it is, they're trying to tell us something.	946)	02:02:45:00	02:02:47:10	2:10	MARK TO GROUP) They're trying to tell us something.
		JENNA What haven't you told us?	947)	02:02:48:15	02:02:50:10	1:19	JENNA TO TYLER) What haven't you told us?
		TYLER HITS THE DIRT WITH THE BAT	948)	02:02:56:05	02:02:58:10/	2:05	TYLER TO JENNA) She never left the island, okay?
		TYLER (exhales sharply)					
		TYLER She never left the island, okay?					
866.	02:02:58:11	HA CS REGINA WAKES IN TYLER'S BED					
867.	02:03:01:08	MWS TYLER AND REGINA LIE UNDER THE COVERS					
868.	02:03:04:01	HA CS REGINA RISES FROM BED	949) <i>ITAL</i>	/02:03:04:01	02:03:06:15/	2:14	JENNA TO DR. CHALICE & ARMORY) <i>He said she woke up and felt horrible.</i>
		JENNA (voice over) He said she woke up that night and felt horrible.					
869.	02:03:06:16	MWS REARVIEW REGINA SITTING ON THE EDGE OF THE BED, PUTTING ON HER SHIRT	950) <i>ITAL</i>	02:03:09:15	02:03:13:05	3:14	JENNA TO DR. CHALICE & ARMORY) <i>She tried to get out of bed, but he wanted her back.</i>
		JENNA (voice over) She tried to get out of bed, but he wanted her back.					
		REGINA RISES. TYLER GRABS HER WRIST. SHE TUGS					
		REGINA (pants)					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
		REGINA PULLS LOOSE					
870.	02:03:20:19	MCS REGINA STUMBLES, HITS HER HEAD					
		REGINA (grunts in pain)					
871.	02:03:21:13	HA CS REGINA'S BACK AS SHE LANDS ON THE FLOOR					
872.	02:03:23:15	HA CS REGINA ON THE FLOOR, BLOOD POOLING UNDER HER HEAD					
		JENNA (voice over) She was drunk, and she fell.	951) <i>ITAL</i>	02:03:26:10	02:03:28:10	2:00	JENNA TO DR. CHALICE & ARMORY) <i>She was drunk and fell.</i>
		SOFT FOCUS					
873.	02:03:30:23	MWS JENNA ON A CHAIR LFG, KNEES DRAWN UP, ARMORY AND DR. CHALICE AT A TABLE RBG					
		JENNA He killed her. He killed her, and she was so innocent.	952)	02:03:31:15	02:03:33:00	1:09	JENNA TO DR. CHALICE & ARMORY) He killed her.
		DR. CHALICE "Innocent." You keep using that word.	953)	02:03:33:15	02:03:35:00	1:09	JENNA TO DR. CHALICE & ARMORY) He killed her...
		ARMORY Go on. What else did he say?	954)	02:03:36:00	02:03:38:00	2:00	JENNA TO DR. CHALICE & ARMORY) ...and she was so innocent.
		JENNA He said he took her out of the house that night, and Kyle helped him.	955)	02:03:38:20	02:03:41:15	2:19	DR. CHALICE TO JENNA) "Innocent." You keep using that word.
			956)	02:03:44:05	02:03:46:15	2:10	ARMORY TO JENNA) Go on. What else did he say?
			957)	02:03:48:20	02:03:53:10	4:14	JENNA TO ARMORY) He said he took her out of the house and Kyle helped him.

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
874.	02:03:54:14	HA WS KYLE AND TYLER OUTSIDE, WRAPPING REGINA'S BODY					
		TYLER (voice over) I guess we panicked. We buried her body on the other side of the island.	958) <i>ITAL</i>	02:03:55:15	02:03:57:00	1:09	TYLER TO GROUP) <i>We panicked.</i>
		FADE TO WHITE	959) <i>ITAL</i>	02:03:58:05 (over scene end)	02:04:01:06	3:01	TYLER TO GROUP) <i>We buried her on the other side of the island.</i>
875.	02:03:59:21	FADE UP FROM WHITE					
		LA MWS, SLOW MOTION, TYLER WATCHES, ARMS CROSSED, AS KYLE DROPS A SHOVELFUL OF DIRT ONTO THE CAMERA					
876.	02:04:03:23	DISSOLVE TO CS, TYLER					
		TYLER We were cruel. We were pricks...	960)	02:04:03:23	02:04:05:09	1:10	TYLER TO GROUP) We were cruel.
			961)	02:04:08:00 (over scene end)	02:04:10:03	2:03	TYLER TO GROUP) But we didn't kill her.
877.	02:04:08:21	MCS TYLER RFG, MWS JENNA AND MARK LBG					
		TYLER ...but we didn't kill her.					
		TYLER TURNS TO THE OTHERS					
		JENNA No?	962)	02:04:10:08	02:04:11:13	1:05	JENNA TO TYLER) No?
		TYLER (face obscured) Nobody...					
878.	02:04:11:18	MCS TYLER					
		TYLER ...knew but me and Kyle.	963)	02:04:11:18	02:04:14:00	2:06	TYLER TO GROUP) Nobody knew but me and Kyle.
		JENNA (off) Well, somebody...	964)	02:04:14:05 (over scene end)	02:04:16:00	1:19	JENNA TO TYLER) Someone knows.

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
879.	02:04:14:16	MCS JENNA LFG, MARK RBG					
		JENNA ...knows now, and if you didn't tell them, then maybe Kyle did.	965)	02:04:16:10	02:04:19:03/	2:17	JENNA TO TYLER) If you didn't tell them, maybe Kyle did.
880.	02:04:19:04	MCS TYLER					
		JENNA (off) Show us where you buried her.	966)	02:04:20:00	02:04:22:05	2:05	JENNA TO TYLER) Show us where you buried her.
		CAMERA TILT DOWN TO THE SHOVEL IN THE DIRT					
881.	02:04:27:11	MWS JENNA, A COP HANDCUFFING HER. DR. CHALICE PASSES					
		DR. CHALICE Remember to take your pill.	967)	02:04:27:11	02:04:29:00	1:13	DR. CHALICE TO JENNA) Remember your pill.
		DR. CHALICE SETS DOWN A FILE, SITS		02:04:30:05	02:04:32:15	2:10	JENNA TO DR. CHALICE, THEN ARMORY TO COP) -Are my parents coming? -No cuffs.
		JENNA (face obscured) Are my parents coming?					
		ARMORY ENTERS FRAME L, PASSING JENNA AND THE COP	968)	02:04:32:20	02:04:34:10	1:14	ARMORY TO JENNA) They just called.
		ARMORY No cuffs, it's fine. Uh, yeah, they called, uh, about an hour ago. They'll be here tomorrow, mid-day.	969)	02:04:34:15	02:04:36:05	1:14	ARMORY TO JENNA) They arrive tomorrow.
		ARMORY SITS	970)	02:04:36:10	02:04:37:18	1:08	JENNA TO ARMORY) Thank you.
		JENNA Thank you.					
		THE COP REMOVES THE CUFFS					
882.	02:04:38:23	MCS JENNA					
		JENNA I really want to see them. You'll let me know as soon as they get here.	971)	02:04:38:23	02:04:41:18	2:19	JENNA TO ARMORY) I miss them. Let me know when they're here?

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
883.	02:04:41:23	CS ARMORY OVER DR. CHALICE'S SHOULDER					
		ARMORY Sure.	972)	/02:04:41:23	02:04:43:08/	1:09	ARMORY TO JENNA) Sure.
884.	02:04:43:09	MWS DR. CHALICE AND ARMORY AT THE TABLE, THE COP LEADING JENNA AWAY, APPROACHING THE CAMERA					
		ARMORY (groans -- continues over scene end)					
885.	02:04:48:11	CS ARMORY SORTS SOMETHING ON THE DESK O/S					
		ARMORY What a messed-up world. Poor girl, huh?	973)	02:04:49:10	02:04:51:22	2:12	ARMORY TO DR. CHALICE) What a messed-up world. Poor girl.
		ARMORY LEANS BACK					
886.	02:04:52:03	MCS DR. CHALICE PAST ARMORY					
		DR. CHALICE Who, Regina?	974)	/02:04:52:03	02:04:55:00	2:21	DR. CHALICE TO ARMORY, THEN ARMORY TO DR. CHALICE)
		ARMORY (off) Well, yeah...		(over scene end)			-Regina? -Well, yeah, but Jenna.
887.	02:04:53:11	MCS ARMORY OVER DR. CHALICE'S SHOULDER, LEANING ON A HAND					
		ARMORY ...but Jenna.					
888.	02:04:55:11	MCS DR. CHALICE PAST ARMORY					
		DR. CHALICE You believe her now?	975)	02:04:56:10	02:04:57:22/	1:12	DR. CHALICE TO ARMORY) You believe her?

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
889.	02:04:57:23	MCS ARMORY OVER DR. CHALICE'S SHOULDER					
		ARMORY Well... why, you don't?	976)	02:04:59:05	02:05:00:23/	1:18	ARMORY TO DR. CHALICE) Why, you don't?
890.	02:05:01:00	MCS DR. CHALICE OVER ARMORY'S SHOULDER, LEANING FORWARD					
		DR. CHALICE Did you hear what she said? "Innocent." She didn't even know that girl.	977)	02:05:01:07	02:05:04:12/	2:05	DR. CHALICE TO ARMORY) "Innocent." She didn't know Megan.
891.	02:05:04:13	MCS ARMORY OVER DR. CHALICE'S SHOULDER					
		ARMORY Well, it was written on the window, right? She could be confused. She's repeating herself and whatnot. She's been through...	978)	02:05:04:17	02:05:07:10	2:17	ARMORY TO DR. CHALICE) It was on the window. She's confused.
			979)	02:05:07:15	02:05:10:05	2:14	ARMORY TO DR. CHALICE) She's been through a lot.
				(over scene end)			
892.	02:05:09:09	MCS DR. CHALICE OVER ARMORY'S SHOULDER					
		ARMORY (face obscured) ...a lot.					
		DR. CHALICE I don't buy it. Too much of her story doesn't add up. Something's wrong here.	980)	02:05:10:10	02:05:14:02/	3:16	DR. CHALICE TO ARMORY) Her story doesn't add up. Something's wrong. <i>(doesn't add up: does not ring true)</i>
		THE SOUND OF AN OPENING DOOR O/S					
893.	02:05:14:03	MCS ARMORY OVER DR. CHALICE'S SHOULDER					
		COP #4 (off) Detective...	981)	02:05:14:07	02:05:16:02	1:19	COP #4 TO ARMORY, THEN ARMORY TO COP #4) -Detective. -Yeah.
		ARMORY TURNS TO THE COP O/S					
		ARMORY					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
		Yeah.					
894.	02:05:16:07	MWS REARVIEW COP #4 APPROACHES DR. CHALICE AND ARMORY AT THE DESK					
		COP #4 (face obscured) You might want to take a look at this.	982)	02:05:16:07	02:05:18:20	2:13	COP #4 TO ARMORY, THEN ARMORY TO COP #4) -You better look at this. -What is it?
		THE COP SETS DOWN A FILE					
		ARMORY What is it?	983)	02:05:19:01	02:05:21:10	2:09	COP #4 TO ARMORY, THEN ARMORY TO COP #4) -From the coroner. -Thanks.
		COP #4 (face obscured) It's from the coroner's office.					
		ARMORY Thanks.					
		THE COP TURNS TO GO. ARMORY PICKS UP THE FILE					
895.	02:05:21:18	MCS ARMORY OVER DR. CHALICE'S SHOULDER, INSPECTING THE FILE					
896.	02:05:25:11	MCS DR. CHALICE OVER ARMORY'S SHOULDER					
		DR. CHALICE What is it?	984)	02:05:26:00	02:05:27:08/	1:08	DR. CHALICE TO ARMORY) What is it?
		DR. CHALICE LEANS FORWARD					
897.	02:05:27:09	MCS ARMORY OVER DR. CHALICE'S SHOULDER, INSPECTING THE FILE					
		ARMORY Huh. You know, it seems like our friend Keith wasn't the first to go.	985)	02:05:29:15	02:05:32:15	3:00	ARMORY TO DR. CHALICE) Our friend Keith wasn't the first to go.
		ARMORY PASSES THE FILE					
898.	02:05:35:20	MCS DR. CHALICE					
		DR. CHALICE Huh.	986)	02:05:35:20	02:05:37:04	1:08	DR. CHALICE TO ARMORY) Huh.

