**Blackwater Lane**

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| # | TIME IN | TIME OUT | DUR | SHOT DESC./ON-SCREEN TEXT | CHARACTER ID | DIALOGUE |
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| 1 | 01:00:00:01 | 01:00:00:02 | 00:01 | **FIRST FRAME OF FILM** |  |  |
| 2 | 01:00:01:15 | 01:00:04:07 | 02:16 | **13 FILMS** |  |  |
| 3 | 01:00:02:07 | 01:00:04:07 | 02:00 |  |  | (clock ticking) |
| 4 | 01:00:09:03 | 01:00:14:19 | 05:16 | **LIPSYNC** |  |  |
| 5 | 01:00:16:09 |  |  |  |  | (dramatic music playing) |
| 6 | 01:00:21:17 | 01:00:27:13 | 05:20 | **SSS ENTERTAINMENT** |  |  |
| 7 | 01:00:32:18 | 01:00:38:23 | 06:05 | **Vitamin A Films (image)** |  |  |
| 8 | 01:00:40:04 | 01:00:45:14 | 05:10 | **VITAMIN A FILMS** |  |  |
| 9 | 01:00:46:21 | 01:01:17:14 | 30:17 |  |  | (wind whistling) |
| 10 | 01:00:48:01 | 01:00:50:20 | 02:19 | **LIONSGATE AND GRINDSTONE ENTERTAINMENT GROUP PRESENT** |  |  |
| 11 | 01:00:52:00 | 01:00:54:11 | 02:11 | **A CLEAR PICTURES ENTERTAINMENT PRODUCTION** |  |  |
| 12 | 01:00:55:23 | 01:00:58:14 | 02:15 | **A VITAMIN A FILMS PRODUCTION** |  |  |
| 13 | 01:00:59:23 | 01:01:02:09 | 02:10 | **A PINEY PICTURES PRODUCTION** |  |  |
| 14 | 01:01:04:01 | 01:01:06:14 | 02:13 | **IN ASSOCIATION WITH 13 FILMS** |  |  |
| 15 | 01:01:08:00 | 01:01:10:18 | 02:18 | **IN ASSOCIATION WITH SSS ENTERTAINMENT AND SSS FILM CAPITAL** |  |  |
| 16 | 01:01:12:00 | 01:01:14:19 | 02:19 | **IN ASSOCIATION WITH LIPSYNC PICTURE PERFECT LIMITED** |  |  |
| 17 | 01:01:16:00 | 01:01:21:07 | 05:07 | **"BLACKWATER LANE"** |  |  |
| 18 | 01:01:21:01 |  |  |  |  | (somber music playing) |
| 19 | 01:01:21:04 |  |  | EXT. - COUNTRYSIDE - DAY FADE UP, AERIAL SHOT OF ENGLISH COUNTRYSIDE |  |  |
| 20 | 01:01:24:15 | 01:01:31:17 | 07:02 | ZOOM ON COUNTRY MANSION SURROUNDED BY MOAT |  |  |
| 21 | 01:01:30:21 | 01:01:36:18 | 05:21 | DISSOLVE TO STILL SHOT OF MANSION P.O.V. SHADED MOATSIDE |  |  |
| 22 | 01:01:36:20 | 01:01:43:04 | 06:08 | DISSOLVE PAST TREES TO REVEAL MOAT WITH MANSION IN DISTANCE |  |  |
| 23 | 01:01:38:05 | 01:01:42:19 | 04:14 |  | **CASS** | *My favorite time of year is when summer finally gives way to autumn.* |
| 24 | 01:01:43:06 | 01:01:47:13 | 04:07 | DISSOLVE TO MANSION GROUNDS, AUTUMNAL LEAVES AT FOOT OF LARGE, SHADY TREE |  |  |
| 25 | 01:01:44:22 | 01:01:49:23 | 05:01 |  |  | *The falling leaves seem to remind us that the only constant is change.* |
| 26 | 01:01:47:15 | 01:01:52:08 | 04:17 | DISSOLVE TO NARROW PATHWAY THROUGH SHADY ARBOR TO STONE MONUMENT IN SUNLIGHT |  |  |
| 27 | 01:01:52:10 | 01:01:56:18 | 04:08 | DISSOLVE, ARC AROUND VINE-COVERED TREE AT MOAT |  |  |
| 28 | 01:01:55:19 | 01:01:59:16 | 03:21 |  |  | *So trust the journey, both good and bad.* |
| 29 | 01:01:56:20 | 01:02:01:09 | 04:13 | DISSOLVE, STILL SHOT DOWN SHADY PATH TERMINATING AT FOUNTAIN |  |  |
| 30 | 01:02:01:11 | 01:02:06:21 | 05:10 | DISSOLVE, MOAT AND MANSION THROUGH WILLOW BRANCHES |  |  |
| 31 | 01:02:06:19 | 01:02:09:20 | 03:01 |  |  | *Because all of it takes you where you're going next.* |
| 32 | 01:02:06:23 | 01:02:10:16 | 03:17 | DISSOLVE TO HEADSTONES PROPPED AGAINST IVY-COVERED BRICK WALL |  |  |
| 33 | 01:02:10:18 | 01:02:16:18 | 06:00 | DISSOLVE, P.O.V. TRACK INTO MANSION'S DARK PORTICO |  |  |
| 34 | 01:02:15:09 | 01:02:16:16 | 01:07 |  |  | *And...* |
| 35 | 01:02:16:18 | 01:02:20:02 | 03:08 |  |  | *I guess what happened is a part of that.* |
| 36 | 01:02:16:20 |  |  | INT. - HALLWAY - DAY DISSOLVE, TRACK DOWN WELL-LIT HALLWAY, PAINTINGS LINE WALLS |  |  |
| 37 | 01:02:25:00 | 01:02:40:20 | 15:20 | P.O.V. UP WINDING, BALUSTRADED STAIRCASE |  |  |
| 38 | 01:02:40:22 | 01:02:46:04 | 05:06 | THROUGH DARK HALLWAY INTO SUNNY BEDROOM |  |  |
| 39 | 01:02:46:06 | 01:02:56:15 | 10:09 | MAN ASLEEP ON BED WITH BACK TO CAMERA, ARC AROUND AND PAST BED |  |  |
| 40 | 01:02:56:17 |  |  | INTO SUNNY ADJOINING BATHROOM WITH FREE-STANDING TUB |  |  |
| 41 | 01:03:00:23 | 01:03:09:05 | 08:06 | P.O.V. PAST TUB INTO DIM, SHORT, NARROW HALLWAY |  |  |
| 42 | 01:03:09:07 |  |  | INTO MODEST-SIZED, PEACEFUL, SUNNY ROOM |  |  |
| 43 | 01:03:11:17 | 01:03:19:08 | 07:15 | PAN LEFT TO CASS SEATED ON FLOOR, FACING WINDOW THROUGH WHICH RAYS OF SUNLIGHT ARE STREAMING |  |  |
| 44 | 01:03:19:10 | 01:03:22:03 | 02:17 | C.U. CASS, EYES NEARLY SHUT, MEDITATIVE |  |  |
| 45 | 01:03:22:08 | 01:03:23:17 | 01:09 | HIGH-ANGLE O.T.S. OF CASS, CASS LAYS TAROT CARD ON ARTFULLY DECORATED FLOORCLOTH |  |  |
| 46 | 01:03:23:19 | 01:03:26:10 | 02:15 | O.T.S. OF CASS, LAYS EMPRESS CARD ON FLOORCLOTH |  |  |
| 47 | 01:03:23:19 | 01:03:26:10 | 02:15 | **(tarot card) THE EMPRESS** |  |  |
| 48 | 01:03:26:12 | 01:03:31:04 | 04:16 | C.U. CASS, MEDITATIVE POSE, EYES ON FLOORCLOTH |  |  |
| 49 | 01:03:31:06 | 01:03:32:06 | 01:00 | CASS LOOKS UP TOWARD WINDOW |  |  |
| 50 | 01:03:32:08 | 01:03:37:08 | 05:00 | ZOOM TOWARD TWO LEADLINED WINDOWS, RIGHT WINDOW IS OPEN |  |  |
| 51 | 01:03:37:10 | 01:03:38:05 | 00:19 | BLACK BIRD FLIES INTO CLOSED WINDOW ON LEFT |  |  |
| 52 | 01:03:38:07 | 01:03:39:22 | 01:15 | CUT TO BLACK |  |  |
| 53 | 01:03:40:00 |  |  | INT. - SCHOOLROOM - DAY FADE IN, HIGH-ANGLE SHOT OF STATELY PREMISES, O.T.S. OF STUDENTS WATCHING SHAKESPEAREAN MONOLOGUE BY CLASSMATE |  |  |
| 54 | 01:03:40:07 | 01:03:45:03 | 04:20 |  | **ANDREW** | "Whether 'tis nobler in the mind to suffer the slings and arrows of outrageous fortune, |
| 55 | 01:03:45:05 | 01:03:50:08 | 05:03 |  |  | or to take arms against a sea of troubles and by opposing, end them." |
| 56 | 01:03:48:09 | 01:03:51:16 | 03:07 | MEDIUM C.U. CASS, SEATED, WATCHES PERFORMANCE, APPLAUDS |  |  |
| 57 | 01:03:51:18 | 01:03:55:01 | 03:07 | LONG SHOT OF CLASSROOM P.O.V. STUDENTS |  |  |
| 58 | 01:03:53:17 | 01:03:55:01 | 01:08 |  | **CASS** | Very nice, Andrew. |
| 59 | 01:03:55:03 | 01:03:58:08 | 03:05 | MEDIUM C.U. CASS, SEATED, ADDRESSES CLASS |  |  |
| 60 | 01:03:55:03 | 01:03:58:08 | 03:05 |  |  | And that was the last monologue of the term. |
| 61 | 01:03:58:10 | 01:04:00:06 | 01:20 | L.S. STUDENTS O.T.S. OF ANDREW |  |  |
| 62 | 01:03:58:10 | 01:04:00:06 | 01:20 |  |  | Everyone have a great break. |
| 63 | 01:04:00:08 | 01:04:03:05 | 02:21 | REVERSE LONG SHOT, STUDENTS RISE TO LEAVE |  |  |
| 64 | 01:04:03:07 | 01:04:11:04 | 07:21 | M.S. STUDENTS COLLECT BOOKS AND BAGS, ANDREW TURNS TO ADDRESS CASS IN F.G. |  |  |
| 65 | 01:04:06:17 | 01:04:11:04 | 04:11 |  | **ANDREW** | Mrs. Anderson, this has been my best class. |
| 66 | 01:04:11:06 | 01:04:14:04 | 02:22 | MEDIUM SIDE SHOT OF CASS |  |  |
| 67 | 01:04:11:06 | 01:04:14:04 | 02:22 |  | **CASS** | Thank you, Andrew. I'm so glad you liked it. |
| 68 | 01:04:14:06 | 01:04:15:21 | 01:15 | REACTION SHOT ANDREW, WATCHES AS CASS EXITS RIGHT |  |  |
| 69 | 01:04:15:23 | 01:04:25:23 | 10:00 | TRACKING LONG SHOT, SCHOOL HALLWAY, CASS APPROACHES CAMERA, JOINED BY ANDREW IN WALK-AND-TALK |  |  |
| 70 | 01:04:17:20 | 01:04:20:02 | 02:06 |  | **ANDREW** | Hey, Mrs. Anderson, any special plans? |
| 71 | 01:04:21:05 | 01:04:22:06 | 01:01 |  | **CASS** | Not really. |
| 72 | 01:04:22:08 | 01:04:25:23 | 03:15 |  |  | We're redoing our house. Always fun stuff to do with that. |
| 73 | 01:04:26:01 | 01:04:28:05 | 02:04 | REAR SHOT OF DUO WALKING THROUGH SCHOOL GALLERY |  |  |
| 74 | 01:04:26:01 | 01:04:28:05 | 02:04 |  | **ANDREW** | May I ask you a question I've always wondered about? |
| 75 | 01:04:28:07 | 01:04:34:14 | 06:07 | MEDIUM TRACKING SHOT, ANDREW AND CASS IN SCHOOL GALLERY, TURN TOWARD HALLWAY |  |  |
| 76 | 01:04:28:07 | 01:04:30:04 | 01:21 |  | **CASS** | What have you always wondered about? |
| 77 | 01:04:30:06 | 01:04:32:02 | 01:20 |  | **ANDREW** | Is your husband also American? |
| 78 | 01:04:32:04 | 01:04:35:10 | 03:06 |  | **CASS** | Uh, he's half British like me. We're expats. |
| 79 | 01:04:34:16 | 01:04:38:12 | 03:20 | REAR TRACKING SHOT, CASS AND ANDREW THROUGH SCHOOL HALLWAY |  |  |
| 80 | 01:04:35:12 | 01:04:37:07 | 01:19 |  |  | So is my best friend, actually. |
| 81 | 01:04:37:09 | 01:04:38:11 | 01:02 |  | **ANDREW** | She is? |
| 82 | 01:04:38:13 | 01:04:41:19 | 03:06 |  | **CASS** | She is. Our moms were best friends who both married Brits. |
| 83 | 01:04:38:14 | 01:04:52:23 | 14:09 | MEDIUM TRACKING SHOT, CASS AND ANDREW WALK-AND-TALK THROUGH SCHOOL HALLWAY, THROUGH FOYER AND OUTDOORS |  |  |
| 84 | 01:04:42:20 | 01:04:44:00 | 01:04 |  | **ANDREW** | What does your husband do? |
| 85 | 01:04:44:02 | 01:04:45:19 | 01:17 |  |  | (Cass laughs) |
| 86 | 01:04:45:21 | 01:04:48:11 | 02:14 |  | **CASS** | You're a very curious young man. |
| 87 | 01:04:48:23 | 01:04:50:06 | 01:07 |  | **ANDREW** | Hi, Mr. Collins. |
| 88 | 01:04:50:08 | 01:04:51:14 | 01:06 |  | **CASS** | Hey, John. |
| 89 | 01:04:51:16 | 01:04:54:02 | 02:10 |  | **JOHN** | Hey, Cass. I was just coming to find you. |
| 90 | 01:04:53:01 |  |  | EXT. - SCHOOL - DAY MEDIUM SHOT, JOHN APPROACHES O.T.S. OF CASS AND ANDREW |  |  |
| 91 | 01:04:54:04 | 01:04:55:12 | 01:08 |  |  | Hi, Andrew. |
| 92 | 01:04:55:14 | 01:04:58:07 | 02:17 |  |  | I thought you'd be running out of here now term's over. |
| 93 | 01:04:58:09 | 01:05:00:21 | 02:12 | MEDIUM SIDE SHOT: JOHN, ANDREW AND CASS |  |  |
| 94 | 01:04:58:09 | 01:05:00:21 | 02:12 |  | **ANDREW** | Oh, I am. Just walking Mrs. Anderson out. |
| 95 | 01:05:00:23 | 01:05:03:17 | 02:18 | MEDIUM SHOT OF JOHN O.T.S. OF CASS AND ANDREW, WHO TURN TO ADDRESS EACH OTHER |  |  |
| 96 | 01:05:01:12 | 01:05:02:09 | 00:21 |  |  | Have a lovely holiday. |
| 97 | 01:05:02:11 | 01:05:03:17 | 01:06 |  | **CASS** | You too, Andrew. Thank you. |
| 98 | 01:05:03:19 | 01:05:05:15 | 01:20 | CASS O.T.S. OF ANDREW, ANDREW EXITS SHOT, JOHN APPROACHES CASS |  |  |
| 99 | 01:05:04:17 | 01:05:08:17 | 04:00 |  |  | And make sure you read that Uta Hagen book. You're doing beautiful work. You're ready for it. |
| 100 | 01:05:05:17 | 01:05:13:21 | 08:04 | MEDIUM THREE SHOT: ANDREW, JOHN AND CASS WITH SCHOOL BUILDING IN B.G., ANDREW EXITS SHOT, JOHN TURNS TO ADDRESS CASS |  |  |
| 101 | 01:05:08:19 | 01:05:10:09 | 01:14 |  | **ANDREW** | Will do. Thanks. |
| 102 | 01:05:12:00 | 01:05:13:21 | 01:21 |  | **JOHN** | Are you coming to the Anchor Inn with us? |
| 103 | 01:05:13:23 | 01:05:19:07 | 05:08 | MEDIUM SHOT, CASS O.T.S. OF JOHN, CASS EXITS SHOT TO RIGHT |  |  |
| 104 | 01:05:13:23 | 01:05:16:20 | 02:21 |  | **CASS** | Oh, absolutely. I can taste the G&T now. |
| 105 | 01:05:17:14 | 01:05:18:11 | 00:21 |  |  | I'll see you there. |
| 106 | 01:05:18:13 | 01:05:19:07 | 00:18 |  | **JOHN** | Great. |
| 107 | 01:05:19:09 |  |  | EXT. - STORMY SKY - NIGHT LOW-ANGLE, LIGHTNING FLASHES BEHIND TREE-LINED HORIZON |  |  |
| 108 | 01:05:19:09 | 01:05:21:03 | 01:18 |  |  | (thunder crashing) |
| 109 | 01:05:21:05 | 01:05:44:17 | 23:12 | TRACKING SHOT OF CASS AND JOHN LEAVING PUB UNDER STORMY SKIES, ARC AROUND CASS AS SHE HEADS TO HER CAR, JOHN WAVES GOODBYE AND WALKS OFF IN B.G. |  |  |
| 110 | 01:05:21:05 | 01:05:22:13 | 01:08 |  | **CASS** | Good night. |
| 111 | 01:05:22:15 | 01:05:23:23 | 01:08 |  | **JOHN** | Good night, guys. |
| 112 | 01:05:27:11 | 01:05:28:11 | 01:00 |  | **CASS** | Whoo! Wow. |
| 113 | 01:05:29:01 | 01:05:30:16 | 01:15 |  | **JOHN** | It's a pretty bad storm. |
| 114 | 01:05:30:18 | 01:05:32:04 | 01:10 |  |  | You sure you'll be okay getting home? |
| 115 | 01:05:32:06 | 01:05:33:21 | 01:15 |  | **CASS** | Yeah, of course. Thank you. |
| 116 | 01:05:33:23 | 01:05:35:21 | 01:22 |  | **JOHN** | I could drop you off. There's no trouble. |
| 117 | 01:05:35:23 | 01:05:37:16 | 01:17 |  | **CASS** | I'm okay. Thank you. |
| 118 | 01:05:38:13 | 01:05:39:04 | 00:15 |  | **JOHN** | Good night. |
| 119 | 01:05:39:06 | 01:05:42:08 | 03:02 |  |  | (phone ringing) |
| 120 | 01:05:44:19 | 01:06:10:06 | 25:11 | HEAD SHOT OF CASS THROUGH DRIVER'S SIDE WINDOW HOLDING PHONE, RAIN STARTS TO FALL, OCCASIONAL LIGHTNING FLASHES |  |  |
| 121 | 01:05:44:19 | 01:05:46:18 | 01:23 |  | **CASS** | Hey, I'm on my way. Everything all right? |
| 122 | 01:05:46:20 | 01:05:50:02 | 03:06 |  | **MATTHEW** | *Yes, but I'm exhausted. Do you mind if I go up to bed?* |
| 123 | 01:05:50:04 | 01:05:51:04 | 01:00 |  | **CASS** | Of course not. |
| 124 | 01:05:51:20 | 01:05:53:03 | 01:07 |  | **MATTHEW** | *I should wait up for you.* |
| 125 | 01:05:53:05 | 01:05:54:14 | 01:09 |  | **CASS** | I'll be fine. |
| 126 | 01:05:54:16 | 01:05:58:19 | 04:03 |  |  | It'll only take me about 40 minutes unless I go through the woods. |
| 127 | 01:05:59:04 | 01:06:01:08 | 02:04 |  | **MATTHEW** | *That road's a nightmare. I wouldn't take it.* |
| 128 | 01:06:01:10 | 01:06:02:10 | 01:00 |  | **CASS** | Okay. |
| 129 | 01:06:02:23 | 01:06:04:01 | 01:02 |  | **MATTHEW** | *Promise.* |
| 130 | 01:06:04:03 | 01:06:05:19 | 01:16 |  | **CASS** | Promise. Love you. |
| 131 | 01:06:05:21 | 01:06:06:21 | 01:00 |  | **MATTHEW** | *Love you more.* |
| 132 | 01:06:06:23 | 01:06:08:04 | 01:05 |  | **CASS** | Bye. |
| 133 | 01:06:10:08 | 01:06:15:07 | 04:23 | CAR ARRIVES IN B.G. O.T.S. OF CASS, WHO TURNS TO ACKNOWLEDGE JOHN WAVING FROM DRIVER'S SEAT, JOHN DRIVES OFF |  |  |
| 134 | 01:06:15:09 |  |  | EXT. - ROAD - NIGHT TRAVELING SHOT, ROADWAY, HEADLIGHTS OF CASS PENETRATING MIST, LIGHTS TO REAR INDICATE SHE IS BEING FOLLOWED |  |  |
| 135 | 01:06:19:03 |  |  | INT. - CASS'S CAR, CONTINUOUS - NIGHT C.U. P.O.V. CASS, WIPERS SWISHING, RAIN AND FOG OBSCURE ROADWAY |  |  |
| 136 | 01:06:22:04 | 01:06:25:00 | 02:20 |  |  | (horn blaring) |
| 137 | 01:06:22:17 |  |  | EXT. - ROADWAY, CONTINUOUS - NIGHT TRAVELING SHOT, TRUCK FOLLOWS CASS'S CAR ON MIST-OBSCURED ROADWAY |  |  |
| 138 | 01:06:25:02 | 01:06:28:03 | 03:01 | M.S. CASS, DRIVER'S SEAT, GLANCES BACK AT TAILGATING TRUCK |  |  |
| 139 | 01:06:28:05 |  |  | INT. - CASS'S CAR, CONTINUOUS - NIGHT SIDE SHOT, CASS GLANCES AT TAILGATER IN REARVIEW MIRROR |  |  |
| 140 | 01:06:30:05 |  |  | EXT. - ROADWAY, CONTINUOUS - NIGHT TRAVELING LONG SHOT, TRUCK TAILGATES CASS'S CAR ON MIST-COVERED ROADWAY, TRUCK CHANGES LANES, TRUCK HORN BLARES |  |  |
| 141 | 01:06:31:13 | 01:06:33:08 | 01:19 |  |  | (honking continues) |
| 142 | 01:06:33:10 |  |  | INT. - CASS'S CAR, CONTINUOUS - NIGHT SIDE SHOT, CASS GLANCES OVER AT PASSING TRUCK THROUGH HER PASSENGER-SIDE WINDOW |  |  |
| 143 | 01:06:36:22 | 01:06:42:16 | 05:18 | TRUCK PASSES ON RIGHT, HORN BLARING, P.O.V. CASS |  |  |
| 144 | 01:06:42:18 |  |  | EXT. - CASS'S CAR, CONTINUOUS - NIGHT REACTION SHOT, CASS GAZES AT DEPARTING TRUCK |  |  |
| 145 | 01:06:45:13 |  |  | INT. - CASS'S CAR, CONTINUOUS - NIGHT P.O.V. CASS, ROADWAY AHEAD OBSCURED BY RAIN AND FOG |  |  |
| 146 | 01:06:53:16 |  |  | EXT. - CASS'S CAR, CONTINUOUS - NIGHT CASS BEHIND WHEEL |  |  |
| 147 | 01:06:56:14 |  |  | INT. - CASS'S CAR, CONTINUOUS - NIGHT ROAD AHEAD P.O.V. CASS, DARK EXCEPT FOR DASHBOARD LIGHTS AND A SLIVER OF ROADWAY |  |  |
| 148 | 01:06:59:10 |  |  | EXT. - STORMY SKY - NIGHT LOW-ANGLE SHOT, LIGHTNING FLASHES OVER TREE-LINED HORIZON |  |  |
| 149 | 01:07:00:00 | 01:07:01:15 | 01:15 |  |  | (thunder crashing) |
| 150 | 01:07:02:06 | 01:07:04:21 | 02:15 | STATIC SHOT OF COUNTRY ROAD FRAMED BY LARGE TREE ON LEFT, HEAVY RAIN FALLING |  |  |
| 151 | 01:07:04:23 | 01:07:08:21 | 03:22 | CASS AT WHEEL, HEAVY RAIN FALLING |  |  |
| 152 | 01:07:08:23 |  |  | INT. - CASS'S CAR - NIGHT P.O.V. CASS, DARK EXCEPT FOR SLIVER OF RUTTED ROADWAY THROUGH SWISHING WIPERS |  |  |
| 153 | 01:07:19:10 | 01:07:21:18 | 02:08 | C.U. OF CELL PHONE MOUNTED ON DASHBOARD, TEXT READS "NO SIGNAL" |  |  |
| 154 | 01:07:19:10 | 01:07:21:18 | 02:08 | **(on cell phone) "NO SIGNAL"** |  |  |
| 155 | 01:07:21:20 |  |  | EXT. - CASS'S CAR, CONTINUOUS - NIGHT CASS BEHIND WHEEL, HEAVY RAIN FALLING |  |  |
| 156 | 01:07:25:01 |  |  | INT. - CASS'S CAR, CONTINUOUS - NIGHT DARK EXCEPT FOR SLIVER OF RUTTED ROADWAY, P.O.V. CASS, GLIMPSE OF REAR LIGHTS OF A SECOND VEHICLE |  |  |
| 157 | 01:07:28:05 |  |  | EXT. - CASS'S CAR, CONTINUOUS - NIGHT CASS BEHIND WHEEL, HEAVY RAIN FALLING |  |  |
| 158 | 01:07:31:01 |  |  | INT. - CASS'S CAR, CONTINUOUS - NIGHT ROAD THROUGH FOREST, HEAVY RAIN, P.O.V. CASS, CAR STOPPED ON SHOULDER WITH BRAKE LIGHTS AND HEADLIGHTS ON |  |  |
| 159 | 01:07:33:22 | 01:07:35:09 | 01:11 | REACTION SHOT CASS AT WHEEL |  |  |
| 160 | 01:07:35:11 |  |  | INT. - CASS'S CAR - NIGHT P.O.V. CASS, SLOWS DOWN AND GAZES OVER AT STOPPED VEHICLE |  |  |
| 161 | 01:07:39:12 |  |  | EXT. - CASS'S CAR, CONTINUOUS - NIGHT SIDE SHOT OF CASS IN DRIVER'S SEAT GLANCING OVER AT STOPPED VEHICLE, SCENE BRIEFLY ILLUMINATED BY LIGHTNING |  |  |
| 162 | 01:07:42:18 |  |  | INT. - CASS'S CAR, CONTINUOUS - NIGHT CASS LOOKS OVER AT DRIVER'S SIDE OF SECOND VEHICLE, LIGHTNING REVEALS AMBIGUOUS SCENE DUE TO HEAVY RAIN AND MIST |  |  |
| 163 | 01:07:46:03 | 01:07:48:16 | 02:13 | C.U. CASS LOOKING OVER AT STOPPED VEHICLE |  |  |
| 164 | 01:07:48:18 | 01:07:51:05 | 02:11 | P.O.V. CASS THROUGH HER PASSENGER-SIDE WINDOW: WOMAN'S PROFILE CLEARLY VISIBLE IN DRIVER'S SEAT OF SECOND CAR |  |  |
| 165 | 01:07:51:07 |  |  | EXT. - CASS'S CAR, CONTINUOUS - NIGHT CASS'S FACE ILLUMINATED BY LIGHTNING FLASH AS SHE GAZES AT WOMAN IN STOPPED CAR |  |  |
| 166 | 01:07:53:11 | 01:07:57:17 | 04:06 | COUNTRY ROAD - STATIC LONG SHOT, HEADLIGHTS OF CASS'S CAR ON LEFT THROUGH HEAVY RAIN, DIMMED HEADLIGHTS OF SECOND CAR TO RIGHT, CASS DRIVES FORWARD SLOWLY AND STOPS |  |  |
| 167 | 01:07:57:18 | 01:08:00:01 | 02:07 | SIDE SHOT - P.O.V. ROADWAY SHOULDER: CASS LOOKS ACROSS AT STOPPED VEHICLE |  |  |
| 168 | 01:08:00:03 |  |  | INT. - CASS'S CAR, CONTINUOUS - NIGHT - CASS'S P.O.V., STOPPED CAR, SIDE ANGLE, THROUGH RAIN, LIGHTNING FLASHES IN B.G. |  |  |
| 169 | 01:08:02:02 |  |  | EXT. - ROADWAY, CONTINUOUS - NIGHT LONG REAR SHOT OF STOPPED VEHICLES, TAILLIGHTS AND HEADLIGHTS ILLUMINATED ON BOTH; BRAKE LIGHTS OF CASS'S CAR FLASH, END SHOT WITH FADE TO BLACK |  |  |
| 170 | 01:08:07:23 |  |  | EXT. - MANSION - DAY FADE-IN TO WIDE EST. SHOT OF COUNTRY MANSION VIEWED FROM PARK ON FAR SIDE OF MOAT |  |  |
| 171 | 01:08:11:19 |  |  | INT. - BEDROOM - DAY C.U. ON CASS SLEEPING, MATTHEW SITS ON BED TO RIGHT, LEANS OVER AND KISSES CASS |  |  |
| 172 | 01:08:12:18 | 01:08:14:02 | 01:08 |  | **MATTHEW** | Morning, darling. |
| 173 | 01:08:14:04 | 01:08:14:20 | 00:16 |  |  | (Cass sighs) |
| 174 | 01:08:14:22 | 01:08:19:09 | 04:11 |  | **CASS** | (whispering) Good morning. What time is it? |
| 175 | 01:08:19:11 | 01:08:20:14 | 01:03 |  | **MATTHEW** | It's 9:00. |
| 176 | 01:08:21:09 | 01:08:23:01 | 01:16 |  |  | I've been up since 7:00. |
| 177 | 01:08:23:03 | 01:08:24:05 | 01:02 |  | **CASS** | Mm. |
| 178 | 01:08:26:04 | 01:08:33:00 | 06:20 | CASS RISES, LOOKS UP AT MATTHEW |  |  |
| 179 | 01:08:26:04 | 01:08:27:20 | 01:16 |  |  | You sleep okay? |
| 180 | 01:08:27:22 | 01:08:29:08 | 01:10 |  | **MATTHEW** | Like a rock. |
| 181 | 01:08:30:16 | 01:08:32:03 | 01:11 |  |  | Sorry I didn't wait up. |
| 182 | 01:08:32:05 | 01:08:33:00 | 00:19 |  | **CASS** | No. |
| 183 | 01:08:33:02 | 01:08:42:09 | 09:07 | L.S. DIMLY LIT BEDROOM, CURTAINS DRAWN - MATTHEW STANDS, CASS REACHES FOR COFFEE CUP, MATTHEW PULLS BACK WINDOW CURTAINS |  |  |
| 184 | 01:08:33:17 | 01:08:35:09 | 01:16 |  | **MATTHEW** | Hey, how was that drive last night? |
| 185 | 01:08:35:11 | 01:08:36:12 | 01:01 |  | **CASS** | Hmm... |
| 186 | 01:08:37:03 | 01:08:39:18 | 02:15 |  |  | A lot of thunder, lightning and rain. |
| 187 | 01:08:42:11 | 01:08:48:13 | 06:02 | REAR M.S. SHOT MATTHEW AT WINDOW HOLDING COFFEE CUP, TURNS TOWARD CASS |  |  |
| 188 | 01:08:45:12 | 01:08:48:12 | 03:00 |  | **MATTHEW** | Woman's been found dead not that far from here. |
| 189 | 01:08:48:14 | 01:08:49:15 | 01:01 |  | **CASS** | Hmm. |
| 190 | 01:08:48:15 | 01:08:49:15 | 01:00 | C.U. CASS SEATED ON BED HOLDING COFFEE CUP |  |  |
| 191 | 01:08:49:17 | 01:08:51:00 | 01:07 | SIDE SHOT, MATTHEW AT WINDOW HOLDING COFFEE CUP |  |  |
| 192 | 01:08:49:17 | 01:08:51:00 | 01:07 |  | **MATTHEW** | Just heard it on the news. |
| 193 | 01:08:51:02 | 01:08:55:01 | 03:23 | M.S. SIDE SHOT CASS SEATED ON BED |  |  |
| 194 | 01:08:52:03 | 01:08:53:19 | 01:16 |  | **CASS** | That's awful. Where? |
| 195 | 01:08:53:21 | 01:08:58:07 | 04:10 |  | **MATTHEW** | On that road that leads between the woods and Castle Wells. |
| 196 | 01:08:55:03 | 01:09:00:15 | 05:12 | L.S. OF MATTHEW O.T.S. OF CASS, MATTHEW WALKS OVER, SITS ON BED BESIDE CASS |  |  |
| 197 | 01:08:58:09 | 01:08:59:12 | 01:03 |  | **CASS** | What road? |
| 198 | 01:08:59:14 | 01:09:00:15 | 01:01 |  | **MATTHEW** | Blackwater Lane. |
| 199 | 01:09:00:17 | 01:09:04:22 | 04:05 | MEDIUM TWO-SHOT, CASS AND MATTHEW SEATED ON BED, CASS LEANS FORWARD TO SET DOWN COFFEE CUP |  |  |
| 200 | 01:09:05:00 | 01:09:10:14 | 05:14 | SIDE-ANGLE TWO SHOT, CASS AND MATTHEW SEATED ON BED, CASS STANDS UP AND WALKS AROUND BED |  |  |
| 201 | 01:09:05:00 | 01:09:05:23 | 00:23 |  |  | (Cass sets down cup) |
| 202 | 01:09:09:19 | 01:09:10:13 | 00:18 |  | **MATTHEW** | Where are you going? |
| 203 | 01:09:10:15 | 01:09:13:02 | 02:11 |  | **CASS** | Shower. I didn't want to wake you. |
| 204 | 01:09:10:16 | 01:09:13:02 | 02:10 | CASS EXITS BEDROOM IN B.G. O.T.S. OF AND P.O.V. OF MATTHEW |  |  |
| 205 | 01:09:13:04 | 01:09:20:06 | 07:02 | STATIC LONG SHOT OF ADJOINING ROOM, CASS CLOSES DOOR BEHIND HER AND APPROACHES CENTER OF ROOM, LOOKS DOWN AT CELL PHONE IN HER HANDS |  |  |
| 206 | 01:09:19:02 | 01:09:20:06 | 01:04 |  | **MATTHEW** | I'll make breakfast. |
| 207 | 01:09:20:08 | 01:09:23:17 | 03:09 | ARCING SHOT AROUND CASS IN CENTER OF ROOM HOLDING CELL PHONE |  |  |