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
899.	02:05:37:19	MCS REARVIEW MEGAN BACKS UP THROUGH THE CABIN. SHE TURNS SHARPLY, REVEALING KEITH MEGAN (face obscured) (pants)					
900.	02:05:52:02	MWS TYLER ENTERS FRAME R, WALKING THROUGH THE WOODS, THEN EXITS FRAME L. MARK AND JENNA TRAIL					
901.	02:06:01:08	MWS REARVIEW TYLER FG, LOOKING DOWN, JENNA RECEDING FROM THE CAMERA, MARK LOOKING BACK IN THE BG					
		PAN L AND CAMERA TILT DOWN TO A FRESH MOUND OF EARTH, A SHOVEL STICKING UP.	987)	02:06:08:05	02:06:09:13	1:08	JENNA TO GROUP) What is this?
		ARCING SHOT TO THE GROUP LOOKING DOWN	988)	02:06:11:20	02:06:13:04	1:08	MARK TO JENNA) You were right.
		JENNA What is this?	989)	02:06:13:15	02:06:16:05	2:14	MARK TO JENNA) Looks like someone was expecting us.
		MARK You were right. Looks like someone was expecting us.	990)	02:06:24:10	02:06:25:20	1:10	MARK TO TYLER) It's your party.
		MARK PULLS OUT THE SHOVEL, OFFERS IT TO TYLER	991)	02:06:27:00	02:06:28:10	1:10	MARK TO TYLER) Start digging.
		MARK It's your party. Start digging.					
		TYLER TAKES THE SHOVEL					
902.	02:06:33:13	EWS THE TRIO IN THE WOODS. TYLER MOVES AROUND THE GRAVE					
903.	02:06:42:10	HA CS THE SHOVEL BREAKS THE EARTH, LIFTS					
	02:06:45:01						

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
904.		WS MARK AND JENNA WATCH TYLER DIG					
905.	02:06:47:16	MCS JENNA LOOKS STRICKEN. MARK RUBS HER SHOULDER					
906.	02:06:50:11	HA MCS THE SHOVEL STRIKES SOMETHING SOLID. CAMERA TILT UP TO TYLER					
		TYLER I think I found her.	992)	02:06:54:05	02:06:55:15	1:10	TYLER TO GROUP) I think I found her.
		TYLER PULLS OUT THE SHOVEL					
		TYLER (grunts)					
907.	02:07:01:23	LA MS TYLER KNEELS. MARK ENTERS FRAME L, MOVES TO THE RBG					
908.	02:07:08:08	CS TYLER IN PROFILE, REACHING DOWN. CAMERA TILT DOWN TO HIS HANDS CLEARING DIRT					
909.	02:07:15:07	EWS JENNA ROUNDS THE GRAVE, MARK LOOKING DOWN, TYLER KNEELING, DIGGING WITH HIS HANDS					
910.	02:07:17:19	LA MCS TYLER LEANING OVER THE GRAVE O/S, MARK RBG. JENNA ENTERS THE LBG					
911.	02:07:22:16	HA CS MARK'S HANDS OVER HIS SHOULDER, DIGGING. HE CLEARS DIRT OFF A FACE					
912.	02:07:26:11	CS MARK IN PROFILE RFG, JENNA LBG					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
913.	02:07:28:15	LA CS TYLER FG, JENNA LBG. THEY REACT, GRIEVED JENNA (gasps)					
914.	02:07:33:06	HA CS KYLE'S DEAD FACE IN THE GROUND OVER TYLER'S SHOULDER. HE MOVES DIRT ASIDE TYLER (off) Kyle?	993)	02:07:37:00	02:07:38:08	1:08	MARK TO HIMSELF) Kyle?
915.	02:07:40:03	LA CS TYLER LOOKING GRIEVED, JENNA IN SOFT FOCUS LBG TYLER Oh...					
916.	02:07:45:01	HA CS KYLE'S DEAD FACE IN THE GROUND PAST TYLER TYLER (off) (breathes shakily)					
917.	02:07:49:06	LA CS TYLER LOOKING GRIEVED, JENNA IN SOFT FOCUS LBG MEGAN (voice over) (over radio) Hey, is anybody there? PAN R TO MARK ANSWERING THE RADIO MARK (into radio) It's Mark.	994) <i>ITAL</i>	02:07:50:00	02:07:51:12	1:12	MEGAN TO GROUP) <i>Is anybody there?</i>
			995)	02:07:54:04	02:07:55:12/	1:08	MARK TO MEGAN) It's Mark.
918.	02:07:55:13	CS MARK ON THE RADIO RFG, JENNA LBG MARK (into radio) Are you all right? MEGAN (voice over) (over radio)	996) <i>ITAL</i>	02:07:55:17	02:07:58:13	2:20	MARK TO MEGAN, THEN MEGAN TO MARK) -Are you all right? -Mark, listen to me.

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
		Mark, Mark, listen to me, okay?					
919.	02:07:58:18	LA MCS MARK WITH THE RADIO, TYLER'S FOREHEAD LFG					
		MEGAN (voice over) (over radio) It's Keith.	997) <i>ITAL</i>	/02:07:58:18	02:08:00:13	1:19	MEGAN TO MARK, THEN MARK TO MEGAN) -It's Keith. -What?
		MARK (into radio) What did you just say?	998)	02:08:00:18	02:08:04:20	4:02	MEGAN TO MARK) Keith! He's alive. I'm in the cabin, and he's here! No!
		MEGAN (voice over) (over radio) Keith! He's alive, okay? I--I'm in the cabin, and he's here, and-- No!	<i>ITAL</i>				
920.	02:08:05:01	CS TYLER WITH THE RADIO RFG, MCS JENNA LBG					
		MEGAN (voice over) (over radio) No, no, no, no, no, no, no, no, no! Please, don't!	999) <i>ITAL</i>	/02:08:05:01	02:08:08:05	3:04	MEGAN TO KEITH) No! Please, don't!
		JENNA (whimpers)	1000)	02:08:12:00	02:08:14:00	2:00	MARK TO JENNA) We need to get down there.
		MARK LOWERS THE RADIO. JENNA SHAKES HER HEAD					
		MARK (face obscured) We need to get down there now.					
		MARK PASSES JENNA					
921.	02:08:15:07	LA CS TYLER LEANING OVER KYLE O/S					
922.	02:08:19:22	HA CS KYLE'S FACE IN THE DIRT. TYLER'S HANDS EXIT FRAME L					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
923.	02:08:22:15	MWS TRACK JENNA AND MARK AS THEY APPROACH THE CAMERA, CROSSING A BRIDGE, TYLER TRAILING LBG. TYLER STARTS TO RUN					
		TYLER I'm going to kill him. I'm going to kill him!	1001)	02:08:24:10	02:08:25:18	1:08	TYLER TO GROUP) I'm going to kill him!
		TYLER RUNS OUT OF THE RFG	1002)	02:08:27:04	02:08:28:12/	1:08	MARK TO JENNA) Let's go.
		MARK Let's go.					
924.	02:08:28:13	LA MWS TYLER ENTERS THE CABIN					
		TYLER Come on, you bastard. (breathes heavily) I'm going to kill you!	1003)	02:08:31:17	02:08:33:10	1:17	TYLER TO KEITH) Come on, you bastard. <i>(bastard: see title #418)</i>
			1004)	02:08:34:10	02:08:36:10	2:00	TYLER TO KEITH) I'm going to kill you!
925.	02:08:39:10	MCS TYLER ENTERS FRAME R, MOVING ALONG A WALL AWAY FROM THE CAMERA					
		TYLER Megan, baby?	1005)	02:08:40:00	02:08:41:10	1:10	TYLER TO MEGAN) Megan, baby? <i>(baby: see title #477)</i>
		HE TAKES A KNIFE FROM A KNIFE BLOCK	1006)	02:08:45:15	02:08:46:23	1:08	TYLER TO MEGAN) Megan?
		TYLER Megan? It's Ty. Meg?	1007)	02:08:47:10	02:08:48:18	1:08	TYLER TO MEGAN) It's Ty.
		SOMETHING STIRS IN A CABINET O/S. TYLER CROSSES TO THE CABINET, CHECKS IT. SOMETHING STIRS O/S. PAN R TO TYLER'S HANDS AS HE OPENS ANOTHER CABINET	1008)	02:08:51:05	02:08:52:13	1:08	TYLER TO MEGAN) Meg?
926.	02:09:21:01	CS CABINET DOORS PART, REVEALING A SNAKE. THE SNAKE LUNGES, JAWS WIDE					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
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927.	02:09:21:15	CS THE SNAKE LANDS ON TYLER'S CHEST, BITES TYLER (off) (grunts in pain)					
928.	02:09:22:02	CS TYLER BACKS AGAINST A COUNTER O/S, EXPRESSION STRAINED TYLER (labored breathing)					
929.	02:09:25:14	CS THE SNAKE ON TYLER'S CHEST					
930.	02:09:26:14	CS TYLER LOOKS DOWN AT THE SNAKE O/S TYLER Oh... TYLER PULLS OFF THE SNAKE					
931.	02:09:31:06	CS THE SNAKE IN TYLER'S HAND OVER HIS SHOULDER, HISSING TYLER (off) (grunts in pain, labored breathing -- continue under following scenes and dialogue)					
932.	02:09:33:14	CS TYLER IN PROFILE, ANGUISHED					
933.	02:09:36:04	HA CS THE SNAKE LANDS ON THE FLOOR					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
934.	01:09:38:01	CS TYLER, ANGUISHED					
		TYLER Help me!	1009)	02:09:38:15	02:09:40:17/	2:02	TYLER TO GROUP, THEN MARK TO TYLER) -Help me! -Tyler!
		MARK (off) Tyler!					
935.	02:09:40:18	MWS MARK AND JENNA ENTER THE CABIN					
		MARK Megan!	1010)	02:09:41:10	02:09:41:18	1:08	MARK TO MEGAN) Megan!
		THEY HEAR TYLER O/S	1011)	02:09:42:23	02:09:44:07	1:08	MARK TO JENNA) Come on.
		MARK Come on. Come on.					
		MARK AND JENNA START TOWARD THE LFG					
936.	02:09:44:12	MWS MARK AND JENNA RUSH TO TYLER, WHO SAGS BY A KITCHEN COUNTER					
		TYLER Help me!	1012)	02:09:44:12	02:09:46:00	1:12	TYLER TO GROUP, THEN MARK TO TYLER) -Help me! -Tyler.
		MARK Tyler.					
		JENNA (face obscured) (inaudible)	1013)	02:09:46:05	02:09:48:10	2:05	MARK TO TYLER) What's happening? What's wrong?
		MARK CROUCHES BY TYLER					
		MARK What's happening, man? What's wrong? What's wrong?					
		TYLER AND JENNA HELP TYLER TO STAND					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
937.	02:09:49:00	MCS JENNA AND MARK HOLDING UP TYLER JENNA (grunt with effort -- continues under following scenes and dialogue) JENNA SPOTS THE SNAKE O/S. IT RATTLES AND HISSES JENNA Mark, look.	1014)	02:09:52:01	02:09:53:09/	1:08	JENNA TO MARK) Mark, look.
938.	02:09:53:10	HA CS THE SNAKE SLITHERS OUT THE DOOR JENNA (off) Come on, let's...	1015)	02:09:55:15 (over scene end)	02:09:57:05	1:14	JENNA TO MARK) Get him to the couch.
939.	02:09:56:03	MWS JENNA AND MARK CARRY TYLER INTO THE LIVING ROOM JENNA ...get him to the couch. It's going to be okay. TYLER (overlapping) B--Bit... Bit by a snake. THEY REACH A COUCH TYLER Appropriate, no? MARK AND JENNA DROP TYLER ON THE COUCH JENNA (face obscured) Mark, do something. TYLER Can't--Can't get the poison out.	1016) 1017) 1018) 1019) 1020)	02:09:58:10 02:09:59:23 02:10:02:20 02:10:06:20 02:10:09:20	02:09:59:18 02:10:01:07 02:10:04:05 02:10:08:05 02:10:11:20/	1:08 1:08 1:09 1:09 2:00	JENNA TO TYLER) It'll be okay. TYLER TO GROUP) Bit by a snake. TYLER TO GROUP) Appropriate, no? JENNA TO MARK) Do something. TYLER TO GROUP) Can't get the poison out.
940.	02:10:11:21	CS MARK PAST TYLER, SMILING MARK Come on, buddy. You just got to hold in there, okay? We're going to- - We're going to get you some help, but you got to... You just got to	1021) 1022)	02:10:12:01 02:10:13:14 (over scene	02:10:13:09 02:10:17:15	1:08 4:01	MARK TO TYLER) Come on, buddy. Hold on. MARK TO TYLER) We'll get some help, but you got

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
		hang in...		end)			to hang in, okay?
941.	02:10:17:00	HA CS TYLER ON THE COUCH					
		MARK (off) ...okay?					
		TYLER Help? Where?	1023)	02:10:17:20	02:10:19:19	1:23	TYLER TO MARK, THEN MARK TO TYLER) -Help? Where? -I don't know.
		MARK (off) I don't know.					
942.	02:10:20:00	CS MARK PAST TYLER, SMILING					
		MARK You've got to have an antidote around here somewhere, right?	1024)	02:10:20:00	02:10:22:21	2:21	MARK TO TYLER) You must have an antidote around here.
943.	02:10:23:02	CS TYLER					
		TYLER Antidote... That would require some forethought.	1025)	02:10:23:02	02:10:24:10	1:08	TYLER TO MARK) Antidote.
			1026)	02:10:24:20	02:10:26:18/	1:22	TYLER TO MARK) That requires forethought.
944.	02:10:26:19	CS MARK PAST TYLER, SMILING					
		TYLER (face obscured) (breathes shakily -- continues under following scenes and dialogue)					
945.	02:10:29:04	CS JENNA TEARS UP					
946.	02:10:31:04	CS TYLER					
		TYLER It's the weirdest feeling.	1027)	02:10:31:04	02:10:33:00	1:20	TYLER TO GROUP) It's the weirdest feeling.
		JENNA (off) (cries -- continues under following scenes and dialogue)	1028)	02:10:37:05	02:10:39:15	2:10	TYLER TO GROUP) I can't feel my mouth...
		TYLER I can't feel my mouth...					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
947.	02:10:40:12	CS MARK PAST TYLER, TEARING UP					
		TYLER ...my lips... my tongue...	1029)	02:10:40:22	02:10:42:08	1:10	TYLER TO GROUP) ...my lips...
			1030)	02:10:45:15	02:10:47:00	1:09	TYLER TO GROUP) ...my tongue...
948.	02:10:47:15	CS JENNA CRIES					
		TYLER (off) ...my throat.	1031)	02:10:47:15	02:10:49:00	1:09	TYLER TO GROUP) ...my throat.
		TYLER (off) (chokes, gurgles -- continues over scene ends)					
949.	02:10:49:22	CS TYLER CHOKES					
950.	02:10:58:16	CS MARK PAST TYLER, CRYING					
		MARK (cries quietly -- continues over scene ends)					
951.	02:11:01:06	CS TYLER CLOSES HIS EYES, THEN GASPS VIOLENTLY					
		TYLER (gasps, chokes -- continues over scene ends)					
952.	02:11:06:13	CS MARK PAST TYLER, WHO FLOPS PAINFULLY					
953.	02:11:08:09	CS JENNA CRIES					
		JENNA (cries loudly -- continues under following scenes and dialogue)					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
954.	02:11:10:06	MS TYLER ON THE COUCH OVER JENNA'S SHOULDER, MARK LEANING OVER AT FRAME R. TYLER LIES STILL					
		JENNA (face obscured) Oh, my God.	1032)	02:11:12:05	02:11:13:13/	1:08	JENNA TO HERSELF) Oh, my God. (<i>oh, my God: see title #626</i>)
955.	02:11:13:14	CS MARK PAST TYLER, CRYING					
956.	02:11:16:13	HA WS MARK AND JENNA BY TYLER'S BODY, JENNA CURLED UP, MARK PUNCHING A PILLOW. MARK MOVES TO SIT BY JENNA					
957.	02:11:26:19	MS MARK SITS ON THE FLOOR BY JENNA, TYLER'S BODY ON THE COUCH IN THE BG					
		JENNA I could have stopped this. That night, I could have stopped all of this.	1033)	02:11:28:15	02:11:30:09	1:18	JENNA TO MARK) I could have stopped this.
		MARK Look, whoever's doing this is deranged. It's not your fault.	1034)	02:11:31:05	02:11:33:15	2:10	JENNA TO MARK) That night, I could have stopped it.
		FADE TO WHITE	1035)	02:11:33:20	02:11:37:10	3:14	MARK TO JENNA) Whoever's doing this is deranged. It's not your fault.
958.	02:11:37:14	FADE UP FROM WHITE					
		MCS, SLOW MOTION, TYLER LIFTS REGINA IN THE KITCHEN					
		REGINA (laughs, squeal -- continues under following scenes and dialogue)					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
959.	02:11:40:02	MCS, SLOW MOTION, TYLER GRINS, REGINA IN HIS ARMS					
		TYLER You want to dance with me?	1036)	02:11:41:12	02:11:43:05	1:15	TYLER TO REGINA) You want to dance with me?
		REGINA NODS					
		FADE TO WHITE					
960.	02:11:43:23	FADE UP FROM WHITE					
		MS, SLOW MOTION, REGINA IN TYLER'S BEDROOM, GRINNING. TYLER FLOPS BACK ON THE BED					
		FADE TO WHITE					
961.	02:11:49:10	FADE UP FROM WHITE					
		MWS REARVIEW, SLOW MOTION, KYLE THROUGH A DOORWAY, APPROACHING REGINA, WHO REMOVES HER SHIRT. TYLER LIES ON THE BED IN THE BG					
		FADE TO WHITE					
962.	02:11:54:05	FADE UP FROM WHITE					
		MWS REARVIEW, SLOW MOTION, KYLE AND REGINA THROUGH A DOORWAY, CRAWLING ONTO THE BED. JENNA PASSES IN THE HALL OUTSIDE, STOPS, LOOKS IN AS TYLER REMOVES HIS SHIRT					
963.	02:12:01:22	MWS REARVIEW, SLOW MOTION, REGINA LOLLING IN HER UNDERWEAR ON THE BED. KYLE LIES BESIDE HER					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
964.	02:12:05:21	CS, SLOW MOTION, JENNA OUTSIDE THE BEDROOM DOOR. SHE EXITS THE LFG					
		JENNA (voice over) It was a glimpse, literally a fraction...	1037) <i>ITAL</i>	02:12:10:15	02:12:12:03	1:12	JENNA TO MARK) <i>It was a glimpse...</i>
		ASHLEY ENTERS FRAME R, LOOKS IN	1038) <i>ITAL</i>	02:12:12:08 (over scene end)	02:12:15:05	2:21	JENNA TO MARK) <i>...literally a fraction of a second.</i>
965.	02:12:14:01	MWS, SLOW MOTION, TYLER, REGINA, AND KYLE ON THE BED					
		JENNA (voice over) ...of a second.					
		KYLE KISSES REGINA'S BACK					
966.	02:12:17:09	CS, SLOW MOTION, ASHLEY AT THE OPEN DOOR, TURNING TO THE CAMERA					
		JENNA (voice over) But I knew.	1039) <i>ITAL</i>	02:12:18:00 (over scene end)	02:12:19:08	1:08	JENNA TO MARK) <i>But I knew.</i>
		FADE TO WHITE					
967.	02:12:19:00	FADE UP FROM WHITE					
		CS JENNA IN THE LIVING ROOM, CRYING					
		JENNA (cries) I should have known.	1040)	02:12:20:20	02:12:22:08	1:12	JENNA TO MARK) I should have known.
		FADE TO WHITE					
968.	02:12:25:05	MCS JENNA IN THE INTERVIEW ROOM LFG, MWS ARMORY SITTING RBG					
		JENNA When I heard what happened, I wanted to kill them all.	1041)	02:12:26:10	02:12:30:11	4:01	JENNA TO DR. CHALICE & ARMORY) When I heard what happened, I wanted to kill them all.
		JENNA TURNS TO ARMORY					
		JENNA (face obscured) Didn't you say my parents were	1042)	02:12:34:05	02:12:36:21/	2:16	JENNA TO DR. CHALICE & ARMORY) Didn't you say my parents were

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
		coming?					coming?
969.	02:12:36:22	MCS JENNA					
		JENNA I really want to see my parents. When do they get here?	1043)	02:12:38:00	02:12:40:05	2:05	JENNA TO DR. CHALICE & ARMORY) I really want to see my parents.
			1044)	02:12:40:20	02:12:42:15/	1:19	JENNA TO DR. CHALICE & ARMORY) When do they arrive?
970.	02:12:42:16	MWS ARMORY OVER JENNA'S SHOULDER, SITTING AT THE TABLE					
		ARMORY Soon. They'll be here soon.	1045)	02:12:42:20	02:12:44:15	1:19	ARMORY TO JENNA) They'll be here soon.
971.	02:12:44:23	MCS JENNA SMILES					
972.	02:12:47:19	MCS MARK AND JENNA SITTING ON THE CABIN FLOOR, TYLER'S CORPSE IN THE BG					
		MARK We can't do anything for her now. We've got to find Megan, and we've got to get the hell off this island.	1046)	02:12:48:15	02:12:50:20	2:05	MARK TO JENNA) We can't do anything for her now.
		SOMETHING SQUEAKS UPSTAIRS. THEY LOOK UP	1047)	02:12:52:10	02:12:55:20	3:10	MARK TO JENNA) We have to find Megan and get off this island.
973.	02:13:07:06	HA WS MARK AND JENNA RISE, START TOWARD FRAME L					
974.	02:13:12:05	MCS MARK TURNS TO JENNA					
		MARK Just in case.	1048)	02:13:16:05	02:13:17:15	1:10	MARK TO JENNA) Just in case.
		HE KISSES HER	1049)	02:13:31:00	02:13:32:12	1:12	JENNA TO MARK) Let's finish this.
		JENNA Let's finish this.					
		THEY EXIT FRAME L, LEAVING TYLER'S CORPSE ON THE COUCH					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
975.	02:13:40:14	HA MWS MARK AND JENNA CLIMB THE STAIRS, MARK LEADING, BAT READY					
976.	02:13:53:16	MWS MARK AND JENNA ENTER FRAME R, RECEDE FROM THE CAMERA, ENTERING A DOORWAY					
		MARK (face obscured) Megan?	1050)	02:14:01:10	02:14:02:18	1:08	MARK TO MEGAN) Megan?
977.	02:14:04:05	WS MARK AND JENNA IN TYLER'S BEDROOM, MARK WITH THE BAT					
		JENNA Megan, honey?	1051)	02:14:04:05	02:14:05:15	1:10	JENNA TO MEGAN) Megan, honey? (honey: see title #144)
		PAN R TO A FORM UNDER BLANKETS ON THE BED	1052)	02:14:12:10	02:14:13:20	1:10	JENNA TO MARK) Oh, God, Mark. (oh, God: see title #626)
		JENNA Oh, God, Mark. If that's Megan, I--	1053)	02:14:18:00	02:14:19:10	1:10	JENNA TO MARK) If that's Megan...
		MARK We have to know.	1054)	02:14:22:00	02:14:23:10	1:10	MARK TO JENNA) We have to know.
978.	02:14:24:10	HA MCS MARK'S HAND AS HE REACHES FOR THE FORM UNDER BLANKETS					
979.	02:14:27:01	MS MARK RFG, REACHING O/S, JENNA LBG, HUGGING HERSELF					
980.	02:14:29:16	HA MCS MARK'S HANDS OVER HIS SHOULDER AS HE PARTS THE BLANKETS, REVEALING REGINA'S DECOMPOSED BODY					
		JENNA (off) (gasps, cries out -- continues over scene ends)					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
981.	02:14:32:01	MCS MARK RFG, JENNA SINKING OUT OF FRAME LBG					
982.	02:14:33:20	MWS JENNA ON THE FLOOR AT MARK'S FEET					
		JENNA (cries)					
		HE CROUCHES, HUGS HER					
		MARK It's okay. It's okay, it's okay. Baby, it's okay. Baby, it's okay. Don't worry.	1055)	02:14:34:15	02:14:36:10	1:19	MARK TO JENNA) Baby, it's okay. <i>(baby: see title #477)</i>
		KEITH (voice over) (over radio) So innocent. Her only crime was that she wanted to be liked by you.	1056)	02:14:37:02	02:14:38:10	1:08	MARK TO JENNA) Don't worry.
		MARK TAKES OUT HIS RADIO	1057) ITAL	02:14:40:05	02:14:42:00	1:19	KEITH TO MARK & JENNA) <i>So innocent.</i>
		KEITH (voice over) (over radio) That's really all we ever want, isn't it?	1058) ITAL	02:14:43:00	02:14:46:10	3:10	KEITH TO MARK & JENNA) <i>Her only crime was wanting to be liked by you.</i>
		MARK (into radio) Where are you, you son of a bitch? Where's Megan?	1059) ITAL	02:14:48:15	02:14:51:00	2:09	KEITH TO MARK & JENNA) <i>That's all we ever want, isn't it?</i>
		KEITH (voice over) (over radio) Megan's taken care of.	1060)	02:14:52:05	02:14:55:10	3:05	MARK TO KEITH) Where are you, you bastard? Where's Megan? <i>(bastard: see title #418)</i>
			1061) ITAL	02:14:56:00	02:14:58:00	2:00	KEITH TO MARK) <i>Megan's taken care of.</i>
983.	02:14:58:10	LA MWS MARK ROUNDS A CORNER, BAT IN HAND. JENNA TRAILS. MARK EXITS A DOORWAY, APPROACHING THE CAMERA					
984.	02:15:03:17	MWS REARVIEW MARK STOPS AT THE TOP OF THE STAIRS					
985.	02:15:04:20	MCS KEITH JUMPS FROM HIDING, GRABS JENNA FROM BEHIND					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
986.	02:15:05:17	MS TYLER OVER KEITH'S SHOULDER, SPINNING, RAISING THE BAT					
		KEITH (face obscured) How could I let you all get away with it?	1062)	02:15:06:15	02:15:09:00	2:09	KEITH TO MARK & JENNA) How could I let you get away with it?
		JENNA (face obscured) (grunts, whimpers -- continues under following scenes and dialogue)					
		KEITH MOVES INTO THE RFG					
987.	02:15:09:15	MCS KEITH OVER MARK'S SHOULDER, KNIFE AT JENNA'S THROAT					
		MARK (face obscured) Yeah? Why didn't...	1063)	02:15:11:00	02:15:12:11	1:11	MARK TO KEITH) Why not tell the cops?
988.	02:15:11:13	MCS MARK, BAT IN HAND					
		MARK ...you go to the cops?					
989.	02:15:12:16	CS KEITH, KNIFE AT JENNA'S THROAT					
		KEITH And whose word would they have believed?	1064)	02:15:12:16	02:15:14:08/	1:16	KEITH TO MARK) Who would they believe?
990.	02:15:14:09	MCS MARK LOWERS THE BAT					
		KEITH (off) You need to suffer. You need to suffer how you lived.	1065)	02:15:14:13	02:15:18:02	3:05	KEITH TO MARK) You need to suffer how you lived.