| 208 | 01:09:21:12 | 01:09:23:17 | 02:05 |  | **CASS** | I'm gonna get Susie's presents. |
| 209 | 01:09:23:19 | 01:09:26:09 | 02:14 | C.U. OF CASS'S CELL PHONE O.T.S. OF CASS, CASS SCROLLING THROUGH NEWS OF MURDER ON BLACKWATER LANE |  |  |
| 210 | 01:09:23:19 | 01:09:26:09 | 02:14 | **(on cell phone) "MURDER MYSTERY IN BLACKWATER LANE"** |  |  |
| 211 | 01:09:23:19 | 01:09:25:10 | 01:15 |  |  | I'll get something later. |
| 212 | 01:09:26:11 |  |  | INT. - BATHROOM - DAY MEDIUM STATIC SHOT, CASS TURNS ON TUB FAUCET WHILE WATCHING NEWS REPORT ON CELL PHONE IN HER HAND, SITS ON EDGE OF TUB |  |  |
| 213 | 01:09:26:11 | 01:09:30:21 | 04:10 |  | **REPORTER** | *A woman has been found dead in her car on Blackwater Lane in the early hours of the morning.* |
| 214 | 01:09:30:23 | 01:09:33:13 | 02:14 |  |  | *Her death is being treated as suspicious.* |
| 215 | 01:09:33:15 | 01:09:39:08 | 05:17 |  |  | *No further details have been given, but police are advising people in the area to be vigilant.* |
| 216 | 01:09:33:16 | 01:09:36:17 | 03:01 | C.U. CASS'S CELL PHONE O.T.S. OF CASS |  |  |
| 217 | 01:09:36:19 | 01:09:44:10 | 07:15 | MEDIUM SHOT - CASS LOOKS AT CELL PHONE IN HER HAND |  |  |
| 218 | 01:09:44:12 |  |  | INT. - CASS'S CAR - NIGHT , FLASHBACK, P.O.V. CASS, ILLUMINATED TAILLIGHTS OF SECOND CAR THROUGH SWISHING WIPER BLADES |  |  |
| 219 | 01:09:45:22 | 01:09:47:21 | 01:23 |  |  | (thunder rumbling) |
| 220 | 01:09:47:01 |  |  | EXT. - CASS'S CAR, CONTINUOUS - NIGHT , SIDE ANGLE OF CASS IN DRIVER'S SEAT LOOKING OVER AT SECOND VEHICLE, CASS'S FACE IS ILLUMINATED BY A LIGHTNING FLASH |  |  |
| 221 | 01:09:47:23 |  |  | INT. - CASS'S CAR, CONTINUOUS - NIGHT P.O.V. CASS, SECOND CAR THROUGH FOGGY WINDSHIELD |  |  |
| 222 | 01:09:49:00 |  |  | INT. - BATHROOM - DAY MEDIUM STILL SHOT, CASS STANDS HOLDING PHONE, GAZES ABSTRACTEDLY INTO DISTANCE, THEN GLANCES DOWN AT PHONE |  |  |
| 223 | 01:09:53:19 |  |  | INT. - DINING ROOM - DAY TRACKING SHOT, CASS ENTERS AND MOVES TOWARD RETREATING CAMERA, PAN LEFT AS MATTHEW RISES FROM TABLE, WALKS OVER TO CASS WHO TURNS TO FACE HIM |  |  |
| 224 | 01:09:53:19 | 01:09:56:11 | 02:16 |  | **CASS** | Any luck on finding a new contractor? |
| 225 | 01:09:56:13 | 01:09:59:13 | 03:00 |  | **MATTHEW** | Interviewing a few guys, but I don't want to rush it, |
| 226 | 01:09:59:15 | 01:10:01:07 | 01:16 |  |  | you know, and have the same problems. |
| 227 | 01:10:01:09 | 01:10:04:22 | 03:13 |  | **CASS** | Why don't we just focus on finding the right guy? It's been two weeks. |
| 228 | 01:10:01:15 | 01:10:07:07 | 05:16 | CASS PUTS ON COAT AS CAMERA PANS BACK FOR LONG SHOT OF COUPLE IN DINING ROOM |  |  |
| 229 | 01:10:05:00 | 01:10:06:03 | 01:03 |  | **MATTHEW** | Yeah. I know. |
| 230 | 01:10:06:05 | 01:10:06:20 | 00:15 |  | **CASS** | I gotta go. |
| 231 | 01:10:06:22 | 01:10:08:08 | 01:10 |  | **MATTHEW** | All right. Where you going? |
| 232 | 01:10:07:09 | 01:10:14:09 | 07:00 | TRACKING SHOT, CASS ENTERS HALLWAY FOLLOWED BY MATTHEW |  |  |
| 233 | 01:10:08:10 | 01:10:10:11 | 02:01 |  | **CASS** | Uh, I gotta meet Rachel. |
| 234 | 01:10:10:13 | 01:10:15:00 | 04:11 |  | **MATTHEW** | Yeah? Well, wait, aren't we wasting a perfectly good morning? |
| 235 | 01:10:14:11 | 01:10:18:00 | 03:13 | COUPLE STOPS, TURNS TO FACE EACH OTHER IN FRONT OF WORK AREA CONCEALED BY PLASTIC CURTAINS |  |  |
| 236 | 01:10:15:18 | 01:10:16:20 | 01:02 |  | **CASS** | This is driving me nuts. |
| 237 | 01:10:16:22 | 01:10:18:11 | 01:13 |  | **MATTHEW** | I'm loving it. |
| 238 | 01:10:18:02 | 01:10:22:02 | 04:00 | MATTHEW MOVES IN AMOROUSLY ON CASS, WHO IS BACKING SLOWLY TOWARD DOOR |  |  |
| 239 | 01:10:19:18 | 01:10:21:06 | 01:12 |  | **CASS** | She's my best friend. |
| 240 | 01:10:21:08 | 01:10:22:02 | 00:18 |  | **MATTHEW** | Yeah. |
| 241 | 01:10:22:04 | 01:10:28:00 | 05:20 | REAR SHOT, COUPLE HEAD TOWARD PORTICO, MATTHEW UNLATCHES DOOR, FACES CASS, COUPLE KISSES |  |  |
| 242 | 01:10:23:03 | 01:10:24:09 | 01:06 |  |  | Yeah, yeah. |
| 243 | 01:10:24:11 | 01:10:26:00 | 01:13 |  | **CASS** | Thank you for breakfast. |
| 244 | 01:10:26:02 | 01:10:27:04 | 01:02 |  | **MATTHEW** | Of course. |
| 245 | 01:10:28:02 |  |  | INT. - TEA ROOM - DAY LONG SHOT, CASS AND RACHEL SEATED AT SMALL TABLE, SUNNY VERANDA THROUGH B.G. WINDOW |  |  |
| 246 | 01:10:28:02 | 01:10:29:23 | 01:21 |  | **RACHEL** | So then did it get really wild last night? |
| 247 | 01:10:30:01 | 01:10:32:08 | 02:07 |  | **CASS** | Oh, yeah, about as wild as it can get with a bunch of teachers. |
| 248 | 01:10:32:10 | 01:10:33:05 | 00:19 |  | **RACHEL** | Mm! |
| 249 | 01:10:33:07 | 01:10:35:20 | 02:13 |  | **CASS** | I do think I overdid it with the gin a tiny bit, though. |
| 250 | 01:10:35:22 | 01:10:37:09 | 01:11 |  | **RACHEL** | That's my girl. |
| 251 | 01:10:37:11 | 01:10:39:21 | 02:10 |  |  | And was gorgeous John there? |
| 252 | 01:10:39:23 | 01:10:43:05 | 03:06 | MEDIUM SIDE SHOT, CASS SPEAKING TO RACHEL |  |  |
| 253 | 01:10:39:23 | 01:10:43:05 | 03:06 |  | **CASS** | Gorgeous John. Yes. John was there. |
| 254 | 01:10:43:07 | 01:10:44:04 | 00:21 | MEDIUM SIDE SHOT, RACHEL SPEAKING TO CASS |  |  |
| 255 | 01:10:43:07 | 01:10:44:04 | 00:21 |  | **RACHEL** | He still likes you. |
| 256 | 01:10:44:06 | 01:10:45:05 | 00:23 | CASS O.T.S. OF RACHEL |  |  |
| 257 | 01:10:44:06 | 01:10:45:05 | 00:23 |  | **CASS** | No. |
| 258 | 01:10:45:07 | 01:10:49:03 | 03:20 | MEDIUM SIDE SHOT OF RACHEL |  |  |
| 259 | 01:10:45:07 | 01:10:46:06 | 00:23 |  | **RACHEL** | Sorry, "fancies you." |
| 260 | 01:10:46:08 | 01:10:47:16 | 01:08 |  | **CASS** | No, he doesn't. |
| 261 | 01:10:47:18 | 01:10:51:20 | 04:02 |  |  | He has a girlfriend now, and not to mention I have a husband. |
| 262 | 01:10:49:05 | 01:10:51:20 | 02:15 | CASS O.T.S. OF RACHEL |  |  |
| 263 | 01:10:51:22 | 01:10:56:01 | 04:03 | RACHEL O.T.S. OF CASS |  |  |
| 264 | 01:10:51:22 | 01:10:56:01 | 04:03 |  | **RACHEL** | I wonder if the girlfriend knows about the rumors of a first wife? |
| 265 | 01:10:56:03 | 01:10:59:20 | 03:17 | CASS O.T.S. OF RACHEL |  |  |
| 266 | 01:10:56:03 | 01:10:57:19 | 01:16 |  | **CASS** | No. God, I don't believe a word of that. |
| 267 | 01:10:57:21 | 01:10:59:20 | 01:23 |  |  | I guarantee she's simply moved away. |
| 268 | 01:10:59:22 | 01:11:02:23 | 03:01 | RACHEL O.T.S. OF CASS |  |  |
| 269 | 01:10:59:22 | 01:11:02:11 | 02:13 |  | **RACHEL** | I don't know. Susie swears she's missing. |
| 270 | 01:11:02:13 | 01:11:04:11 | 01:22 |  | **CASS** | Oh, God. Susie's too much. |
| 271 | 01:11:03:01 | 01:11:12:02 | 09:01 | CASS O.T.S. OF RACHEL |  |  |
| 272 | 01:11:04:13 | 01:11:09:13 | 05:00 |  |  | Susie apparently has a dossier on everyone from Houghton Moor to London. |
| 273 | 01:11:09:15 | 01:11:12:02 | 02:11 |  |  | And apparently the new girlfriend is very cute. |
| 274 | 01:11:12:04 | 01:11:15:05 | 03:01 | MEDIUM SIDE SHOT OF RACHEL |  |  |
| 275 | 01:11:12:18 | 01:11:13:10 | 00:16 |  |  | And, Rache? |
| 276 | 01:11:13:12 | 01:11:14:07 | 00:19 |  | **RACHEL** | Mm-hmm? |
| 277 | 01:11:14:09 | 01:11:16:12 | 02:03 |  | **CASS** | I really need you to be more supportive of Matthew. |
| 278 | 01:11:15:07 | 01:11:16:12 | 01:05 | CASS O.T.S. OF RACHEL |  |  |
| 279 | 01:11:16:14 | 01:11:19:16 | 03:02 | RACHEL O.T.S. OF CASS |  |  |
| 280 | 01:11:17:06 | 01:11:19:16 | 02:10 |  | **RACHEL** | I am so supportive of Matthew. |
| 281 | 01:11:19:18 | 01:11:20:22 | 01:04 | MEDIUM REACTION SIDE SHOT OF CASS |  |  |
| 282 | 01:11:21:00 | 01:11:22:13 | 01:13 | RACHEL O.T.S. OF CASS |  |  |
| 283 | 01:11:21:00 | 01:11:22:13 | 01:13 |  |  | He could be a little bit nicer to me. |
| 284 | 01:11:22:15 | 01:11:25:09 | 02:18 | SIDE SHOT OF CASS |  |  |
| 285 | 01:11:22:15 | 01:11:25:09 | 02:18 |  | **CASS** | You two did get off to a bit of a rough start. |
| 286 | 01:11:25:11 | 01:11:29:02 | 03:15 | SIDE SHOT OF RACHEL |  |  |
| 287 | 01:11:25:11 | 01:11:27:03 | 01:16 |  | **RACHEL** | It's my job to be protective of you. |
| 288 | 01:11:27:05 | 01:11:29:02 | 01:21 |  |  | You were so vulnerable after your mom. |
| 289 | 01:11:29:04 | 01:11:30:09 | 01:05 | CASS O.T.S. OF RACHEL |  |  |
| 290 | 01:11:29:18 | 01:11:31:00 | 01:06 |  | **CASS** | I know. |
| 291 | 01:11:30:11 | 01:11:32:06 | 01:19 | SIDE SHOT OF RACHEL |  |  |
| 292 | 01:11:31:02 | 01:11:32:06 | 01:04 |  |  | And thank you. |
| 293 | 01:11:32:08 | 01:11:43:01 | 10:17 | LONG SHOT OF CASS AND RACHEL SEATED AT TABLE |  |  |
| 294 | 01:11:32:21 | 01:11:35:04 | 02:07 |  |  | Anyway, more importantly, how was your trip? |
| 295 | 01:11:36:10 | 01:11:38:20 | 02:10 |  | **RACHEL** | Too many meetings and way too much alcohol. |
| 296 | 01:11:38:22 | 01:11:40:06 | 01:08 |  |  | (Rachel chuckles) |
| 297 | 01:11:40:08 | 01:11:41:03 | 00:19 |  | **CASS** | Sounds good. |
| 298 | 01:11:41:05 | 01:11:43:17 | 02:12 |  | **RACHEL** | Mm-hmm. Mm! And... |
| 299 | 01:11:43:03 | 01:11:49:09 | 06:06 | RACHEL REACHES INTO PURSE, REMOVES TEA TOWEL, HANDS IT TO CASS |  |  |
| 300 | 01:11:45:05 | 01:11:45:14 | 00:09 |  |  | (Cass gasps) |
| 301 | 01:11:45:16 | 01:11:46:19 | 01:03 |  |  | Of course. |
| 302 | 01:11:46:21 | 01:11:48:00 | 01:03 |  | **CASS** | My tea towel? |
| 303 | 01:11:48:02 | 01:11:49:09 | 01:07 |  |  | (Rachel laughs) |
| 304 | 01:11:49:11 | 01:11:51:20 | 02:09 | RACHEL O.T.S. OF CASS |  |  |
| 305 | 01:11:49:11 | 01:11:52:16 | 03:05 |  | **RACHEL** | The Sisterhood of the Traveling Tea Towel continues. |
| 306 | 01:11:51:22 | 01:11:53:20 | 01:22 | HIGH-ANGLE C.U. P.O.V. CASS OF TEA TOWEL IN CASS'S HANDS |  |  |
| 307 | 01:11:52:18 | 01:11:55:03 | 02:09 |  |  | I found that randomly looking for my birth certificate. |
| 308 | 01:11:53:22 | 01:11:55:03 | 01:05 | RACHEL O.T.S. OF CASS |  |  |
| 309 | 01:11:55:05 | 01:11:55:23 | 00:18 | CASS O.T.S. OF RACHEL, CASS LOOKS DOWN AT TEA TOWEL |  |  |
| 310 | 01:11:55:13 | 01:11:56:17 | 01:04 |  | **CASS** | Oh, my God. |
| 311 | 01:11:56:01 | 01:11:58:01 | 02:00 | HIGH-ANGLE C.U. PHOTOGRAPH OF CASS AS REGINA IN "THE LITTLE FOXES" O.T.S. CASS, CASS, |  |  |
| 312 | 01:11:56:19 | 01:12:00:04 | 03:09 |  | **RACHEL** | You were the greatest Regina in the history of the theater. |
| 313 | 01:11:58:03 | 01:12:00:04 | 02:01 | MEDIUM SIDE SHOT OF RACHEL |  |  |
| 314 | 01:12:00:06 | 01:12:06:23 | 06:17 | CASS O.T.S. OF RACHEL |  |  |
| 315 | 01:12:00:06 | 01:12:02:05 | 01:23 |  | **CASS** | I can't believe it's been almost 20 years. |
| 316 | 01:12:02:07 | 01:12:04:01 | 01:18 |  |  | I love Lillian Hellman. |
| 317 | 01:12:04:21 | 01:12:06:23 | 02:02 |  |  | I think it's going to be our school drama next year. |
| 318 | 01:12:07:01 | 01:12:11:14 | 04:13 | RACHEL O.T.S. OF CASS |  |  |
| 319 | 01:12:07:16 | 01:12:08:06 | 00:14 |  | **RACHEL** | No way. |
| 320 | 01:12:08:08 | 01:12:09:07 | 00:23 |  | **CASS** | Yeah. |
| 321 | 01:12:09:09 | 01:12:11:14 | 02:05 |  | **RACHEL** | Seems like you're really loving teaching. |
| 322 | 01:12:11:16 | 01:12:20:21 | 09:05 | CASS O.T.S. OF RACHEL |  |  |
| 323 | 01:12:11:16 | 01:12:12:22 | 01:06 |  | **CASS** | I am. |
| 324 | 01:12:14:17 | 01:12:18:07 | 03:14 |  |  | But my agent called recently, randomly out of nowhere, about an audition, |
| 325 | 01:12:18:09 | 01:12:20:21 | 02:12 |  |  | which is kind of weird because I've been missing it a little bit. |
| 326 | 01:12:20:23 | 01:12:22:18 | 01:19 | RACHEL O.T.S. OF CASS |  |  |
| 327 | 01:12:20:23 | 01:12:22:18 | 01:19 |  | **RACHEL** | You think you're going to go back? |
| 328 | 01:12:22:20 | 01:12:26:13 | 03:17 | CASS O.T.S. OF RACHEL |  |  |
| 329 | 01:12:22:20 | 01:12:26:13 | 03:17 |  | **CASS** | Matthew's not really for it, especially if we want to have a baby. |
| 330 | 01:12:26:15 | 01:12:28:16 | 02:01 | MEDIUM SIDE SHOT OF RACHEL |  |  |
| 331 | 01:12:27:16 | 01:12:30:18 | 03:02 |  |  | I know, I know, I can do both. Imagine. |
| 332 | 01:12:28:18 | 01:12:30:18 | 02:00 | CASS O.T.S. OF RACHEL |  |  |
| 333 | 01:12:30:20 | 01:12:37:10 | 06:14 | LONG SHOT OF CASS AND RACHEL SEATED AT TABLE |  |  |
| 334 | 01:12:30:20 | 01:12:32:12 | 01:16 |  |  | Anyway, did you get one too? |
| 335 | 01:12:33:09 | 01:12:34:17 | 01:08 |  | **RACHEL** | Yeah, of course. |
| 336 | 01:12:34:19 | 01:12:35:22 | 01:03 |  |  | Tradition. |
| 337 | 01:12:36:00 | 01:12:37:10 | 01:10 |  | **CASS** | I love our tradition. |
| 338 | 01:12:37:12 |  |  | EXT. - TOWN SIDEWALK - DAY REAR SHOT TRACKING RACHEL AND CASS DOWN SIDEWALK ALONGSIDE LITTLE SHOPS |  |  |
| 339 | 01:12:37:12 | 01:12:39:23 | 02:11 |  |  | Mom and I used to shop on Saturday mornings. |
| 340 | 01:12:40:01 | 01:12:41:00 | 00:23 |  | **RACHEL** | Yeah. |
| 341 | 01:12:41:02 | 01:12:45:21 | 04:19 | TRACKING SHOT, CASS AND RACHEL WALK-AND-TALK |  |  |
| 342 | 01:12:41:02 | 01:12:43:02 | 02:00 |  | **CASS** | She came through the other day. I meant to tell you. |
| 343 | 01:12:43:04 | 01:12:43:16 | 00:12 |  | **RACHEL** | Really? |
| 344 | 01:12:43:18 | 01:12:44:02 | 00:08 |  | **CASS** | Yeah. |
| 345 | 01:12:44:04 | 01:12:44:21 | 00:17 |  | **RACHEL** | How? |
| 346 | 01:12:44:23 | 01:12:45:21 | 00:22 |  | **CASS** | Tarot. |
| 347 | 01:12:45:23 | 01:12:57:04 | 11:05 | TRACKING SIDE SHOT CASS AND RACHEL WALK-AND-TALK |  |  |
| 348 | 01:12:45:23 | 01:12:48:18 | 02:19 |  |  | It was very dramatic, it was very her. |
| 349 | 01:12:48:20 | 01:12:50:04 | 01:08 |  | **RACHEL** | Very. |
| 350 | 01:12:50:06 | 01:12:51:08 | 01:02 |  |  | (bell tolling) |
| 351 | 01:12:51:10 | 01:12:53:19 | 02:09 |  | **CASS** | Should find something for Susie. |
| 352 | 01:12:53:21 | 01:12:55:20 | 01:23 |  | **RACHEL** | Wait, I thought you already did? |
| 353 | 01:12:55:22 | 01:12:58:19 | 02:21 |  | **CASS** | No, I haven't had time. What should we get? |
| 354 | 01:12:57:06 | 01:13:04:08 | 07:02 | TRACKING SHOT, CASS AND RACHEL WALK-AND-TALK ON SIDEWALK |  |  |
| 355 | 01:12:59:11 | 01:13:00:15 | 01:04 |  | **RACHEL** | I thought... |
| 356 | 01:13:01:06 | 01:13:03:19 | 02:13 |  |  | We all decided and pooled our money and gave it to you. |
| 357 | 01:13:04:10 | 01:13:12:14 | 08:04 | REAR TRACKING SHOT, RACHEL AND CASS, CASS TURNS TO FACE RACHEL AS THEY CONTINUE WALKING |  |  |
| 358 | 01:13:05:03 | 01:13:06:11 | 01:08 |  | **CASS** | What? When did that happen? |
| 359 | 01:13:06:13 | 01:13:07:15 | 01:02 |  | **RACHEL** | At Hannah's. |
| 360 | 01:13:08:07 | 01:13:12:00 | 03:17 |  |  | We each put in 20, so you should have 160 pounds. |
| 361 | 01:13:12:02 | 01:13:14:05 | 02:03 |  |  | And... it was your idea, remember? |
| 362 | 01:13:12:16 | 01:13:22:00 | 09:08 | TRACKING SHOT CASS AND RACHEL WALK-AND-TALK ON SIDEWALK |  |  |
| 363 | 01:13:14:07 | 01:13:17:08 | 03:01 |  |  | Since Steven's taking her to Venice that we get lightweight luggage? |
| 364 | 01:13:17:10 | 01:13:19:10 | 02:00 |  | **CASS** | Yeah, I remember. |
| 365 | 01:13:19:12 | 01:13:21:21 | 02:09 |  |  | I'll stop by the luggage shop on the way home. |
| 366 | 01:13:22:02 | 01:13:22:20 | 00:18 | DUO WALK OFF-SCREEN TO RIGHT |  |  |
| 367 | 01:13:22:22 |  |  | EXT. - COUNTRYSIDE AROUND MANSION - DAY AERIAL EST. SHOT APPROACHING CASS'S COUNTRY MANSION SURROUNDED BY AUTUMNAL TREES |  |  |
| 368 | 01:13:22:22 |  |  |  |  | (mysterious music playing) |
| 369 | 01:13:28:10 | 01:13:36:11 | 08:01 | BIRD'S-EYE VIEW OF VEHICLE APPROACHING MANSION ON DRIVEWAY |  |  |
| 370 | 01:13:36:13 | 01:13:39:06 | 02:17 | SIDE SHOT CASS'S PARKED CAR, CASS OPENS PASSENGER DOOR |  |  |
| 371 | 01:13:39:08 | 01:13:42:13 | 03:05 | SIDE SHOT CASS'S CAR, CASS REMOVES BAGS |  |  |
| 372 | 01:13:42:15 | 01:13:48:06 | 05:15 | CASS CLOSES CAR DOOR, TURNS TO LOOK ABSTRACTEDLY AWAY FROM MANSION |  |  |
| 373 | 01:13:48:08 |  |  | EXT. - ROADWAY - NIGHT FLASHBACK TWO CARS STOPPED BESIDE EACH OTHER ON RAIN-SWEPT COUNTRY ROAD, BOTH SETS OF TAILLIGHTS AND HEADLIGHTS ARE ILLUMINATED |  |  |
| 374 | 01:13:49:08 | 01:13:50:05 | 00:21 | P.O.V. SECOND CAR'S DRIVER SEAT, CASS GLANCES OVER AT SECOND CAR |  |  |
| 375 | 01:13:50:07 |  |  | INT. - CASS'S CAR, CONTINUOUS - NIGHT P.O.V. CASS THROUGH RAIN-SOAKED WINDOW TOWARD DRIVER'S SEAT OF SECOND CAR, LIGHTNING FLASHES |  |  |
| 376 | 01:13:51:08 |  |  | EXT. - ROADWAY NEAR MANSION - DAY LONG SHOT, CASS LOOKS DOWN ROAD LEADING FROM MANSION |  |  |
| 377 | 01:13:53:05 | 01:13:56:03 | 02:22 | M.S. CASS STANDS BESIDE CAR IN FRONT OF MANSION, TURNS TO HEAD TOWARD MANSION PORTICO |  |  |
| 378 | 01:13:56:05 |  |  | INT. - HALLWAY - DAY PLASTIC CURTAINS ON RIGHT CONCEAL WORK AREA, CASS CLOSES DOOR BEHIND HER, REMOVES COAT |  |  |
| 379 | 01:14:01:12 | 01:14:03:08 | 01:20 |  |  | (wind whistling) |
| 380 | 01:14:07:23 | 01:14:12:20 | 04:21 | SIDE SHOT CASS IN HALLWAY, HER BACK TO DOOR, TURNS TO SECURE LATCH |  |  |
| 381 | 01:14:10:20 | 01:14:12:09 | 01:13 |  |  | (door latch clatters) |
| 382 | 01:14:12:22 |  |  | INT. - BEDROOM - DAY CASS ENTERS CARRYING BAGS |  |  |
| 383 | 01:14:17:13 | 01:14:19:00 | 01:11 |  |  | (sighs) |
| 384 | 01:14:17:18 | 01:14:21:10 | 03:16 | HEADS AROUND BED AND SETS DOWN BAGS |  |  |
| 385 | 01:14:21:12 | 01:14:28:05 | 06:17 | LONG SHOT BEDROOM, CURTAINS PULLED BACK, CASS WALKS PAST FIRST OF TWO CLOSED WINDOWS, PAUSES, STEPS BACK, TURNS TOWARD WINDOW |  |  |
| 386 | 01:14:28:07 | 01:14:30:04 | 01:21 | C.U. CASS GAZES FIXEDLY OUT WINDOW |  |  |
| 387 | 01:14:30:06 | 01:14:33:12 | 03:06 | P.O.V. CASS, COUNTRY ROAD WINDS OFF INTO WOODS PAST MOAT BRIDGE, MYSTERIOUS FIGURE ON LAWN |  |  |
| 388 | 01:14:33:14 | 01:14:36:05 | 02:15 | C.U. CASS, GAZES FIXEDLY OUT MANSION WINDOW |  |  |
| 389 | 01:14:36:07 | 01:14:38:23 | 02:16 | REAR SHOT OF CASS GAZING OUT WINDOW, SLOW ZOOM, CASS STARTS AT SUDDEN SOUND OF MATTHEW'S VOICE |  |  |
| 390 | 01:14:38:06 | 01:14:40:06 | 02:00 |  | **MATTHEW** | So, did you buy out Bond Street? |
| 391 | 01:14:39:01 | 01:14:44:01 | 05:00 | LONG SHOT, BEDROOM, CASS IN F.G., MATTHEW IN B.G. IN DOORWAY, CASS EXHALES SHARPLY AND TURNS TOWARD MATTHEW |  |  |
| 392 | 01:14:42:20 | 01:14:44:01 | 01:05 |  | **CASS** | My God. |
| 393 | 01:14:44:03 | 01:14:47:07 | 03:04 | M.S. CASS IN FRONT OF WINDOW, SHE TURNS TO FACE MATTHEW |  |  |
| 394 | 01:14:45:04 | 01:14:47:07 | 02:03 |  |  | Don't sneak up on me like that. |
| 395 | 01:14:47:09 | 01:14:48:14 | 01:05 | M.S. MATTHEW IN BEDROOM DOORWAY |  |  |
| 396 | 01:14:47:09 | 01:14:48:14 | 01:05 |  | **MATTHEW** | Sorry. |
| 397 | 01:14:48:16 | 01:14:49:22 | 01:06 | M.S. CASS AT WINDOW |  |  |
| 398 | 01:14:48:16 | 01:14:49:22 | 01:06 |  | **CASS** | Did you see that man out there? |
| 399 | 01:14:50:00 | 01:14:51:15 | 01:15 | M.S. MATTHEW IN BEDROOM DOORWAY |  |  |
| 400 | 01:14:50:00 | 01:14:50:23 | 00:23 |  | **MATTHEW** | What? |
| 401 | 01:14:51:01 | 01:14:53:03 | 02:02 |  | **CASS** | Outside, just in front of the house. |
| 402 | 01:14:51:17 | 01:14:55:11 | 03:18 | MATTHEW O.T.S. OF CASS |  |  |
| 403 | 01:14:54:09 | 01:14:55:05 | 00:20 |  | **MATTHEW** | Uh... |
| 404 | 01:14:55:13 | 01:14:59:18 | 04:05 | CASS TURNS TO FACE WINDOW |  |  |
| 405 | 01:14:56:01 | 01:14:57:19 | 01:18 |  |  | No, I didn't see anybody. |
| 406 | 01:14:59:02 | 01:15:02:06 | 03:04 |  | **CASS** | Well, he was just there. |
| 407 | 01:14:59:20 | 01:15:02:06 | 02:10 | COUNTRY LANE THROUGH WINDOW P.O.V. OF CASS |  |  |
| 408 | 01:15:02:08 | 01:15:05:09 | 03:01 | M.S. BEDROOM, CASS AND MATTHEW, MATTHEW WALKS OFF-SCREEN TOWARD WINDOW |  |  |
| 409 | 01:15:02:08 | 01:15:03:17 | 01:09 |  | **MATTHEW** | Let me see. |
| 410 | 01:15:05:11 | 01:15:07:11 | 02:00 | LONG SHOT OF BEDROOM, MATTHEW AND CASS LOOK OUT WINDOWS |  |  |
| 411 | 01:15:07:00 | 01:15:09:15 | 02:15 |  |  | Where? There? |
| 412 | 01:15:07:13 | 01:15:09:15 | 02:02 | MANSION GROUNDS THROUGH WINDOW P.O.V. MATTHEW |  |  |
| 413 | 01:15:09:17 | 01:15:14:14 | 04:21 | SIDE SHOT MATTHEW BY WINDOW, TURNS TO FACE CASS |  |  |
| 414 | 01:15:11:11 | 01:15:13:01 | 01:14 |  | **CASS** | I'm not making it up. |
| 415 | 01:15:14:16 | 01:15:15:22 | 01:06 | SIDE SHOT CASS FACING MATTHEW |  |  |
| 416 | 01:15:14:16 | 01:15:15:22 | 01:06 |  |  | What? |
| 417 | 01:15:16:00 | 01:15:21:20 | 05:20 | M.S. MATTHEW FACES CASS, APPROACHES HER SLOWLY |  |  |
| 418 | 01:15:16:17 | 01:15:18:12 | 01:19 |  | **MATTHEW** | Come on, Cass. |
| 419 | 01:15:18:14 | 01:15:21:20 | 03:06 |  |  | Your imagination is just... it's a little bit "out there" sometimes. |
| 420 | 01:15:21:22 | 01:15:28:05 | 06:07 | SIDE SHOT CASS LOOKING AT MATTHEW, TURNS TO LOOK OUT WINDOW |  |  |
| 421 | 01:15:21:22 | 01:15:25:12 | 03:14 |  | **CASS** | Matthew. I didn't imagine it. |
| 422 | 01:15:28:07 | 01:15:33:11 | 05:04 | COUNTRY ROAD THROUGH WINDOW P.O.V. CASS, SHOT FADES TO BLACK |  |  |
| 423 | 01:15:33:13 |  |  | EXT. - PARTY VENUE - NIGHT BRIGHTLY LIT WINDOWS |  |  |
| 424 | 01:15:34:03 |  |  |  |  | (electronic dance music playing) |
| 425 | 01:15:35:15 |  |  | INT. - PARTY ROOM - NIGHT C.U. SMORGASBORD OF PARTY SNACKS |  |  |
| 426 | 01:15:36:20 | 01:15:41:21 | 05:01 | TRACKING SHOT C.U. AS CASS SETS DOWN GIFT, TILT UP AS SHE WALKS WITH MATTHEW DOWN HALLWAY INTO ADJACENT ROOM |  |  |
| 427 | 01:15:41:17 | 01:15:42:17 | 01:00 |  | **RACHEL** | Hey, beauty. |
| 428 | 01:15:41:23 | 01:15:44:21 | 02:22 | L.S. HALLWAY WITH CLASSIC PORTRAITS ON WALL, RACHEL APPROACHES O.T.S. OF CASS |  |  |
| 429 | 01:15:42:19 | 01:15:43:16 | 00:21 |  | **CASS** | Hi. |
| 430 | 01:15:43:18 | 01:15:44:14 | 00:20 |  | **RACHEL** | Hi. |
| 431 | 01:15:44:16 | 01:15:46:05 | 01:13 |  | **CASS** | Hi. |
| 432 | 01:15:44:23 | 01:15:45:14 | 00:15 | RACHEL WITH WINE GLASS IN HAND EMBRACES CASS |  |  |
| 433 | 01:15:45:16 | 01:15:47:12 | 01:20 | M.S. RACHEL EMBRACES CASS, TURNS TOWARD MATTHEW |  |  |