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
991.	02:15:18:07	MCS KEITH, KNIFE AT JENNA'S THROAT					
		KEITH Ashley the hottie, Kyle buried under his brother's shadow...	1066)	02:15:18:07	02:15:20:05	1:22	KEITH TO MARK) Ashley the hottie. (<i>hottie: an attractive woman</i>)
			1067)	02:15:20:20	02:15:22:23/	2:03	KEITH TO MARK) Kyle buried in Tyler's shadow.
992.	02:15:23:00	MS MARK OVER JENNA'S SHOULDER					
		KEITH (off) ...and Tyler the snake.	1068)	02:15:23:04	02:15:24:20	1:16	KEITH TO MARK) Tyler the snake.
		MARK We didn't have anything to do with this!	1069)	02:15:25:10	02:15:28:11	3:01	MARK TO KEITH, THEN KEITH TO MARK) -We had nothing to do with this! -Bullshit! (<i>bullshit: see title #177</i>)
		KEITH (off) (yelling) Bullshit!					
993.	02:15:28:16	MCS KEITH, KNIFE AT JENNA'S THROAT					
		KEITH You were all involved! Jenna knew. She's the one who lives outside her own skin.	1070)	02:15:29:15	02:15:31:05	1:14	KEITH TO MARK) You were all involved!
			1071)	02:15:32:20	02:15:34:04	1:08	KEITH TO MARK) Jenna knew.
		JENNA Oh, God.	1072)	02:15:35:00	02:15:37:20	2:20	KEITH TO MARK) Bust she lives outside her own skin.
		FADE TO WHITE					
			1073)	02:15:38:01	02:15:39:09	1:08	JENNA TO HERSELF) Oh, God. (<i>oh, God: see title # 626</i>)

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
994.	02:15:39:14	FADE UP FROM WHITE MCS REGINA IN THE WOODS, CRYING REGINA (sobs -- continues under the following scenes and dialogue) KEITH (voice over) Regina was good. I knew the...	1074) <i>ITAL</i>	02:15:42:05	02:15:43:20	1:15	KEITH TO MARK) <i>Regina was good.</i>
			1075) <i>ITAL</i>	02:15:44:15	02:15:46:15	2:00	KEITH TO MARK) <i>I knew the first time I saw her.</i>
995.	02:15:45:00	HA EWS KEITH'S POV-- REGINA KNEELING IN THE WOODS KEITH (voice over) ...first time I saw her. How do you think this past year's...	1076) <i>ITAL</i>	02:15:47:00	02:15:49:20	2:20	KEITH TO MARK) <i>How do you think this year's been for me...</i>
996.	02:15:48:09	MS KEITH IN HIS CABIN, PEERING OUT A WINDOW KEITH (voice over) ...been for me, knowing what my brothers did to her that night? FADE TO WHITE	1077) <i>ITAL</i>	02:15:50:01	02:15:52:15	2:14	KEITH TO MARK) <i>...knowing what my brothers did to her?</i>
997.	02:15:52:03	FADE UP FROM WHITE MWS TYLER AND KYLE CARRY THE LIMP REGINA BETWEEN THEM KEITH (voice over) Right here in my backyard? Seeing... FADE TO WHITE	1078) <i>ITAL</i>	02:15:52:20	02:15:55:00	2:04	KEITH TO MARK) <i>Right here in my backyard?</i>

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
998.	02:15:55:19	FADE UP FROM WHITE HA WS TYLER AND KYLE WRAP REGINA'S BODY KEITH (voice over) ...her parents on the news full of hope that she'd come back home? FADE TO WHITE	1079) <i>ITAL</i>	02:15:55:15	02:15:59:05	3:14	KEITH TO MARK) <i>Seeing her parents full of hope that she'd come home?</i>
999.	02:16:00:20	FADE UP FROM WHITE MCS KEITH, KNIFE AT JENNA'S THROAT KEITH Her sister crying for her loss?	1080)	02:16:02:05	02:16:04:20	2:15	KEITH TO MARK) Her sister crying for her loss?
1000.	02:16:05:05	MCS MARK MARK Keith... You got to let her go, man. It's Jenna.	1081)	02:16:06:00	02:16:07:08	1:08	MARK TO KEITH) Keith...
			1082)	02:16:09:15	02:16:11:11/	1:20	MARK TO KEITH) Let her go. It's Jenna.
1001.	02:16:11:12	MCS KEITH, KNIFE AT JENNA'S THROAT, SHAKING HIS HEAD KEITH You think I can let any of you go? MARK (off) And what about...	1083)	02:16:12:00	02:16:14:10	2:10	KEITH TO MARK) You think I can let any of you go?
			1084)	02:16:15:00 (over scene end)	02:16:16:10	1:10	MARK TO KEITH) What about Megan?
1002.	02:16:15:18	MCS MARK MARK ...Megan? She's just a little girl. She wasn't even supposed to fucking be...	1085)	02:16:16:20 (over scene end)	02:16:19:15	2:19	MARK TO KEITH) She's just a girl. She shouldn't be here!

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
1003.	02:16:18:23	MCS KEITH, KNIFE AT JENNA'S THROAT MARK (off) ...here! KEITH Megan's special.	1086)	02:16:19:20	02:16:21:05	1:09	KEITH TO MARK) Megan's special.
1004.	02:16:21:14	MCS JENNA BITES MARK'S WRIST					
1005.	02:16:22:02	MS KEITH AND JENNA OVER MARK'S SHOULDER. KEITH DROPS THE KNIFE, JENNA BITING HIS WRIST JENNA (grunts) KEITH (roars in pain -- continues over scene end)					
1006.	02:16:22:23	MCS MARK RAISES THE BAT					
1007.	02:16:23:16	MS MARK HITS KEITH WITH THE BAT MARK (face obscured) (grunting, fighting sounds -- continues under following scenes and dialogue) KEITH (grunting, fighting sounds -- continues under following scenes and dialogue)					
1008.	02:16:24:05	MONTAGE-- JENNA CRAWLS AWAY. MARK CHOKES KEITH FROM BEHIND WITH THE BAT. MARK AND KEITH GRAPPLE. KEITH ELBOWS MARK					
	02:16:28:23						

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
1009.		MCS KEITH BREAKS LOOSE FROM MARK, TURNS, PUNCHES					
1010.	02:16:30:06	MWS JENNA ON THE FLOOR					
		JENNA Mark!	1087)	/02:16:30:06	02:16:31:14	1:08	JENNA TO MARK) Mark!
1011.	02:16:30:23	MWS KEITH PAST MARK, WHO KICKS HIM. KEITH LUNGES BACK					
1012.	02:16:33:03	MWS MARK HURLS HIMSELF INTO KEITH, PUSHING HIM TOWARD A RAILING					
1013.	02:16:33:23	LA MWS MARK AND KEITH TOPPLE OVER THE RAILING, FALL KEITH & MARK (shout in fear)					
1014.	02:16:35:01	LA WS MARK AND KEITH FALL OUT OF FRAME KEITH & MARK (off) (grunt with pain -- continues over scene end)					
1015.	02:16:36:02	HA MS MARK AND KEITH ON THE DOWNSTAIRS FLOOR, IMPACTING					
1016.	02:16:36:14	HA MWS MARK AND KEITH PRONE ON THE DOWNSTAIRS FLOOR, KEITH SETTLING JENNA (off) Mark!	1088)	/02:16:36:14	02:16:37:22	1:08	JENNA TO MARK) Mark!

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
1017.		02:16:37:12 LA WS JENNA REACHES THE UPSTAIRS RAIL, LOOKS DOWN JENNA (panting -- continues under following scenes and dialogue) SHE TURNS FROM THE RAIL					
1018.		02:16:40:06 HA CS JENNA'S HAND AS SHE PICKS UP A KNIFE					
1019.		02:16:41:13 WS JENNA ENTERS FRAME R, RUNNING					
1020.		02:16:42:06 MS JENNA KNEELS OVER MARK JENNA Mark.					
1021.		02:16:44:05 HA MCS JENNA'S HANDS ON MARK, WHO LIES STILL, STARING OFF. KEITH IS ON HIS BACK IN THE FG JENNA (off) Mark. KEITH GRABS JENNA'S ANKLE	1089)	02:16:44:05	02:16:45:14	1:09	JENNA TO MARK) Mark.
1022.		02:16:46:11 MWS JENNA CRAWLS OVER KEITH, EXITS THE LFG. KEITH SITS UP, GRABBING THE FALLEN KNIFE KEITH (grunts)					
1023.		02:16:50:01 HA CS MARK ON THE FLOOR, STARING OFF, DEAD					
1024.		02:16:51:11 CS TYLER RECLINED ON THE COUCH, DEAD. JENNA RUNS					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
		OUT THE DOOR IN THE BG					
1025.	02:16:53:04	MCS ARMORY. ARCING SHOT AROUND HIM					
		ARMORY So you killed Keith. Keith's the killer, is that what you're telling us?	1090)	02:16:53:04	02:16:54:14	1:10	ARMORY TO JENNA) So you killed Keith.
		JENNA (off) No! No, I didn't kill Keith!	1091)	02:16:54:19	02:16:57:17	2:22	ARMORY TO JENNA, THEN JENNA TO ARMORY) -He's the killer? -No, I didn't kill Keith!
1026.	02:16:57:22	MCS JENNA					
		JENNA Are you not listening to anything that I'm saying to you?	1092)	02:16:57:22	02:17:00:19	2:21	JENNA TO ARMORY) Are you listening? I didn't kill Keith!
		ARCING SHOT AROUND HER	1093)	02:17:01:00	02:17:02:08	1:08	DR. CHALICE TO JENNA) We're just saying--
		JENNA I didn't kill Keith!					
		DR. CHALICE (off) Okay, look...					
1027.	02:17:01:11	MWS ARMORY, JENNA, AND DR. CHALICE AT THE TABLE. ARCING SHOT PAST THEM					
		DR. CHALICE ...we're just saying that we--					
		JENNA No, I know what you're saying, okay, and I see the way that you look at me, too, okay? Stop accusing me.	1094)	02:17:02:12	02:17:04:05	1:17	JENNA TO DR. CHALICE) I know what you're saying.
			1095)	02:17:04:10	02:17:05:23	1:13	JENNA TO DR. CHALICE) Stop accusing me.
1028.	02:17:06:04	MCS ARMORY RAISES A HAND. ARCING SHOT					
		ARMORY Jenna... Jenna, no one is accusing...	1096)	02:17:06:04	02:17:09:10	3:06	ARMORY TO JENNA) Jenna, no one is accusing you anymore.
				(over scene end)			
1029.	02:17:08:14	MCS JENNA TURNS TO ARMORY. ARCING SHOT					
		ARMORY (off) ...you anymore, all right? We just	1097)	02:17:09:15	02:17:11:19	2:04	ARMORY TO JENNA) (over scene

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
		want to get to the bottom...		end)			We just want answers.
1030.	02:17:10:19	MCS ARMORY IN PROFILE. ARCING SHOT					
		ARMORY ...of this. So Keith killed Megan, and you killed Keith...	1098)	02:17:12:00	02:17:15:15	3:15	ARMORY TO JENNA) Keith killed Megan, and you killed him in self-defense.
1031.	02:17:15:01	MCS JENNA. ARCING SHOT					
		ARMORY (off) ...in self-defense.					
		JENNA No! I didn't kill Keith!	1099)	02:17:15:20 (over scene end)	02:17:17:17/	1:21	JENNA TO ARMORY) No! I didn't kill Keith!
1032.	02:17:17:18	WS JENNA'S POV-- BRANCHES PASS THE CAMERA AS WE TRACK THROUGH THE WOODS					
1033.	02:17:19:17	WS JENNA RUNS THROUGH THE WOODS TOWARD THE CAMERA, KEITH CHASING IN THE BG					
		JENNA (pants, whimpers -- continues under following scenes and dialogue)					
		JENNA EXITS THE RFG					
		KEITH Get back here!	1100)	02:17:21:00	02:17:22:10	1:10	KEITH TO JENNA) Get back here!
1034.	02:17:23:02	MWS REARVIEW TRACK JENNA AS SHE RUNS FROM THE CAMERA					
1035.	02:17:25:15	HA MCS TRACK JENNA'S LEGS AS SHE RUNS THROUGH THE WOODS					
		KEITH (off) Jenna!	1101)	02:17:25:14	02:17:27:02/	1:12	KEITH TO JENNA) Jenna!