| 434 | 01:15:47:14 | 01:15:54:15 | 07:01 | SIDE SHOT MATTHEW AND RACHEL, ARC BACK TO RACHEL O.T.S. OF CASS |  |  |
| 435 | 01:15:47:14 | 01:15:48:15 | 01:01 |  | **RACHEL** | Hey, Matthew. |
| 436 | 01:15:48:17 | 01:15:50:06 | 01:13 |  | **MATTHEW** | Hey, Rachel. How's it going? |
| 437 | 01:15:50:08 | 01:15:51:14 | 01:06 |  | **RACHEL** | You're never gonna believe this. |
| 438 | 01:15:51:16 | 01:15:54:15 | 02:23 |  |  | The woman who was murdered, she worked at my company. |
| 439 | 01:15:54:17 | 01:15:56:17 | 02:00 | M.S. CASS, MATTHEW O.T.S. OF RACHEL, WHO IS DRINKING FROM WINE GLASS |  |  |
| 440 | 01:15:54:17 | 01:15:56:00 | 01:07 |  | **MATTHEW** | I'm gonna get us drinks. |
| 441 | 01:15:56:02 | 01:15:57:09 | 01:07 |  | **CASS** | Thank you, babe. |
| 442 | 01:15:56:19 | 01:16:00:00 | 03:05 | MATTHEW WALKS OFF SHOT, RACHEL APPROACHES CASS |  |  |
| 443 | 01:15:57:11 | 01:15:58:18 | 01:07 |  |  | Wow, did you know her? |
| 444 | 01:15:58:20 | 01:16:01:21 | 03:01 |  | **RACHEL** | No, different division, but I feel really bad |
| 445 | 01:16:00:02 | 01:16:02:10 | 02:08 | HALLWAY FILLED WITH PARTYGOERS, O.T.S. OF CASS |  |  |
| 446 | 01:16:01:23 | 01:16:05:01 | 03:02 |  |  | because I came straight into the office from the airport yesterday |
| 447 | 01:16:02:12 | 01:16:09:06 | 06:18 | MEDIUM SIDE SHOT RACHEL O.T.S. OF CASS, CASS LOOKS OFF-SCREEN ABSTRACTEDLY |  |  |
| 448 | 01:16:05:03 | 01:16:09:06 | 04:03 |  |  | and I was jet-lagged and I just kind of got into it with someone over a parking space, |
| 449 | 01:16:09:08 | 01:16:12:21 | 03:13 | MEDIUM SIDE SHOT CASS O.T.S. OF RACHEL |  |  |
| 450 | 01:16:09:08 | 01:16:11:06 | 01:22 |  |  | and I'm pretty sure it was her. |
| 451 | 01:16:11:08 | 01:16:12:21 | 01:13 |  | **CASS** | Oh, you couldn't have known. |
| 452 | 01:16:12:23 | 01:16:17:13 | 04:14 | MEDIUM SIDE SHOT OF RACHEL O.T.S. OF CASS |  |  |
| 453 | 01:16:14:12 | 01:16:17:13 | 03:01 |  | **RACHEL** | And Susie's really upset because apparently she knows the husband, |
| 454 | 01:16:17:15 | 01:16:28:15 | 11:00 | M.S. CASS, RACHEL IN SHADOW ON FAR EDGE OF SHOT |  |  |
| 455 | 01:16:17:15 | 01:16:22:14 | 04:23 |  |  | who's devastated and he's left on his own to raise 2-year-old twins. |
| 456 | 01:16:23:12 | 01:16:24:07 | 00:19 |  |  | I mean, it's a tragedy. |
| 457 | 01:16:24:09 | 01:16:25:15 | 01:06 |  | **CASS** | Twins? |
| 458 | 01:16:27:14 | 01:16:28:15 | 01:01 |  |  | What was her name? |
| 459 | 01:16:28:17 | 01:16:31:07 | 02:14 | MEDIUM SIDE SHOT RACHEL O.T.S. OF CASS |  |  |
| 460 | 01:16:29:05 | 01:16:30:09 | 01:04 |  | **RACHEL** | Jane Walters. |
| 461 | 01:16:31:09 | 01:16:33:02 | 01:17 | MEDIUM SIDE SHOT CASS O.T.S. OF RACHEL |  |  |
| 462 | 01:16:31:09 | 01:16:33:02 | 01:17 |  | **CASS** | Oh, God, it can't be her. |
| 463 | 01:16:33:04 | 01:16:34:05 | 01:01 | MEDIUM SIDE SHOT RACHEL O.T.S. OF CASS |  |  |
| 464 | 01:16:33:04 | 01:16:34:20 | 01:16 |  | **RACHEL** | How would you know her? |
| 465 | 01:16:34:07 | 01:16:37:20 | 03:13 | MEDIUM SIDE SHOT CASS O.T.S. OF RACHEL |  |  |
| 466 | 01:16:34:22 | 01:16:37:20 | 02:22 |  | **CASS** | I met her at the leaving party that you took me to. |
| 467 | 01:16:37:22 | 01:16:41:10 | 03:12 | M.S. CASS AND RACHEL STANDING IN HALLWAY |  |  |
| 468 | 01:16:37:22 | 01:16:39:13 | 01:15 |  |  | We got to talking and we exchanged numbers. |
| 469 | 01:16:39:15 | 01:16:41:10 | 01:19 |  |  | I told you about it when you were in New York. |
| 470 | 01:16:41:12 | 01:16:47:16 | 06:04 | RACHEL O.T.S. OF CASS |  |  |
| 471 | 01:16:41:12 | 01:16:44:04 | 02:16 |  | **RACHEL** | I mean, I don't remember, but you could have. |
| 472 | 01:16:44:06 | 01:16:46:09 | 02:03 |  |  | And it's not like I would know who she is, right? |
| 473 | 01:16:46:11 | 01:16:47:04 | 00:17 |  | **CASS** | Yeah. |
| 474 | 01:16:47:06 | 01:16:47:16 | 00:10 |  | **RACHEL** | I mean... |
| 475 | 01:16:47:18 | 01:16:55:04 | 07:10 | CASS O.T.S. OF RACHEL |  |  |
| 476 | 01:16:47:18 | 01:16:48:12 | 00:18 |  | **CASS** | Oh, wow. |
| 477 | 01:16:48:14 | 01:16:49:14 | 01:00 |  | **RACHEL** | It's... |
| 478 | 01:16:49:16 | 01:16:53:08 | 03:16 |  | **CASS** | No, I was supposed to go to her house in the next couple of weeks to meet her kids. |
| 479 | 01:16:55:06 | 01:17:00:13 | 05:07 | M.S. CASS AND RACHEL STANDING IN HALLWAY |  |  |
| 480 | 01:16:55:06 | 01:16:57:12 | 02:06 |  | **RACHEL** | Really gives you a perspective. |
| 481 | 01:16:57:14 | 01:16:59:00 | 01:10 |  |  | Scary. |
| 482 | 01:16:59:12 | 01:17:03:05 | 03:17 |  | **SUSIE** | Hey, love! Are you empty handed? |
| 483 | 01:17:00:15 | 01:17:03:19 | 03:04 | HALLWAY O.T.S. OF CASS - SUSIE APPROACHES, WINE GLASS IN HAND |  |  |
| 484 | 01:17:03:07 | 01:17:05:01 | 01:18 |  | **CASS** | Hi. It's okay, Matthew's getting me a drink. |
| 485 | 01:17:03:21 | 01:17:05:17 | 01:20 | M.S. CASS AND SUSIE EMBRACE IN HALLWAY, RACHEL RIGHT B.G. HOLDING WINE GLASS |  |  |
| 486 | 01:17:05:03 | 01:17:07:21 | 02:18 |  |  | I didn't know you knew John Collins. He works at my school. |
| 487 | 01:17:05:19 | 01:17:07:04 | 01:09 | SUSIE TURNS TO GLANCE DOWN HALLWAY, P.O.V. CASS |  |  |
| 488 | 01:17:07:06 | 01:17:09:00 | 01:18 | M.S. O.T.S. OF CASS: JOHN, WINE GLASS IN HAND, CHATS WITH GUESTS |  |  |
| 489 | 01:17:07:23 | 01:17:11:00 | 03:01 |  | **SUSIE** | I love John. John is my tennis coach. |
| 490 | 01:17:09:02 | 01:17:11:00 | 01:22 | SUSIE O.T.S. OF CASS |  |  |
| 491 | 01:17:11:02 | 01:17:16:00 | 04:22 | MATTHEW APPROACHES, SUSIE AND MATTHEW KISS |  |  |
| 492 | 01:17:11:02 | 01:17:11:20 | 00:18 |  | **MATTHEW** | Hey, Susie. |
| 493 | 01:17:11:22 | 01:17:12:13 | 00:15 |  | **SUSIE** | Hey, John. Oh. |
| 494 | 01:17:12:15 | 01:17:14:18 | 02:03 |  | **MATTHEW** | Susie. Happy birthday. |
| 495 | 01:17:14:20 | 01:17:16:00 | 01:04 |  | **SUSIE** | Thank you, Matthew. |
| 496 | 01:17:16:02 | 01:17:18:01 | 01:23 | M.S. MATTHEW, CASS, AND RACHEL IN HALLWAY, SUSIE GLANCES BACK DOWN HALLWAY, SIGNALS TO JOHN |  |  |
| 497 | 01:17:16:02 | 01:17:19:16 | 03:14 |  |  | Hey, John. Come over here and come and say hi. |
| 498 | 01:17:18:03 | 01:17:19:16 | 01:13 | M.S. HALLWAY, JOHN WITH OTHER GUESTS, TURNS TO FACE SUSIE |  |  |
| 499 | 01:17:19:18 | 01:17:21:00 | 01:06 | M.S. JACK ENTERS SCENE ON RIGHT |  |  |
| 500 | 01:17:19:18 | 01:17:20:10 | 00:16 |  | **JACK** | Hi. |
| 501 | 01:17:20:12 | 01:17:21:15 | 01:03 |  | **SUSIE** | Oh, not you, Jack, John. |
| 502 | 01:17:21:02 | 01:17:28:10 | 07:08 | M.S. SUSIE AND JACK IN HALLWAY, JACK ESCORTS SUSIE DOWN HALLWAY FOR PHOTO SHOOT, JOHN APPROACHES GLASS IN HAND, TURNS TOWARD DEPARTING COUPLE |  |  |
| 503 | 01:17:21:17 | 01:17:25:04 | 03:11 |  | **JACK** | Sorry, sorry, I need to borrow the birthday girl for a photo shoot. |
| 504 | 01:17:25:06 | 01:17:26:18 | 01:12 |  | **SUSIE** | Um... I'll be back. |
| 505 | 01:17:28:12 | 01:17:37:17 | 09:05 | M.S. MATTHEW, CASS AND RACHEL, JOHN ENTERS FROM RIGHT, GREETS TRIO |  |  |
| 506 | 01:17:28:12 | 01:17:29:06 | 00:18 |  | **CASS** | Hi, John. |
| 507 | 01:17:29:08 | 01:17:31:18 | 02:10 |  | **JOHN** | Hey, Cass. You all right? |
| 508 | 01:17:31:20 | 01:17:33:10 | 01:14 |  | **CASS** | This is my husband, Matthew. |
| 509 | 01:17:33:12 | 01:17:34:09 | 00:21 |  | **JOHN** | Nice to meet you. |
| 510 | 01:17:34:11 | 01:17:35:14 | 01:03 |  | **MATTHEW** | Hi, nice to meet you too. |
| 511 | 01:17:35:16 | 01:17:37:17 | 02:01 |  | **CASS** | I didn't know you were a tennis coach. |
| 512 | 01:17:37:19 | 01:17:43:22 | 06:03 | JOHN O.T.S. OF CASS, SUSIE IN B.G. SIGNALS TO JOHN, JOHN GLANCES BACK AT SUSIE, THEN BACK TOWARD MATTHEW, CASS AND RACHEL |  |  |
| 513 | 01:17:37:19 | 01:17:41:03 | 03:08 |  | **SUSIE** | Hey, John, come say hi to my old doubles partner. |
| 514 | 01:17:41:05 | 01:17:43:22 | 02:17 |  | **JOHN** | Yeah, I used to play pro many years ago. |
| 515 | 01:17:44:00 | 01:17:46:00 | 02:00 | REVERSE SHOT: MATTHEW, CASS AND RACHEL O.T.S. OF JOHN |  |  |
| 516 | 01:17:44:00 | 01:17:45:03 | 01:03 |  |  | I just coach on the side now. |
| 517 | 01:17:45:05 | 01:17:47:21 | 02:16 |  | **SUSIE** | Come on, Johnny, come on. |
| 518 | 01:17:46:02 | 01:17:50:22 | 04:20 | M.S. JOHN O.T.S. OF CASS, SUSIE APPROACHES, ESCORTS JOHN DOWN HALLWAY |  |  |
| 519 | 01:17:47:23 | 01:17:48:13 | 00:14 |  | **JOHN** | Look... |
| 520 | 01:17:48:15 | 01:17:49:04 | 00:13 |  | **SUSIE** | Come and say hi. |
| 521 | 01:17:49:06 | 01:17:51:21 | 02:15 |  | **JOHN** | I think I've gotta go. Uh... nice to see you, Matt. |
| 522 | 01:17:51:00 | 01:17:54:07 | 03:07 | M.S. MATTHEW, CASS AND RACHEL |  |  |
| 523 | 01:17:51:23 | 01:17:53:11 | 01:12 |  |  | And, uh... I'll see you soon, Cass. |
| 524 | 01:17:53:13 | 01:17:54:07 | 00:18 |  | **CASS** | Okay. |
| 525 | 01:17:54:09 |  |  | EXT. - MANSION - NIGHT EST. LONG SHOT, FRONT OF MANSION, SECOND FLOOR WINDOWS ILLUMINATED |  |  |
| 526 | 01:17:58:18 |  |  | INT. - MANSION HALLWAY - NIGHT P.O.V., TRACKING SLOWLY DOWN DIMLY LIT HALLWAY |  |  |
| 527 | 01:18:00:15 | 01:18:02:04 | 01:13 |  |  | (wind whistling) |
| 528 | 01:18:08:17 | 01:18:18:11 | 09:18 | DISSOLVE TO LOW-ANGLE BEDROOM SHOT, TILT UP TO CASS AND MATTHEW IN BED, MATTHEW SITTING UP WATCHING NEWS REPORT ON CELL PHONE IN HIS HANDS |  |  |
| 529 | 01:18:12:05 | 01:18:13:10 | 01:05 |  | **MATTHEW** | Interesting. |
| 530 | 01:18:14:07 | 01:18:15:20 | 01:13 |  |  | Police released a photo. |
| 531 | 01:18:18:06 | 01:18:19:11 | 01:05 |  | **CASS** | Show me. |
| 532 | 01:18:18:13 | 01:18:25:11 | 06:22 | SLOW ZOOM ON COUPLE |  |  |
| 533 | 01:18:23:18 | 01:18:25:11 | 01:17 |  |  | Oh, my God, that is her. |
| 534 | 01:18:25:13 | 01:18:27:19 | 02:06 | HIGH-ANGLE SHOT OF CELL PHONE IN MATTHEW'S HAND |  |  |
| 535 | 01:18:26:16 | 01:18:28:21 | 02:05 |  |  | That makes no sense. Why Jane? |
| 536 | 01:18:27:21 | 01:18:29:23 | 02:02 | M.S. OF COUPLE IN BED |  |  |
| 537 | 01:18:30:01 | 01:18:32:03 | 02:02 | SIDE SHOT CASS AND MATTHEW IN BED |  |  |
| 538 | 01:18:30:17 | 01:18:32:03 | 01:10 |  | **MATTHEW** | Unless it's random. |
| 539 | 01:18:32:05 | 01:18:34:10 | 02:05 | REVERSE SHOT OF COUPLE IN BED |  |  |
| 540 | 01:18:32:19 | 01:18:34:10 | 01:15 |  | **CASS** | What do you mean, like a serial killer? |
| 541 | 01:18:34:12 | 01:18:36:14 | 02:02 | MATTHEW O.T.S. OF CASS |  |  |
| 542 | 01:18:36:16 | 01:18:43:12 | 06:20 | CASS O.T.S. OF MATTHEW |  |  |
| 543 | 01:18:36:16 | 01:18:38:10 | 01:18 |  |  | We should upgrade the system in the house. |
| 544 | 01:18:38:12 | 01:18:41:04 | 02:16 |  |  | This thing's useless. Half the sensors don't even work. |
| 545 | 01:18:41:06 | 01:18:41:22 | 00:16 |  | **MATTHEW** | Yeah. |
| 546 | 01:18:42:00 | 01:18:42:19 | 00:19 |  | **CASS** | And a dog. |
| 547 | 01:18:42:21 | 01:18:43:12 | 00:15 |  | **MATTHEW** | No, no. |
| 548 | 01:18:43:14 | 01:18:47:09 | 03:19 | MATTHEW O.T.S. OF CASS |  |  |
| 549 | 01:18:43:14 | 01:18:45:05 | 01:15 |  | **CASS** | No, we should get a dog. |
| 550 | 01:18:46:00 | 01:18:47:09 | 01:09 |  | **MATTHEW** | I thought you wanted a baby. |
| 551 | 01:18:47:11 | 01:18:51:05 | 03:18 | CASS O.T.S. OF MATTHEW |  |  |
| 552 | 01:18:49:05 | 01:18:52:04 | 02:23 |  |  | It's a good idea to get the alarm system fixed, yeah. |
| 553 | 01:18:51:07 | 01:18:56:21 | 05:14 | MATTHEW O.T.S. OF CASS |  |  |
| 554 | 01:18:53:01 | 01:18:56:21 | 03:20 |  |  | It'll just be one of us constantly setting that thing off. |
| 555 | 01:18:56:23 | 01:19:14:01 | 17:02 | MATTHEW RISES FROM BED, WALKS AROUND BED TOWARD BEDROOM DOOR |  |  |
| 556 | 01:18:58:11 | 01:18:59:22 | 01:11 |  | **CASS** | Where are you going? |
| 557 | 01:19:00:00 | 01:19:02:05 | 02:05 |  | **MATTHEW** | To make sure everything's locked downstairs. |
| 558 | 01:19:05:13 | 01:19:06:19 | 01:06 |  |  | (Cass sighing) |
| 559 | 01:19:14:03 | 01:19:18:05 | 04:02 | HIGH-ANGLE M.S. OF CASS IN BED, EYES SHUT, STARTLED BY PHONE |  |  |
| 560 | 01:19:15:06 | 01:19:16:20 | 01:14 |  |  | (phone ringing) |
| 561 | 01:19:18:07 | 01:19:23:23 | 05:16 | SIDE SHOT, CASS IN BED, ANSWERS PHONE |  |  |
| 562 | 01:19:23:08 | 01:19:23:23 | 00:15 |  | **CASS** | Hello? |
| 563 | 01:19:24:01 | 01:19:30:17 | 06:16 | M.S. CASS IN BED, HOLDING PHONE |  |  |
| 564 | 01:19:24:01 | 01:19:27:09 | 03:08 |  |  | (static on phone) |
| 565 | 01:19:27:11 | 01:19:28:09 | 00:22 |  |  | Hello? |
| 566 | 01:19:28:11 | 01:19:30:17 | 02:06 |  |  | (static continues) |
| 567 | 01:19:30:19 | 01:19:33:08 | 02:13 | SIDE SHOT, CASS ON PHONE, MATTHEW ENTERS BEDROOM |  |  |
| 568 | 01:19:31:23 | 01:19:33:08 | 01:09 |  | **MATTHEW** | Who's that at this hour? |
| 569 | 01:19:33:10 | 01:19:39:14 | 06:04 | SIDE SHOT CASS IN BED HOLDING PHONE, PLACES PHONE ON BEDSIDE TABLE |  |  |
| 570 | 01:19:33:10 | 01:19:34:19 | 01:09 |  | **CASS** | There was nobody there. |
| 571 | 01:19:35:21 | 01:19:36:22 | 01:01 |  | **MATTHEW** | Well... |
| 572 | 01:19:37:00 | 01:19:39:01 | 02:01 |  |  | It's probably just a misdial. |
| 573 | 01:19:39:03 | 01:19:39:20 | 00:17 |  | **CASS** | Yeah. |
| 574 | 01:19:39:16 | 01:19:43:04 | 03:12 | MATTHEW ENTERS BED IN F.G. |  |  |
| 575 | 01:19:39:22 | 01:19:41:00 | 01:02 |  | **MATTHEW** | It's nothing. |
| 576 | 01:19:42:04 | 01:19:43:03 | 00:23 |  | **CASS** | Hopefully. |
| 577 | 01:19:43:06 | 01:19:50:10 | 07:04 | M.S. CASS AND MATTHEW IN BED |  |  |
| 578 | 01:19:43:19 | 01:19:44:23 | 01:04 |  | **MATTHEW** | It's nothing. |
| 579 | 01:19:45:01 | 01:19:46:10 | 01:09 |  | **CASS** | Everything locked up? |
| 580 | 01:19:47:02 | 01:19:48:08 | 01:06 |  | **MATTHEW** | It's all locked. |
| 581 | 01:19:50:12 |  |  | EXT. - MANSION - DAY SLASHER SHOT OF MANSION PARTIALLY OBSCURED BY FOLIAGE P.O.V. CASTLE MOAT |  |  |
| 582 | 01:19:53:18 |  |  | INT. - KITCHEN - DAY CASS ENTERS KITCHEN FROM HALLWAY, PICKS UP CELL PHONE ON COUNTER |  |  |
| 583 | 01:19:58:00 |  |  | EXT. - KITCHEN, CONTINUOUS - DAY SLASHER SHOT, CASS VIEWED THROUGH LEADLINED WINDOW, LOOKS DOWN AT PHONE |  |  |
| 584 | 01:20:01:06 |  |  | INT. - KITCHEN, CONTINUOUS - DAY C.U. ON NOTE IN CASS'S HANDS. IT READS: "CALL WHEN YOU'RE UP, LOVE YOU, X." |  |  |
| 585 | 01:20:03:07 | 01:20:04:12 | 01:05 | M.S. CASS STANDS AT KITCHEN COUNTERTOP HOLDING NOTE |  |  |
| 586 | 01:20:04:14 | 01:20:07:09 | 02:19 | L.S. KITCHEN COUNTERTOP, TILT UP TO NEWS BROADCAST ON VIDEO SCREEN |  |  |
| 587 | 01:20:04:14 | 01:20:07:09 | 02:19 | **(headline on TV) "BLACKWATER LANE MURDER"** |  |  |
| 588 | 01:20:05:17 | 01:20:10:16 | 04:23 |  | **REPORTER** | *A picture is emerging of the mother found dead on Blackwater Lane, Jane Walters.* |
| 589 | 01:20:07:11 | 01:20:14:15 | 07:04 | MEDIUM REACTION SHOT, CASS HOLDING NOTE, LOOKS AT VIDEO SCREEN ON KITCHEN COUNTERTOP, THEN GLANCES ABOUT IN RESPONSE TO CREAKING NOISES |  |  |
| 590 | 01:20:10:18 | 01:20:14:14 | 03:20 |  |  | *Just before 10:00 p.m., she left a voicemail message on her husband's mobile.* |
| 591 | 01:20:14:16 | 01:20:18:15 | 03:23 |  |  | *The police have estimated her murder to have happened between 10:00 and 11:00 p.m.* |
| 592 | 01:20:14:17 | 01:20:16:09 | 01:16 | CASS APPROACHES VIDEO SCREEN |  |  |
| 593 | 01:20:16:11 | 01:20:20:09 | 03:22 | VIDEO SCREEN O.T.S. OF CASS |  |  |
| 594 | 01:20:18:17 | 01:20:24:14 | 05:21 |  |  | *Her husband, Alex Walters, is appealing for help from the public and police have established an anonymous tip line.* |
| 595 | 01:20:20:11 | 01:20:24:14 | 04:03 | REACTION SHOT, CASS STARING AT VIDEO SCREEN |  |  |
| 596 | 01:20:24:16 | 01:20:26:05 | 01:13 | VIDEO SCREEN O.T.S. OF CASS |  |  |
| 597 | 01:20:24:16 | 01:20:27:23 | 03:07 |  | **NEWSCASTER** | *Thanks, Jessica. We will keep the public informed...* |
| 598 | 01:20:26:07 |  |  | EXT. - KITCHEN, CONTINUOUS - DAY SLASHER SHOT THROUGH LEADLINED WINDOW, CASS WRITES NOTE ON COUNTERTOP, GLANCES UP IN RESPONSE TO CREAKING WOOD |  |  |
| 599 | 01:20:27:12 | 01:20:28:21 | 01:09 |  |  | (wood creaking) |
| 600 | 01:20:28:23 | 01:20:30:05 | 01:06 |  |  | *Moving on to today's news...* |
| 601 | 01:20:30:07 | 01:20:31:08 | 01:01 |  |  | (creaking) |
| 602 | 01:20:31:10 | 01:20:33:02 | 01:16 |  |  | *...we have a summer fête...* |
| 603 | 01:20:33:04 | 01:20:34:04 | 01:00 |  | **CASS** | Matt? |
| 604 | 01:20:34:06 |  |  | INT. - KITCHEN, CONTINUOUS - DAY REAR SHOT KITCHEN, CASS HEADS TOWARD HALLWAY |  |  |
| 605 | 01:20:35:14 | 01:20:38:22 | 03:08 |  | **NEWSCASTER** | *What they're doing is raising money for a local charity for the elderly.* |
| 606 | 01:20:39:00 | 01:20:39:19 | 00:19 |  | **CASS** | Matt? |
| 607 | 01:20:39:21 | 01:21:04:08 | 24:11 | HIGH-ANGLE LONG SHOT, CAMERA TILTS DOWN, CASS APPROACHES UNCERTAINLY THROUGH DIM, PICTURE-LINED HALLWAY |  |  |
| 608 | 01:20:42:22 | 01:20:44:20 | 01:22 |  |  | (wood creaking) |
| 609 | 01:20:49:08 | 01:20:50:11 | 01:03 |  |  | Matt? |
| 610 | 01:20:53:21 | 01:20:54:21 | 01:00 |  |  | (creaking continues) |
| 611 | 01:20:57:17 | 01:20:59:02 | 01:09 |  |  | Matt, is that you? |
| 612 | 01:20:59:21 | 01:21:01:08 | 01:11 |  |  | (rustling noise) |
| 613 | 01:21:04:10 | 01:21:07:16 | 03:06 | REAR SHOT CASS GAZING AT BACKLIT PLASTIC CURTAINS IN B.G. |  |  |
| 614 | 01:21:04:10 | 01:21:05:08 | 00:22 |  |  | (wind whistling) |
| 615 | 01:21:05:10 | 01:21:06:21 | 01:11 |  |  | (wood creaking) |
| 616 | 01:21:07:18 | 01:21:13:06 | 05:12 | M.S. CASS IN HALLWAY |  |  |
| 617 | 01:21:13:08 | 01:21:15:19 | 02:11 | CASS WALKS OFF-SCREEN RIGHT, THEN SHADOW OF HUMAN BEING APPEARS ON HALLWAY WALL ACROSS FROM STAIRCASE |  |  |
| 618 | 01:21:13:08 |  |  |  |  | (ominous soundtrack rises) |
| 619 | 01:21:15:21 | 01:21:20:01 | 04:04 | M.S. CASS WALKS OFF-SCREEN LEFT, BACKLIT PLASTIC CURTAIN IN B.G. |  |  |
| 620 | 01:21:20:03 | 01:21:25:16 | 05:13 | M.S. CASS AT FRONT DOOR, SECURES DOOR LATCH, WALKS OFF IN RESPONSE TO RINGING PHONE |  |  |
| 621 | 01:21:23:05 | 01:21:25:16 | 02:11 |  |  | (phone ringing) |
| 622 | 01:21:25:18 | 01:21:27:12 | 01:18 | HIGH-ANGLE SURVEILLANCE SHOT, CASS RUNS AROUND CORNER |  |  |
| 623 | 01:21:27:14 | 01:21:29:08 | 01:18 | STATIC SHOT, CASS RUNS DOWN HALLWAY |  |  |
| 624 | 01:21:29:10 | 01:21:32:21 | 03:11 | M.S. KITCHEN - CASS APPROACHES COUNTERTOP, PICKS UP PHONE |  |  |
| 625 | 01:21:31:16 | 01:21:34:04 | 02:12 |  |  | Hello? Hello? (man coughing over static) |
| 626 | 01:21:32:23 | 01:21:39:14 | 06:15 | C.U. CASS ON PHONE |  |  |
| 627 | 01:21:34:06 | 01:21:36:18 | 02:12 |  |  | (static and coughing continue) |
| 628 | 01:21:36:20 | 01:21:38:07 | 01:11 |  |  | (phone clicks, call ends) |
| 629 | 01:21:38:09 | 01:21:40:14 | 02:05 |  |  | (doorbell rings) |
| 630 | 01:21:39:16 |  |  | INT. - FOYER - DAY SECURITY MAN O.T.S. OF CASS |  |  |
| 631 | 01:21:42:10 | 01:21:45:22 | 03:12 | CASS IN DOORWAY O.T.S. SECURITY MAN |  |  |
| 632 | 01:21:42:10 | 01:21:45:22 | 03:12 |  |  | Oh, I just called this morning. I thought you were coming tomorrow. |
| 633 | 01:21:46:00 | 01:21:49:04 | 03:04 | SECURITY MAN IN PORTICO O.T.S. OF CASS |  |  |
| 634 | 01:21:46:00 | 01:21:49:21 | 03:21 |  | **SECURITY MAN** | Yes, but there was a cancellation and I was in the area. |
| 635 | 01:21:49:06 | 01:21:51:08 | 02:02 | CASS IN DOORWAY O.T.S. SECURITY MAN |  |  |
| 636 | 01:21:49:23 | 01:21:51:08 | 01:09 |  |  | Sorry I didn't call. |
| 637 | 01:21:51:10 | 01:21:53:06 | 01:20 | SECURITY MAN IN PORTICO O.T.S. OF CASS |  |  |
| 638 | 01:21:52:02 | 01:21:53:06 | 01:04 |  |  | Is your husband there? |
| 639 | 01:21:53:08 | 01:21:59:23 | 06:15 | CASS IN DOORWAY O.T.S. SECURITY MAN |  |  |
| 640 | 01:21:54:18 | 01:21:56:12 | 01:18 |  | **CASS** | No, he's not. Um... |
| 641 | 01:21:56:14 | 01:21:59:23 | 03:09 |  |  | But I guess it's fine if you want to just take a quick look. |
| 642 | 01:22:00:01 | 01:22:07:16 | 07:15 | SECURITY MAN ENTERS MANSION, WALKS PAST CASS, DOWN HALLWAY, LOOKS AROUND |  |  |
| 643 | 01:22:01:04 | 01:22:03:01 | 01:21 |  |  | Will this take long? I was just leaving. |
| 644 | 01:22:03:22 | 01:22:06:00 | 02:02 |  | **SECURITY MAN** | Uh, no more than ten minutes. |
| 645 | 01:22:07:10 | 01:22:09:02 | 01:16 |  |  | Are you often in the house on your own? |
| 646 | 01:22:07:18 | 01:22:13:14 | 05:20 | SECURITY MAN LOOKS BACK AT CASS, WHO REMAINS STANDING AT OPENED FRONT DOOR |  |  |
| 647 | 01:22:10:07 | 01:22:13:05 | 02:22 |  | **CASS** | No, no. My husband will be back any minute. |
| 648 | 01:22:13:16 | 01:22:18:09 | 04:17 | SECURITY MAN CONTINUES GLANCING ABOUT, WALKS DOWN HALLWAY |  |  |
| 649 | 01:22:14:17 | 01:22:18:14 | 03:21 |  | **SECURITY MAN** | Well, looking at your house, I'd say you're a prime target for burglars. |
| 650 | 01:22:18:11 | 01:22:23:16 | 05:05 | SECURITY MAN TURNS TO FACE CASS, WHO IS SLOWLY APPROACHING HIM |  |  |
| 651 | 01:22:18:16 | 01:22:20:18 | 02:02 |  |  | You've got a system that is obsolete. |
| 652 | 01:22:20:20 | 01:22:25:05 | 04:09 |  |  | You need to get new sensors for the windows, doors, stairs as well. |
| 653 | 01:22:23:18 | 01:22:25:19 | 02:01 | SECURITY MAN LOOKS OFF-SCREEN LEFT TOWARD STAIRS |  |  |
| 654 | 01:22:25:21 | 01:22:28:21 | 03:00 | THEN GLANCES RIGHT AND WALKS OFF-SCREEN |  |  |
| 655 | 01:22:26:08 | 01:22:27:20 | 01:12 |  |  | I'll just take a quick look. |
| 656 | 01:22:28:21 | 01:22:31:03 | 02:06 |  |  | (phone rings) |
| 657 | 01:22:28:23 | 01:22:29:21 | 00:22 | CASS STARTS TO FOLLOW BUT STOPS TO ANSWER PHONE |  |  |
| 658 | 01:22:29:23 | 01:22:32:07 | 02:08 | LONG SIDE SHOT OF CASS AT END OF HALLWAY, CASS TAKES PHONE FROM POCKET |  |  |
| 659 | 01:22:32:09 | 01:22:34:20 | 02:11 | C.U. OF CASS'S PHONE REVEALING AN INCOMING CALL FROM RACHEL, CASS PRESSES "DISMISS" OPTION |  |  |
| 660 | 01:22:32:09 | 01:22:34:21 | 02:12 | **(on cell phone) "RACHEL"** |  |  |
| 661 | 01:22:34:22 | 01:22:38:00 | 03:02 | CASS GASPS AT SUDDEN REAPPEARANCE OF SECURITY MAN |  |  |
| 662 | 01:22:35:08 | 01:22:36:07 | 00:23 |  |  | (Cass gasps) |
| 663 | 01:22:36:09 | 01:22:37:02 | 00:17 |  | **SECURITY MAN** | Sorry. |
| 664 | 01:22:37:04 | 01:22:38:04 | 01:00 |  | **CASS** | It's all right. |
| 665 | 01:22:38:02 | 01:22:40:18 | 02:16 | SECURITY MAN INVITES CASS TO SIT DOWN WITH HIM FOR CONTRACT DISCUSSIONS AS HE WALKS OFF TO HER LEFT |  |  |
| 666 | 01:22:38:06 | 01:22:40:12 | 02:06 |  | **SECURITY MAN** | Right. Uh... Shall we go and sit down? |
| 667 | 01:22:40:14 | 01:22:43:16 | 03:02 |  | **CASS** | Actually, you know, I don't think we need an upgrade after all. |
| 668 | 01:22:40:20 | 01:22:53:11 | 12:15 | PAN BACK FOR TWO SHOT, SECURITY MAN TURNS BACK TO CASS |  |  |
| 669 | 01:22:45:01 | 01:22:48:01 | 03:00 |  | **SECURITY MAN** | Well, after the murder of that young woman, I'd say you're making a mistake. |
| 670 | 01:22:48:03 | 01:22:50:09 | 02:06 |  |  | I mean, don't forget, the murderer is still out there. |
| 671 | 01:22:51:05 | 01:22:53:11 | 02:06 |  | **CASS** | Maybe you just come back after my husband's here. |
| 672 | 01:22:53:13 | 01:22:57:05 | 03:16 | L.S. CASS AND SECURITY MAN AT END OF HALLWAY |  |  |
| 673 | 01:22:54:13 | 01:22:56:02 | 01:13 |  | **SECURITY MAN** | I don't know when I can. |
| 674 | 01:22:57:07 | 01:23:01:04 | 03:21 | SIDE TWO SHOT HALLWAY, SECURITY MAN AND CASS, OPEN FRONT DOOR IN B.G. |  |  |
| 675 | 01:22:57:07 | 01:22:59:18 | 02:11 |  |  | Murder's good for business, if you know what I mean. |
| 676 | 01:23:01:02 | 01:23:02:16 | 01:14 |  |  | Actually... |
| 677 | 01:23:01:06 | 01:23:13:20 | 12:14 | SECURITY MAN LOOKS LEFT, POINTS OFF-SCREEN, TURNS BACK TO CASS, THEN WALKS TOWARD EXIT |  |  |
| 678 | 01:23:02:18 | 01:23:04:17 | 01:23 |  |  | I don't need to walk the house. |
| 679 | 01:23:06:00 | 01:23:07:23 | 01:23 |  |  | I've already got a copy of the layout. |
| 680 | 01:23:11:07 | 01:23:13:00 | 01:17 |  |  | I'll send you an estimate. |
| 681 | 01:23:13:22 | 01:23:18:01 | 04:03 | MEDIUM REACTION SHOT, CASS WATCHES FROM HALLWAY AS SECURITY MAN DEPARTS, HER BACK TO PLASTIC CURTAINS |  |  |
| 682 | 01:23:18:03 | 01:23:22:01 | 03:22 | SLOW ARCING SIDE SHOT OF CASS WITH PLASTIC CURTAINS IN B.G. |  |  |
| 683 | 01:23:22:03 |  |  | EXT. - COUNTRY ROAD - DAY AERIAL SHOT OF CAR TRAVELING DOWN COUNTRY ROAD PAST LARGE AGRICULTURAL FIELDS AND AUTUMNAL FOLIAGE |  |  |
| 684 | 01:23:22:03 |  |  |  |  | (mysterious music playing) |
| 685 | 01:23:28:10 | 01:23:34:13 | 06:03 | STATIC SHOT FROM MIDDLE OF TREELINED COUNTRY ROAD, CAR APPROACHES |  |  |
| 686 | 01:23:34:15 | 01:23:38:00 | 03:09 | CAR PULLS OVER ON GRASSY SHOULDER |  |  |
| 687 | 01:23:38:02 | 01:23:41:15 | 03:13 | SIDE SHOT PAST WINDSHIELD OF CASS'S CAR, CASS EXITS ON DRIVER'S SIDE |  |  |
| 688 | 01:23:38:02 | 01:23:39:23 | 01:21 |  |  | (crows cawing) |
| 689 | 01:23:41:17 | 01:23:43:19 | 02:02 | M.S. CASS EXITING CAR |  |  |
| 690 | 01:23:43:21 | 01:23:50:01 | 06:04 | TRACKING SHOT PAST WINDSHIELD OF CASS'S CAR, CASS CROSSES ROAD, APPROACHES MEMORIAL FLOWERS ON OPPOSITE SHOULDER |  |  |
| 691 | 01:23:50:03 | 01:24:01:10 | 11:07 | M.S. CASS APPROACHES MEMORIAL, GLANCES AROUND AND THEN DOWN |  |  |
| 692 | 01:24:01:12 |  |  | EXT. - CASS'S CAR, CONTINUOUS - NIGHT, FLASHBACK, P.O.V. DRIVER'S SIDE OF JANE'S CAR, CASS STARING ACROSS FROM DRIVER'S SEAT OF HER CAR, LIGHTNING FLASHES |  |  |
| 693 | 01:24:01:12 | 01:24:03:10 | 01:22 |  |  | (thunder crashing) |
| 694 | 01:24:02:20 |  |  | INT. - CASS'S CAR, CONTINUOUS - NIGHT FLASHBACK FRONT SEAT OF JANE'S CAR OBSCURED BY MIST AND RAIN, P.O.V. OF CASS |  |  |
| 695 | 01:24:03:23 |  |  | EXT. - ROADSIDE, CONTINUOUS - DAY L.S. CASS LOOKS DOWN AT FLORAL MEMORIAL ON GRASSY SHOULDER OF BLACKWATER LANE |  |  |
| 696 | 01:24:05:00 | 01:24:09:10 | 04:10 | SIDE SHOT, CASS KNEELS IN FRONT OF ROADSIDE MEMORIAL |  |  |
| 697 | 01:24:09:12 | 01:24:15:05 | 05:17 | HIGH-ANGLE C.U. OF MEMORIAL O.T.S. OF CASS, SHE PULLS OUT ONE OF SEVERAL HANDWRITTEN NOTES AMONG FLOWERS, ZOOM SLOWLY ON NOTE |  |  |
| 698 | 01:24:15:07 | 01:24:18:20 | 03:13 | SIDE LONG SHOT OF CASS KNEELING AT ROADSIDE MEMORIAL, SHE RISES TO HER FEET |  |  |
| 699 | 01:24:18:22 | 01:24:24:07 | 05:09 | SLOW ZOOM OUT AS CASS APPROACHES NEARBY UNDERBRUSH |  |  |
| 700 | 01:24:24:09 | 01:24:31:18 | 07:09 | C.U. ON CASS'S HAND REACHING FOR EARRING IN UNDERBRUSH |  |  |
| 701 | 01:24:31:20 | 01:24:40:07 | 08:11 | MEDIUM SIDE SHOT, CASS STANDS UP SLOWLY, GLANCING ABOUT WARILY IN RESPONSE TO RUSTLING BRANCHES AND SNAPPING TWIGS |  |  |
| 702 | 01:24:31:20 | 01:24:34:04 | 02:08 |  |  | (branches, twigs rustling) |
| 703 | 01:24:40:09 | 01:24:43:22 | 03:13 | VERTIGINOUS LOW-ANGLE SHOT OF TALL TREES IN WIND |  |  |
| 704 | 01:24:44:00 | 01:24:47:07 | 03:07 | ARC AROUND M.S. OF CASS |  |  |
| 705 | 01:24:47:09 | 01:24:48:16 | 01:07 | FOX EMERGES FROM UNDERBRUSH, P.O.V. CASS |  |  |
| 706 | 01:24:48:18 | 01:24:52:09 | 03:15 | MEDIUM REACTION SHOT CASS |  |  |
| 707 | 01:24:52:11 | 01:24:54:03 | 01:16 | FOX O.T.S. OF CASS |  |  |
| 708 | 01:24:54:05 | 01:24:55:13 | 01:08 | M.S. CASS STARING AT FOX |  |  |
| 709 | 01:24:55:15 | 01:24:57:03 | 01:12 | FOX STARING AT CASS |  |  |
| 710 | 01:24:57:05 | 01:24:58:00 | 00:19 | M.S. CASS STARING AT FOX |  |  |
| 711 | 01:24:58:02 | 01:25:02:20 | 04:18 | PANNING SHOT, CASS CROSSES ROAD BACK TO HER CAR, OPENS DRIVER'S SIDE DOOR |  |  |
| 712 | 01:25:02:22 | 01:25:05:00 | 02:02 | M.S. CASS SITS DOWN IN DRIVER'S SEAT, CLOSES DOOR |  |  |
| 713 | 01:25:05:02 | 01:25:07:12 | 02:10 | STATIC LOW-ANGLE SIDE SHOT, CASS DRIVES OFF DOWN ROAD TO RIGHT |  |  |
| 714 | 01:25:07:14 |  |  | EXT. - MANSION - DAY CASS APPROACHES MANSION, P.O.V. OF CASS IN DRIVER'S SEAT |  |  |
| 715 | 01:25:11:07 |  |  | INT. - HALLWAY - DAY HIGH-ANGLE LONG SHOT, CASS ENTERS MANSION, CLOSES DOOR BEHIND HER |  |  |
| 716 | 01:25:11:07 | 01:25:12:23 | 01:16 |  |  | (door creaks) |
| 717 | 01:25:14:16 | 01:25:15:04 | 00:12 | M.S. CASS SECURES LATCH |  |  |
| 718 | 01:25:15:06 |  |  | INT. - BEDROOM - DAY M.S. CASS OPENS CLOSET DOOR |  |  |
| 719 | 01:25:16:18 |  |  |  |  | (ominous soundtrack playing) |
| 720 | 01:25:19:03 | 01:25:25:05 | 06:02 | SIDE SHOT, CASS PICKS UP SMALL BOX IN CLOSET, OPENS AND CLOSES LID AND RETURNS TO SHELF, THEN TURNS 180 DEGREES |  |  |
| 721 | 01:25:25:07 | 01:25:31:22 | 06:15 | LONG SHOT, CASS OPENS DESK DRAWER NEAR WINDOW, OPENS AND CLOSES EARRING BOX, RETURNS IT TO DRAWER |  |  |
| 722 | 01:25:32:00 |  |  | EXT. - MANSION GROUNDS, CONTINUOUS - DAY SLASHER SHOT OF BEDROOM WINDOWS THROUGH AUTUMNAL FOLIAGE |  |  |
| 723 | 01:25:36:14 |  |  | INT. - BEDROOM, CONTINUOUS - DAY LOW-ANGLE SHOT, CASS LOOKS DOWN AT EARRING BOX |  |  |
| 724 | 01:25:38:13 | 01:25:42:17 | 04:04 | C.U. SIDE SHOT ON CASS'S HANDS AS SHE REMOVES EARRING FROM BOX |  |  |
| 725 | 01:25:42:19 | 01:25:48:17 | 05:22 | LOW-ANGLE SIDE SHOT, CASS GLANCES ABOUT WARILY THEN LOOKS BACK DOWN AT EARRING |  |  |
| 726 | 01:25:48:19 | 01:25:49:19 | 01:00 | C.U. CASS'S HANDS PLACE EARRING IN EMPTY BOX |  |  |
| 727 | 01:25:49:21 | 01:25:52:19 | 02:22 | LONG SHOT PAST FIREPLACE, CASS CLOSES BOX, PLACES IT IN DESK DRAWER |  |  |
| 728 | 01:25:52:21 | 01:25:54:18 | 01:21 | LOW-ANGLE M.S. OF CASS |  |  |
| 729 | 01:25:54:20 |  |  | EXT. - MANSION GROUND - DAY SLASHER SHOT, MANSION THROUGH AUTUMNAL FOLIAGE |  |  |
| 730 | 01:25:57:18 | 01:25:59:23 | 02:05 | C.U. OF TREE-LINED MOAT |  |  |
| 731 | 01:26:00:01 | 01:26:02:04 | 02:03 | L.S. OF SHADOWY WOOD ON MANSION GROUNDS, FOUNTAIN AT END OF LEAF-COVERED GRASS WALKWAY |  |  |
| 732 | 01:26:02:06 | 01:26:04:08 | 02:02 | SLASHER SHOT THROUGH FOLIAGE OF TWO HEADSTONES PROPPED AGAINST IVORY-COVERED BRICK WALL |  |  |
| 733 | 01:26:04:10 |  |  | EXT. - MANSION - NIGHT FRONT OF MANSION, LIGHTS IN SECOND FLOOR WINDOW |  |  |
| 734 | 01:26:07:14 |  |  | INT. - BATHROOM - NIGHT L.S. CASS SOAKING IN TUB, DRINKING WINE, SLOW PARTIAL ZOOM |  |  |
| 735 | 01:26:24:03 | 01:26:32:02 | 07:23 | BIRD'S-EYE VIEW C.U. OF CASS SOAKING IN TUB |  |  |
| 736 | 01:26:24:03 | 01:26:26:01 | 01:22 |  |  | (wood creaks) |
| 737 | 01:26:32:04 | 01:26:36:07 | 04:03 | LONG SIDE SHOT OF TUB, CASS LEANS BACK, HER HEAD DISAPPEARS SLOWLY FROM VIEW |  |  |
| 738 | 01:26:36:09 | 01:26:41:20 | 05:11 | BIRD'S-EYE VIEW C.U. OF CASS IN TUB, HEAD UNDERWATER, AIR BUBBLING FROM NOSE |  |  |
| 739 | 01:26:41:22 | 01:26:44:10 | 02:12 | SIDE ANGLE C.U. OF TUB, CASS'S HANDS FRANTICALLY GRASPING EDGE OF TUB |  |  |
| 740 | 01:26:44:12 | 01:26:48:02 | 03:14 | BIRD'S-EYE VIEW C.U. OF CASS UNDERWATER, HANDS OFF-SCREEN ABOVE HER HEAD AS IF SHE IS BEING RESTRAINED, CASS SCREAMS UNDERWATER |  |  |
| 741 | 01:26:44:12 | 01:26:51:23 | 07:11 |  |  | (Cass screaming under bath water) |
| 742 | 01:26:48:04 | 01:26:49:20 | 01:16 | SIDE SHOT OF TUB, CASS'S HANDS FLAILING ABOUT |  |  |
| 743 | 01:26:49:22 | 01:26:51:23 | 02:01 | BIRD'S-EYE VIEW C.U. OF CASS UNDERWATER, SCREAMING |  |  |
| 744 | 01:26:52:01 | 01:26:56:04 | 04:03 | SIDE SHOT OF TUB, CASS'S HEAD POPS UP, HANDS FLAILING, AS SHE LOOKS AROUND BATHROOM IN TERROR |  |  |
| 745 | 01:26:52:01 | 01:26:54:00 | 01:23 |  |  | (arises from tub, gasping) |
| 746 | 01:26:56:06 | 01:27:01:02 | 04:20 | LONG ANGLED SIDE SHOT OF TUB, CASS LOOKING AROUND ROOM IN TERROR |  |  |
| 747 | 01:26:59:14 | 01:27:01:02 | 01:12 |  | **CASS** | *There is something in the house.* |
| 748 | 01:27:01:04 |  |  | INT. - MANSION - NIGHT M.S. CASS ON PHONE |  |  |
| 749 | 01:27:01:04 | 01:27:02:04 | 01:00 |  | **MATTHEW** | *What?* |
| 750 | 01:27:02:06 | 01:27:05:03 | 02:21 |  | **CASS** | (breathless) I was in the bath, and they were holding me down. |
| 751 | 01:27:06:23 | 01:27:08:09 | 01:10 |  |  | I thought I was dead. |
| 752 | 01:27:08:11 | 01:27:09:17 | 01:06 |  | **MATTHEW** | *Stay there, I'll call the police.* |
| 753 | 01:27:09:19 | 01:27:32:06 | 22:11 | C.U. OF CASS ON PHONE |  |  |
| 754 | 01:27:09:19 | 01:27:11:00 | 01:05 |  | **CASS** | Wait, wait, wait. |
| 755 | 01:27:16:08 | 01:27:18:02 | 01:18 |  |  | I just wanna make sure. |
| 756 | 01:27:22:05 | 01:27:28:00 | 05:19 |  |  | I mean, I am. It's just I haven't seen anybody, so I just want you to come and check and make sure before we get the police out. |
| 757 | 01:27:30:09 | 01:27:32:06 | 01:21 |  |  | (doorbell rings) |
| 758 | 01:27:32:08 |  |  | EXT. - FOYER - NIGHT FRONT DOOR OF MANSION, CASS IN DOORWAY O.T.S. OF DC LAWSON, WHO IS STANDING IN PORTICO, CASS SLOWLY OPENS DOOR |  |  |
| 759 | 01:27:36:02 | 01:27:39:12 | 03:10 |  |  | Oh, I'm... I'm so sorry. I told my husband not to call you guys. |
| 760 | 01:27:38:00 | 01:27:40:08 | 02:08 | DC LAWSON AND POLICE OFFICER O.T.S. OF CASS |  |  |
| 761 | 01:27:39:14 | 01:27:40:08 | 00:18 |  | **DC LAWSON** | Call us? |
| 762 | 01:27:40:10 | 01:27:44:15 | 04:05 | CASS O.T.S. OF DC LAWSON |  |  |
| 763 | 01:27:40:10 | 01:27:43:01 | 02:15 |  | **CASS** | I'm... I was just taking a bath |
| 764 | 01:27:43:03 | 01:27:45:18 | 02:15 |  |  | and I thought I heard someone. |
| 765 | 01:27:44:17 | 01:27:47:18 | 03:01 | DC LAWSON AND POLICE OFFICER O.T.S. OF CASS |  |  |
| 766 | 01:27:46:15 | 01:27:50:07 | 03:16 |  |  | But I didn't actually see anybody, so I don't even know how they would have gotten in the house. |
| 767 | 01:27:47:20 | 01:27:53:17 | 05:21 | CASS O.T.S. OF DC LAWSON |  |  |
| 768 | 01:27:51:07 | 01:27:53:17 | 02:10 |  |  | So I'm just... unsure. |
| 769 | 01:27:53:19 | 01:27:55:02 | 01:07 | DC LAWSON AND POLICE OFFICER O.T.S. OF CASS |  |  |
| 770 | 01:27:53:19 | 01:27:55:02 | 01:07 |  | **DC LAWSON** | Are you Cass Anderson? |
| 771 | 01:27:55:04 | 01:27:56:08 | 01:04 | CASS O.T.S. OF DC LAWSON |  |  |
| 772 | 01:27:55:04 | 01:27:56:08 | 01:04 |  | **CASS** | Yes. |
| 773 | 01:27:56:10 | 01:27:58:16 | 02:06 | DC LAWSON AND POLICE OFFICER O.T.S. OF CASS |  |  |
| 774 | 01:27:56:10 | 01:27:58:16 | 02:06 |  | **DC LAWSON** | Well, actually we are here about Jane Walters. |
| 775 | 01:27:58:18 | 01:28:00:18 | 02:00 | CASS O.T.S. OF DC LAWSON |  |  |
| 776 | 01:27:59:05 | 01:28:00:18 | 01:13 |  | **CASS** | Jane Walters? |
| 777 | 01:28:00:20 | 01:28:03:02 | 02:06 | DC LAWSON O.T.S. OF CASS, POLICE OFFICERS IN B.G., CAR HEADLIGHTS APPROACH BEHIND PARKED POLICE VEHICLE |  |  |
| 778 | 01:28:00:20 | 01:28:03:18 | 02:22 |  | **DC LAWSON** | We received a tip that you were on Blackwater Lane the night of her murder. |
| 779 | 01:28:03:04 | 01:28:04:17 | 01:13 | CASS O.T.S. OF DC LAWSON |  |  |
| 780 | 01:28:04:19 | 01:28:07:22 | 03:03 | DC LAWSON AND POLICE OFFICER O.T.S. OF CASS |  |  |
| 781 | 01:28:04:19 | 01:28:06:01 | 01:06 |  |  | Is that true? |
| 782 | 01:28:06:18 | 01:28:07:22 | 01:04 |  | **CASS** | I'm sorry. |
| 783 | 01:28:08:00 | 01:28:11:18 | 03:18 | CASS O.T.S. OF DC LAWSON |  |  |
| 784 | 01:28:08:13 | 01:28:09:22 | 01:09 |  |  | Uh, yes. |
| 785 | 01:28:10:00 | 01:28:13:01 | 03:01 |  |  | I was on that road that night. |
| 786 | 01:28:11:20 | 01:28:14:21 | 03:01 | DC LAWSON AND POLICE OFFICER O.T.S. OF CASS |  |  |
| 787 | 01:28:13:03 | 01:28:19:10 | 06:07 |  |  | And I was going to call the tip line, but I just hadn't come up with the nerve just yet. |
| 788 | 01:28:14:23 | 01:28:19:10 | 04:11 | CASS O.T.S. OF DC LAWSON |  |  |
| 789 | 01:28:19:12 | 01:28:21:18 | 02:06 | DC LAWSON AND POLICE OFFICER O.T.S. OF CASS |  |  |
| 790 | 01:28:19:12 | 01:28:21:18 | 02:06 |  | **DC LAWSON** | Okay. Can we come in? |
| 791 | 01:28:21:20 | 01:28:24:17 | 02:21 | CASS O.T.S. OF DC LAWSON, LOOKS BACK TOWARD MANSION, THEN BACK AT DC LAWSON |  |  |
| 792 | 01:28:22:20 | 01:28:24:17 | 01:21 |  | **CASS** | Yeah, of course. |
| 793 | 01:28:24:19 | 01:28:26:18 | 01:23 | DC LAWSON AND POLICE OFFICER O.T.S. OF CASS |  |  |
| 794 | 01:28:26:20 | 01:28:30:06 | 03:10 | CASS STANDS AT SIDE OF DOORWAY AS DC LAWSON ENTERS MANSION FOLLOWED BY UNIFORMED OFFICER |  |  |
| 795 | 01:28:29:11 | 01:28:31:09 | 01:22 |  | **MATTHEW** | What's going on? You all right? |
| 796 | 01:28:30:08 | 01:28:39:18 | 09:10 | M.S. DOORWAY, CASS AND MATTHEW |  |  |
| 797 | 01:28:33:03 | 01:28:33:21 | 00:18 |  |  | Babe? |
| 798 | 01:28:33:23 | 01:28:38:22 | 04:23 |  | **CASS** | I think I just... I took a bath and I slipped and I got confused and I'm not sure what happened. |
| 799 | 01:28:39:20 |  |  | INT. - DEN - NIGHT L.S. OF BOOKLINED ROOM, MATTHEW AND CASS ON SOFA TO LEFT, DC LAWSON ON CHAIR TO RIGHT, UNIFORMED OFFICER STANDS BESIDE DOORWAY TO HALL |  |  |
| 800 | 01:28:39:20 | 01:28:41:09 | 01:13 |  | **DC LAWSON** | So you stopped. |
| 801 | 01:28:41:11 | 01:28:45:17 | 04:06 |  |  | You saw that it was a woman, and then you just... you drove on home. |
| 802 | 01:28:45:19 | 01:28:47:11 | 01:16 | DC LAWSON O.T.S. OF MATTHEW, DETECTIVE HOLDS A NOTEBOOK |  |  |
| 803 | 01:28:45:19 | 01:28:47:11 | 01:16 |  |  | But you knew Jane Walters. |
| 804 | 01:28:47:13 | 01:28:53:20 | 06:07 | M.S. OF CASS SEATED ON SOFA |  |  |
| 805 | 01:28:47:13 | 01:28:49:23 | 02:10 |  | **CASS** | I had met her a few weeks before. |
| 806 | 01:28:51:01 | 01:28:54:14 | 03:13 |  |  | But it was raining so hard that night, I could only see that it was the shape of a woman. |
| 807 | 01:28:53:22 |  |  | INT. - CASS'S CAR, CONTINUOUS - NIGHT FLASHBACK, SIDE SHOT OF CASS IN DRIVER'S SEAT LOOKING OVER TOWARD JANE'S STOPPED VEHICLE, LIGHTNING FLASHING |  |  |
| 808 | 01:28:54:16 | 01:28:56:04 | 01:12 |  |  | I couldn't see her face. |
| 809 | 01:28:56:06 | 01:28:58:00 | 01:18 | JANE'S CAR P.O.V. CASS THROUGH RAIN-BLEARED CAR WINDOWS |  |  |
| 810 | 01:28:57:00 | 01:28:58:22 | 01:22 |  | **DC LAWSON** | You didn't try to see if she needed help? |
| 811 | 01:28:58:02 | 01:29:00:04 | 02:02 | M.S. CASS IN DRIVER'S SEAT LOOKING OVER AT JANE'S CAR |  |  |
| 812 | 01:29:00:06 |  |  | INT. - DEN, CONTINUOUS - NIGHT M.S. CASS SEATED ON SOFA |  |  |
| 813 | 01:29:00:06 | 01:29:01:17 | 01:11 |  | **CASS** | Didn't seem like she needed any. |
| 814 | 01:29:01:19 | 01:29:04:03 | 02:08 | M.S. DC LAWSON |  |  |
| 815 | 01:29:01:19 | 01:29:04:03 | 02:08 |  | **DC LAWSON** | So you just kept on driving? |
| 816 | 01:29:04:05 | 01:29:06:04 | 01:23 | M.S. CASS SEATED ON SOFA |  |  |
| 817 | 01:29:06:06 | 01:29:08:08 | 02:02 | M.S. MATTHEW SEATED BESIDE CASS ON SOFA |  |  |
| 818 | 01:29:08:10 | 01:29:12:15 | 04:05 | M.S. DC LAWSON |  |  |
| 819 | 01:29:10:14 | 01:29:12:15 | 02:01 |  |  | Did you see anyone else around? |
| 820 | 01:29:12:17 | 01:29:15:13 | 02:20 | M.S. MATTHEW SEATED BESIDE CASS ON SOFA |  |  |
| 821 | 01:29:13:10 | 01:29:15:13 | 02:03 |  |  | Did you notice anything? |
| 822 | 01:29:15:15 | 01:29:25:15 | 10:00 | M.S. CASS ON SOFA |  |  |
| 823 | 01:29:15:15 | 01:29:17:16 | 02:01 |  | **CASS** | Um... no. |
| 824 | 01:29:19:12 | 01:29:21:04 | 01:16 |  |  | I... I... |
| 825 | 01:29:21:06 | 01:29:26:13 | 05:07 |  |  | I took my foot off the brake to signal that I was leaving and she didn't respond, so I... |
| 826 | 01:29:25:17 | 01:29:29:23 | 04:06 | M.S. DC LAWSON SEATED ACROSS FROM CASS |  |  |
| 827 | 01:29:26:15 | 01:29:27:22 | 01:07 |  |  | I left. |
| 828 | 01:29:28:16 | 01:29:29:23 | 01:07 |  | **DC LAWSON** | Okay. |
| 829 | 01:29:30:01 | 01:29:32:20 | 02:19 | M.S. OF MATTHEW AND CASS ON SOFA O.T.S. OF DC LAWSON |  |  |
| 830 | 01:29:32:22 |  |  | INT. - KITCHEN - NIGHT C.U. ON MATTHEW'S HANDS POURING DRINK |  |  |
| 831 | 01:29:38:04 | 01:29:47:15 | 09:11 | TILT UP BEHIND MATTHEW AND ARC AROUND HIM AS CASS ENTERS KITCHEN |  |  |
| 832 | 01:29:40:07 | 01:29:41:15 | 01:08 |  | **MATTHEW** | Why didn't you tell me? |
| 833 | 01:29:43:06 | 01:29:44:22 | 01:16 |  | **CASS** | Did you open that window? |
| 834 | 01:29:45:00 | 01:29:47:15 | 02:15 |  | **MATTHEW** | No, it was like that when I came in. Don't change the subject. |
| 835 | 01:29:47:17 | 01:29:50:22 | 03:05 | LONG, PARTIALLY ARCING SIDE SHOT OF MATTHEW BEHIND KITCHEN COUNTER |  |  |
| 836 | 01:29:47:17 | 01:29:50:22 | 03:05 |  |  | I told you not to take that road. Why didn't you tell me you drove by that car? |
| 837 | 01:29:51:00 | 01:30:08:16 | 17:16 | CASS O.T.S. OF MATTHEW, SHE APPROACHES MATTHEW AT COUNTERTOP, ARCING SHOT BEGINS CIRCLING COUPLE |  |  |
| 838 | 01:29:51:00 | 01:29:54:08 | 03:08 |  | **CASS** | I shut that before I took a bath. I checked the door and all the windows. |
| 839 | 01:29:54:10 | 01:29:56:11 | 02:01 |  | **MATTHEW** | Cass, why didn't you tell me? |
| 840 | 01:29:56:13 | 01:30:01:10 | 04:21 |  | **CASS** | Because I knew you'd get angry if I drove through the forest and I didn't feel like arguing about the way that I drove home. |
| 841 | 01:30:01:12 | 01:30:02:16 | 01:04 |  | **MATTHEW** | You should have told me. |
| 842 | 01:30:02:18 | 01:30:04:16 | 01:22 |  | **CASS** | Fine. Jesus Christ. |
| 843 | 01:30:04:18 | 01:30:06:18 | 02:00 |  |  | Do you know what this means? |
| 844 | 01:30:06:20 | 01:30:08:16 | 01:20 |  |  | The murderer reported this. |
| 845 | 01:30:08:18 | 01:30:25:00 | 16:06 | ARCING SHOT CIRCLES COUPLE AS MATTHEW ROUNDS COUNTERTOP AND PLACES DRINK IN FRONT OF CASS |  |  |
| 846 | 01:30:08:18 | 01:30:11:03 | 02:09 |  | **MATTHEW** | Murderer? How do you know that? |
| 847 | 01:30:11:05 | 01:30:12:12 | 01:07 |  |  | It could... It could have been anybody. |
| 848 | 01:30:12:14 | 01:30:14:15 | 02:01 |  |  | How do you know somebody wasn't following you in a car? |
| 849 | 01:30:14:17 | 01:30:15:07 | 00:14 |  | **CASS** | No. |
| 850 | 01:30:15:09 | 01:30:16:03 | 00:18 |  | **MATTHEW** | Or standing in the woods? |
| 851 | 01:30:16:05 | 01:30:17:11 | 01:06 |  | **CASS** | No, it had to have been who killed her. |
| 852 | 01:30:17:13 | 01:30:18:20 | 01:07 |  | **MATTHEW** | You don't know that. |
| 853 | 01:30:19:21 | 01:30:21:12 | 01:15 |  |  | You said she was still alive when you were there. |
| 854 | 01:30:21:14 | 01:30:25:00 | 03:10 |  | **CASS** | I thought she was, but what do I know? I couldn't see two feet in front of me. |
| 855 | 01:30:25:02 | 01:30:41:23 | 16:21 | ARCING SHOT CONTINUES AROUND MATTHEW AND CASS AT COUNTERTOP |  |  |
| 856 | 01:30:25:02 | 01:30:28:06 | 03:04 |  | **MATTHEW** | Got to get that alarm system set up before I go away this week. |
| 857 | 01:30:29:04 | 01:30:30:15 | 01:11 |  | **CASS** | Go away this week? |
| 858 | 01:30:31:02 | 01:30:33:07 | 02:05 |  | **MATTHEW** | Yeah, I gotta go to the rig. We discussed it. |
| 859 | 01:30:33:09 | 01:30:34:18 | 01:09 |  | **CASS** | No, you never said anything. |
| 860 | 01:30:34:20 | 01:30:35:12 | 00:16 |  | **MATTHEW** | Of course, I did. |
| 861 | 01:30:35:14 | 01:30:36:06 | 00:16 |  | **CASS** | When? |
| 862 | 01:30:36:08 | 01:30:39:03 | 02:19 |  | **MATTHEW** | Well, three weeks ago when I first found out. |
| 863 | 01:30:40:09 | 01:30:42:19 | 02:10 |  | **CASS** | No. You didn't. I would have remembered. |
| 864 | 01:30:42:01 | 01:30:51:12 | 09:11 | ARCING CONTINUES, THEN FADE TO BLACK |  |  |
| 865 | 01:30:44:13 | 01:30:46:22 | 02:09 |  |  | And stop telling me you said something when you didn't. |
| 866 | 01:30:51:14 |  |  | INT. - KITCHEN - DAY FADE-IN LONG SHOT OF KITCHEN, CASS BEHIND COUNTERTOP PLACING DISHES IN DISHWASHER |  |  |
| 867 | 01:30:53:01 | 01:30:55:18 | 02:17 |  | **RACHEL** | *Yeah, I can. Yeah, sure, I can come over.* |
| 868 | 01:30:55:20 | 01:30:56:23 | 01:03 |  | **CASS** | You can? |
| 869 | 01:30:57:01 | 01:30:59:06 | 02:05 |  | **RACHEL** | *Yeah. I've got to wine and dine some clients that night,* |
| 870 | 01:30:59:08 | 01:31:03:15 | 04:07 | M.S. CASS BEHIND COUNTERTOP HOLDING PHONE, SUNNY LEADLINED WINDOWS IN B.G. |  |  |