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
1036.		02:17:27:03 MWS JENNA RUNS TOWARD THE CAMERA, KEITH CHASING					
1037.		02:17:29:06 HA KEITH'S LEGS AS HE TRIPS AND FALLS KEITH (off) (grunts)					
1038.		02:17:30:07 MWS JENNA RUNS TOWARD THE CAMERA, KEITH SCRAMBLING UP AFTER HER IN THE BG KEITH Stop! Stop!	1102)	02:17:31:00	02:17:32:08/	1:08	KEITH TO JENNA) Stop!
1039.		02:17:32:09 WS JENNA'S POV-- BRANCHES PASS THE CAMERA AS WE TRACK THROUGH THE WOODS					
1040.		02:17:34:01 MWS JENNA RUNS TOWARD THE CAMERA. KEITH ENTERS THE RBG, CHASING					
1041.		02:17:36:00 EWS JENNA RUNS THROUGH THE WOODS TOWARD FRAME R, KEITH CHASING AT FRAME L, TREE TRUNKS IN THE FG KEITH (off) Jenna!	1103)	02:17:36:09	02:17:37:17/	1:08	KEITH TO JENNA) Jenna!
1042.		02:17:37:18 MCS JENNA LFG, RUNNING TOWARD THE CAMERA, MWS KEITH CHASING RBG KEITH Jenna! JENNA EXITS THE RFG. KEITH CHASES KEITH We really need to talk.	1104)	02:17:38:12	02:17:41:06/	2:18	KEITH TO JENNA) Jenna! We really need to talk.

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
1043.		02:17:41:07 HA MWS JENNA CLIMBS A SLOPE TOWARD THE CAMERA, KEITH CHASING					
1044.		02:17:44:16 WS GRABS JENNA'S LEGS AS SHE CLIMBS A SLOPE. THEY BOTH FALL KEITH (grunts with effort)					
1045.		02:17:45:18 HA MS JENNA LANDS HEAVILY, KEITH HOLDING HER LEG IN THE BG JENNA (grunts, pants with effort -- continues over scene ends)					
1046.		02:17:47:00 LA MWS JENNA PAST KEITH, KEITH KICKING DOWN AT HIM					
1047.		02:17:48:03 HA MWS KEITH PAST JENNA, GETTING KICKED KEITH (grunts in pain -- continues over scene end)					
1048.		02:17:48:09 WS KEITH ROLLS DOWN THE SLOPE AWAY FROM JENNA					
1049.		02:17:49:07 HA MWS JENNA SCRAMBLES UP THE SLOPE TOWARD THE CAMERA					
1050.		02:17:50:19 WS JENNA CLIMBS TO THE TOP OF THE SLOPE, FALLS, MARK AT THE SLOPE'S BOTTOM FRAME L					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
1051.		02:17:51:21 HA MS JENNA CLIMBS THE SLOPE TOWARD THE CAMERA KEITH Jenna!					
1052.		02:17:53:08 LA MWS JENNA PAST KEITH, CRESTING THE SLOPE KEITH (off) Jenna! SHE RUNS, KEITH CHASING	1105)	02:17:53:08	02:17:54:16	1:08	KEITH TO JENNA) Jenna!
1053.		02:17:56:16 EWS PAN L WITH JENNA AS SHE RUNS PAST SOME THICK FOLIAGE, THEN ENTERS A MWS. A TRAP SPRINGS AUDIBLY JENNA (wails -- continues under following scenes and dialogue)					
1054.		02:18:01:00 MONTAGE-- JENNA'S LEG IS CAUGHT IN A NOOSE, WHICH SUSPENDS HER UPSIDE DOWN					
1055.		02:18:02:12 WS JENNA HANGS UPSIDE DOWN					
1056.		02:18:03:19 MCS JENNA HANGS UPSIDE DOWN. SHE TWISTS AROUND					
1057.		02:18:05:15 MWS JENNA'S POV-- SURROUNDING TREES					
1058.		02:18:07:08 CS JENNA'S LEG IN THE NOOSE					
1059.		02:18:08:07 WS JENNA HANGS UPSIDE DOWN. KEITH RUNS INTO THE					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
		RBG					
1060.	02:18:09:05	MS KEITH PAST JENNA, STOPPING, SEEING HER HANGING					
1061.	02:18:10:11	MCS JENNA FLAILS, HANGING UPSIDE DOWN KEITH (off) (laughs)					
1062.	02:18:12:13	WS KEITH BY JENNA, WHO HANGS UPSIDE DOWN					
1063.	02:18:14:03	MCS JENNA FLAILS, HANGING UPSIDE DOWN. KEITH ENTERS FRAME R, KNIFE RAISED					
1064.	02:18:17:00	CS JENNA'S LEG IN THE NOOSE KEITH (off) It's like trapping...	1106)	/02:18:17:00	02:18:19:08/	2:08	KEITH TO JENNA) It's like trapping a rabbit.
1065.	02:18:17:18	MCS KEITH PAST JENNA, KNIFE IN HAND KEITH ...a rabbit for skinning.					
1066.	02:18:19:09	CS JENNA'S POV-- TREES AND BRANCHES WHIRL					
1067.	02:18:20:07	MCS JENNA HANGING UPSIDE DOWN JENNA (pants -- continues under following scenes and dialogue) KEITH ENTERS THE RFG KEITH (face obscured) Stop struggling.	1107)	02:18:21:20	02:18:24:18/	2:22	KEITH TO JENNA) Stop struggling. You'll only make

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
					end)		it worse.
1068.	02:18:23:05	WS KEITH BY THE HANGING JENNA, KNIFE IN HAND KEITH You're only going to make it worse.					
1069.	02:18:24:19	MCS JENNA OVER KEITH'S SHOULDER, SWINGING AT HIM JENNA (grunts with effort)					
1070.	02:18:26:17	MCS KEITH PAST THE HANGING JENNA, GRINNING AS SHE SPINS KEITH (laughs)					
1071.	02:18:27:22	CS JENNA'S POV-- TREES AND BRANCHES WHIRL					
1072.	02:18:28:18	MCS KEITH PAST THE HANGING JENNA KEITH This is for Regina...	1108)	/02:18:28:18	02:18:30:23/	2:05	KEITH TO JENNA) This is for Regina...
1073.	02:18:29:13	MCS JENNA OVER KEITH'S SHOULDER, HANGING UPSIDE DOWN. KEITH HOLDS UP THE KNIFE KEITH (face obscured) ...so her...					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
1074.	02:18:31:00	CS KEITH, KNIFE RAISED					
		KEITH ...sister and me can--	1109)	02:18:31:04	02:18:32:22	1:18	KEITH TO JENNA) ...so her sister and I can--
		A SHOVEL STRIKES KEITH FROM BEHIND					
		KEITH (grunts in pain)					
		KEITH FALLS, REVEALING MEGAN WITH THE SHOVEL					
		JENNA (off) (gasps -- continues over scene end)					
1075.	02:18:34:01	MCS JENNA HANGING UPSIDE DOWN					
1076.	02:18:35:12	MWS MEGAN DROPS THE SHOVEL, STARTS TOWARD JENNA O/S					
1077.	02:18:36:17	MCS MEGAN ENTERS FRAME R, TAKING JENNA'S HANGING HEAD					
		JENNA (moans)					
		MEGAN Are you okay?	1110)	02:18:37:20	02:18:40:04	2:08	MEGAN TO JENNA, THEN JENNA TO MEGAN) -Are you okay? -Yeah. Cut me down.
		JENNA Yeah. Cut...					
1078.	02:18:39:19	MCS MEGAN BY THE HANGING JENNA, NODDING					
		JENNA (face obscured) ...me down.					
		MEGAN Okay.	1111)	02:18:40:09	02:18:41:17/	1:08	MEGAN TO JENNA) Okay.
		MEGAN EXITS FRAME R					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
1079.		02:18:41:18 LA MWS MEGAN HURRIES TO THE FALLEN KEITH IN THE FG, TAKES HIS KNIFE, AND BACKS TOWARD JENNA IN THE BG					
1080.		02:18:48:11 WS CAMERA TILT DOWN TO JENNA AND MEGAN WALKING ON A TRAIL TOWARD THE CAMERA, JENNA LIMPING. THEY STOP, LOOK O/S					
1081.		02:19:01:18 EWS THE BOAT AT THE DOCK					
1082.		02:19:04:05 MS JENNA AND MEGAN JENNA (gasps with relief) MEGAN (gasps with relief) THEY START OUT OF THE RFG					
1083.		02:19:09:03 MWS ARMORY IN AN OFFICE, ON THE PHONE, AN AMERICAN FLAG LFG ARMORY (into phone) Right, bye. ARMORY HANGS UP, EXITS THE OFFICE	1112)	02:19:09:03	02:19:10:13	1:10	ARMORY TO UNKNOWN PERSON) Right, bye.
1084.		02:19:14:07 WS ARMORY ENTERS THE INTERVIEWING AREA, WHERE DR. CHALICE AND JENNA SIT AT A TABLE. A COP STANDS AT FRAME R ARMORY Your parents will be here shortly. DR. CHALICE Okay, just hold on a minute, okay? We found Megan's body... ARMORY SITS ACROSS	1113) 1114) 1115)	02:19:14:20 02:19:17:05 02:19:19:15	02:19:16:22 02:19:19:00 02:19:21:10	2:02 1:19 1:19	ARMORY TO JENNA) Your parents will be here soon. DR. CHALICE TO JENNA & ARMORY) Hold on a minute. DR. CHALICE TO JENNA & ARMORY)

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
							We found Megan's body...
1085.	02:19:21:15	MS JENNA AND DR. CHALICE OVER ARMORY'S SHOULDER					
		DR. CHALICE ...but she saved you from Keith, so there's still a piece of the puzzle missing here.	1116)	02:19:21:15	02:19:23:10	1:19	DR. CHALICE TO JENNA & ARMORY) ...but she saved you.
			1117)	02:19:23:15	02:19:25:22/	2:07	DR. CHALICE TO JENNA & ARMORY) So there's still a piece missing.
1086.	02:19:25:23	MWS MEGAN AND JENNA ENTER THE BOAT'S WHEELHOUSE					
		MEGAN (face obscured) Okay, we've got to find the keys.	1118)	02:19:28:00	02:19:29:15	1:15	MEGAN TO JENNA) Let's find the keys.
		THEY SEARCH FOR THE KEYS	1119)	02:19:30:10	02:19:32:05	1:19	MEGAN TO JENNA, THEN JENNA TO MEGAN) -Check in that. -Got it.
		MEGAN (face obscured) Oh, check in that.					
		JENNA FINDS THE KEYS	1120)	02:19:32:05	02:19:34:06/	2:01	MEGAN TO JENNA, THEN JENNA TO MEGAN) -Thank God. -Let's go.
		JENNA (face obscured) Got it.					
		MEGAN (face obscured) Oh, thank God.					
		JENNA (face obscured) Let's get out of here.					
1087.	02:19:34:07	CS MEGAN LFG, JENNA RBG, FIDDLING WITH THE CONTROLS					
		MEGAN That guy, he's... like, obsessed, you know, like he was insane.	1121)	02:19:34:11	02:19:37:10	2:23	MEGAN TO JENNA) That guy, he was obsessed.
		JENNA He was insane. He killed everyone like they were nothing.	1122)	02:19:37:15	02:19:39:05	1:14	MEGAN TO JENNA) He was insane.
			1123)	02:19:39:15	02:19:41:00	1:09	JENNA TO MEGAN) He was insane.
			1124)	02:19:41:20	02:19:44:10/	2:14	JENNA TO MEGAN) He killed them like they were nothing.