| 871 | 01:30:59:08 | 01:31:02:08 | 03:00 |  |  | *but I will drive over the minute I'm done.* |
| 872 | 01:31:02:10 | 01:31:03:18 | 01:08 |  | **CASS** | Are you sure? |
| 873 | 01:31:03:17 | 01:31:08:18 | 05:01 | CASS PLACES PHONE ON COUNTERTOP, TURNS TO CLOSE DISHWASHER AND WASH HER HANDS |  |  |
| 874 | 01:31:03:20 | 01:31:06:23 | 03:03 |  | **RACHEL** | *Yeah, very sure. It'll be a pajama party.* |
| 875 | 01:31:07:01 | 01:31:08:18 | 01:17 |  |  | *But right now I have to run into a meeting.* |
| 876 | 01:31:08:20 | 01:31:12:20 | 04:00 | CASS TURNS BACK TOWARD PHONE ON COUNTERTOP |  |  |
| 877 | 01:31:08:20 | 01:31:11:21 | 03:01 |  | **CASS** | Okay. Rache? Thank you. |
| 878 | 01:31:12:22 |  |  | INT. - HALLWAY - DAY TRACKING SHOT OF CASS WALKING DOWN PICTURE-LINED HALLWAY AND AROUND CORNER |  |  |
| 879 | 01:31:21:03 | 01:31:23:17 | 02:14 |  |  | (phone rings) |
| 880 | 01:31:22:11 | 01:31:28:15 | 06:04 | CASS STOPS TO ANSWER PHONE |  |  |
| 881 | 01:31:25:03 | 01:31:26:09 | 01:06 |  |  | Hello? |
| 882 | 01:31:26:11 | 01:31:29:19 | 03:08 |  |  | (static over garbled male voice) |
| 883 | 01:31:28:17 | 01:31:36:18 | 08:01 | SIDE SHOT OF CASS ON PHONE IN HALLWAY |  |  |
| 884 | 01:31:29:21 | 01:31:30:20 | 00:23 |  |  | Who's there? |
| 885 | 01:31:30:22 | 01:31:33:22 | 03:00 |  |  | (static continues over garbled voice) |
| 886 | 01:31:36:20 | 01:31:40:19 | 03:23 | CASS WALKS TOWARD FRONT DOOR |  |  |
| 887 | 01:31:40:21 | 01:31:43:08 | 02:11 | CASS OPENS DOOR TO REVEAL ANDREW ON FRONT PORCH |  |  |
| 888 | 01:31:43:10 | 01:31:48:08 | 04:22 | CASS IN DOORWAY O.T.S. OF ANDREW |  |  |
| 889 | 01:31:45:01 | 01:31:48:08 | 03:07 |  |  | Andrew. What are you doing here? |
| 890 | 01:31:48:10 | 01:31:51:05 | 02:19 | ANDREW IN PORTICO O.T.S. OF CASS |  |  |
| 891 | 01:31:48:10 | 01:31:51:05 | 02:19 |  | **ANDREW** | Happened to be in the area and I wanted to drop off your book. |
| 892 | 01:31:51:07 | 01:31:54:04 | 02:21 | CASS IN DOORWAY O.T.S. OF ANDREW |  |  |
| 893 | 01:31:52:17 | 01:31:54:04 | 01:11 |  | **CASS** | How do you know where I live? |
| 894 | 01:31:54:06 | 01:31:56:12 | 02:06 | ANDREW IN PORTICO O.T.S. OF CASS |  |  |
| 895 | 01:31:55:03 | 01:31:58:05 | 03:02 |  | **ANDREW** | Harry Freeman lives just one street over. He told me you lived here. |
| 896 | 01:31:56:14 | 01:31:58:05 | 01:15 | CASS IN DOORWAY O.T.S. OF ANDREW |  |  |
| 897 | 01:31:58:07 | 01:32:01:09 | 03:02 | ANDREW IN PORTICO O.T.S. OF CASS |  |  |
| 898 | 01:31:58:07 | 01:32:01:09 | 03:02 |  |  | But really, pretty much everybody knows you bought the old Crawford house. |
| 899 | 01:32:01:11 | 01:32:04:00 | 02:13 | CASS IN DOORWAY O.T.S. OF ANDREW |  |  |
| 900 | 01:32:02:22 | 01:32:04:00 | 01:02 |  | **CASS** | I didn't know that. |
| 901 | 01:32:04:02 | 01:32:10:01 | 05:23 | ANDREW IN PORTICO O.T.S. OF CASS |  |  |
| 902 | 01:32:04:02 | 01:32:07:14 | 03:12 |  | **ANDREW** | Yeah, I mean, it's sat empty for so long, um... |
| 903 | 01:32:07:16 | 01:32:11:20 | 04:04 |  |  | My mum gives local tours and she always talks about it being one of the original houses in the village. |
| 904 | 01:32:10:03 | 01:32:12:20 | 02:17 | CASS IN DOORWAY O.T.S. OF ANDREW |  |  |
| 905 | 01:32:12:11 | 01:32:14:02 | 01:15 |  |  | Is it true that it's haunted? |
| 906 | 01:32:12:22 | 01:32:16:05 | 03:07 | ANDREW IN PORTICO O.T.S. OF CASS |  |  |
| 907 | 01:32:14:04 | 01:32:16:05 | 02:01 |  | **CASS** | Uh, It's possible. |
| 908 | 01:32:16:07 | 01:32:19:15 | 03:08 | CASS IN DOORWAY O.T.S. OF ANDREW |  |  |
| 909 | 01:32:16:07 | 01:32:19:15 | 03:08 |  |  | I've heard a lot of unexplained creaks recently. |
| 910 | 01:32:19:17 | 01:32:26:16 | 06:23 | ANDREW IN PORTICO O.T.S. OF CASS |  |  |
| 911 | 01:32:21:13 | 01:32:24:01 | 02:12 |  | **ANDREW** | Anyhow, I love the book. |
| 912 | 01:32:24:03 | 01:32:26:16 | 02:13 |  |  | It's really changed my perspective on things, so... |
| 913 | 01:32:26:18 | 01:32:31:03 | 04:09 | CASS IN DOORWAY O.T.S. OF ANDREW, TILT DOWN AS ANDREW HANDS BOOK TO CASS |  |  |
| 914 | 01:32:26:18 | 01:32:28:10 | 01:16 |  |  | Thanks for thinking of me. |
| 915 | 01:32:31:05 | 01:32:33:02 | 01:21 | CASS IN DOORWAY O.T.S. OF ANDREW |  |  |
| 916 | 01:32:33:04 | 01:32:35:11 | 02:07 | ANDREW IN PORTICO O.T.S. OF CASS |  |  |
| 917 | 01:32:33:17 | 01:32:37:11 | 03:18 |  | **CASS** | Uh... I'd love to stay and talk with you about this, |
| 918 | 01:32:35:13 | 01:32:38:23 | 03:10 | CASS IN DOORWAY O.T.S. OF ANDREW |  |  |
| 919 | 01:32:37:13 | 01:32:38:23 | 01:10 |  |  | but I was just on my way out. |
| 920 | 01:32:39:01 | 01:32:40:21 | 01:20 | ANDREW IN PORTICO O.T.S. OF CASS |  |  |
| 921 | 01:32:40:23 | 01:32:42:17 | 01:18 | CASS IN DOORWAY O.T.S. OF ANDREW |  |  |
| 922 | 01:32:40:23 | 01:32:42:17 | 01:18 |  |  | Did you walk here? |
| 923 | 01:32:42:19 | 01:32:48:13 | 05:18 | ANDREW IN PORTICO O.T.S. OF CASS |  |  |
| 924 | 01:32:42:19 | 01:32:46:03 | 03:08 |  | **ANDREW** | No, I biked over. Don't live too far. |
| 925 | 01:32:46:05 | 01:32:48:13 | 02:08 |  |  | Just on the other side of Blackwater Lane. |
| 926 | 01:32:48:15 | 01:32:50:06 | 01:15 | CASS IN DOORWAY O.T.S. OF ANDREW |  |  |
| 927 | 01:32:49:01 | 01:32:50:06 | 01:05 |  | **CASS** | Lovely. |
| 928 | 01:32:50:08 | 01:32:51:21 | 01:13 | ANDREW IN PORTICO O.T.S. OF CASS |  |  |
| 929 | 01:32:50:08 | 01:32:51:21 | 01:13 |  | **ANDREW** | Thanks again, Mrs. Anderson. |
| 930 | 01:32:51:23 | 01:32:55:03 | 03:04 | CASS IN DOORWAY O.T.S. OF ANDREW |  |  |
| 931 | 01:32:52:21 | 01:32:53:21 | 01:00 |  | **CASS** | My pleasure. |
| 932 | 01:32:54:11 | 01:32:56:02 | 01:15 |  |  | Thank you for the book. |
| 933 | 01:32:55:05 | 01:32:57:03 | 01:22 | ANDREW IN PORTICO O.T.S. OF CASS, ANDREW TURNS TO LEAVE |  |  |
| 934 | 01:32:57:05 | 01:33:00:14 | 03:09 | SIDE SHOT CASS IN DOORWAY WATCHES ANDREW LEAVE |  |  |
| 935 | 01:33:00:16 | 01:33:03:22 | 03:06 | CASS WALKS FORWARD SLOWLY IN PORTICO AS SHE WATCHES ANDREW DEPART |  |  |
| 936 | 01:33:02:08 | 01:33:03:22 | 01:14 |  |  | (bicycle rattles) |
| 937 | 01:33:04:00 | 01:33:07:19 | 03:19 | L.S. O.T.S. OF CASS: ANDREW BICYCLES OFF DOWN SUNNY COUNTRY LANE |  |  |
| 938 | 01:33:07:21 | 01:33:11:16 | 03:19 | M.S. CASS IN PORTICO WATCHES ANDREW LEAVE |  |  |
| 939 | 01:33:11:18 |  |  | EXT. - SCHOOL BUILDING - DAY WIDE SHOT OF STATELY PREMISES, CAR APPROACHES ON VAST STRETCH OF EMPTY PAVEMENT |  |  |
| 940 | 01:33:11:18 |  |  |  |  | (mysterious music playing) |
| 941 | 01:33:22:21 | 01:33:35:13 | 12:16 | LOW-ANGLE SIDE SHOT OF CASS'S CAR, TRACKING SHOT AS CASS EXITS DRIVER'S SEAT AND WALKS AROUND CAR AND OVER TO PORTICO |  |  |
| 942 | 01:33:35:15 |  |  | INT. - SCHOOL OFFICE - DAY L.S. SHADOWY CONFERENCE ROOM, CASS ENTERS FROM HALLWAY, APPROACHES CONFERENCE TABLE AND LOOKS AROUND, SURPRISED TO FIND ROOM IS EMPTY |  |  |
| 943 | 01:33:35:15 | 01:33:37:05 | 01:14 |  |  | Sorry I'm late. |
| 944 | 01:33:43:10 | 01:33:48:10 | 05:00 | SIDE SHOT CASS IN CONFERENCE ROOM, REMOVES COAT AND DRAPES IT OVER CHAIR AT TABLE, SHE THEN WALKS TOWARD OPEN DOOR COMMUNICATING WITH AN ADJOINING ROOM |  |  |
| 945 | 01:33:48:12 | 01:33:50:18 | 02:06 | REAR SHOT, CASS LOOKS INTO ADJOINING ROOM |  |  |
| 946 | 01:33:50:17 | 01:33:52:10 | 01:17 |  |  | (loud crash) |
| 947 | 01:33:50:20 | 01:33:52:10 | 01:14 | STARTLED BY A SUDDEN NOISE, CASS GLANCES OVER AT CONFERENCE ROOM WINDOWS |  |  |
| 948 | 01:33:52:12 | 01:33:54:00 | 01:12 | C.U. ON CONFERENCE ROOM WINDOW, BRANCHES OF TREE RATTLING AGAINST GLASS |  |  |
| 949 | 01:33:52:12 | 01:33:54:00 | 01:12 |  |  | (branches clattering against window) |
| 950 | 01:33:54:02 | 01:34:02:02 | 08:00 | L.S. CONFERENCE ROOM, PAN AS CASS WALKS AROUND CONFERENCE TABLE TOWARD WINDOW |  |  |
| 951 | 01:33:57:04 |  |  |  |  | (ominous soundtrack rising) |
| 952 | 01:34:02:04 | 01:34:03:09 | 01:05 | C.U. CASS LOOKS IN PERPLEXITY AT WINDOW |  |  |
| 953 | 01:34:03:11 | 01:34:07:18 | 04:07 | CASS O.T.S. OF JOHN, CASS TURNS, STARTLED |  |  |
| 954 | 01:34:04:08 | 01:34:05:03 | 00:19 |  | **JOHN** | Cass? |
| 955 | 01:34:05:05 | 01:34:06:11 | 01:06 |  | **CASS** | John. Hi. |
| 956 | 01:34:06:13 | 01:34:07:18 | 01:05 |  |  | Ooh! Scared me. |
| 957 | 01:34:07:20 | 01:34:09:07 | 01:11 | JOHN O.T.S. OF CASS |  |  |
| 958 | 01:34:07:20 | 01:34:09:07 | 01:11 |  | **JOHN** | Cass, what are you doing here? |
| 959 | 01:34:09:09 | 01:34:11:18 | 02:09 | CASS O.T.S. OF JOHN |  |  |
| 960 | 01:34:09:09 | 01:34:11:18 | 02:09 |  | **CASS** | I have a meeting. What about you? |
| 961 | 01:34:11:20 | 01:34:15:02 | 03:06 | JOHN O.T.S. OF CASS |  |  |
| 962 | 01:34:11:20 | 01:34:15:02 | 03:06 |  | **JOHN** | I thought I told you, I give tennis lessons over midterm. |
| 963 | 01:34:15:04 | 01:34:19:23 | 04:19 | CASS O.T.S. OF JOHN |  |  |
| 964 | 01:34:15:04 | 01:34:16:13 | 01:09 |  | **CASS** | I wonder where Mary is. |
| 965 | 01:34:16:15 | 01:34:17:10 | 00:19 |  | **JOHN** | Mary? |
| 966 | 01:34:17:12 | 01:34:20:12 | 03:00 |  | **CASS** | Yeah, she's giving me a sample plan for the coursework. |
| 967 | 01:34:20:01 | 01:34:23:23 | 03:22 | JOHN O.T.S. OF CASS |  |  |
| 968 | 01:34:20:14 | 01:34:23:10 | 02:20 |  | **JOHN** | But I dropped her at the airport yesterday. |
| 969 | 01:34:23:12 | 01:34:26:02 | 02:14 |  | **CASS** | What? But I texted her. She said to meet her here. |
| 970 | 01:34:24:01 | 01:34:26:16 | 02:15 | CASS O.T.S. OF JOHN |  |  |
| 971 | 01:34:26:04 | 01:34:28:09 | 02:05 |  |  | That's not like her. |
| 972 | 01:34:26:18 | 01:34:28:09 | 01:15 | JOHN O.T.S. OF CASS |  |  |
| 973 | 01:34:28:11 | 01:34:31:20 | 03:09 | CASS O.T.S. OF JOHN |  |  |
| 974 | 01:34:28:11 | 01:34:30:04 | 01:17 |  |  | The message is gone. |
| 975 | 01:34:31:04 | 01:34:31:20 | 00:16 |  |  | That's weird. |
| 976 | 01:34:31:22 | 01:34:33:13 | 01:15 | JOHN O.T.S. OF CASS |  |  |
| 977 | 01:34:31:22 | 01:34:33:13 | 01:15 |  | **JOHN** | Well, could it have been an old message? |
| 978 | 01:34:33:15 | 01:34:41:20 | 08:05 | CASS O.T.S. OF JOHN |  |  |
| 979 | 01:34:33:15 | 01:34:34:13 | 00:22 |  | **CASS** | Maybe. |
| 980 | 01:34:35:23 | 01:34:38:06 | 02:07 |  |  | I could have sworn she texted me back. |
| 981 | 01:34:39:16 | 01:34:41:20 | 02:04 |  |  | I guess I *am* losing my mind. |
| 982 | 01:34:41:22 | 01:34:44:01 | 02:03 | JOHN O.T.S. OF CASS |  |  |
| 983 | 01:34:41:22 | 01:34:44:01 | 02:03 |  | **JOHN** | Hey, listen, I do things like that all the time. |
| 984 | 01:34:44:03 | 01:34:45:03 | 01:00 | CASS O.T.S. OF JOHN |  |  |
| 985 | 01:34:44:03 | 01:34:45:03 | 01:00 |  | **CASS** | Do you? |
| 986 | 01:34:45:05 | 01:34:46:18 | 01:13 | JOHN O.T.S. OF CASS |  |  |
| 987 | 01:34:45:05 | 01:34:46:18 | 01:13 |  | **JOHN** | Well, no, not really. |
| 988 | 01:34:46:20 | 01:34:54:01 | 07:05 | CASS O.T.S. OF JOHN |  |  |
| 989 | 01:34:46:20 | 01:34:48:08 | 01:12 |  | **CASS** | Yeah, I figured. |
| 990 | 01:34:48:10 | 01:34:51:03 | 02:17 |  |  | I guess I shouldn't be surprised, I've been very off. |
| 991 | 01:34:52:17 | 01:34:54:01 | 01:08 |  |  | Have you heard about the murder? |
| 992 | 01:34:54:03 | 01:34:59:06 | 05:03 | JOHN O.T.S. OF CASS |  |  |
| 993 | 01:34:54:03 | 01:34:56:12 | 02:09 |  | **JOHN** | You know, I used to play tennis with her. |
| 994 | 01:34:56:14 | 01:34:59:06 | 02:16 |  |  | I couldn't believe it when I heard the news, I felt terrible. |
| 995 | 01:34:59:08 | 01:35:02:02 | 02:18 | CASS O.T.S. OF JOHN |  |  |
| 996 | 01:34:59:08 | 01:35:00:02 | 00:18 |  |  | Still do. |
| 997 | 01:35:00:04 | 01:35:02:02 | 01:22 |  | **CASS** | Yeah. I didn't know you knew her. I did too. |
| 998 | 01:35:02:04 | 01:35:04:10 | 02:06 | JOHN O.T.S. OF CASS |  |  |
| 999 | 01:35:02:04 | 01:35:03:18 | 01:14 |  | **JOHN** | Then you know how sweet she was. |
| 1000 | 01:35:03:20 | 01:35:06:03 | 02:07 |  | **CASS** | I really hope they find who did it soon. |
| 1001 | 01:35:04:12 | 01:35:08:18 | 04:06 | CASS O.T.S. OF JOHN |  |  |
| 1002 | 01:35:06:05 | 01:35:07:12 | 01:07 |  |  | Did you know her husband? |
| 1003 | 01:35:07:14 | 01:35:08:18 | 01:04 |  | **JOHN** | Just a bit. |
| 1004 | 01:35:08:20 | 01:35:11:02 | 02:06 | JOHN O.T.S. OF CASS |  |  |
| 1005 | 01:35:08:20 | 01:35:11:17 | 02:21 |  |  | Truth be told, he always struck me as a bit weird. |
| 1006 | 01:35:11:04 | 01:35:12:16 | 01:12 | CASS O.T.S. OF JOHN |  |  |
| 1007 | 01:35:12:18 | 01:35:17:04 | 04:10 | JOHN O.T.S. OF CASS |  |  |
| 1008 | 01:35:12:18 | 01:35:15:05 | 02:11 |  |  | Look, I've gotta get to my lesson. Can I walk you out? |
| 1009 | 01:35:15:07 | 01:35:16:03 | 00:20 |  | **CASS** | Yeah, sure. |
| 1010 | 01:35:16:05 | 01:35:18:23 | 02:18 |  |  | How do you mean? You said her husband's weird? |
| 1011 | 01:35:17:06 | 01:35:27:04 | 09:22 | L.S. CASS ROUNDS CONFERENCE TABLE FOLLOWED BY JOHN, CASS RETRIEVES COAT FROM CHAIR AND DUO HEAD TOWARD HALLWAY |  |  |
| 1012 | 01:35:19:17 | 01:35:22:13 | 02:20 |  | **JOHN** | Well, he didn't like Jane and I playing tennis together. |
| 1013 | 01:35:22:15 | 01:35:24:03 | 01:12 |  |  | That's why we stopped. |
| 1014 | 01:35:25:06 | 01:35:27:04 | 01:22 |  |  | She did anything she could to please him. |
| 1015 | 01:35:27:06 |  |  | INT. - SCHOOL BUILDING, CONTINUOUS - DAY LOW-ANGLE SHOT OF ORNATE STAIRWELL, TILT DOWN TO REVEAL GALLERY BELOW, JOHN AND CASS WALK TOGETHER TOWARD EXIT |  |  |
| 1016 | 01:35:27:23 | 01:35:29:13 | 01:14 |  | **CASS** | So, you're off to Greece soon. |
| 1017 | 01:35:29:15 | 01:35:31:12 | 01:21 |  | **JOHN** | No, not anymore. (sighs) |
| 1018 | 01:35:31:14 | 01:35:32:21 | 01:07 |  | **CASS** | Oh, why? |
| 1019 | 01:35:32:23 | 01:35:35:19 | 02:20 |  | **JOHN** | Let's just say my girlfriend is no longer on the scene. |
| 1020 | 01:35:35:21 | 01:35:37:17 | 01:20 |  | **CASS** | Oh. I'm sorry. |
| 1021 | 01:35:37:19 | 01:35:39:07 | 01:12 |  | **JOHN** | Hey, these things happen. |
| 1022 | 01:35:39:09 | 01:35:41:16 | 02:07 |  |  | Look, I've got to get over to the courts. |
| 1023 | 01:35:41:18 | 01:35:45:14 | 03:20 |  |  | Even though the kid cheats like mad and there's nothing I detest more. |
| 1024 | 01:35:45:15 | 01:35:56:10 | 10:19 | JOHN AND CASS PAUSE TO CHAT IN MIDDLE OF ORNATE ANTECHAMBER |  |  |
| 1025 | 01:35:46:12 | 01:35:48:09 | 01:21 |  |  | But can we get a drink later? |
| 1026 | 01:35:48:11 | 01:35:50:13 | 02:02 |  |  | It might be nice to commiserate together about Jane. |
| 1027 | 01:35:50:15 | 01:35:54:11 | 03:20 |  | **CASS** | Oh. Matthew is going out of town. Sure, yeah. Drink sounds nice. |
| 1028 | 01:35:54:13 | 01:35:56:01 | 01:12 |  | **JOHN** | Great. See you then. |
| 1029 | 01:35:56:03 | 01:35:57:09 | 01:06 |  | **CASS** | See you then. |
| 1030 | 01:35:56:12 | 01:35:57:19 | 01:07 | DUO SEPARATE, JOHN RETRACING HIS STEPS, CASS HEADING TOWARD EXIT |  |  |
| 1031 | 01:35:57:21 | 01:36:02:15 | 04:18 | CAMERA PANS TO FOLLOW CASS TOWARD EXIT |  |  |
| 1032 | 01:36:02:17 |  |  | EXT. - SCHOOL BUILDING, CONTINUOUS - DAY CASS EXITS THROUGH PORTICO |  |  |
| 1033 | 01:36:02:17 |  |  |  |  | (mysterious music playing) |
| 1034 | 01:36:09:14 | 01:36:15:01 | 05:11 | M.S. CASS OPENS CAR DOOR, IS SEATED BEHIND WHEEL |  |  |
| 1035 | 01:36:15:03 | 01:36:17:23 | 02:20 | L.S. JOHN LOOKS OUT THROUGH WINDOW AS CASS PREPARES TO DRIVE OFF |  |  |
| 1036 | 01:36:16:02 | 01:36:17:23 | 01:21 |  |  | (car engine starts) |
| 1037 | 01:36:18:01 |  |  | INT. - SCHOOL BUILDING, CONTINUOUS - DAY P.O.V. JOHN THROUGH WINDOW, CASS DRIVES OFF |  |  |
| 1038 | 01:36:21:15 |  |  | EXT. - SCHOOL BUILDING, CONTINUOUS - DAY JOHN WATCHING THROUGH WINDOW |  |  |
| 1039 | 01:36:23:23 |  |  | EXT. - MANSION - NIGHT STALKER SHOT FROM PARKING LOT, CASS IN KITCHEN TALKING ON PHONE |  |  |
| 1040 | 01:36:24:19 | 01:36:26:16 | 01:21 |  |  | (wind whistling) |
| 1041 | 01:36:26:18 | 01:36:29:03 | 02:09 |  | **CASS** | Hey, are you coming? You on your way? |
| 1042 | 01:36:29:05 | 01:36:32:15 | 03:10 |  | **RACHEL** | (sighing) *Cass, don't... don't hate me. I'm sorry. I can't make it.* |
| 1043 | 01:36:31:03 |  |  | INT. - MANSION - NIGHT M.S. CASS STANDS AT KITCHEN COUNTERTOP SPEAKING ON PHONE |  |  |
| 1044 | 01:36:32:17 | 01:36:33:11 | 00:18 |  | **CASS** | Why? |
| 1045 | 01:36:33:13 | 01:36:36:21 | 03:08 |  | **RACHEL** | *This client dinner is running late and driving me also insane.* |
| 1046 | 01:36:36:08 | 01:36:41:03 | 04:19 | SIDE LONG SHOT OF CASS BEHIND COUNTERTOP HOLDING PHONE |  |  |
| 1047 | 01:36:36:23 | 01:36:37:19 | 00:20 |  |  | *Sorry.* |
| 1048 | 01:36:37:21 | 01:36:39:22 | 02:01 |  | **CASS** | No, no. There's nothing you can do, it's fine. |
| 1049 | 01:36:40:00 | 01:36:41:03 | 01:03 |  | **RACHEL** | *Are you going to be okay?* |
| 1050 | 01:36:41:05 | 01:36:46:07 | 05:02 | M.S. CASS AT COUNTERTOP ON PHONE |  |  |
| 1051 | 01:36:41:05 | 01:36:42:07 | 01:02 |  | **CASS** | Of course I'll be fine. (phone beeping) |
| 1052 | 01:36:42:09 | 01:36:44:05 | 01:20 |  | **RACHEL** | *Turn all the lights on. Open ice cream.* |
| 1053 | 01:36:44:07 | 01:36:45:08 | 01:01 |  | **CASS** | That's Matthew. Let me call you back. |
| 1054 | 01:36:45:10 | 01:36:46:07 | 00:21 |  | **RACHEL** | *Okay.* |
| 1055 | 01:36:46:09 | 01:36:51:03 | 04:18 | SIDE LONG SHOT OF CASS BEHIND COUNTERTOP HOLDING PHONE |  |  |
| 1056 | 01:36:48:19 | 01:36:49:18 | 00:23 |  | **CASS** | Hi, babe. |
| 1057 | 01:36:49:20 | 01:36:52:11 | 02:15 |  | **MATTHEW** | *Hey, babe. There's a problem I'm working on.* |
| 1058 | 01:36:51:05 | 01:36:58:08 | 07:03 | M.S. CASS AT COUNTERTOP ON PHONE |  |  |
| 1059 | 01:36:52:13 | 01:36:54:03 | 01:14 |  |  | *Um... is Rachel with you?* |
| 1060 | 01:36:54:05 | 01:36:56:11 | 02:06 |  | **CASS** | Uh... Not yet. |
| 1061 | 01:36:58:10 |  |  | EXT. - MANSION, CONTINUOUS - NIGHT STALKER SHOT FROM MANSION PARKING LOT |  |  |
| 1062 | 01:36:58:22 | 01:37:00:22 | 02:00 |  |  | Uh, go to your problem. I'll be fine. Um... |
| 1063 | 01:37:01:00 | 01:37:02:08 | 01:08 |  |  | I'll talk to you later. |
| 1064 | 01:37:03:14 |  |  | INT. - MANSION, CONTINUOUS - NIGHT C.U. CASS ON PHONE, LAYS PHONE ON COUNTER |  |  |
| 1065 | 01:37:04:04 | 01:37:05:06 | 01:02 |  |  | I love you. |
| 1066 | 01:37:08:07 | 01:37:10:01 | 01:18 |  |  | (wood creaks loudly) |
| 1067 | 01:37:09:01 | 01:37:11:03 | 02:02 | SIDE SHOT, CASS LOOKS AROUND IN RESPONSE TO CREAKING NOISES |  |  |
| 1068 | 01:37:11:05 | 01:37:14:19 | 03:14 | M.S. CASS AT COUNTERTOP |  |  |
| 1069 | 01:37:14:21 | 01:37:21:08 | 06:11 | SIDE SHOT CASS AT COUNTERTOP |  |  |
| 1070 | 01:37:21:10 |  |  | EXT. - MANSION, CONTINUOUS - NIGHT STALKER SHOT FROM PARKING LOT |  |  |
| 1071 | 01:37:25:13 |  |  | INT. - HALLWAY, CONTINUOUS - NIGHT STATIC SHOT, CASS WALKS HESITANTLY DOWN DARK HALLWAY |  |  |
| 1072 | 01:37:32:08 | 01:37:34:08 | 02:00 |  |  | (wind whistling) |
| 1073 | 01:37:36:23 | 01:37:44:07 | 07:08 | M.S. TRACKING SHOT, CASS WALKS SLOWLY DOWN DARK HALLWAY |  |  |
| 1074 | 01:37:39:16 | 01:37:41:12 | 01:20 |  |  | (wood creaking) |
| 1075 | 01:37:41:14 | 01:37:44:07 | 02:17 |  |  | (shutters clattering) |
| 1076 | 01:37:44:09 | 01:37:47:21 | 03:12 | REAR SHOT OF CASS WALKING SLOWLY DOWN DARK HALLWAY |  |  |
| 1077 | 01:37:44:09 | 01:37:48:23 | 04:14 |  |  | (creaking and clatter continue) |
| 1078 | 01:37:47:23 | 01:37:56:15 | 08:16 | M.S. TRACKING SHOT, CASS WALKS DOWN DARK HALLWAY |  |  |
| 1079 | 01:37:56:17 | 01:38:02:09 | 05:16 | REAR SHOT OF CASS IN DARK HALLWAY, APPROACHES PLASTIC CURTAINS |  |  |
| 1080 | 01:37:58:20 | 01:38:00:12 | 01:16 |  |  | (wind whistling) |
| 1081 | 01:38:02:11 | 01:38:08:17 | 06:06 | M.S. CASS PULLS BACK PLASTIC CURTAINS AND CONTINUES DOWN DARK HALLWAY |  |  |
| 1082 | 01:38:08:19 | 01:38:13:07 | 04:12 | REAR SHOT OF CASS IN DARK HALLWAY, SURROUNDED BY PLASTIC CURTAINS, SHE PULLS BACK CURTAIN IN FRONT OF HER |  |  |
| 1083 | 01:38:13:09 | 01:38:20:20 | 07:11 | MEDIUM TRACKING SHOT, CASS WALKS SLOWLY THROUGH DARK HALLWAY |  |  |
| 1084 | 01:38:20:22 | 01:38:21:15 | 00:17 | REAR SHOT OF CASS IN HALLWAY, FACES CURTAIN BEHIND WHICH APPEARS OUTLINE OF HUMAN FIGURE |  |  |
| 1085 | 01:38:20:22 |  |  |  |  | (ominous soundtrack thunders) |
| 1086 | 01:38:21:17 | 01:38:22:07 | 00:14 | M.S. CASS SPINS AROUND QUICKLY |  |  |
| 1087 | 01:38:22:09 | 01:38:23:14 | 01:05 | PANICKING, CASS BECOMES ENTANGLED IN PLASTIC CURTAINS |  |  |
| 1088 | 01:38:23:16 | 01:38:30:01 | 06:09 | SERIES OF QUICK CUTS REVEAL CASS'S FACE INCREASINGLY SMOTHERED BY PLASTIC AS SHE STRUGGLES TO FREE HERSELF |  |  |
| 1089 | 01:38:24:00 | 01:38:26:19 | 02:19 |  |  | (muffled shrieking) |
| 1090 | 01:38:30:03 | 01:38:33:14 | 03:11 | BIRD'S-EYE VIEW OF CASS GASPING ON FLOOR, WHERE SHE HAS FINALLY PULLED PLASTIC FROM HER FACE |  |  |
| 1091 | 01:38:30:05 | 01:38:31:17 | 01:12 |  |  | (Cass gasping) |
| 1092 | 01:38:33:16 |  |  | INT. - BEDROOM - NIGHT M.S. CASS IN BEDROOM, SOBBING, LOOKS OVER TOWARD DESK |  |  |
| 1093 | 01:38:36:21 | 01:38:38:16 | 01:19 |  |  | (Cass exhales unsteadily) |
| 1094 | 01:38:48:03 | 01:38:51:04 | 03:01 | ZOOM IN ON TAROT CARDS ARRANGED SYMMETRICALLY ON LAMPLIT DESK |  |  |
| 1095 | 01:38:51:06 | 01:38:56:13 | 05:07 | C.U. CASS SLOWLY APPROACHES DESK |  |  |
| 1096 | 01:38:56:00 |  |  |  |  | (ominous soundtrack rising) |
| 1097 | 01:38:56:15 | 01:38:58:08 | 01:17 | C.U. OF SEVEN SYMMETRICALLY DISPLAYED TAROT CARDS ON LAMPLIT TABLE, WITH "DEATH" CARD IN MIDDLE |  |  |
| 1098 | 01:38:56:15 | 01:38:58:08 | 01:17 | **(tarot card) "DEATH"** |  |  |
| 1099 | 01:38:58:10 |  |  | EXT. - CASS'S CAR, CONTINUOUS - NIGHT FLASHBACK, JANE'S CAR P.O.V. OF CASS |  |  |
| 1100 | 01:38:58:10 | 01:39:00:05 | 01:19 |  |  | (thunder crashing) |
| 1101 | 01:38:58:20 | 01:38:59:09 | 00:13 | C.U. OF JANE IN DRIVER'S SEAT, P.O.V. CASS, LIGHTNING FLASHES |  |  |
| 1102 | 01:38:59:11 |  |  | INT. - BEDROOM, CONTINUOUS - NIGHT C.U. OF "DEATH" TAROT CARD ON DESK |  |  |
| 1103 | 01:39:00:07 | 01:39:03:19 | 03:12 | MEDIUM REACTION SHOT, CASS BACKS AWAY FROM DESKTOP, GLANCING ABOUT WARILY |  |  |
| 1104 | 01:39:03:08 | 01:39:05:21 | 02:13 |  |  | (phone rings) |
| 1105 | 01:39:03:21 | 01:39:04:20 | 00:23 | ZOOM-IN TO PHONE ON BED ANNOUNCING CALL FROM "UNKNOWN" |  |  |
| 1106 | 01:39:03:21 | 01:39:04:20 | 00:23 | **(on phone) "UNKNOWN"** |  |  |
| 1107 | 01:39:04:22 | 01:39:11:10 | 06:12 | SIDE SHOT OF CASS PICKING UP PHONE |  |  |
| 1108 | 01:39:11:12 | 01:39:18:11 | 06:23 | CASS LIFTS PHONE TO EAR |  |  |
| 1109 | 01:39:11:19 | 01:39:15:12 | 03:17 |  |  | (static buzzing over garbled voice) |
| 1110 | 01:39:15:14 | 01:39:16:17 | 01:03 |  |  | Hello? |
| 1111 | 01:39:16:19 | 01:39:18:11 | 01:16 |  |  | (static, man coughs) |
| 1112 | 01:39:18:13 | 01:39:30:16 | 12:03 | M.S. CASS ON PHONE |  |  |
| 1113 | 01:39:18:13 | 01:39:19:16 | 01:03 |  |  | Hello? |
| 1114 | 01:39:19:18 | 01:39:22:06 | 02:12 |  |  | (static continues) |
| 1115 | 01:39:30:18 | 01:39:38:07 | 07:13 | CASS SITS DOWN ON BED, SOBS |  |  |
| 1116 | 01:39:38:09 | 01:39:55:00 | 16:15 | ZOOM OUT, CASS LYING ON BED IN FETAL POSITION, FADE-TO-BLACK |  |  |
| 1117 | 01:39:48:13 | 01:39:50:03 | 01:14 |  |  | (Cass sobbing) |
| 1118 | 01:39:55:02 |  |  | INT. - BEDROOM - NIGHT FADE-IN TO MEDIUM SIDE SHOT OF CASS ASLEEP ON BED IN DARK BEDROOM |  |  |
| 1119 | 01:40:01:00 | 01:40:02:15 | 01:15 |  | **GHOSTLY FEMALE VOICE** | (echoing) *Cass...* |
| 1120 | 01:40:05:11 | 01:40:07:05 | 01:18 |  |  | *Cass.* |
| 1121 | 01:40:09:09 | 01:40:18:22 | 09:13 | SHE BEGINS TO RISE IN RESPONSE TO VAGUE NOISES AND A GHOSTLY VOICE CALLING HER NAME |  |  |
| 1122 | 01:40:10:00 | 01:40:10:22 | 00:22 |  |  | *Cass.* |
| 1123 | 01:40:11:00 | 01:40:12:11 | 01:11 |  |  | (wood rattling) |
| 1124 | 01:40:12:13 | 01:40:14:09 | 01:20 |  |  | (doorknob clicks, floorboard rattles) |
| 1125 | 01:40:14:11 | 01:40:16:06 | 01:19 |  |  | *Cass.* |
| 1126 | 01:40:16:08 | 01:40:18:22 | 02:14 |  |  | (door clatters, creaks) |
| 1127 | 01:40:19:00 | 01:40:21:07 | 02:07 | C.U. ON CREAKING DOOR |  |  |
| 1128 | 01:40:19:00 | 01:40:20:07 | 01:07 |  |  | *Cass.* |
| 1129 | 01:40:20:09 | 01:40:23:03 | 02:18 |  |  | (door creaking) |
| 1130 | 01:40:21:09 | 01:40:27:08 | 05:23 | L.S. OF CASS ON EDGE OF BED, WATCHES AS BEDROOM DOOR OPENS |  |  |
| 1131 | 01:40:23:05 | 01:40:25:06 | 02:01 |  |  | *Cass.* |
| 1132 | 01:40:25:08 | 01:40:27:08 | 02:00 |  |  | (floorboards creaking) |
| 1133 | 01:40:27:10 | 01:40:30:15 | 03:05 | CLOSE UP ON INEXPLICABLY OPENED DOOR TO HALLWAY |  |  |
| 1134 | 01:40:27:10 | 01:40:29:09 | 01:23 |  |  | *Cass.* |
| 1135 | 01:40:29:11 | 01:40:32:07 | 02:20 |  |  | (creaking continues) |
| 1136 | 01:40:30:17 | 01:40:32:17 | 02:00 | L.S. CASS SITTING ON BED IN DARK BEDROOM |  |  |
| 1137 | 01:40:32:09 | 01:40:33:23 | 01:14 |  |  | *Cass.* |
| 1138 | 01:40:32:19 | 01:40:37:17 | 04:22 | SHE RISES FROM BED |  |  |
| 1139 | 01:40:36:21 | 01:40:38:12 | 01:15 |  |  | *Cass.* |
| 1140 | 01:40:37:19 | 01:40:42:20 | 05:01 | SLOWLY APPROACHES HALLWAY |  |  |
| 1141 | 01:40:40:13 | 01:40:41:05 | 00:16 |  | **CASS** | Mom? |
| 1142 | 01:40:41:07 | 01:40:42:20 | 01:13 |  | **GHOSTLY FEMALE VOICE** | *Cass.* |
| 1143 | 01:40:42:22 | 01:40:48:06 | 05:08 | REAR SHOT TRACKS CASS AS SHE WALKS DOWN DARK HALLWAY |  |  |
| 1144 | 01:40:45:23 | 01:40:47:12 | 01:13 |  |  | *Cass.* |
| 1145 | 01:40:48:08 | 01:40:56:16 | 08:08 | CASS WALKS THROUGH DARK DOORWAY AND GLANCES DOWN HALL |  |  |
| 1146 | 01:40:50:15 | 01:40:52:04 | 01:13 |  |  | *Cass.* |
| 1147 | 01:40:55:01 | 01:40:56:16 | 01:15 |  |  | *Cass.* |
| 1148 | 01:40:56:18 | 01:41:00:04 | 03:10 | REAR SHOT OF CASS IN DARK HALLWAY |  |  |
| 1149 | 01:40:59:16 | 01:41:01:05 | 01:13 |  |  | *Cass.* |
| 1150 | 01:41:00:06 | 01:41:10:19 | 10:13 | M.S. OF CASS IN DARK HALLWAY |  |  |
| 1151 | 01:41:02:03 | 01:41:03:10 | 01:07 |  |  | (Cass whimpers) |
| 1152 | 01:41:04:01 | 01:41:05:13 | 01:12 |  |  | *Cass.* |
| 1153 | 01:41:08:06 | 01:41:09:01 | 00:19 |  |  | *Cass.* |
| 1154 | 01:41:09:03 | 01:41:10:06 | 01:03 |  | **CASS** | (whispering) I'm not afraid. |
| 1155 | 01:41:10:21 | 01:41:13:19 | 02:22 | REAR SHOT OF CASS IN DARK HALLWAY |  |  |
| 1156 | 01:41:12:22 | 01:41:13:19 | 00:21 |  | **GHOSTLY FEMALE VOICE** | *Cass.* |
| 1157 | 01:41:13:21 | 01:41:17:06 | 03:09 | M.S. OF CASS IN DARK HALLWAY |  |  |
| 1158 | 01:41:13:21 | 01:41:15:05 | 01:08 |  |  | (Cass whimpering) |
| 1159 | 01:41:15:07 | 01:41:17:06 | 01:23 |  | **CASS** | It's okay. |
| 1160 | 01:41:17:08 | 01:41:20:03 | 02:19 | REAR SHOT OF CASS IN DARK HALLWAY |  |  |
| 1161 | 01:41:17:08 | 01:41:18:21 | 01:13 |  | **GHOSTLY FEMALE VOICE** | *Cass.* |
| 1162 | 01:41:20:05 | 01:41:23:07 | 03:02 | M.S. OF CASS IN DARK HALLWAY |  |  |
| 1163 | 01:41:21:22 | 01:41:23:07 | 01:09 |  |  | *Cass.* |
| 1164 | 01:41:23:09 | 01:41:26:18 | 03:09 | REAR SHOT OF CASS IN DARK HALLWAY, THERE IS A VAGUE AND DIMLY LIT HUMAN SHAPE IN DISTANCE |  |  |
| 1165 | 01:41:25:10 |  |  |  |  | (ominous soundtrack rising) |
| 1166 | 01:41:26:20 | 01:41:33:19 | 06:23 | L.S. TRACKING SHOT, CASS TURNS IN TERROR AND RUNS DOWN DIMLY LIT HALLWAY, TRIPS, RISES |  |  |
| 1167 | 01:41:26:20 | 01:41:28:06 | 01:10 |  |  | (Cass shrieks) |
| 1168 | 01:41:28:08 |  |  |  |  | (loud, ominous music playing) |
| 1169 | 01:41:33:21 | 01:41:34:19 | 00:22 | CASS ENTERS CELLAR |  |  |
| 1170 | 01:41:34:21 | 01:41:37:17 | 02:20 | CLOSES AND LOCKS CELLAR DOOR |  |  |
| 1171 | 01:41:37:19 | 01:41:42:12 | 04:17 | M.S. CASS, BACK TO CELLAR WALL AS CACOPHONY OF SHATTERING GLASS BEGINS |  |  |
| 1172 | 01:41:40:04 | 01:41:48:16 | 08:12 |  |  | (glass shattering) |
| 1173 | 01:41:42:14 | 01:41:44:16 | 02:02 | SIDE-ANGLE REACTION SHOT, CASS SEATED ON STAIRS LOOKING UP AT DOOR TO HALLWAY |  |  |
| 1174 | 01:41:44:18 | 01:41:48:16 | 03:22 | C.U. ON CELLAR DOOR |  |  |
| 1175 | 01:41:48:18 | 01:41:53:02 | 04:08 | M.S. CASS ON CELLAR STEPS, BACK TO WALL |  |  |
| 1176 | 01:41:48:18 | 01:41:50:23 | 02:05 |  |  | (boards creaking, glass shattering) |
| 1177 | 01:41:50:19 | 01:41:52:06 | 01:11 |  | **CASS** | Who's there? |
| 1178 | 01:41:52:08 | 01:41:54:17 | 02:09 |  |  | (doorknob rattling) |
| 1179 | 01:41:53:04 | 01:41:54:17 | 01:13 | C.U. CELLAR DOOR, DOORKNOB RATTLES |  |  |
| 1180 | 01:41:54:19 | 01:41:56:23 | 02:04 | REACTION SHOT, CASS HOLDS HEAD IN HER HANDS |  |  |
| 1181 | 01:41:54:19 | 01:41:56:23 | 02:04 |  |  | (glass shattering) |
| 1182 | 01:41:57:01 | 01:41:58:03 | 01:02 | C.U. ON RATTLING CELLAR DOOR |  |  |
| 1183 | 01:41:57:01 | 01:41:58:03 | 01:02 |  |  | (door rattling) |
| 1184 | 01:41:58:05 | 01:41:59:17 | 01:12 | REACTION SHOT, CASS |  |  |
| 1185 | 01:41:58:05 | 01:42:00:22 | 02:17 |  |  | (clatter growing louder) |
| 1186 | 01:41:59:19 | 01:42:00:22 | 01:03 | C.U. ON CELLAR DOOR, DOORKNOB RATTLES |  |  |
| 1187 | 01:42:01:00 | 01:42:02:12 | 01:12 | REACTION SHOT, CASS |  |  |
| 1188 | 01:42:01:00 |  |  |  |  | (ominous soundtrack rising) |
| 1189 | 01:42:02:14 | 01:42:04:17 | 02:03 | C.U. ON RATTLING CELLAR DOOR |  |  |
| 1190 | 01:42:04:19 | 01:42:09:04 | 04:09 | REACTION SHOT, CASS |  |  |
| 1191 | 01:42:04:19 | 01:42:06:03 | 01:08 |  |  | (rattling, creaking) |
| 1192 | 01:42:06:05 | 01:42:08:09 | 02:04 |  |  | (glass shattering) |
| 1193 | 01:42:08:11 | 01:42:10:22 | 02:11 |  |  | (door rattling, doorknob turning) |
| 1194 | 01:42:09:06 | 01:42:10:22 | 01:16 | M.S. CASS, BACK TO CELLAR WALL, DIALS PHONE |  |  |
| 1195 | 01:42:11:00 | 01:42:16:12 | 05:12 | SIDE SHOT, CASS ON PHONE |  |  |
| 1196 | 01:42:11:00 | 01:42:13:11 | 02:11 |  | **DISPATCHER** | *Emergency...* |
| 1197 | 01:42:13:13 | 01:42:14:23 | 01:10 |  | **CASS** | Hello? (clatter continues) |
| 1198 | 01:42:15:01 | 01:42:18:09 | 03:08 |  |  | There's someone in my house. Please send someone quick. |
| 1199 | 01:42:16:14 | 01:42:27:13 | 10:23 | M.S. CASS ON PHONE |  |  |
| 1200 | 01:42:18:11 | 01:42:20:05 | 01:18 |  |  | 14 Old River Road. |
| 1201 | 01:42:20:07 | 01:42:22:07 | 02:00 |  |  | (glass shattering) |
| 1202 | 01:42:22:09 | 01:42:23:18 | 01:09 |  |  | Please come fast! |
| 1203 | 01:42:23:20 | 01:42:27:13 | 03:17 |  |  | (clatter continues) |
| 1204 | 01:42:27:15 |  |  | EXT. - UNMARKED POLICE CAR OUTSIDE MANSION - NIGHT POLICE LIGHTS ILLUMINATE MANSION WALLS, PAN LEFT AND TILT DOWN TO DC LAWSON IN CAR SPEAKING ON PHONE |  |  |
| 1205 | 01:42:28:10 | 01:42:29:21 | 01:11 |  | **DC LAWSON** | I'm at the Anderson residence. |
| 1206 | 01:42:29:23 | 01:42:30:19 | 00:20 |  | **OFFICER** | *You sure?* |
| 1207 | 01:42:30:21 | 01:42:33:03 | 02:06 |  | **DC LAWSON** | Yeah, we checked the whole house, there's no one there. |
| 1208 | 01:42:33:05 | 01:42:34:00 | 00:19 |  |  | (chatter on police radio) |
| 1209 | 01:42:34:02 | 01:42:41:04 | 07:02 | CASS P.O.V. OF DC LAWSON, CASS WALKS TO HER OWN CAR, DEPOSITS TOTE BAG IN TRUNK |  |  |
| 1210 | 01:42:34:02 | 01:42:35:18 | 01:16 |  |  | No broken glass, nothing. |
| 1211 | 01:42:35:20 | 01:42:37:17 | 01:21 |  |  | Did you get the background report from Gordon? |
| 1212 | 01:42:37:19 | 01:42:42:13 | 04:18 |  | **MAN** | *Yes. Two years ago Cass Anderson was admitted to the psych ward at Houghton Moor Hospital.* |
| 1213 | 01:42:41:06 | 01:42:49:12 | 08:06 | C.U. SIDE SHOT DC LAWSON IN CAR ON PHONE |  |  |
| 1214 | 01:42:42:15 | 01:42:44:00 | 01:09 |  | **DC LAWSON** | A psych ward? |
| 1215 | 01:42:44:02 | 01:42:45:01 | 00:23 |  | **OFFICER** | *Yeah.* |
| 1216 | 01:42:47:13 | 01:42:48:23 | 01:10 |  | **DC LAWSON** | Listen, we need to keep an eye on them. |
| 1217 | 01:42:49:22 | 01:42:52:10 | 02:12 |  |  | I'm not quite sure what, but something's off there. |
| 1218 | 01:42:50:22 | 01:42:52:10 | 01:12 | CASS P.O.V. OF DC LAWSON, CASS ENTERS DRIVER'S SEAT OF HER CAR |  |  |
| 1219 | 01:42:52:12 | 01:42:58:14 | 06:02 | SIDE C.U. OF DC LAWSON ON PHONE |  |  |
| 1220 | 01:42:52:12 | 01:42:53:23 | 01:11 |  |  | (officer speaking indistinctly on phone) |
| 1221 | 01:42:54:01 | 01:42:55:01 | 01:00 |  |  | Uh-huh. |
| 1222 | 01:42:56:09 | 01:42:57:17 | 01:08 |  |  | Got it. |
| 1223 | 01:42:58:16 |  |  | EXT. - SPA RESORT - DAY WIDE EST. SHOT ACROSS EXTENSIVE MANICURED LAWN |  |  |
| 1224 | 01:42:58:16 |  |  |  |  | (mysterious music playing) |
| 1225 | 01:43:02:02 | 01:43:06:16 | 04:14 | AERIAL SHOT OF MODERN SPA WITH OUTDOOR POOL AND SHADED RECLINERS |  |  |
| 1226 | 01:43:06:18 | 01:43:10:10 | 03:16 | DISSOLVE TO L.S. OF SPA FROM GROUND LEVEL |  |  |
| 1227 | 01:43:10:12 | 01:43:16:21 | 06:09 | C.U. OF SWIRLING POOL WATER, TILT UP TO CASS WALKING BY IN BATHROBE |  |  |
| 1228 | 01:43:16:23 | 01:43:23:23 | 07:00 | SHE SITS ON RECLINER AND PICKS UP A NEWSPAPER |  |  |
| 1229 | 01:43:24:01 | 01:43:26:00 | 01:23 | PICKS UP A SECOND NEWSPAPER ON TABLE BESIDE RECLINER |  |  |
| 1230 | 01:43:26:02 | 01:43:27:09 | 01:07 | L.S. LOOKS DOWN AT PAPER |  |  |
| 1231 | 01:43:27:11 | 01:43:29:12 | 02:01 | C.U. ON NEWSPAPER IN CASS'S HANDS, HEADLINE READS: "BLACKWATER KILLER, STILL ROAMS!" |  |  |
| 1232 | 01:43:27:11 | 01:43:29:12 | 02:01 | **(newspaper headline) "BLACKWATER KILLER, STILL ROAMS!"** |  |  |
| 1233 | 01:43:29:14 | 01:43:33:08 | 03:18 | C.U. CASS READS NEWSPAPER, LOOKS UP, GLANCES ABOUT PENSIVELY |  |  |
| 1234 | 01:43:33:10 |  |  | EXT. - SPA RESTAURANT - DAY JOHN AND CASS DINING TOGETHER AT REARMOST TABLE |  |  |
| 1235 | 01:43:35:01 | 01:43:37:01 | 02:00 |  | **JOHN** | So, did you recognize the voice? |
| 1236 | 01:43:37:03 | 01:43:41:05 | 04:02 | CASS O.T.S. OF JOHN |  |  |
| 1237 | 01:43:37:03 | 01:43:38:20 | 01:17 |  | **CASS** | They asked me that. |
| 1238 | 01:43:38:22 | 01:43:41:05 | 02:07 |  |  | Something about it sounded familiar. |
| 1239 | 01:43:41:07 | 01:43:44:15 | 03:08 | JOHN O.T.S. OF CASS |  |  |
| 1240 | 01:43:41:07 | 01:43:44:15 | 03:08 |  | **JOHN** | What's Matthew say? Did he come back? |
| 1241 | 01:43:44:17 | 01:43:47:06 | 02:13 | CASS O.T.S. OF JOHN |  |  |
| 1242 | 01:43:44:17 | 01:43:47:06 | 02:13 |  | **CASS** | No, he can't come back right away. He's with a group on a rig. |
| 1243 | 01:43:47:08 | 01:43:50:03 | 02:19 | L.S. OF MATTHEW AND CASS AT TABLE, IMMACULATE LAWN IN B.G. |  |  |
| 1244 | 01:43:47:08 | 01:43:48:18 | 01:10 |  | **JOHN** | Get rid of him. |
| 1245 | 01:43:50:05 | 01:43:53:15 | 03:10 | M.S. OF MATTHEW AND CASS AT TABLE |  |  |
| 1246 | 01:43:50:19 | 01:43:51:20 | 01:01 |  |  | I'm joking, Cass. |
| 1247 | 01:43:51:22 | 01:43:52:08 | 00:10 |  | **CASS** | I know. |
| 1248 | 01:43:52:10 | 01:43:53:01 | 00:15 |  | **JOHN** | I'm just joking. |
| 1249 | 01:43:53:03 | 01:43:53:15 | 00:12 |  | **CASS** | I know. |
| 1250 | 01:43:53:17 | 01:43:57:07 | 03:14 | JOHN O.T.S. OF CASS |  |  |
| 1251 | 01:43:53:17 | 01:43:55:01 | 01:08 |  | **JOHN** | A rig? |
| 1252 | 01:43:56:07 | 01:43:58:07 | 02:00 |  | **CASS** | Yeah, he's with British Energy Partners. |
| 1253 | 01:43:57:09 | 01:44:00:03 | 02:18 | CASS O.T.S. OF JOHN |  |  |
| 1254 | 01:43:58:09 | 01:44:00:03 | 01:18 |  |  | He has to make a lot of site visits. |
| 1255 | 01:44:00:05 | 01:44:02:07 | 02:02 | JOHN O.T.S. OF CASS |  |  |
| 1256 | 01:44:02:09 | 01:44:07:04 | 04:19 | CASS O.T.S. OF JOHN |  |  |
| 1257 | 01:44:02:09 | 01:44:08:01 | 05:16 |  |  | It would be one thing if I was in the hospital, but it's not easy going to and from an oil rig, so he's coming back as planned. |
| 1258 | 01:44:07:06 | 01:44:09:19 | 02:13 | JOHN O.T.S. OF CASS |  |  |
| 1259 | 01:44:08:21 | 01:44:09:19 | 00:22 |  | **JOHN** | Gotcha. |
| 1260 | 01:44:09:21 | 01:44:17:06 | 07:09 | CASS O.T.S. OF JOHN |  |  |
| 1261 | 01:44:10:10 | 01:44:13:19 | 03:09 |  | **CASS** | I don't know what to think of yesterday. It doesn't make any sense. |
| 1262 | 01:44:14:13 | 01:44:17:06 | 02:17 |  |  | Something about it feels connected to Jane. |
| 1263 | 01:44:17:08 | 01:44:19:00 | 01:16 | JOHN O.T.S. OF CASS |  |  |
| 1264 | 01:44:17:08 | 01:44:18:08 | 01:00 |  | **JOHN** | Jane? |
| 1265 | 01:44:18:10 | 01:44:20:10 | 02:00 |  | **CASS** | I don't know, probably not. |
| 1266 | 01:44:19:02 | 01:44:22:11 | 03:09 | CASS O.T.S. OF JOHN |  |  |
| 1267 | 01:44:21:03 | 01:44:22:11 | 01:08 |  |  | Maybe it's Andrew. |
| 1268 | 01:44:22:13 | 01:44:24:17 | 02:04 | JOHN O.T.S. OF CASS |  |  |
| 1269 | 01:44:22:13 | 01:44:24:17 | 02:04 |  | **JOHN** | Andrew Manning, from school? |
| 1270 | 01:44:24:19 | 01:44:27:05 | 02:10 | CASS O.T.S. OF JOHN |  |  |
| 1271 | 01:44:24:19 | 01:44:27:05 | 02:10 |  | **CASS** | I think he has a bit of a crush. |
| 1272 | 01:44:27:07 | 01:44:30:14 | 03:07 | JOHN O.T.S. OF CASS |  |  |
| 1273 | 01:44:27:07 | 01:44:28:19 | 01:12 |  |  | He came by my house the other day. |
| 1274 | 01:44:28:21 | 01:44:29:20 | 00:23 |  | **JOHN** | Really? |
| 1275 | 01:44:29:22 | 01:44:33:19 | 03:21 |  | **CASS** | Yeah. I gave him a book to read over the break and he brought it back. |
| 1276 | 01:44:30:16 | 01:44:36:13 | 05:21 | CASS O.T.S. OF JOHN |  |  |
| 1277 | 01:44:35:08 | 01:44:36:13 | 01:05 |  |  | Probably harmless, but it was strange. |
| 1278 | 01:44:36:15 | 01:44:40:19 | 04:04 | JOHN O.T.S. OF CASS |  |  |
| 1279 | 01:44:36:15 | 01:44:40:19 | 04:04 |  | **JOHN** | Well, 15-year-old boys are generally strange. |
| 1280 | 01:44:40:21 | 01:44:54:20 | 13:23 | L.S. MATTHEW AND CASS AT TABLE |  |  |
| 1281 | 01:44:40:21 | 01:44:45:22 | 05:01 |  | **CASS** | He said Harry Freeman lives one street over from me and that's who told him where I live. |
| 1282 | 01:44:46:20 | 01:44:48:19 | 01:23 |  | **JOHN** | Well, Harry Freeman doesn't live near you. |
| 1283 | 01:44:49:09 | 01:44:50:10 | 01:01 |  | **CASS** | How do you know? |
| 1284 | 01:44:50:12 | 01:44:53:19 | 03:07 |  | **JOHN** | Because he lives near me on the other side of town. I know his mum. |
| 1285 | 01:44:53:21 | 01:44:54:20 | 00:23 |  |  | We were schoolmates. |
| 1286 | 01:44:54:22 | 01:44:57:15 | 02:17 | CASS O.T.S. OF JOHN |  |  |
| 1287 | 01:44:56:15 | 01:44:57:15 | 01:00 |  | **CASS** | That's weird. |
| 1288 | 01:44:57:17 | 01:45:01:11 | 03:18 | C.U. ON CASS |  |  |
| 1289 | 01:44:59:00 | 01:45:01:11 | 02:11 |  |  | (sighs) I've also been getting a lot of hang-up calls. |
| 1290 | 01:45:01:13 | 01:45:03:18 | 02:05 | JOHN O.T.S. OF CASS |  |  |
| 1291 | 01:45:01:13 | 01:45:03:18 | 02:05 |  | **JOHN** | (sighs) Yeah, but that could be those nuisance calls. |
| 1292 | 01:45:03:20 | 01:45:10:00 | 06:04 | CASS O.T.S. OF JOHN |  |  |
| 1293 | 01:45:03:20 | 01:45:06:15 | 02:19 |  | **CASS** | No, they're not just nuisance calls. |
| 1294 | 01:45:06:17 | 01:45:10:00 | 03:07 |  |  | There's definitely someone there, it feels very personal. |
| 1295 | 01:45:10:02 | 01:45:11:16 | 01:14 | JOHN O.T.S. OF CASS |  |  |
| 1296 | 01:45:11:18 | 01:45:16:21 | 05:03 | CASS O.T.S. OF JOHN |  |  |
| 1297 | 01:45:14:07 | 01:45:16:21 | 02:14 |  |  | Like something a 15-year-old kid would do. |
| 1298 | 01:45:16:23 | 01:45:19:23 | 03:00 | JOHN O.T.S. OF CASS |  |  |
| 1299 | 01:45:20:01 |  |  | EXT. - SPA GROUNDS - DAY WIDE SHOT, MATTHEW AND CASS CROSS LAWN IN FRONT OF SPA |  |  |
| 1300 | 01:45:20:01 | 01:45:21:19 | 01:18 |  |  | This was so nice. |
| 1301 | 01:45:21:21 | 01:45:24:00 | 02:03 |  | **JOHN** | Yeah. Really enjoyed it. Thanks. |
| 1302 | 01:45:24:02 | 01:45:36:10 | 12:08 | MEDIUM TRACKING SHOT OF MATTHEW AND CASS WALK-AND-TALK |  |  |
| 1303 | 01:45:24:02 | 01:45:27:05 | 03:03 |  | **CASS** | No, thank you so much for coming all the way out here. |
| 1304 | 01:45:27:07 | 01:45:28:13 | 01:06 |  | **JOHN** | Any time. |
| 1305 | 01:45:30:14 | 01:45:32:21 | 02:07 |  | **CASS** | You want to see the pool? It's really beautiful. |
| 1306 | 01:45:32:23 | 01:45:34:08 | 01:09 |  |  | It's just right over there. |
| 1307 | 01:45:35:00 | 01:45:36:06 | 01:06 |  | **JOHN** | Can do. |
| 1308 | 01:45:36:12 | 01:45:37:10 | 00:22 | JOHN STOPS AND FACES CASS |  |  |
| 1309 | 01:45:37:12 | 01:45:41:05 | 03:17 | JOHN O.T.S. OF CASS |  |  |
| 1310 | 01:45:41:07 | 01:45:44:21 | 03:14 | M.S. OF COUPLE, JOHN MOVES IN FOR KISS, CASS SILENTLY REJECTS ADVANCE |  |  |
| 1311 | 01:45:44:23 | 01:45:50:10 | 05:11 | CASS O.T.S. OF JOHN |  |  |
| 1312 | 01:45:44:23 | 01:45:45:10 | 00:11 |  |  | (Cass sighs) |
| 1313 | 01:45:45:12 | 01:45:47:00 | 01:12 |  |  | (John laughs) |
| 1314 | 01:45:48:21 | 01:45:50:10 | 01:13 |  | **CASS** | I'm sorry. |
| 1315 | 01:45:50:12 | 01:45:56:13 | 06:01 | M.S. JOHN AND CASS |  |  |
| 1316 | 01:45:50:12 | 01:45:51:23 | 01:11 |  | **JOHN** | It's okay. |
| 1317 | 01:45:52:01 | 01:45:55:07 | 03:06 |  |  | Look, I better, um... better go as well. |
| 1318 | 01:45:55:09 | 01:45:56:13 | 01:04 |  | **CASS** | Yeah. |
| 1319 | 01:45:56:15 | 01:46:02:19 | 06:04 | W.S. JOHN AND CASS ON LAWN IN FRONT OF SPA |  |  |
| 1320 | 01:45:56:15 | 01:45:58:05 | 01:14 |  |  | Thank you again. |
| 1321 | 01:45:58:07 | 01:45:59:21 | 01:14 |  | **JOHN** | Any time. |
| 1322 | 01:45:59:23 | 01:46:00:23 | 01:00 |  | **CASS** | Okay. |
| 1323 | 01:46:01:01 | 01:46:02:08 | 01:07 |  | **JOHN** | Okay. |
| 1324 | 01:46:02:21 | 01:46:05:18 | 02:21 | CASS WALKS OFF |  |  |
| 1325 | 01:46:05:20 | 01:46:10:14 | 04:18 | JOHN WATCHES AS CASS DEPARTS |  |  |
| 1326 | 01:46:10:16 | 01:46:11:08 | 00:16 | FADE-TO-BLACK |  |  |
| 1327 | 01:46:11:10 |  |  | EXT. - SPA RESORT - NIGHT |  |  |
| 1328 | 01:46:14:01 | 01:46:15:11 | 01:10 |  |  | (knock on door) |
| 1329 | 01:46:15:13 |  |  | INT. - SPA SUITE, CONTINUOUS - NIGHT M.S. CASS OPENS DOOR TO REVEAL MATTHEW |  |  |
| 1330 | 01:46:18:21 | 01:46:19:22 | 01:01 |  | **MATTHEW** | Oh. |
| 1331 | 01:46:21:04 | 01:46:21:23 | 00:19 |  |  | That looks good. |
| 1332 | 01:46:22:01 | 01:46:46:17 | 24:16 | MATTHEW IN DOORWAY O.T.S. OF CASS, MATTHEW ENTERS ROOM, SHUTS DOOR BEHIND HIM, EMBRACES AND KISSES CASS |  |  |
| 1333 | 01:46:22:01 | 01:46:22:22 | 00:21 |  | **CASS** | Thank you. |
| 1334 | 01:46:23:00 | 01:46:23:14 | 00:14 |  | **MATTHEW** | Hi. |
| 1335 | 01:46:23:16 | 01:46:24:21 | 01:05 |  | **CASS** | Hi. |
| 1336 | 01:46:31:15 | 01:46:32:14 | 00:23 |  |  | Tough week? |
| 1337 | 01:46:32:16 | 01:46:35:22 | 03:06 |  | **MATTHEW** | Mm. I guess you could say that. Not as tough as yours. |
| 1338 | 01:46:36:00 | 01:46:37:06 | 01:06 |  | **CASS** | None of it makes any sense. |
| 1339 | 01:46:37:08 | 01:46:39:21 | 02:13 |  | **MATTHEW** | I don't know... who was that or what was that? |
| 1340 | 01:46:39:23 | 01:46:40:23 | 01:00 |  | **CASS** | I don't know. |
| 1341 | 01:46:42:15 | 01:46:44:13 | 01:22 |  | **MATTHEW** | Babe, are you still taking pills? |
| 1342 | 01:46:44:15 | 01:46:46:17 | 02:02 |  |  | I mean, the ones you started when your mom died. |
| 1343 | 01:46:46:19 | 01:46:55:14 | 08:19 | L.S. MATTHEW AND CASS IN DIMLY LIT SUITE, CASS WALKS OVER TO BED, SHE SITS DOWN AS MATTHEW REMOVES HIS COAT |  |  |
| 1344 | 01:46:47:15 | 01:46:49:11 | 01:20 |  | **CASS** | Only the sleeping ones. Why? |
| 1345 | 01:46:49:13 | 01:46:50:06 | 00:17 |  | **MATTHEW** | I don't know. |
| 1346 | 01:46:51:21 | 01:46:55:01 | 03:04 |  |  | Side effects, I mean some of those drugs cause hallucinations. |
| 1347 | 01:46:55:16 | 01:47:00:10 | 04:18 | C.U. CASS SEATED ON BED |  |  |
| 1348 | 01:46:56:13 | 01:46:58:11 | 01:22 |  | **CASS** | This wasn't a hallucination. |
| 1349 | 01:46:59:11 | 01:47:00:10 | 00:23 |  |  | Jesus. |
| 1350 | 01:47:00:12 | 01:47:08:13 | 08:01 | L.S. OF CASS O.T.S. OF MATTHEW, WHO IS POURING A DRINK |  |  |
| 1351 | 01:47:01:14 | 01:47:03:13 | 01:23 |  | **MATTHEW** | I'm just trying to figure out what's going on. |