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
1088.	02:19:44:11	MCS MEGAN AND JENNA, WHO FIDDLES WITH THE CONTROLS					
		MEGAN Yeah, I can only guess... how their families are going to feel.	1125)	02:19:45:15	02:19:49:15	4:00	MEGAN TO JENNA) Yeah, I can only guess how their families will feel.
		MEGAN MOVES INTO A CS IN THE FG	1126)	02:19:54:00	02:19:58:00	4:00	MEGAN TO JENNA) I mean, imagine if it were your sister.
		MEGAN I mean... imagine if it were your sister.	1127)	02:19:59:00	02:20:00:20	1:20	JENNA TO MEGAN) Do you have a sister?
		JENNA GLANCES BACK IN THE LBG, IN SOFT FOCUS	1128)	02:20:03:15	02:20:05:02	1:11	MEGAN TO JENNA) I had a sister.
		JENNA (face obscured) Do you have a sister?					
		MEGAN I had a sister.					
1089.	02:20:06:05	MWS JENNA PAST MEGAN, AT THE CONTROLS. MEGAN'S HAND PULLS A KNIFE FROM HER PANTS RFG					
1090.	02:20:08:17	CS JENNA LFG, LOOKING SUSPICIOUS, MWS MEGAN RBG. THEY TURN TO EACH OTHER, MEGAN WITH THE KNIFE BEHIND HER BACK					
1091.	02:20:13:14	MCS JENNA					
		JENNA Well, it was her, seeking revenge.	1129)	02:20:13:14	02:20:16:21/	3:05	JENNA TO DR. CHALICE & ARMORY) Well, it was her, seeking revenge.
1092.	02:20:16:22	MCS DR. CHALICE FADE TO WHITE					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
1093.	02:20:19:09	FADE UP FROM WHITE MS MEGAN IN A BLACK HOODIE, RELEASING A ROPE. KEITH LOWERS IN THE FG JENNA (voice over) She seduced Keith into helping her. She wasn't so innocent. NARRATIVE TITLE EVIL FADE TO WHITE	1130) <i>ITAL</i>	02:20:19:20 (over scene end)	02:20:24:00	4:04	JENNA TO DR. CHALICE & ARMORY) <i>She seduced Keith into helping her. She wasn't so innocent.</i>
1094.	02:20:23:19	FADE UP FROM WHITE CS JENNA'S GLOVED HAND AS SHE LOCKS THE HOT TUB LID JENNA (voice over) She was avenging the death of her sister, what they did to her... CAMERA TILT UP TO MEGAN'S FACE FADE TO WHITE	1131) <i>ITAL</i>	02:20:24:05	02:20:27:00	2:19	JENNA TO DR. CHALICE & ARMORY) <i>She was avenging her sister's death...</i>
			1132)	02:20:27:10	02:20:29:00	1:14	<i>JENNA TO DR. CHALICE & ARMORY) ...what they did to her...</i>
1095.	02:20:29:03	FADE UP FROM WHITE MCS MEGAN IN THE CABIN, PASSING A KNIFE TO KEITH JENNA ...what she thought we were all involved in. FADE TO WHITE	1133) <i>ITAL</i>	02:20:29:05	02:20:32:00	2:19	JENNA TO DR. CHALICE & ARMORY) <i>...what she thought we were all a part of.</i>
1096.	02:20:34:16	MS ARMORY DR. CHALICE (off) Regina had a sister.	1134)	02:20:35:20 (over scene end)	02:20:38:18	2:22	DR. CHALICE TO JENNA & ARMORY) Regina had a sister. I never read this far.

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
1097.	02:20:36:14	MS JENNA AND DR. CHALICE, WHO INSPECTS A FILE DR. CHALICE I never read this far. ARMORY (off) What's...	1135)	02:20:39:10	02:20:40:19/	1:09	ARMORY TO DR. CHALICE) What's the name?
1098.	02:20:39:14	MS ARMORY ARMORY ...the name?					
1099.	02:20:40:20	MCS DR. CHALICE LOOKS UP FROM THE FILE DR. CHALICE Megan.	1136)	02:20:42:05	02:20:43:13/	1:08	DR. CHALICE TO ARMORY) Megan.
1100.	02:20:43:14	MS ARMORY REACTS ARMORY Shit.	1137)	02:20:44:16	02:20:46:00/	1:08	ARMORY TO HIMSELF) Shit. <i>(shit: an expression of dismay)</i>
1101.	02:20:46:01	MWS JENNA AND DR. CHALICE PAST ARMORY, WHO SAGS ON THE DESK					
1102.	02:20:49:05	MS ARMORY SLUMPED ON THE DESK. HE LOOKS UP AT JENNA O/S					
1103.	02:20:50:05	MCS JENNA OVER ARMORY'S SHOULDER, COCKING AN EYEBROW					
1104.	02:20:52:07	MCS ARMORY SLUMPED AGAINST THE DESK ARMORY					ARMORY TO JENNA)

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
		Well, I guess I owe you an apology.	1138)	02:20:52:20	02:20:55:10	2:14	I guess I owe you an apology.
1105.	02:20:55:22	MCS JENNA PAST ARMORY, SMILING					
1106.	02:20:58:00	MCS ARMORY					
		ARMORY How did you get out of there?	1139)	02:20:58:10	02:20:59:22/	1:12	ARMORY TO JENNA) How did you get away?
1107.	02:20:59:23	MCS JENNA PAST ARMORY					
1108.	02:21:02:22	CS JENNA ON THE BOAT					
		JENNA (voice over) I saw it in her eyes...	1140) <i>ITAL</i>	02:21:03:10	02:21:05:00	1:14	JENNA TO DR. CHALICE & ARMORY) <i>I saw it in her eyes...</i>
1109.	02:21:05:12	CS MEGAN					
		JENNA (voice over) ...the minute that we stepped onto that boat.	1141) <i>ITAL</i>	02:21:06:20	02:21:09:00	2:04	JENNA TO DR. CHALICE & ARMORY) <i>...once we stepped on that boat.</i>
1110.	02:21:09:18	MWS JENNA PAST MEGAN, WHO HOLDS THE KNIFE BEHIND HER BACK. MEGAN ADVANCES					
1111.	02:21:12:09	MWS MEGAN OVER JENNA'S SHOULDER, ADVANCING					
1112.	02:21:15:05	CS JENNA					
1113.	02:21:17:00	CS MEGAN					
1114.	02:21:19:07	HA CS MEGAN'S HAND AS SHE RAISES THE KNIFE					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
1115.	02:21:20:19	CS JENNA. LIGHT REFLECTED OFF THE KNIFE PASSES OVER HER FACE JENNA (pants, whimpers) FADE TO WHITE					
1116.	02:21:27:15	MCS JENNA IN THE INTERVIEWING ROOM JENNA I lied when I said I didn't kill anyone. I killed her. I killed Megan...	1142)	02:21:31:15	02:21:34:10	2:19	JENNA TO DR. CHALICE & ARMORY) I lied when I said I didn't kill anyone.
			1143)	02:21:36:00	02:21:37:10	1:10	JENNA TO DR. CHALICE & ARMORY) I killed her.
			1144)	02:21:38:12	02:21:39:20/	1:08	JENNA TO DR. CHALICE & ARMORY) I killed Megan...
1117.	02:21:39:21	MCS ARMORY JENNA (off) ...in self-defense.	1145)	02:21:40:15	02:21:42:00	1:09	JENNA TO DR. CHALICE & ARMORY) ...in self-defense.
1118.	02:21:42:11	CS DR. CHALICE OVER ARMORY'S SHOULDER DR. CHALICE She was stabbed repeatedly.	1146)	02:21:44:05	02:21:46:04/	1:23	DR. CHALICE TO ARMORY) She was stabbed repeatedly.
1119.	02:21:46:05	MCS ARMORY STRAIGHTENS ARMORY All right, look, her parents are going to be here soon. Why don't you go collect your things, and we'll put this...	1147)	02:21:46:20	02:21:48:15	1:19	ARMORY TO DR. CHALICE) Her parents are coming.
			1148)	02:21:48:20 (over scene end)	02:21:51:00	2:04	ARMORY TO JENNA) Get your things. We're done.

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
1120.	02:21:50:11	MCS JENNA AND DR. CHALICE					
		ARMORY (off) ...thing to bed.					
		JENNA Detective--	1149)	02:21:51:05	02:21:52:15	1:10	JENNA TO ARMORY, THEN ARMORY TO DR. CHALICE) -Detective-- -Look...
		ARMORY (off) Look...					
1121.	02:21:52:20	MCS ARMORY					
		ARMORY ...I will happily put her in her parents' custody until a D.A. clears the board on this. I think she's been through enough.	1150)	02:21:52:20	02:21:56:19	3:23	ARMORY TO DR. CHALICE) ...she'll be in her parents' custody until a D.A. clears it. (D.A.: see title #38)
			1151)	02:21:57:00	02:21:58:11/	1:11	ARMORY TO DR. CHALICE) She's had enough.
1122.	02:21:58:12	CS JENNA					
		JENNA Thank you.	1152)	02:21:59:00	02:22:00:11/	1:11	JENNA TO ARMORY) Thank you.
1123.	02:22:00:12	CS DR. CHALICE					
		DR. CHALICE Let me go with you.	1153)	02:22:00:20	02:22:02:05/	1:09	DR. CHALICE TO JENNA) I'll go with you.
1124.	02:22:02:06	CS JENNA TURNS TO DR. CHALICE					
		JENNA I would like that.	1154)	02:22:02:20	02:22:04:05/	1:09	JENNA TO DR. CHALICE) I would like that.
1125.	02:22:04:06	CS DR. CHALICE SMILES WANLY, MOVES TO RISE					
1126.	02:22:06:11	MWS DR. CHALICE AND JENNA RISE, EXIT FRAME R. PAN L TO ARMORY RUBBING HIS FOREHEAD					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
1127.	02:22:15:23	HA MCS JENNA POURS SOME POP. CAMERA TILT UP AS HE TURNS TO DR. CHALICE, OFFERS HER ONE					
		JENNA (face obscured) Here. It's the best I could do for a celebration.	1155)	02:22:22:00	02:22:26:08	3:08	JENNA TO DR. CHALICE) Here. It's the best I could do for a celebration.
		DR. CHALICE (chuckles slightly)	1156)	02:22:30:15	02:22:33:00	2:09	DR. CHALICE TO JENNA) Jenna, something's bothering me.
		(woman on PA speaks indistinctly)					JENNA TO DR. CHALICE) What's that. Doctor?
		DR. CHALICE DRINKS. JENNA EXITS THE LFG, ENTERS AGAIN, FOLDING PANTS	1157)	02:22:33:05	02:22:34:20	1:15	
		DR. CHALICE Jenna, something's been bothering me.	1158)	02:22:35:15	02:22:38:13	2:22	DR. CHALICE TO JENNA) You said you were in grade one with Ashley.
		JENNA What's that, Doctor?	1159)	02:22:39:15	02:22:40:23	1:08	JENNA TO DR. CHALICE) I did?
		JENNA TURNS TO THE CAMERA, FOLDING CLOTHES	1160)	02:22:41:10	02:22:44:05	2:24	JENNA TO DR. CHALICE) I'm sorry. This has all been so confusing.
		DR. CHALICE You said you went to grade school with Ashley.	1161)	02:22:46:05	02:22:48:06	2:01	DR. CHALICE TO JENNA) And I spoke to Mark's parents.
		JENNA I did? I'm sorry. This has just all been so confusing.					
		JENNA TURNS FROM THE CAMERA, PASSES DR. CHALICE					
		DR. CHALICE And I spoke to Mark's parents.					
		DR. CHALICE TURNS TO JENNA					
1128.	02:22:48:11	MCS DR. CHALICE					
		DR. CHALICE They said you and he never dated.	1162)	02:22:48:11	02:22:51:02	2:15	DR. CHALICE TO JENNA) They said you and he never dated.

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
1129.	02:22:51:07	MS JENNA PICKS UP SOME CLOTHES					
		JENNA Well, Mark didn't tell his parents everything.	1163)	02:22:53:05	02:22:56:10	3:05	JENNA TO DR. CHALICE) Mark didn't tell his parents everything.
		JENNA GLANCES BACK AT DR. CHALICE O/S					
1130.	02:22:57:04	MCS DR. CHALICE NODS					
		DR. CHALICE Okay, sure. Makes sense...	1164)	02:22:59:00	02:23:01:03	2:03	DR. CHALICE TO JENNA) Okay, sure. Makes sense.
		DR. CHALICE APPROACHES THE CAMERA					
1131.	02:23:01:08	MWS JENNA PAST DR. CHALICE, FOLDED LAUNDRY IN HAND. THEY PASS EACH OTHER AS DR. CHALICE SPEAKS					
		DR. CHALICE ...but what about that night that you woke up screaming about Regina?	1165)	02:23:01:08	02:23:04:20	3:12	DR. CHALICE TO JENNA) What about when you woke up screaming about Regina?
		JENNA MOVES INTO A CS IN THE FG	1166)	02:23:06:20	02:23:10:00	3:04	DR. CHALICE TO JENNA) You said she was here in your room.
		DR. CHALICE You said-- You said that she was here, in your room. It was clear as day. You said... You said you were positive that it was her.	1167)	02:23:10:15	02:23:12:10	1:19	DR. CHALICE TO JENNA) It was clear as day.
		DR. CHALICE SITS	1168)	02:23:13:00	02:23:16:15	3:15	DR. CHALICE TO JENNA) You said you were positive it was her.
		JENNA Strange, isn't it?	1169)	02:23:18:00	02:23:19:15	1:15	JENNA TO DR. CHALICE) Strange, isn't it?
1132.	02:23:20:14	MCS DR. CHALICE					
		DR. CHALICE (sighs) How did you know what she looked like?	1170)	02:23:23:19	02:23:26:10/	2:15	DR. CHALICE TO JENNA) How did you know what she looked like?
1133.	02:23:26:11	CS JENNA LFG, SMILING, MWS DR. CHALICE RBG. JENNA					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
		URNS					
1134.	02:23:29:11	MCS DR. CHALICE					
1135.	02:23:31:07	LA MCS DR. CHALICE'S POV-- JENNA LOOKS OVER HER SHOULDER, APPROACHES THE CAMERA					
		JENNA (grows distorted) I'm a very special person, Doctor.	1171)	02:23:33:15	02:23:34:23	1:08	JENNA TO DR. CHALICE) I'm...
		SOFT FOCUS	1172)	02:23:36:15	02:23:39:05	2:14	JENNA TO DR. CHALICE) ...a very special person, Doctor.
1136.	02:23:42:07	HA CS A PLASTIC CUP FALLS TO THE FLOOR AT DR. CHALICE'S FEET, SPLASHING POP					
1137.	02:23:45:15	WS ARMORY RISES FROM A DESK AS A COP LEADS IN THE CAMPBELLS					
		ARMORY Mr. and Mrs. Campbell?	1173)	02:23:48:00	02:23:49:20	1:20	ARMORY TO CAMPBELLS, THEN CAMPBELLS TO ARMORY) -Mr. and Mrs. Campbell? -Yes.
		MRS. CAMPBELL Yes.					
		MR. CAMPBELL Yes. Yes, you're Detective Armory?	1174)	02:23:50:01	02:23:51:19/	1:18	MR. CAMPBELL TO ARMORY) You're Detective Armory?
1138.	02:23:51:20	CS ARMORY IN PROFILE					
		ARMORY Yes. Uh, we, uh, held your daughter, mostly...	1175)	02:23:52:00	02:23:53:08	1:08	ARMORY TO CAMPBELLS) Yes.
			1176)	02:23:53:15 (over scene end)	02:23:56:20	3:05	ARMORY TO CAMPBELLS) We held your daughter, mostly for surveillance.