| 1352 | 01:47:03:15 | 01:47:06:05 | 02:14 |  |  | It's been one thing after another recently. |
| 1353 | 01:47:06:07 | 01:47:06:19 | 00:12 |  |  | (pouring drink) |
| 1354 | 01:47:06:21 | 01:47:09:08 | 02:11 |  |  | I mean... what happened at the house and... |
| 1355 | 01:47:08:15 | 01:47:09:08 | 00:17 | MATTHEW TURNS TO FACE CASS |  |  |
| 1356 | 01:47:09:10 | 01:47:10:16 | 01:06 | C.U. CASS SEATED ON BED |  |  |
| 1357 | 01:47:09:10 | 01:47:10:16 | 01:06 |  | **CASS** | What's your point? |
| 1358 | 01:47:10:18 | 01:47:15:16 | 04:22 | M.S. MATTHEW FACES CASS WITH GLASS IN HIS HAND, APPROACHES BED |  |  |
| 1359 | 01:47:12:18 | 01:47:15:16 | 02:22 |  | **MATTHEW** | Hey. Never... never mind. I'm sorry. |
| 1360 | 01:47:15:18 | 01:47:22:10 | 06:16 | L.S. MATTHEW SITS BESIDE CASS ON BED |  |  |
| 1361 | 01:47:16:09 | 01:47:17:16 | 01:07 |  |  | We're here now. |
| 1362 | 01:47:18:12 | 01:47:19:12 | 01:00 |  |  | All right? |
| 1363 | 01:47:20:09 | 01:47:22:10 | 02:01 |  |  | Let's just enjoy it. |
| 1364 | 01:47:22:12 | 01:47:33:19 | 11:07 | M.S. MATTHEW AND CASS |  |  |
| 1365 | 01:47:22:12 | 01:47:22:23 | 00:11 |  |  | To us. |
| 1366 | 01:47:23:01 | 01:47:24:05 | 01:04 |  | **CASS** | To us in our suite. |
| 1367 | 01:47:24:07 | 01:47:27:14 | 03:07 |  | **MATTHEW** | Yes, in our very nice hotel suite. |
| 1368 | 01:47:27:16 | 01:47:30:06 | 02:14 |  | **CASS** | (sighing) Oh, yeah. This is the last one they had. |
| 1369 | 01:47:30:08 | 01:47:32:04 | 01:20 |  | **MATTHEW** | Oh. Such a shame. |
| 1370 | 01:47:32:06 | 01:47:33:19 | 01:13 |  | **CASS** | Mm. The bed is massive. |
| 1371 | 01:47:33:21 | 01:47:39:13 | 05:16 | MATTHEW O.T.S. OF CASS |  |  |
| 1372 | 01:47:33:21 | 01:47:36:01 | 02:04 |  | **MATTHEW** | Not so massive that you'll lose me in it. |
| 1373 | 01:47:36:03 | 01:47:36:19 | 00:16 |  | **CASS** | No chance. |
| 1374 | 01:47:36:21 | 01:47:38:05 | 01:08 |  | **MATTHEW** | (softly) No chance. |
| 1375 | 01:47:39:15 | 01:47:44:04 | 04:13 | CASS O.T.S. OF MATTHEW |  |  |
| 1376 | 01:47:40:14 | 01:47:44:04 | 03:14 |  | **CASS** | Do you have a copy of the contract for the alarm that I apparently signed? |
| 1377 | 01:47:44:06 | 01:47:46:09 | 02:03 | MATTHEW O.T.S. OF CASS |  |  |
| 1378 | 01:47:45:12 | 01:47:48:12 | 03:00 |  |  | You don't think I'd actually have done that without you, do you? |
| 1379 | 01:47:46:11 | 01:47:48:12 | 02:01 | CASS O.T.S. OF MATTHEW |  |  |
| 1380 | 01:47:48:14 | 01:47:52:11 | 03:21 | MATTHEW O.T.S. OF CASS |  |  |
| 1381 | 01:47:50:05 | 01:47:53:16 | 03:11 |  | **MATTHEW** | All I know is that when I got there this morning, there's a technician waiting outside. |
| 1382 | 01:47:52:13 | 01:47:55:00 | 02:11 | CASS O.T.S. OF MATTHEW |  |  |
| 1383 | 01:47:53:18 | 01:47:59:21 | 06:03 |  |  | He said his boss and you set today as the installation, but then there was nobody there when he got there. |
| 1384 | 01:47:55:02 | 01:47:59:21 | 04:19 | MATTHEW O.T.S. OF CASS |  |  |
| 1385 | 01:47:59:23 | 01:48:07:11 | 07:12 | CASS O.T.S. OF MATTHEW |  |  |
| 1386 | 01:47:59:23 | 01:48:02:06 | 02:07 |  | **CASS** | I decided nothing. I told them we'd get back to them. |
| 1387 | 01:48:03:01 | 01:48:04:20 | 01:19 |  | **MATTHEW** | But you signed a contract. |
| 1388 | 01:48:05:12 | 01:48:07:11 | 01:23 |  | **CASS** | I did no such thing. |
| 1389 | 01:48:07:13 | 01:48:10:19 | 03:06 | MATTHEW O.T.S. OF CASS |  |  |
| 1390 | 01:48:08:06 | 01:48:10:19 | 02:13 |  | **MATTHEW** | See, that's what I thought. But then he showed me a copy. |
| 1391 | 01:48:10:21 | 01:48:12:07 | 01:10 | CASS O.T.S. OF MATTHEW |  |  |
| 1392 | 01:48:10:21 | 01:48:12:07 | 01:10 |  | **CASS** | Can I see it? |
| 1393 | 01:48:12:09 | 01:48:16:06 | 03:21 | MATTHEW O.T.S. OF CASS |  |  |
| 1394 | 01:48:12:09 | 01:48:16:06 | 03:21 |  | **MATTHEW** | Yeah, I'll show it to you later. Can we just enjoy the night? |
| 1395 | 01:48:16:08 | 01:48:22:14 | 06:06 | CASS O.T.S. OF MATTHEW |  |  |
| 1396 | 01:48:16:08 | 01:48:17:22 | 01:14 |  | **CASS** | Yeah, okay. |
| 1397 | 01:48:20:04 | 01:48:21:09 | 01:05 |  | **MATTHEW** | Yeah. |
| 1398 | 01:48:22:13 | 01:48:24:00 | 01:11 |  |  | Okay, we'll sort it out. |
| 1399 | 01:48:22:16 | 01:48:25:05 | 02:13 | MATTHEW LEANS FORWARD, KISSES CASS |  |  |
| 1400 | 01:48:24:02 | 01:48:25:05 | 01:03 |  | **CASS** | Okay. |
| 1401 | 01:48:25:07 | 01:48:30:22 | 05:15 | SIDE SHOT TILTS UP FROM FLOOR TO REVEAL MATTHEW AND CASS ON BED MAKING LOVE |  |  |
| 1402 | 01:48:31:00 | 01:48:35:04 | 04:04 | C.U. ON MATTHEW'S HAND WITH RING ON FINGER, TILT UP TO SIDE SHOT OF COUPLE KISSING |  |  |
| 1403 | 01:48:35:06 | 01:48:39:06 | 04:00 | HIGH-ANGLE SIDE SHOT OF MATTHEW AND CASS EMBRACING |  |  |
| 1404 | 01:48:39:08 | 01:48:42:18 | 03:10 | SIDE SHOT OF MATTHEW AND CASS EMBRACING |  |  |
| 1405 | 01:48:42:20 | 01:48:49:13 | 06:17 | REVERSE SIDE SHOT OF MATTHEW AND CASS EMBRACING |  |  |
| 1406 | 01:48:49:15 | 01:48:54:01 | 04:10 | FADE-TO-BLACK |  |  |
| 1407 | 01:48:54:03 |  |  | INT. - BEDROOM, CONTINUOUS - NIGHT FADE-IN L.S. OF CASS, RISES FROM BED |  |  |
| 1408 | 01:49:05:22 | 01:49:14:00 | 08:02 | C.U. CASS STANDS, PUTS ON NIGHTGOWN |  |  |
| 1409 | 01:49:08:02 |  |  |  |  | (ominous soundtrack rising) |
| 1410 | 01:49:14:02 | 01:49:30:04 | 16:02 | L.S. CASS IN F.G., GRABS ENVELOPE FROM DESK, REMOVES CONTRACT, GLANCES BEHIND HER AT MATTHEW, WHO IS STILL ASLEEP IN BED, LOOKS BACK AT CONTRACT |  |  |
| 1411 | 01:49:30:06 | 01:49:35:10 | 05:04 | C.U. OF CONTRACT FROM CASTLE WELLS SECURITY, TILT DOWN TO OWNER'S SIGNATURE |  |  |
| 1412 | 01:49:35:12 | 01:49:39:18 | 04:06 | M.S. REACTION SHOT CASS, LOOKS BACK WARILY AT MATTHEW, WHO IS STILL ASLEEP IN BED |  |  |
| 1413 | 01:49:39:20 | 01:49:44:15 | 04:19 | C.U. CASS OPENS LAPTOP ON TABLE |  |  |
| 1414 | 01:49:44:17 | 01:49:51:01 | 06:08 | LAPTOP SEARCH SCREEN O.T.S. OF CASS, CASS KEYS IN SEARCH FOR "HALLUCINATIONS" |  |  |
| 1415 | 01:49:49:01 | 01:49:51:01 | 02:00 | **(webpage on laptop) "What are hallucinations?"** |  |  |
| 1416 | 01:49:51:03 | 01:49:56:19 | 05:16 | L.S. CASS LOOKS DOWN AT LAPTOP, MATTHEW TOSSES AND TURNS IN BED BEHIND HER, CASS CLOSES LAPTOP |  |  |
| 1417 | 01:49:56:21 | 01:49:57:23 | 01:02 | M.S. CASS LOOKS DOWN AT LAPTOP |  |  |
| 1418 | 01:49:58:01 | 01:50:00:07 | 02:06 | C.U. CASS PLACES LAPTOP IN TRAVELING BAG |  |  |
| 1419 | 01:50:00:09 | 01:50:05:20 | 05:11 | REAR STATIC SHOT AS CASS WALKS BACK TO BED, THEN FADE-TO-BLACK |  |  |
| 1420 | 01:50:05:22 |  |  | EXT. - MANSION - DAY WIDE STALKER SHOT OF MANSION THROUGH FOLIAGE AT EDGE OF MOAT |  |  |
| 1421 | 01:50:09:07 | 01:50:12:20 | 03:13 | M.S. OF MOAT FILLED WITH LILY PADS, CLASSICAL STATUARY PEEKS OUT FROM NICHE IN IVY-COVERED BRICK WALL |  |  |
| 1422 | 01:50:12:22 | 01:50:17:17 | 04:19 | SLASHER SHOT PAST FOLIAGE ON MANSION GROUNDS |  |  |
| 1423 | 01:50:12:22 | 01:50:14:16 | 01:18 |  |  | (crows cawing) |
| 1424 | 01:50:17:19 | 01:50:30:06 | 12:11 | SLASHER SHOT P.O.V. TRACK TO ENTRANCE OF GREENHOUSE, WHERE CASS STANDS AS IF TRANSFIXED, LOOKING OUT AT GARDEN |  |  |
| 1425 | 01:50:30:08 | 01:50:32:21 | 02:13 | MEDIUM SIDE SHOT OF CASS STARING FIXEDLY OUT GREENHOUSE WINDOWS |  |  |
| 1426 | 01:50:32:23 |  |  | EXT. - BLACKWATER LANE, CONTINUOUS - NIGHT FLASHBACK L.S. OF CASS'S CAR P.O.V. OF ROAD SHOULDER, HEADLIGHTS ILLUMINATE HEAVY RAINFALL, CAR APPROACHES, STOPS, PAN OVER TO CASS IN DRIVER'S SEAT STARING OVER AT JANE'S STOPPED CAR |  |  |
| 1427 | 01:50:32:23 |  |  |  |  | (ominous soundtrack rising) |
| 1428 | 01:50:39:08 | 01:50:41:02 | 01:18 |  |  | (thunder crashing) |
| 1429 | 01:50:39:22 | 01:50:41:22 | 02:00 | C.U. OF CASS IN CAR STARING OVER AT JANE |  |  |
| 1430 | 01:50:42:00 | 01:50:43:04 | 01:04 | C.U. SIDE SHOT OF JANE IN DRIVER'S SEAT OF HER CAR |  |  |
| 1431 | 01:50:43:06 |  |  | EXT. - GREENHOUSE, CONTINUOUS - DAY CASS O.T.S. OF MATTHEW IN DOORWAY |  |  |
| 1432 | 01:50:43:06 | 01:50:47:12 | 04:06 |  | **MATTHEW** | Shit. Stabbing somebody's one thing, but slitting their throat with a massive knife, that's just sick. |
| 1433 | 01:50:44:12 | 01:50:48:21 | 04:09 | MATTHEW O.T.S. OF CASS |  |  |
| 1434 | 01:50:47:14 | 01:50:48:08 | 00:18 |  | **CASS** | Matthew! |
| 1435 | 01:50:48:10 | 01:50:51:10 | 03:00 |  | **MATTHEW** | What? It was just on the news. That's how she died. |
| 1436 | 01:50:48:23 | 01:50:51:10 | 02:11 | CASS O.T.S. OF MATTHEW |  |  |
| 1437 | 01:50:51:12 | 01:50:52:21 | 01:09 | M.S. CASS O.T.S. OF MATTHEW |  |  |
| 1438 | 01:50:51:12 | 01:50:52:21 | 01:09 |  | **CASS** | (slams table) Please! |
| 1439 | 01:50:52:23 | 01:50:54:04 | 01:05 | MATTHEW O.T.S. OF CASS |  |  |
| 1440 | 01:50:52:23 | 01:50:54:04 | 01:05 |  | **MATTHEW** | Hey, Cass, will you calm down? |
| 1441 | 01:50:54:06 | 01:50:56:11 | 02:05 | CASS O.T.S. OF MATTHEW |  |  |
| 1442 | 01:50:54:06 | 01:50:57:10 | 03:04 |  | **CASS** | How am I supposed to calm down if you won't stop going on and on about it? |
| 1443 | 01:50:56:13 | 01:50:58:09 | 01:20 | MATTHEW O.T.S. OF CASS |  |  |
| 1444 | 01:50:57:12 | 01:50:59:16 | 02:04 |  |  | I am sick of hearing about it. |
| 1445 | 01:50:58:11 | 01:50:59:16 | 01:05 | CASS O.T.S. OF MATTHEW |  |  |
| 1446 | 01:50:59:18 | 01:51:03:03 | 03:09 | MATTHEW O.T.S. OF CASS |  |  |
| 1447 | 01:50:59:18 | 01:51:01:17 | 01:23 |  | **MATTHEW** | I have not been going on about it. |
| 1448 | 01:51:01:19 | 01:51:03:19 | 02:00 |  |  | That's the first time I said anything. |
| 1449 | 01:51:03:05 | 01:51:06:01 | 02:20 | CASS O.T.S. OF MATTHEW |  |  |
| 1450 | 01:51:04:16 | 01:51:06:01 | 01:09 |  |  | (doorbell rings) |
| 1451 | 01:51:06:03 | 01:51:07:02 | 00:23 | MATTHEW O.T.S. OF CASS |  |  |
| 1452 | 01:51:06:03 | 01:51:07:02 | 00:23 |  |  | I'll get it. |
| 1453 | 01:51:07:04 | 01:51:10:02 | 02:22 | L.S. CASS IN GREENHOUSE, P.O.V. ENTRANCE, CASS WATCHES AS MATTHEW WALKS AROUND GREENHOUSE TOWARD FRONT DOOR |  |  |
| 1454 | 01:51:10:04 | 01:51:12:07 | 02:03 | M.S. CASS THROUGH GREENHOUSE WINDOWS, WATCHES MATTHEW DEPART |  |  |
| 1455 | 01:51:12:09 |  |  | EXT. - MANSION - DAY C.U. DC LAWSON O.T.S. OF MATTHEW |  |  |
| 1456 | 01:51:13:06 | 01:51:13:20 | 00:14 |  | **DC LAWSON** | Hi. |
| 1457 | 01:51:13:22 | 01:51:14:12 | 00:14 |  | **MATTHEW** | Hi. |
| 1458 | 01:51:14:14 | 01:51:24:06 | 09:16 | L.S. OF DC LAWSON, MATTHEW AND CASS WITH MANSION IN B.G. |  |  |
| 1459 | 01:51:14:14 | 01:51:18:03 | 03:13 |  | **DC LAWSON** | I'm just checking on Mrs. Anderson. Any more disturbances? |
| 1460 | 01:51:18:05 | 01:51:24:06 | 06:01 |  | **CASS** | Thank you so much. No, not really, no. We just got back so it's pretty quiet. |
| 1461 | 01:51:24:08 | 01:51:29:08 | 05:00 | DC LAWSON O.T.S. OF CASS |  |  |
| 1462 | 01:51:24:08 | 01:51:26:05 | 01:21 |  | **DC LAWSON** | Well, I meant to ask you, |
| 1463 | 01:51:26:07 | 01:51:29:08 | 03:01 |  |  | did Jane Walters ever mention her husband to you? |
| 1464 | 01:51:29:10 | 01:51:32:08 | 02:22 | MATTHEW AND CASS O.T.S. OF DC LAWSON |  |  |
| 1465 | 01:51:29:10 | 01:51:32:08 | 02:22 |  | **CASS** | Yeah. Yeah. She spoke very highly of him. |
| 1466 | 01:51:32:10 | 01:51:34:22 | 02:12 | DC LAWSON O.T.S. OF CASS |  |  |
| 1467 | 01:51:32:10 | 01:51:33:19 | 01:09 |  | **DC LAWSON** | Hmm. Yeah. |
| 1468 | 01:51:33:21 | 01:51:35:19 | 01:22 |  |  | Did you know her as well, Mr. Anderson? |
| 1469 | 01:51:35:00 | 01:51:38:00 | 03:00 | SIDE SHOT DC LAWSON, MATTHEW AND CASS |  |  |
| 1470 | 01:51:35:21 | 01:51:37:09 | 01:12 |  | **MATTHEW** | Me? No, I didn't know her. |
| 1471 | 01:51:37:11 | 01:51:40:19 | 03:08 |  | **CASS** | Well, you met her briefly that one time at the lunch, remember? Yeah. |
| 1472 | 01:51:38:02 | 01:51:40:19 | 02:17 | MATTHEW AND CASS O.T.S. OF DC LAWSON |  |  |
| 1473 | 01:51:40:21 | 01:51:43:20 | 02:23 | DC LAWSON O.T.S. OF CASS |  |  |
| 1474 | 01:51:41:11 | 01:51:43:20 | 02:09 |  | **DC LAWSON** | What time did you get back home that night, again? |
| 1475 | 01:51:43:22 | 01:51:47:08 | 03:10 | MATTHEW AND CASS O.T.S. OF DC LAWSON |  |  |
| 1476 | 01:51:45:14 | 01:51:47:08 | 01:18 |  | **CASS** | Like 11:45. |
| 1477 | 01:51:47:10 | 01:51:49:07 | 01:21 | DC LAWSON O.T.S. OF CASS |  |  |
| 1478 | 01:51:47:10 | 01:51:49:23 | 02:13 |  | **DC LAWSON** | You remember it being 11:45, do you, Mr. Anderson? |
| 1479 | 01:51:49:09 | 01:51:54:00 | 04:15 | MATTHEW AND CASS O.T.S. OF DC LAWSON |  |  |
| 1480 | 01:51:50:01 | 01:51:51:10 | 01:09 |  | **MATTHEW** | No, but I was asleep, so... |
| 1481 | 01:51:51:12 | 01:51:54:00 | 02:12 |  | **CASS** | Oh, he was exhausted so he slept in one of the guest rooms. |
| 1482 | 01:51:54:02 | 01:51:55:12 | 01:10 | DC LAWSON O.T.S. OF CASS |  |  |
| 1483 | 01:51:54:15 | 01:51:55:12 | 00:21 |  | **DC LAWSON** | A guest room? |
| 1484 | 01:51:55:14 | 01:52:01:19 | 06:05 | MATTHEW AND CASS O.T.S. OF DC LAWSON |  |  |
| 1485 | 01:51:55:14 | 01:51:57:22 | 02:08 |  | **CASS** | I'm a bit of a snorer, so... |
| 1486 | 01:51:58:00 | 01:52:00:05 | 02:05 |  |  | sometimes he takes solace in there. |
| 1487 | 01:52:01:21 | 01:52:07:23 | 06:02 | SIDE SHOT DC LAWSON, MATTHEW AND CASS |  |  |
| 1488 | 01:52:01:21 | 01:52:03:11 | 01:14 |  | **DC LAWSON** | Okay, got it. |
| 1489 | 01:52:04:08 | 01:52:06:21 | 02:13 |  |  | Well, if you think of anything, you just give us a call, yeah? |
| 1490 | 01:52:06:23 | 01:52:07:23 | 01:00 |  | **MATTHEW** | Yeah. |
| 1491 | 01:52:08:01 | 01:52:12:07 | 04:06 | M.S. DC LAWSON, TURNS AND WALKS TOWARD CAR |  |  |
| 1492 | 01:52:09:10 |  |  |  |  | (mysterious music playing) |
| 1493 | 01:52:12:09 | 01:52:15:15 | 03:06 | TRACKING SIDE SHOT, DC LAWSON HEADS TOWARD CAR, GLANCES BACK AT MATTHEW AND CASS WALKING OFF TOGETHER IN DISTANCE |  |  |
| 1494 | 01:52:15:17 | 01:52:19:08 | 03:15 | DC LAWSON STANDS BESIDE CAR, LOOKS QUIZZICALLY OVER AT MANSION |  |  |
| 1495 | 01:52:19:10 | 01:52:20:22 | 01:12 | OPENS DRIVER'S SIDE DOOR |  |  |
| 1496 | 01:52:21:00 |  |  | EXT. - MANSION GROUNDS - DAY TRACKING SHOT THROUGH MANSION GARDENS |  |  |
| 1497 | 01:52:24:02 | 01:52:26:08 | 02:06 | CLOSE-UP OF MOAT THROUGH FOLIAGE WITH IVY-LINED STONE BRIDGE IN B.G. |  |  |
| 1498 | 01:52:26:10 | 01:52:29:18 | 03:08 | C.U. OF CRAWFISH AND WATER STRIDERS IN MOAT |  |  |
| 1499 | 01:52:29:20 | 01:52:38:13 | 08:17 | L.S. OF MANSION PORTICO, CASS CLOSES DOOR BEHIND HER, WALKS TO END OF PORCH WHERE SHE DISCOVERS A NOTE, SHE PICKS IT UP |  |  |
| 1500 | 01:52:38:15 | 01:52:41:16 | 03:01 | C.U. CASS READS NOTE |  |  |
| 1501 | 01:52:41:18 | 01:52:48:04 | 06:10 | CLOSEUP ON NOTE FROM ALEX WALTERS |  |  |
| 1502 | 01:52:41:18 | 01:52:48:04 | 06:10 | **(handwritten note) "Dear Cass, Thank you so much for your kind note and flowers. Jane spoke so fondly of you. She really enjoyed your friendship. Please come by anytime. I know our daughters would love to meet you. Alex Walters."** |  |  |
| 1503 | 01:52:48:06 | 01:52:50:21 | 02:15 | REACTION SHOT, CASS LOOKS UP AND OUT AT LANDSCAPE |  |  |
| 1504 | 01:52:50:23 | 01:52:52:21 | 01:22 | ANDREW P.O.V. CASS, ANDREW STANDS WITH BIKE, RETURNS CASS'S GAZE |  |  |
| 1505 | 01:52:52:23 | 01:52:54:12 | 01:13 | C.U. CASS LOOKING AT ANDREW |  |  |
| 1506 | 01:52:54:14 | 01:52:59:22 | 05:08 | ANDREW WAVES AT CASS THEN RIDES OFF ON BICYCLE |  |  |
| 1507 | 01:53:00:00 | 01:53:03:04 | 03:04 | C.U. CASS WATCHES ANDREW |  |  |
| 1508 | 01:53:03:06 | 01:53:05:04 | 01:22 | L.S. OF MANSION, CASS WALKS OUT TOWARD HER CAR |  |  |
| 1509 | 01:53:04:16 | 01:53:06:15 | 01:23 |  | **CASS** | I don't feel safe there anymore. |
| 1510 | 01:53:05:06 |  |  | EXT. - TOWN - DAY REAR LONG SHOT THROUGH TREES OF CASS AND RACHEL WALKING DOWN SIDEWALK |  |  |
| 1511 | 01:53:07:10 | 01:53:09:17 | 02:07 |  |  | I'm trying, but I don't know if it's possible. |
| 1512 | 01:53:08:02 | 01:53:10:16 | 02:14 | MEDIUM REAR TRACKING SHOT, CASS AND RACHEL WALKING BESIDE SHOPS |  |  |
| 1513 | 01:53:10:18 | 01:53:14:05 | 03:11 | M.S. TRACKING SHOT, RACHEL AND CASS WALKING DOWN SIDEWALK |  |  |
| 1514 | 01:53:10:18 | 01:53:14:01 | 03:07 |  |  | I really hope they find Jane's killer soon, that would be very helpful. |
| 1515 | 01:53:14:03 | 01:53:15:16 | 01:13 |  |  | Have you heard anything at work? |
| 1516 | 01:53:14:07 | 01:53:20:22 | 06:15 | SIDE SHOT, RACHEL O.T.S. OF CASS |  |  |
| 1517 | 01:53:16:18 | 01:53:20:22 | 04:04 |  | **RACHEL** | I mean, the police are there every other day, but it doesn't seem like they have any idea. |
| 1518 | 01:53:21:00 | 01:53:28:13 | 07:13 | MEDIUM TRACKING SHOT, RACHEL AND CASS |  |  |
| 1519 | 01:53:21:00 | 01:53:24:16 | 03:16 |  |  | I'm beginning to wonder if it was just random. |
| 1520 | 01:53:24:18 | 01:53:28:13 | 03:19 |  |  | You know, which... worries me the most. |
| 1521 | 01:53:28:15 | 01:53:36:11 | 07:20 | SIDE ANGLE TRACKING SHOT, RACHEL AND CASS |  |  |
| 1522 | 01:53:28:15 | 01:53:29:18 | 01:03 |  | **CASS** | What do you mean? |
| 1523 | 01:53:30:23 | 01:53:34:04 | 03:05 |  | **RACHEL** | I... I guess like... what if it *was* the killer at your house? |
| 1524 | 01:53:35:11 | 01:53:38:23 | 03:12 |  |  | I don't think I could even go back there. I think I'd have to pack up and move. |
| 1525 | 01:53:36:13 | 01:53:38:23 | 02:10 | REAR TRACKING SHOT, CASS AND RACHEL |  |  |
| 1526 | 01:53:39:01 | 01:53:58:21 | 19:20 | MEDIUM TRACKING SHOT, RACHEL AND CASS |  |  |
| 1527 | 01:53:39:01 | 01:53:40:09 | 01:08 |  | **CASS** | I'm honestly considering it. |
| 1528 | 01:53:40:11 | 01:53:42:19 | 02:08 |  | **RACHEL** | What I'm saying is, I don't blame you. |
| 1529 | 01:53:43:18 | 01:53:45:08 | 01:14 |  |  | What does Matthew say? |
| 1530 | 01:53:45:10 | 01:53:48:17 | 03:07 |  | **CASS** | He thinks it's my medication or that I'm hallucinating. |
| 1531 | 01:53:49:12 | 01:53:50:14 | 01:02 |  | **RACHEL** | You're kidding. |
| 1532 | 01:53:50:16 | 01:53:54:10 | 03:18 |  |  | You don't have a hallucination out of the blue like that, there has to be... |
| 1533 | 01:53:54:12 | 01:53:56:11 | 01:23 |  |  | other indications. |
| 1534 | 01:53:56:13 | 01:53:57:13 | 01:00 |  |  | Helpful. |
| 1535 | 01:53:57:15 | 01:53:58:21 | 01:06 |  | **CASS** | Yeah, I know. |
| 1536 | 01:53:58:23 |  |  | EXT. - COUNTRY ROAD - DAY AERIAL SHOT OF CAR TRAVELING DOWN ROAD LINED WITH AUTUMNAL TREES AND FOLIAGE |  |  |
| 1537 | 01:53:58:23 |  |  |  |  | (mysterious music playing) |
| 1538 | 01:54:05:08 |  |  | EXT. - DAY - CASS - WALTERS HOUSE - DAY CASS EXITS CAR, HEADS TOWARD IVY-COVERED BRICKLINED ENTRANCE TO WALTERS HOUSE |  |  |
| 1539 | 01:54:13:11 | 01:54:18:16 | 05:05 | CASS PASSES OUTBUILDINGS ON GROUNDS OF WALTERS RESIDENCE |  |  |
| 1540 | 01:54:18:18 | 01:54:24:19 | 06:01 | CASS P.O.V. OF SIDE WINDOW OF BUILDING ON PREMISES, RINGS DOORBELL |  |  |
| 1541 | 01:54:19:21 | 01:54:21:13 | 01:16 |  |  | (doorbell rings) |
| 1542 | 01:54:24:21 | 01:54:27:13 | 02:16 | DOOR OPENS |  |  |
| 1543 | 01:54:26:18 | 01:54:27:13 | 00:19 |  |  | Hi. |
| 1544 | 01:54:27:15 |  |  | INT. - WALTERS LIVING ROOM - DAY L.S. ALEX AND CASS ON SOFA |  |  |
| 1545 | 01:54:28:06 | 01:54:29:23 | 01:17 |  | **ALEX** | I just really Miss Jane. |
| 1546 | 01:54:31:22 | 01:54:33:13 | 01:15 |  |  | If only she'd listened to me. |
| 1547 | 01:54:34:03 | 01:54:36:00 | 01:21 |  |  | None of this had to happen. |
| 1548 | 01:54:36:02 | 01:54:38:04 | 02:02 | CASS O.T.S. OF ALEX |  |  |
| 1549 | 01:54:36:15 | 01:54:38:04 | 01:13 |  | **CASS** | How do you mean? |
| 1550 | 01:54:38:06 | 01:54:44:04 | 05:22 | ALEX O.T.S. OF CASS |  |  |
| 1551 | 01:54:38:19 | 01:54:40:10 | 01:15 |  | **ALEX** | She didn't need that job. |
| 1552 | 01:54:41:11 | 01:54:44:04 | 02:17 |  |  | I begged her not to go back after the twins. |
| 1553 | 01:54:44:06 | 01:54:49:17 | 05:11 | CASS O.T.S. OF ALEX |  |  |
| 1554 | 01:54:44:06 | 01:54:45:23 | 01:17 |  | **CASS** | Lots of women like to work. |
| 1555 | 01:54:47:09 | 01:54:48:23 | 01:14 |  |  | It's a balancing act. |
| 1556 | 01:54:49:19 | 01:54:53:07 | 03:12 | ALEX O.T.S. OF CASS |  |  |
| 1557 | 01:54:49:19 | 01:54:50:18 | 00:23 |  | **ALEX** | I know. |
| 1558 | 01:54:51:12 | 01:54:53:07 | 01:19 |  |  | I'm sure you feel the same. |
| 1559 | 01:54:53:09 | 01:54:56:18 | 03:09 | CASS O.T.S. OF ALEX |  |  |
| 1560 | 01:54:53:09 | 01:54:56:18 | 03:09 |  | **CASS** | Why do you think her staying home would have changed things? |
| 1561 | 01:54:56:20 | 01:55:01:17 | 04:21 | ALEX O.T.S. OF CASS |  |  |
| 1562 | 01:54:57:10 | 01:54:59:16 | 02:06 |  | **ALEX** | Why do you think she was out that night? |
| 1563 | 01:54:59:18 | 01:55:01:17 | 01:23 |  |  | She said she had a late meeting at the office. |
| 1564 | 01:55:01:19 | 01:55:03:16 | 01:21 | CASS O.T.S. OF ALEX |  |  |
| 1565 | 01:55:01:19 | 01:55:03:16 | 01:21 |  | **CASS** | Is that all she said? |
| 1566 | 01:55:03:18 | 01:55:08:06 | 04:12 | ALEX O.T.S. OF CASS |  |  |
| 1567 | 01:55:03:18 | 01:55:05:08 | 01:14 |  | **ALEX** | Yeah, just that. |
| 1568 | 01:55:06:13 | 01:55:08:06 | 01:17 |  |  | She ever talk to you about it? |
| 1569 | 01:55:08:08 | 01:55:12:08 | 04:00 | CASS O.T.S. OF ALEX |  |  |
| 1570 | 01:55:08:08 | 01:55:12:08 | 04:00 |  | **CASS** | No. Not that I remember. |
| 1571 | 01:55:12:10 | 01:55:19:19 | 07:09 | ALEX O.T.S. OF CASS |  |  |
| 1572 | 01:55:12:23 | 01:55:15:16 | 02:17 |  | **ALEX** | You know, sometimes I wonder if she *was* seeing somebody. |
| 1573 | 01:55:17:22 | 01:55:19:19 | 01:21 |  |  | There's the guy she used to play tennis with. |
| 1574 | 01:55:19:21 | 01:55:31:09 | 11:12 | CASS O.T.S. OF ALEX |  |  |
| 1575 | 01:55:21:02 | 01:55:22:11 | 01:09 |  |  | I never did like him. |
| 1576 | 01:55:25:00 | 01:55:29:07 | 04:07 |  |  | I-- No, I never got that from her. She adored you and the girls. |