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
1139.	02:23:55:12	MWS THE CAMPBELLS					
		ARMORY (off) ...for surveillance. She's been through a very difficult ordeal.	1177)	02:23:57:01	02:24:00:01/	3:00	ARMORY TO CAMPBELLS, THEN MR. CAMPBELL TO ARMORY) -She's been through a lot. -But she's okay.
		MR. CAMPBELL But she's okay.					
		MRS. CAMPBELL STARTS OUT OF FRAME R					
1140.	02:24:00:02	MCS ARMORY, MRS. CAMPBELL PASSING IN THE BG					
		ARMORY Yeah.	1178)	02:24:00:20	02:24:02:04	1:08	ARMORY TO MR. CAMPBELL) Yeah.
		MR. CAMPBELL (off) She's okay, isn't she?	1179)	02:24:02:15	02:24:06:10	3:19	MR. CAMPBELL TO ARMORY, THEN ARMORY TO MR. CAMPBELL) -She's okay, isn't she? -She's fine. A little shaken up.
		PAN R WITH MRS. CAMPBELL AS SHE MOVES TO MEGAN'S PICTURE ON THE CORKBOARD					
		ARMORY (off) No, she's-- she's perfectly fine. I mean, she's a little shaken up.	1180)	02:24:06:15	02:24:09:16/	3:01	ARMORY TO MR. CAMPBELL, THEN MRS. CAMPBELL TO ARMORY) -Under the circumstances-- -Why...
		MRS. CAMPBELL (face obscured) Why--					
		ARMORY (off) But you know, under the circumstances.					
		MRS. CAMPBELL Why...					
		MRS. CAMPBELL POINTS AT MEGAN'S PICTURE					
1141.	02:24:09:17	MWS ARMORY AND MR. CAMPBELL. ARMORY TURNS TO MRS. CAMPBELL O/S					
		MRS. CAMPBELL (off) Why...	1181)	02:24:10:15	02:24:12:10	1:19	MRS. CAMPBELL TO ARMORY, THEN ARMORY TO MRS. CAMPBELL) -Why... -Why what?
		ARMORY Why what?					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
1142.	02:24:12:15	MS MRS. CAMPBELL BY THE CORKBOARD, POINTING AT MEGAN'S PICTURE					
		MRS. CAMPBELL Why is Jenna's picture up there?	1182)	/02:24:12:15	02:24:14:16	2:01	MRS. CAMPBELL TO ARMORY) Why is Jenna's picture here?
1143.	02:24:14:21	MWS ARMORY AND MR. CAMPBELL FRAME L, MRS. CAMPBELL BY THE CORKBOARD FRAME R, A COP MOVING THROUGH THE RFG					
		ARMORY Jenna's not up there.	1183)	/02:24:14:21	02:24:16:15	1:18	ARMORY TO MRS. CAMPBELL) Jenna's not there.
		MR. CAMPBELL APPROACHES MEGAN'S PICTURE, POINTS	1184)	02:24:16:20	02:24:19:00	2:04	MR. CAMPBELL TO ARMORY) That's her with "Megan" below it.
		MR. CAMPBELL Yes, she's right-- The one with "Megan" below it. That's definitely...	1185)	02:24:19:05 (over scene end)	02:24:21:00	1:19	MR. CAMPBELL TO ARMORY) That's our daughter.
1144.	02:24:19:19	MS MRS. CAMPBELL FRAME R, MR. CAMPBELL'S ARM POINTING AT MEGAN'S PICTURE FRAME L					
		MR. CAMPBELL (off) ...our daughter, Jenna.					
1145.	02:24:21:22	MWS ARMORY, MOUTH OPEN. HE PICKS UP A FILE WITH A PICTURE OF JENNA, TAKES IT TO THE CAMPBELLS					
		ARMORY Then who's this?	1186)	02:24:28:05	02:24:29:15	1:10	ARMORY TO CAMPBELLS) Then who's this?
		MRS. CAMPBELL (face obscured) Oh--	1187)	02:24:29:20	02:24:31:19	1:23	MR. CAMPBELL TO ARMORY) Oh, I don't know her name.
		MR. CAMPBELL That's, uh... Oh, I don't know her name. Uh, the girl whose sister went missing.	1188)	02:24:32:00	02:24:34:07/	2:07	MR. CAMPBELL TO ARMORY) Her sister went missing.

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
1146.	02:24:34:08	MCS MR. CAMPBELL OVER ARMORY'S SHOULDER, TURNING TO MRS. CAMPBELL					
		MR. CAMPBELL What was her name?	1189)	02:24:34:12	02:24:36:00	1:12	MR. CAMPBELL TO MRS. CAMPBELL) What was her name?
		MRS. CAMPBELL Oh, um... Regina. That's right. She was, uh, in the news. She's her sister.	1190)	02:24:36:20	02:24:40:00/	3:04	MRS. CAMPBELL TO MR. CAMPBELL) Regina. She was in the news. She's her sister.
1147.	02:24:40:01	CS ARMORY OVER MRS. CAMPBELL'S SHOULDER					
		MRS. CAMPBELL (face obscured) Megan.	1191)	02:24:40:05	02:24:41:13	1:08	MRS. CAMPBELL TO MR. CAMPBELL) Megan.
		WHITE FLASH					
1148.	02:24:43:23	MCS JENNA					
		JENNA When I heard what happened, I wanted to kill them all.	1192)	02:24:44:10	02:24:48:10	4:00	JENNA TO DR. CHALICE & ARMORY) When I heard what happened, I wanted to kill them all.
		WHITE FLASH					
1149.	02:24:48:11	CS ARMORY OVER MRS. CAMPBELL'S SHOULDER. HE STEPS BACK					
		ARMORY If you'd just stay here for a moment.	1193)	02:24:50:00	02:24:51:10/	1:10	ARMORY TO CAMPBELLS) Please stay here.
1150.	02:24:51:11	MWS ARMORY TOSSES THE FILE TO A TABLE					
		ARMORY I'll be back.	1194)	02:24:51:15	02:24:52:23	1:08	ARMORY TO CAMPBELLS) I'll be back.
		ARMORY POINTS TO A COP O/S AS HE HURRIES OUT	1195)	02:24:53:04	02:24:54:12	1:08	ARMORY TO COP) Stay with them.
		ARMORY Stay with them.					
		ARMORY RUNS TO A DOOR IN					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
		THE BG					
1151.	02:24:56:16	MS A COP POSTED OUTSIDE JENNA'S HOSPITAL ROOM. JENNA EXITS IN DR. CHALICE'S CLOTHES, FACE OBSCURED, ON A CELL PHONE. SHE RECEDES ALONG THE CORRIDOR, CLOSES THE CELL PHONE					
1152.	02:25:04:00	MS CAMERA TILT UP FROM ARMORY'S FEET TO ARMORY AND A COP JOGGING ALONG A HALLWAY TOWARD THE CAMERA. TRACK THEM					
		JENNA (voice over) Are you not listening to anything that I'm saying?	1196) <i>ITAL</i>	02:25:05:00	02:25:07:07	2:07	JENNA TO ARMORY & DR. CHALICE) <i>Are you listening to me?</i>
		ARMORY POINTS	1197)	02:25:07:12	02:25:08:22/	1:10	ARMORY TO COP) She in there?
		ARMORY She in there?					
1153.	02:25:08:23	MS ARMORY BURSTS INTO THE HOSPITAL ROOM, THE COP TRAILING. ZOOM OUT AND PAN L AS ARMORY HURRIES TO DR. CHALICE O/S					
		JENNA (voice over) I lied when I...	1198) <i>ITAL</i>	02:25:10:15 (over scene end)	02:25:13:07	2:16	JENNA TO ARMORY & DR. CHALICE) <i>I lied when I said I didn't kill anyone.</i>
1154.	02:25:10:02	HA MS DR. CHALICE PAST ARMORY, OBSCURED UNDER A BLANKET, FACING AWAY					
		JENNA (voice over) ...said I didn't kill anyone.					
		ARMORY PULLS DR. CHALICE'S SHOULDER, REVEALING HER FACE					

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
1155.	02:25:14:02	EWS JENNA IN THE PARKING LOT, APPROACHING DR. CHALICE'S CAR					
		DR. CHALICE (voice over) Too much of her story doesn't add up.	1199) <i>ITAL</i>	02:25:16:05	02:25:18:00/	1:19	DR. CHALICE TO ARMORY) Her story doesn't add up. <i>(add up: see title #980)</i>
1156.	02:25:18:01	MWS ARMORY LEANS OVER DR. CHALICE FRAME L, TWO COPS FRAME R					
		ARMORY Shit.	1200)	02:25:18:12	02:25:19:20	1:08	ARMORY TO HIMSELF) Shit. <i>(shit: see title #1137)</i>
		ARMORY TURNS TO THE COPS, POINTS	1201)	02:25:20:01	02:25:22:08/	2:07	ARMORY TO COPS) Get help. Lock the building down.
		ARMORY You, get a doctor. You, I want the building locked down right now.					
		THE COPS TURN TO GO. ARMORY TURNS TO DR. CHALICE					
1157.	02:25:22:09	EWS DR. CHALICE'S CAR PULLS OUT OF ITS STALL					
		JENNA (voice over) His will be done.	1202) <i>ITAL</i>	02:25:24:04	02:25:25:12/	1:08	JENNA TO DR. CHALICE) <i>His will be done.</i>
1158.	02:25:25:13	HA MCS ARMORY'S HANDS AS HE PICKS UP THE BIBLE LYING ON THE BED. HE OPENS IT, REVEALING A NOTE					
		NARRATIVE TITLE HIS WILL BE DONE	1203) <i>ITAL</i>	02:25:30:12	02:25:32:00	1:12	TITLE) <i>His will be done</i>
		WHITE FLASH					
1159.	02:25:32:07	CS JENNA'S HAND AS SHE DROPS PILLS INTO A SODA CUP					
		ARMORY (voice over) Believe me...	1204) <i>ITAL</i>	02:25:32:15	02:25:34:21/ (over scene end)	2:06	ARMORY TO JENNA) <i>Believe me, I will find the truth.</i>

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
		WHITE FLASH					
1160.	02:25:33:18	MCS ARMORY WITH THE NOTE ARMORY (voice over) ...I will find the truth. ARMORY CRUMPLES THE NOTE, LASHES OUT					
1161.	02:25:34:22	CS ARMORY'S HAND KNOCKS JUGS AND CUPS OFF A TABLE					
1162.	02:25:36:04	MCS ARMORY, TIE ASKEW, FUMING ARMORY (exhales sharply)					
1163.	02:25:40:19	HA MCS DR. CHALICE IN BED, STIRRING. ARMORY'S HAND STROKES HER FACE ARMORY (voice over) Something went sideways on that island.	1205)	02:25:42:20	02:25:45:05	2:09	ARMORY TO DR. CHALICE) <i>Something went sideways.</i>
		DR. CHALICE (breathes uneasily) ARMORY (off) You're okay.	1206)	02:25:45:20	02:25:47:04/	1:08	ARMORY TO DR. CHALICE) You're okay.
1164.	02:25:47:05	MCS ARMORY ARMORY You're all right. (sighs)	1207)	02:25:48:20	02:25:50:06	1:10	ARMORY TO DR. CHALICE) You're all right.
1165.	02:25:53:16	EWS JENNA ON A QUIET ROAD BY DR. CHALICE'S PARKED CAR. SHE FLAGS DOWN A PASSING CAR, OPENS THE PASSENGER SIDE DOOR DRIVER (off) Hey, need a ride somewhere? JENNA (face obscured) Yeah, that'd be great.	1208)	02:26:03:15	02:26:06:00/	2:09	DRIVER TO JENNA, THEN JENNA TO DRIVER) -Need a ride? -That'd be great.

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
1166.		02:26:06:01 CS JENNA GETS IN THE CAR, CLOSES THE DOOR. SHE REMOVES HER SUNGLASSES, SMILES, TAKES DOWN HER HAIR					
1167.		02:26:16:16 WS THE NEW CAR STARTS OFF, DRIVING TOWARD THE CAMERA DRIVER (off) What's your name, baby? JENNA (off) Megan. PAN R AS THE CAR DRIVES INTO THE FG	1209)	02:26:17:15	02:26:20:05	2:14	DRIVER TO JENNA, THEN JENNA TO DRIVER) -What's your name, baby? -Megan. <i>(baby: see title #477)</i>
1168.		02:26:22:12 BLACK END CREDITS					

Cast

Mark Aaron Ashmore
 Jenna Haylie Duff
 Megan Lucy Hale
 Tyler Campbell Kyle Schmid
 Dr. Chalice Anne Marie Deluise
 Detective Armory Martin Cummings
 Kyle Campbell Jacob Blair
 Ashley Jessica Harmon
 Keith Jim Thorburn
 Regina Brenna O'Brien
 Mr. Campbell Keith Martin Gordy
 Mrs. Campbell Patricia Harras
 Guard Rob Morton
 Cop Dax Belanger
 Regina Body Double Susan McLellan
 Tyler Body Double Matt Reimer
 Stunt Cop John Ulmer
 Mark/Keith Stunt Double Jonathan Kralt
 Keith Stunt Double Chris Gordon
 Jenna Stunt Double Andrea Kinsky
 Stunts Owen Walstrom

Production Manager Mary Guilfoyle
 First Assistant Director Bryan C. Knight
 Second Assistant Director Richard Worden

A' Camera Operator/Steadicam Cliff W. Hokanson
 First Assistant Camera Reg Gole
 Second Assistant Camera Raj Sangha
 B Cam Operator Pieter Stathis
 B Cam 1st Assistant Camera Rusty Deluce
 B Cam 2nd Assistant Camera Chris Weiss
 Sean Esler

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
							<p>B & C Camera Operator Todd Elyzen C 1st Assistant Camera Cory Budney Camera Trainee Steve Krasznai Still Photographer Ed Araquel Stabilized Head Scott Wells</p> <p>Gaffer Calen Zantolos Best Boy Electric Trevor Berry Genny Operator Bruno Huber Lamp Operator Martin Kostian Simon Bookless Seth Campbell Todd Mikolas</p> <p>Key Grip Michael Taschereau Best Boy Grip Lionel Herbert Dolly Grip Tony Hyland Ed McMahon Dolly Operator David W. Hutton Grips Chris Cristobal George Shaw Damien Giles Bernie Young Ian Garipey Jon Jovelanos Scott Kozak Curtis Herbert Virgile Dean Stuart Lennox Brian Steadman Shane Storozuk Hank Swaneveld Jr. Sasha Chrosciewicz Dean Ekstrom</p> <p>Remote Head Tech Chris Rothfelder Crane Tech Brian Brook</p> <p>Art Director / Key Set Decorator Ian Nothnagel Assistant Set Decorator Jacquie Rae Mason Lead Set Dresser Melissa Dutchak On Set Dresser Todd Milan Keller Raymond Hombrebueno Woodrow F. Morrison Set Dresser Mark Jones Mark MacPhee Tim Higgins Alison Cockburn Brian Lewis Joanne Aimer Shane Bonneau David Manske</p> <p>Continuity Supervisor Christine LaLande</p> <p>Costumes Set Supervisor Christina Barry Prep Costumer Sara Rakhshandel Truck Supervisor Alyssa Nasvadi Buyer Natalie Simon</p> <p>Key Make-Up Cindy L. Barlow 1st Assistant Make-Up Nikita Pennock Key Hair Stylist Pauline L. Tremblay 1st Assistant Hair Kathleen Campbell</p> <p>Unit Publicist Lesley Diana</p>

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
							Sound Mixer James Kusan Boom Operator Tony Wyman
							Extras Casting Kit Hayward
							Property Master Nevin Swain Assistant Props Master Derek J. Pineo Props Assistant Gavin De West Tasha Moth Rob Roman
							Location Manager Costa Vassos Assistant Location Manager John Knowlton Location Scout Nick Bergstedt
							SPFX Coordinator Bleau Fortier SPFX Assistant Jayme Smith Colin Osmond SPFX Tech Rob Mackie
							Construction Coordinantor David Curley Construction Foreman Wayne Phillips Scenic Carpenter Cory Joyce Paint Key Wendy Brotherston Scenic Painter Lisa Canzi Scenic Artist Bradley Michael Knull
							Head Greens Stephen Watts Greensmen Kevin Clark Jeff Cole Rick Kramer Shawn McArthur
							Marine Coordinator Jason Crosby Asst Marine Coordinator Alex Haxby Marine Boat Operator Jarod Ridge Byron Brisco Rene Wissell Boat Wrangler Karen Margolese Marine Crew / Water Safety Bridget E. Strobl Safety Diver Jeff Hotte Marine Safety Brent Kudricki
							Transportation Coordinator Gord Alyward Transportation Captain Bob Chase Cast Driver Garry Radons Donald Chase Camera Car Operator Andy Gilmore Special Equipment Driver Franco Bennetti Herinder S. Sidhu Jeremy Alexander Jonathan Giles Ryan Hammerquist Hair/Make-Up Driver Richard Mayencourt Honey Wagon Driver Reese Alexander Class 1 Driver Robert Hinds Drivers Chuck Greig Louis Ferhaver Max Torroba Ross Dennison Serena Caine Kenneth R. Atherton James Farara

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
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Caterers Truffles Fine Foods
 Chef David Lee
 Chef's Assistant Nicole Emery
 1st Aid / Craft Services Mike "Krusty" Sandyke

Production Coordinator Rhonda Legge
 Assistant Production Coordinator Jackie Pytel
 Trainee Assistant Coordinator Brett Nielsen
 Assistant to the Producer Karen Nielsen
 Kyle Segal
 Executive Assistant Shannon Coelho

Third Assistant Director Chad Belair
 AD PA Brittany Noddin
 Key Set Production Assistant Oliver Rappard
 Production Assistants Richard Tickner
 Charles Kittson
 Elshazly Ibrahim Elshazly
 Andrew Pavlik
 Stuart Blackie
 Donna Leahy
 Heide Bridson
 Mike Parnall
 Vivien Pfeffer
 Susan Peck
 Tammie Barker
 Laurie Burtenshaw
 Isis Oliveira
 PA Helper Matthew M. Murphy
 Teresa Mullen
 Jamie Doornbosch

Stand-Ins Andrew Vokey
 Kasia Wiktorowcz
 Chera Bailey

Stunt Coordinator Ed Anders
 Darryl Scheelar
 Stunt Safety Alex Mandra
 Cory Grim
 Choreographer Susan Lehmann

Animal Trainer Cherie L. Smid
 Dana Dube
 Duane Bradley
 Snake Handler Brad MacDonald

Business Affairs Patricia Warsaba
 Production Accountants Dale Braun
 Doreen Beaulac
 Payroll Accountant David M. Taylor
 Leila Fritz
 Assistant Accountant Jane Pearson

Security Coordinator Larry Sostad
 Security Gordon Bergh
 Joe Condon
 Neil M. Croker
 Ricky Regnier

For Waterfront Pictures Inc.

Assistants to Mr. Doerksen Shannon Coelho

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
							<p>Alexis Berg Legal Counsel Heenan Blaikie LLP</p> <p>2nd Unit Photography</p> <p>Director Rob Cowan</p> <p>Director of Photography Steve Jackson A' Camera Operator Tony Mirza A' Camera 1st Assistant Caragh Fitzimmons A' Camera 2nd Assistant Paolo Dipersica B' Camera Operator Harvey Laroque B' Camera 1st Assistant Reg Gole B' Camera 2nd Assistant Mike Green Trainee Camera Ahmad Al-Tamini</p> <p>Script Supervisor Ken Friss</p> <p>Key Hairstylist Roy Siddick Key Make-Up Artist Lisa Waddell Make Up Assistant Lesley St. Nicholas</p> <p>Props Master Yasmine Wallace Set Decorator Joanne LeBlanc Set Decorator Jason Ward Set Decorator J-C Bertrand</p> <p>Costume Designer Katrina McCarthy Set Supervisor Natalie Simon Truck Supervisor Carlea Squib</p> <p>Boom Operator Mike Hibberson</p> <p>Key Grip Dave Hutton Best Boy Grip Martin Oicle Dolly Grip Damien Giles Grip John Sillitoe Grip Hank Swaneseld</p> <p>Gaffer Dennis Jones Best Boy Dave Roughley Genny Op Pete Kazakoff Lamp Op Brian McLaughlin Lamp Op Bruno Huber</p> <p>Assistant Locations Manager Kirk Renard Security Coordinator Joe Condon Transportation Lloyd Lillie 1st Aid / Craft Service Sean Aislabie</p> <p>Post Production Post Production Supervisor Adam Voghell Post Production Coordinator Kyle Segal Additional Editing Jana Fritsch First Assistant Editors Warren Mazutinec Caroline Hardon Post Production Accountants Fernando Catala Vnit Nath</p>

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Digital Intermediate by
Technicolor Creative Services, Vancouver

Digital Conform & Opticals Jay Harada
Digital Film Colorist Claudio Sepulveda
Imaging Technician Ken Mackenzie
Digital Intermediate Manager James Cowan
Digital Intermediate Producer Stephanie Meyerink
Account Executive Michelle Grady
Lab Timer David Armstrong
DI Systems Administrator Michael Shapcotte
Titles David Robinson

Visual Effects by
Technicolor Creative Services, Vancouver

Visual Effects Supervisor Erik Nordby
Visual Effects Executive Producer Persis Reynolds
Visual Effects Project Manager Ann-Marie Blommaert
Digital Compositors John Fukushima
Sean O'Hara
Visual Effects Systems Michael Shapcotte
Administrator
Visual Effects I/O Steve Elliott
Software Developer Rich Sexton

Sound Services Provided by
Post Modern Sound Inc.

Sound Supervisor Ken Biehl
Re Recording Mixers Greg Stewart
Ian Emberton
Dialogue Editor Stephen Cheung
SFX Editor Ian Emberton
Backgrounds Editor Ken Biehl
Foley Engineer Rich Senechal
Foley Artists Don Harrison
Ian Mackie
ADR Mixer Mike Iske
ADR Recordist Candisha Story
Dolby Sound Consultant Thom 'Coach' Ehle

Music Supervisors John Sereda
Paul Michael Thomas

Score performed by Members of the Vancouver Film
Orchestra

Score Conducted by Hal Beckett
Scoring Mixer Vince Renaud
Score Recorded & Mixed at Rock Beach Recording, White
Rock, BC.

Shot	T/C	Continuity	Title #	Start	Finish	Dur	Title
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SONG CREDITS

Crazy Day	Next World
Composed/Published by: Lefebvre, Jacobson, Bell, Cowsill	Performed by: The Orchid Highway
Performed By: The Top Drawers	Composed by: R. Macdonald
Courtesy of: Lefebvre, Jacobson, Bell, Cowsill	Courtesy of: Naughty Records Rainbow Quartz International

Dancin Shoes	When The Night
Composed/Published by: Cox/Duquette/Marks/Short/ Thompson	Written By: A. Ross Published by: Lit Fuse Records 2007
Performed by: Finding Friday	Performed by: Aaron Nazrul
Courtesy of: Cox/Duquette/Marks/Short/ Thompson	Licensed Courtesy of: Lit Fuse Records From the Album: Butterfly Man

Um Ya	Ain't No Problem
Composed/Published by: Cox/Duquette/Marks/Short/ Thompson	Composed/Published by: Cox/Duquette/Marks/Short/ Thompson
Performed by: Finding Friday	Performed by: Finding Friday
Courtesy of: Cox/Duquette/Marks/Short/ Thompson	Courtesy of: Cox/Duquette/Marks/Short/ Thompson

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Village of Anmore

City of North Vancouver

Howard & Laurie Koseff

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EDC (Logo)

Interim Financing by:

Media Capital (Logo)

With the participation of the Province of British Columbia

Film Incentive BC

and

With the participation of the Government of Canada

Canadian Film or Video Production Tax Credit Program

CAVCO (Watermark)

Clairmont Camera	DGC-BC
(insert logo)	(insert logo)
Kodak	SAG
(insert logo)	(insert logo)
Technicolor	UBCP
(insert logo)	(insert logo)
Post Modern Sound	ACFC
(insert logo)	(insert logo)
William F White	IATSE 669
(insert logo)	(insert logo)
Dolby	WGA
(insert logo)	(insert logo)

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events or firms is purely coincidental.

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LAST FRAME OF FILM
02:29:53:06