| 1577 | 01:55:29:09 | 01:55:31:09 | 02:00 |  |  | She was over the moon. |
| 1578 | 01:55:31:11 | 01:55:36:18 | 05:07 | ALEX O.T.S. OF CASS, FADE-TO-BLACK |  |  |
| 1579 | 01:55:31:11 | 01:55:33:01 | 01:14 |  | **ALEX** | I hope it's true. |
| 1580 | 01:55:36:20 |  |  | EXT. - MANSION - DAY AERIAL WIDE SHOT OF MOAT AND MANSION |  |  |
| 1581 | 01:55:37:15 | 01:55:38:16 | 01:01 |  |  | (crows cawing) |
| 1582 | 01:55:40:08 |  |  | INT. - BEDROOM - DAY CASS (F.G.) AND MATTHEW (B.G.) IN BED, MATTHEW IS SITTING UP HOLDING ELECTRONIC TABLET |  |  |
| 1583 | 01:55:41:17 | 01:55:43:00 | 01:07 |  |  | (doorbell rings) |
| 1584 | 01:55:43:02 | 01:55:44:20 | 01:18 |  |  | (truck beeping) |
| 1585 | 01:55:43:18 | 01:55:47:09 | 03:15 | HE RISES FROM BED IN RESPONSE TO DOORBELL |  |  |
| 1586 | 01:55:47:11 | 01:55:52:12 | 05:01 | WALKS TO WINDOW TO INVESTIGATE SOUNDS OF NEWLY ARRIVED DELIVERY TRUCK |  |  |
| 1587 | 01:55:50:12 | 01:55:53:08 | 02:20 |  | **MATTHEW** | Oh, it's the delivery. I'll get it. |
| 1588 | 01:55:52:14 | 01:55:55:22 | 03:08 | WALKS PAST BED WHERE CASS IS STILL RESTING |  |  |
| 1589 | 01:55:56:00 |  |  | INT. - MANSION KITCHEN - DAY TRACKING SHOT, CASS ENTERS KITCHEN |  |  |
| 1590 | 01:55:56:00 | 01:55:59:12 | 03:12 |  |  | Yeah. Thank you. You too. Thanks, bye. |
| 1591 | 01:55:59:14 | 01:56:03:09 | 03:19 | L.S. CASS FACING MATTHEW, WHO IS SEATED AT TABLE HOLDING A PAPER, HE HANDS PAPER TO CASS |  |  |
| 1592 | 01:56:01:04 | 01:56:02:11 | 01:07 |  | **CASS** | That's weird. |
| 1593 | 01:56:03:11 | 01:56:06:14 | 03:03 | M.S. CASS HOLDING RECEIPT FOR BABY STROLLER |  |  |
| 1594 | 01:56:04:03 | 01:56:05:17 | 01:14 |  |  | The baby shop. |
| 1595 | 01:56:05:19 | 01:56:08:13 | 02:18 |  |  | Yeah. I was in there the other day. |
| 1596 | 01:56:06:16 | 01:56:08:13 | 01:21 | C.U. ON BABY STROLLER STANDING BESIDE BOX FROM WHICH IT HAS APPARENTLY JUST BEEN REMOVED |  |  |
| 1597 | 01:56:08:15 | 01:56:10:07 | 01:16 | M.S. CASS BESIDE KITCHEN COUNTERTOP |  |  |
| 1598 | 01:56:08:15 | 01:56:10:07 | 01:16 |  |  | I stopped in after having lunch with Rachel. |
| 1599 | 01:56:10:09 | 01:56:14:10 | 04:01 | MATTHEW SEATED AT TABLE O.T.S. OF CASS |  |  |
| 1600 | 01:56:10:09 | 01:56:14:10 | 04:01 |  | **MATTHEW** | Yeah, I just got off the phone with them. They said they'd placed an order for you? |
| 1601 | 01:56:14:12 | 01:56:18:09 | 03:21 | M.S. CASS, HER BACK TO KITCHEN COUNTER |  |  |
| 1602 | 01:56:14:12 | 01:56:17:06 | 02:18 |  | **CASS** | I was buying a sleeping suit for Sheila at school. |
| 1603 | 01:56:17:08 | 01:56:18:09 | 01:01 |  |  | She has a new baby. |
| 1604 | 01:56:18:11 | 01:56:24:16 | 06:05 | M.S. MATTHEW RISES FROM TABLE, WALKS OVER TO CASS |  |  |
| 1605 | 01:56:19:14 | 01:56:21:15 | 02:01 |  | **MATTHEW** | What you told her, is it true? |
| 1606 | 01:56:21:17 | 01:56:24:16 | 02:23 |  |  | I didn't believe her at first. I thought she must be mistaken. |
| 1607 | 01:56:24:18 | 01:56:26:04 | 01:10 | CASS O.T.S. OF MATTHEW |  |  |
| 1608 | 01:56:24:18 | 01:56:26:04 | 01:10 |  | **CASS** | Is what true? |
| 1609 | 01:56:26:06 | 01:56:27:16 | 01:10 | MATTHEW O.T.S. OF CASS |  |  |
| 1610 | 01:56:26:06 | 01:56:27:16 | 01:10 |  | **MATTHEW** | Are you really pregnant? |
| 1611 | 01:56:27:18 | 01:56:28:18 | 01:00 | CASS O.T.S. OF MATTHEW |  |  |
| 1612 | 01:56:27:18 | 01:56:28:18 | 01:00 |  | **CASS** | No. |
| 1613 | 01:56:28:20 | 01:56:32:20 | 04:00 | MATTHEW O.T.S. OF CASS |  |  |
| 1614 | 01:56:30:03 | 01:56:31:13 | 01:10 |  | **MATTHEW** | Well... |
| 1615 | 01:56:32:22 | 01:56:35:10 | 02:12 | CASS O.T.S. OF MATTHEW |  |  |
| 1616 | 01:56:32:22 | 01:56:34:11 | 01:13 |  | **CASS** | I'm not pregnant. |
| 1617 | 01:56:34:13 | 01:56:38:13 | 04:00 |  | **MATTHEW** | She was congratulating me, and, uh... I mean, she knew who you were. |
| 1618 | 01:56:35:12 | 01:56:38:13 | 03:01 | MATTHEW O.T.S. OF CASS |  |  |
| 1619 | 01:56:38:15 | 01:56:41:05 | 02:14 | MEDIUM REACTION SHOT CASS |  |  |
| 1620 | 01:56:38:15 | 01:56:41:05 | 02:14 |  | **CASS** | Well, it's a mistake. She's mistaken. |
| 1621 | 01:56:41:07 | 01:56:44:06 | 02:23 | MATTHEW O.T.S. OF CASS |  |  |
| 1622 | 01:56:41:07 | 01:56:43:09 | 02:02 |  | **MATTHEW** | You know, she was pretty specific. |
| 1623 | 01:56:43:11 | 01:56:46:02 | 02:15 |  |  | She was very clear that you told her you were pregnant, |
| 1624 | 01:56:44:08 | 01:56:53:11 | 09:03 | C.U. REACTION SHOT CASS |  |  |
| 1625 | 01:56:46:04 | 01:56:47:17 | 01:13 |  |  | and now there's a stroller in my kitchen. |
| 1626 | 01:56:47:19 | 01:56:50:02 | 02:07 |  | **CASS** | And I never told her I'm pregnant. |
| 1627 | 01:56:50:04 | 01:56:53:11 | 03:07 |  |  | She assumed it because I was shopping there, but I never ordered that. |
| 1628 | 01:56:53:13 | 01:56:56:06 | 02:17 | MATTHEW O.T.S. OF CASS |  |  |
| 1629 | 01:56:53:13 | 01:56:56:06 | 02:17 |  | **MATTHEW** | I mean, you sure you didn't order a stroller? |
| 1630 | 01:56:56:08 | 01:57:09:07 | 12:23 | C.U. CASS |  |  |
| 1631 | 01:56:57:19 | 01:56:58:15 | 00:20 |  | **CASS** | I don't know. |
| 1632 | 01:56:58:17 | 01:57:01:12 | 02:19 |  |  | I mean, there was another couple there and we were all looking at it at the same time. |
| 1633 | 01:57:01:14 | 01:57:03:03 | 01:13 |  |  | Maybe she got confused. |
| 1634 | 01:57:03:22 | 01:57:06:03 | 02:05 |  | **MATTHEW** | Yeah, but you don't know for sure? |
| 1635 | 01:57:06:05 | 01:57:07:19 | 01:14 |  | **CASS** | I don't think so. |
| 1636 | 01:57:09:09 | 01:57:14:12 | 05:03 | MATTHEW O.T.S. OF CASS |  |  |
| 1637 | 01:57:09:09 | 01:57:10:07 | 00:22 |  | **MATTHEW** | Sweetheart. |
| 1638 | 01:57:11:22 | 01:57:14:12 | 02:14 |  |  | Maybe now is a good time to talk to Dr. Deakins. |
| 1639 | 01:57:14:14 | 01:57:22:13 | 07:23 | C.U. CASS |  |  |
| 1640 | 01:57:15:05 | 01:57:16:15 | 01:10 |  | **CASS** | Dr. Deakins? |
| 1641 | 01:57:18:12 | 01:57:19:15 | 01:03 |  |  | Why? |
| 1642 | 01:57:19:17 | 01:57:25:06 | 05:13 |  | **MATTHEW** | Well, after what happened while I was away and the contract thing and this, I just... |
| 1643 | 01:57:22:15 | 01:57:27:12 | 04:21 | MATTHEW O.T.S. OF CASS |  |  |
| 1644 | 01:57:26:17 | 01:57:29:06 | 02:13 |  |  | I don't think it'll do any harm to see a doctor. |
| 1645 | 01:57:27:14 | 01:57:34:17 | 07:03 | C.U. CASS |  |  |
| 1646 | 01:57:29:08 | 01:57:30:22 | 01:14 |  |  | Just for a checkup. |
| 1647 | 01:57:31:00 | 01:57:32:11 | 01:11 |  | **CASS** | You don't believe me? |
| 1648 | 01:57:34:19 |  |  | EXT. - CITY STREET - DAY - GEORGIAN MEDICAL BUILDING ON CORNER OF INTERSECTION |  |  |
| 1649 | 01:57:35:13 | 01:57:39:01 | 03:12 |  | **DR. DEAKINS** | So Matthew says you've been having trouble remembering things. |
| 1650 | 01:57:37:10 |  |  | INT. - DR. DEAKINS' OFFICE - DAY DR. DEAKINS SEATED AT DESK, O.T.S. OF MATTHEW AND CASS |  |  |
| 1651 | 01:57:40:09 | 01:57:42:20 | 02:11 | CASS O.T.S. OF DR. DEAKINS |  |  |
| 1652 | 01:57:40:09 | 01:57:42:00 | 01:15 |  |  | When did you first notice? |
| 1653 | 01:57:42:22 | 01:57:45:05 | 02:07 | MATTHEW O.T.S. OF DR. DEAKINS |  |  |
| 1654 | 01:57:42:22 | 01:57:44:05 | 01:07 |  |  | Please don't be upset. |
| 1655 | 01:57:44:07 | 01:57:47:04 | 02:21 |  |  | It's typically the spouse who contacts us. |
| 1656 | 01:57:45:07 | 01:57:47:04 | 01:21 | M.S. DR. DEAKINS |  |  |
| 1657 | 01:57:47:06 | 01:57:49:08 | 02:02 | CASS O.T.S. OF DR. DEAKINS |  |  |
| 1658 | 01:57:49:10 | 01:57:55:22 | 06:12 | DR. DEAKINS O.T.S. OF MATTHEW AND CASS |  |  |
| 1659 | 01:57:49:23 | 01:57:54:05 | 04:06 |  |  | I had a look at the notes from your hospitalization. |
| 1660 | 01:57:54:07 | 01:57:57:13 | 03:06 |  |  | There's a note here about your mother having dementia. |
| 1661 | 01:57:56:00 | 01:57:58:06 | 02:06 | CASS O.T.S. OF DR. DEAKINS |  |  |
| 1662 | 01:57:57:15 | 01:57:59:14 | 01:23 |  |  | How old was she when she was diagnosed? |
| 1663 | 01:57:58:08 | 01:57:59:14 | 01:06 | M.S. DR. DEAKINS |  |  |
| 1664 | 01:57:59:16 | 01:58:02:03 | 02:11 | CASS O.T.S. OF DR. DEAKINS |  |  |
| 1665 | 01:57:59:16 | 01:58:01:11 | 01:19 |  | **CASS** | Fifty-five. |
| 1666 | 01:58:02:05 | 01:58:05:07 | 03:02 | MATTHEW O.T.S. OF DR. DEAKINS |  |  |
| 1667 | 01:58:03:06 | 01:58:06:15 | 03:09 |  | **DR. DEAKINS** | So... early onset dementia. |
| 1668 | 01:58:05:09 | 01:58:07:07 | 01:22 | M.S. DR. DEAKINS |  |  |
| 1669 | 01:58:06:17 | 01:58:08:15 | 01:22 |  | **MATTHEW** | But Cass is way too young for that. |
| 1670 | 01:58:07:09 | 01:58:08:15 | 01:06 | MATTHEW O.T.S. OF DR. DEAKINS |  |  |
| 1671 | 01:58:08:17 | 01:58:11:10 | 02:17 | M.S. DR. DEAKINS |  |  |
| 1672 | 01:58:09:13 | 01:58:11:10 | 01:21 |  | **DR. DEAKINS** | Unfortunately, not necessarily. |
| 1673 | 01:58:11:12 | 01:58:18:01 | 06:13 | CASS O.T.S. OF DR. DEAKINS |  |  |
| 1674 | 01:58:18:03 |  |  | INT. - KITCHEN - DAY MATTHEW ENTERS KITCHEN, LOOKS OVER AT CASS |  |  |
| 1675 | 01:58:18:16 | 01:58:19:15 | 00:23 |  | **MATTHEW** | Hey. |
| 1676 | 01:58:21:20 | 01:58:23:08 | 01:12 |  |  | Got everything. |
| 1677 | 01:58:23:10 | 01:58:31:06 | 07:20 | MATTHEW O.T.S. OF CASS, SHE IS SEATED AT KITCHEN TABLE WITH HER BACK TO MATTHEW, MATTHEW IS AT KITCHEN COUNTERTOP OPENING A BAG OF PRESCRIPTIONS |  |  |
| 1678 | 01:58:31:08 | 01:58:35:12 | 04:04 | C.U. ON PRESCRIPTIONS IN MATTHEW'S HANDS |  |  |
| 1679 | 01:58:35:14 | 01:58:38:01 | 02:11 | M.S. MATTHEW TRACKS OVER TO CASS |  |  |
| 1680 | 01:58:38:03 | 01:58:44:07 | 06:04 | MATTHEW PLACES HAND ON CASS'S SHOULDER, CASS RECOILS FROM HIS TOUCH |  |  |
| 1681 | 01:58:39:08 | 01:58:40:08 | 01:00 |  |  | Oh, babe. |
| 1682 | 01:58:44:09 | 01:58:52:17 | 08:08 | MATTHEW WALKS BACK TO COUNTER AS CASS SOBS SILENTLY IN F.G., MATTHEW PLACES PRESCRIPTIONS ON COUNTERTOP AND LEAVES KITCHEN |  |  |
| 1683 | 01:58:52:19 | 01:58:56:20 | 04:01 | FADE-TO-BLACK |  |  |
| 1684 | 01:58:56:22 |  |  | EXT. - WALTERS HOUSE - DAY LOW-ANGLE SHOT OF IVY-LINED WALLS OF WALTERS HOUSE |  |  |
| 1685 | 01:58:59:10 |  |  | INT. - FAMILY ROOM OF WALTERS HOUSE - DAY ALEX ON SOFA FACING DC LAWSON SEATED ON CHAIR |  |  |
| 1686 | 01:59:00:21 | 01:59:03:00 | 02:03 |  | **ALEX** | Cass Anderson stopped by here the other day. |
| 1687 | 01:59:03:21 | 01:59:05:19 | 01:22 |  |  | I'd completely forgotten until then. |
| 1688 | 01:59:05:21 | 01:59:07:01 | 01:04 | M.S. DC LAWSON |  |  |
| 1689 | 01:59:05:21 | 01:59:07:01 | 01:04 |  | **DC LAWSON** | Forgotten what? |
| 1690 | 01:59:07:03 | 01:59:11:14 | 04:11 | M.S. ALEX |  |  |
| 1691 | 01:59:08:05 | 01:59:11:14 | 03:09 |  | **ALEX** | Jane mentioned to me someone she knew was having an affair. |
| 1692 | 01:59:11:16 | 01:59:15:02 | 03:10 | M.S. DC LAWSON |  |  |
| 1693 | 01:59:15:04 |  |  | EXT. - MANSION - NIGHT W.S. FRONT ENTRANCE TO COUNTRY MANSION |  |  |
| 1694 | 01:59:18:16 |  |  | INT. - DEN - NIGHT CLOSEUP ON TV SCREEN |  |  |
| 1695 | 01:59:18:16 | 01:59:22:02 | 03:10 |  | **ACTRESS ON TV** | *...that also comes with abiding by the law...* |
| 1696 | 01:59:22:04 | 01:59:32:15 | 10:11 | L.S. CASS ON COUCH RESTING ON MATTHEW'S LAP |  |  |
| 1697 | 01:59:22:04 | 01:59:23:15 | 01:11 |  | **MATTHEW** | Think I'm gonna head up. |
| 1698 | 01:59:26:03 | 01:59:28:02 | 01:23 |  |  | Got an early day tomorrow. |
| 1699 | 01:59:28:04 | 01:59:29:13 | 01:09 |  | **CASS** | Okay. |
| 1700 | 01:59:31:06 | 01:59:32:15 | 01:09 |  |  | I'll be up in a little bit. |
| 1701 | 01:59:32:17 | 01:59:36:22 | 04:05 | L.S. MATTHEW RISES FROM SOFA, LEAVES ROOM |  |  |
| 1702 | 01:59:32:17 | 01:59:37:06 | 04:13 |  | **ACTRESS ON TV** | *All I ask you is what you're feeling* |
| 1703 | 01:59:37:00 | 01:59:41:15 | 04:15 | L.S. CASS SITS UP ON SOFA, WATCHING TV |  |  |
| 1704 | 01:59:37:08 | 01:59:40:08 | 03:00 |  |  | *as a citizen, as a man of God...* |
| 1705 | 01:59:41:15 | 01:59:43:02 | 01:11 |  |  | (leaves rustling) |
| 1706 | 01:59:41:17 |  |  | EXT. - DEN WINDOW, CONTINUOUS - NIGHT SLASHER SHOT OF CASS ON COUCH THROUGH LEADLINED WINDOW, CASS REACHES FOR TV REMOTE |  |  |
| 1707 | 01:59:43:04 | 01:59:44:12 | 01:08 |  |  | (owl hooting) |
| 1708 | 01:59:46:15 |  |  | INT. - DEN, CONTINUOUS - NIGHT SIDE SHOT CASS ON COUCH WITH TV REMOTE |  |  |
| 1709 | 01:59:46:15 | 01:59:49:07 | 02:16 |  |  | (TV playing softly) |
| 1710 | 01:59:48:12 | 01:59:51:05 | 02:17 | VIDEO SCREEN P.O.V. CASS ON SOFA, PROGRAMMING INTERRUPTED WITH STATIC |  |  |
| 1711 | 01:59:49:09 | 01:59:51:05 | 01:20 |  |  | (static buzzing) |
| 1712 | 01:59:51:07 | 01:59:58:12 | 07:05 | REACTION SHOT CASS ON COUCH |  |  |
| 1713 | 01:59:58:14 | 02:00:00:19 | 02:05 | C.U. TELEVISION SCREEN DISPLAYING STATIC |  |  |
| 1714 | 02:00:00:21 | 02:00:05:18 | 04:21 | REACTION SHOT CASS ON COUCH |  |  |
| 1715 | 02:00:05:20 | 02:00:09:09 | 03:13 | C.U. TELEVISION SCREEN DISPLAYING IMAGE OF CASS'S MOTHER THROUGH STATIC |  |  |
| 1716 | 02:00:09:11 | 02:00:12:08 | 02:21 | REACTION SHOT CASS ON COUCH |  |  |
| 1717 | 02:00:12:10 | 02:00:20:09 | 07:23 | LONG SIDE SHOT, CASS RISES FROM COUCH, ENTRANCED BY IMAGES ON SCREEN, LOOKS AROUND IN RESPONSE TO GHOSTLY VOICE CALLING HER NAME |  |  |
| 1718 | 02:00:14:15 | 02:00:16:12 | 01:21 |  | **GHOSTLY FEMALE VOICE** | (echoing) *Cass...* |
| 1719 | 02:00:18:05 | 02:00:20:09 | 02:04 |  |  | *Cass...* |
| 1720 | 02:00:20:11 |  |  | EXT. - DEN WINDOW, CONTINUOUS - NIGHT SLASHER SHOT OF CASS AND TV THROUGH LEADLINED WINDOW |  |  |
| 1721 | 02:00:24:15 |  |  | INT. - DEN, CONTINUOUS - NIGHT C.U. OF TV SCREEN WITH PICTURE OF CASS'S MOTHER THROUGH STATIC |  |  |
| 1722 | 02:00:24:15 | 02:00:25:20 | 01:05 |  |  | *Cass...* |
| 1723 | 02:00:25:22 |  |  |  |  | (ominous soundtrack rising) |
| 1724 | 02:00:26:22 | 02:00:30:09 | 03:11 | REACTION MEDIUM SHOT, CASS |  |  |
| 1725 | 02:00:28:07 | 02:00:29:11 | 01:04 |  |  | *Cass...* |
| 1726 | 02:00:30:11 | 02:00:32:16 | 02:05 | C.U. OF TV SCREEN, IMAGE OF CASS'S MOTHER TRANSFORMS INTO SKELETAL DEMON |  |  |
| 1727 | 02:00:31:08 | 02:00:32:16 | 01:08 |  |  | *Cass...* |
| 1728 | 02:00:32:18 | 02:00:33:22 | 01:04 | REACTION SHOT CASS |  |  |
| 1729 | 02:00:32:18 | 02:00:33:22 | 01:04 |  | **CASS** | Matthew! |
| 1730 | 02:00:34:00 | 02:00:35:00 | 01:00 | L.S. CASS RUNNING FROM DEN |  |  |
| 1731 | 02:00:35:02 | 02:00:37:01 | 01:23 | REAR SHOT OF CASS RUSHING DOWN DIM HALLWAY, SHE TURNS IN RESPONSE TO MYSTERIOUS VOICE CALLING HER NAME |  |  |
| 1732 | 02:00:35:04 | 02:00:36:11 | 01:07 |  | **GHOSTLY FEMALE VOICE** | *Cass...* |
| 1733 | 02:00:37:03 | 02:00:38:06 | 01:03 | REAR SHOT, CASS FACES DEN THROUGH BREAK IN PLASTIC CURTAINS |  |  |
| 1734 | 02:00:38:08 | 02:00:40:19 | 02:11 | TRACKING SHOT, CASS BACKS UP IN HALLWAY SURROUNDED BY PLASTIC CURTAINS, SHE TURNS AROUND AND ENCOUNTERS A HUMAN FIGURE SILHOUETTED BEHIND PLASTIC |  |  |
| 1735 | 02:00:38:08 | 02:00:39:21 | 01:13 |  |  | *Cass...* |
| 1736 | 02:00:40:21 | 02:00:42:00 | 01:03 | MEDIUM REACTION SHOT, CASS SCREAMS AND RUNS OFF-SCREEN |  |  |
| 1737 | 02:00:40:21 | 02:00:41:22 | 01:01 |  |  | (Cass shrieks) |
| 1738 | 02:00:42:02 | 02:00:43:12 | 01:10 | REAR TRACKING SHOT, CASS RUNS DOWN HALLWAY |  |  |
| 1739 | 02:00:43:14 | 02:00:46:13 | 02:23 | TRACKING SHOT, CASS RUNS DOWN HALLWAY |  |  |
| 1740 | 02:00:43:14 | 02:00:44:14 | 01:00 |  | **CASS** | Matt! |
| 1741 | 02:00:45:15 | 02:00:46:13 | 00:22 |  |  | Matt? |
| 1742 | 02:00:46:15 | 02:00:48:09 | 01:18 | REAR TRACKING SHOT, CASS ENTERS KITCHEN |  |  |
| 1743 | 02:00:48:11 | 02:00:49:12 | 01:01 | M.S. CASS STOPS AND GLANCES DOWN AT TABLE |  |  |
| 1744 | 02:00:49:14 | 02:00:50:19 | 01:05 | C.U. ON BLOODY BUTCHER'S KNIFE ON TABLE |  |  |
| 1745 | 02:00:50:21 | 02:00:53:01 | 02:04 | REACTION TRACKING SHOT, CASS BACKS OUT OF KITCHEN WHILE STARING AT KNIFE ON TABLE |  |  |
| 1746 | 02:00:52:08 | 02:00:53:13 | 01:05 |  |  | Matt? |
| 1747 | 02:00:53:03 | 02:00:56:16 | 03:13 | REAR TRACKING SHOT AS CASS RUSHES AWAY FROM KITCHEN AND ENCOUNTERS MATTHEW IN HALLWAY BY STAIRWELL |  |  |
| 1748 | 02:00:54:06 | 02:00:55:08 | 01:02 |  |  | Matt? |
| 1749 | 02:00:55:10 | 02:00:56:16 | 01:06 |  | **MATTHEW** | You're calling me? What's going? |
| 1750 | 02:00:56:18 | 02:00:59:06 | 02:12 | CASS O.T.S. OF MATTHEW |  |  |
| 1751 | 02:00:56:18 | 02:00:57:14 | 00:20 |  | **CASS** | There's a knife. |
| 1752 | 02:00:57:16 | 02:00:59:06 | 01:14 |  | **MATTHEW** | Where? What knife? |
| 1753 | 02:00:59:08 | 02:01:08:19 | 09:11 | TRACKING SHOT, CASS LEADS MATTHEW TOWARD KITCHEN TABLE |  |  |
| 1754 | 02:00:59:08 | 02:01:00:17 | 01:09 |  | **CASS** | Well, look. |
| 1755 | 02:01:01:19 | 02:01:03:19 | 02:00 |  |  | What? No, no. |
| 1756 | 02:01:03:21 | 02:01:04:07 | 00:10 |  | **MATTHEW** | What? |
| 1757 | 02:01:04:09 | 02:01:08:02 | 03:17 |  | **CASS** | No, it was right here, just now. It was right here! |
| 1758 | 02:01:08:21 | 02:01:16:16 | 07:19 | M.S. MATTHEW AND CASS IN KITCHEN |  |  |
| 1759 | 02:01:09:14 | 02:01:11:18 | 02:04 |  |  | I promise, there was a knife. |
| 1760 | 02:01:11:20 | 02:01:14:03 | 02:07 |  |  | There was a knife here. And then the TV... |
| 1761 | 02:01:14:05 | 02:01:15:12 | 01:07 |  | **MATTHEW** | Maybe it's just one of those things-- |
| 1762 | 02:01:15:14 | 02:01:16:06 | 00:16 |  | **CASS** | And there's a woman saying my name. |
| 1763 | 02:01:16:08 | 02:01:17:16 | 01:08 |  | **MATTHEW** | So wait, the woman on the TV? |
| 1764 | 02:01:16:18 | 02:01:26:00 | 09:06 | REAR MEDIUM SHOT CASS AND MATTHEW IN DIMLY LIT KITCHEN |  |  |
| 1765 | 02:01:17:18 | 02:01:19:15 | 01:21 |  | **CASS** | No, no, no, in the house. Didn't you hear her? |
| 1766 | 02:01:19:17 | 02:01:21:16 | 01:23 |  | **MATTHEW** | I didn't hear a thing. Shall we call the cops? |
| 1767 | 02:01:21:18 | 02:01:24:19 | 03:01 |  | **CASS** | Why would we call the cops? They'll do nothing... |
| 1768 | 02:01:24:21 | 02:01:26:00 | 01:03 |  | **MATTHEW** | Babe, come on. |
| 1769 | 02:01:26:02 | 02:01:39:06 | 13:04 | M.S. MATTHEW AND CASS |  |  |
| 1770 | 02:01:26:02 | 02:01:28:16 | 02:14 |  | **CASS** | I'm not making it up. (sobbing) I promise, I'm not making it up. |
| 1771 | 02:01:28:18 | 02:01:31:07 | 02:13 |  | **MATTHEW** | No, I know, I know, I know. |
| 1772 | 02:01:31:09 | 02:01:32:13 | 01:04 |  | **CASS** | (sobbing) I promise. |
| 1773 | 02:01:32:15 | 02:01:34:19 | 02:04 |  |  | I'm... I'm not crazy. |
| 1774 | 02:01:34:21 | 02:01:37:15 | 02:18 |  | **MATTHEW** | I don't get it. I just don't understand. |
| 1775 | 02:01:37:17 | 02:01:39:06 | 01:13 |  | **CASS** | It was right here. |
| 1776 | 02:01:39:08 | 02:01:41:14 | 02:06 | M.S. OF KITCHEN TABLE |  |  |
| 1777 | 02:01:39:08 | 02:01:41:14 | 02:06 |  | **MATTHEW** | All right. What? What? |
| 1778 | 02:01:41:16 | 02:01:45:12 | 03:20 | M.S. CASS AND MATTHEW |  |  |
| 1779 | 02:01:41:16 | 02:01:45:12 | 03:20 |  |  | Please, consider taking the prescription from the doctor, please. |
| 1780 | 02:01:45:14 | 02:02:10:04 | 24:14 | C.U. MATTHEW AND CASS |  |  |
| 1781 | 02:01:45:14 | 02:01:47:15 | 02:01 |  | **CASS** | It was right... |
| 1782 | 02:01:49:11 | 02:01:54:05 | 04:18 |  |  | And there was a woman and she was saying my name. |
| 1783 | 02:01:54:07 | 02:01:56:01 | 01:18 |  | **MATTHEW** | No, no... |
| 1784 | 02:01:56:03 | 02:01:57:17 | 01:14 |  |  | It's just the stress. |
| 1785 | 02:01:58:16 | 02:01:59:22 | 01:06 |  |  | Really, really. |
| 1786 | 02:02:00:00 | 02:02:00:23 | 00:23 |  | **CASS** | I'm not crazy. |
| 1787 | 02:02:01:01 | 02:02:04:10 | 03:09 |  | **MATTHEW** | I'm not sure I understand. I wanna understand. |
| 1788 | 02:02:10:06 | 02:02:22:08 | 12:02 | C.U. CASS AND MATTHEW, MATTHEW ESCORTS CASS BACK TOWARD HALLWAY, FADE-TO-BLACK |  |  |
| 1789 | 02:02:10:06 | 02:02:11:22 | 01:16 |  | **CASS** | I'm really not that crazy. |
| 1790 | 02:02:12:00 | 02:02:14:09 | 02:09 |  | **MATTHEW** | Come on, I know, I know. Come on. |
| 1791 | 02:02:14:11 | 02:02:15:16 | 01:05 |  |  | (Cass sobbing) |
| 1792 | 02:02:15:18 | 02:02:17:11 | 01:17 |  |  | Come on, we can... |
| 1793 | 02:02:22:10 |  |  | INT. - MANSION FAMILY ROOM - DAY FADE-IN TO HIGH-ANGLE MEDIUM SHOT OF CASS SLEEPING ON SOFA, SHE SITS UP IN RESPONSE TO PHONE CALL FROM MATTHEW AND SOUND OF BABY CRYING IN DISTANCE, GLANCES AROUND ROOM |  |  |
| 1794 | 02:02:22:10 | 02:02:24:06 | 01:20 |  |  | (phone ringing) |
| 1795 | 02:02:26:08 | 02:02:27:17 | 01:09 |  |  | (baby crying in distance) |
| 1796 | 02:02:27:19 | 02:02:29:00 | 01:05 |  |  | (phone beeps) |
| 1797 | 02:02:29:02 | 02:02:32:22 | 03:20 |  | **MATTHEW** | *Hey, babe. It's me. Maybe you're asleep or in the shower, I'll call you back.* |
| 1798 | 02:02:33:00 | 02:02:34:00 | 01:00 |  |  | (baby crying) |
| 1799 | 02:02:34:02 | 02:02:35:05 | 01:03 |  |  | (phone beeps) |
| 1800 | 02:02:35:07 | 02:02:38:10 | 03:03 |  |  | (crying continues) |
| 1801 | 02:02:50:19 | 02:02:57:06 | 06:11 | L.S. OF FAMILY ROOM, CASS RISES FROM SOFA, APPROACHES CAMERA |  |  |
| 1802 | 02:02:57:08 |  |  | EXT. - MANSION, CONTINUOUS - DAY REAR SHOT OF CASS AS SHE WALKS OUTDOORS, GLANCES ABOUT |  |  |
| 1803 | 02:02:57:08 | 02:02:59:08 | 02:00 |  |  | (crying growing louder) |
| 1804 | 02:03:07:00 | 02:03:17:01 | 10:01 | MEDIUM SLOW TRACKING SHOT FOLLOWS CASS ON MANSION GROUNDS AS SHE SEARCHES FOR ORIGIN OF VARIOUS NOISES, INCLUDING A BABY CRYING AND A FOX SCREECHING |  |  |
| 1805 | 02:03:13:00 | 02:03:15:06 | 02:06 |  |  | (fox screeching) |
| 1806 | 02:03:15:08 | 02:03:18:10 | 03:02 |  |  | (crying continues) |
| 1807 | 02:03:17:03 | 02:03:19:16 | 02:13 | L.S. OF FOX ON MANSION LAWN, P.O.V. CASS |  |  |
| 1808 | 02:03:19:18 | 02:03:21:22 | 02:04 | HIGH-ANGLE SHOT OF WHITE TOWEL ON LAWN |  |  |
| 1809 | 02:03:22:00 | 02:03:30:09 | 08:09 | MEDIUM TRACKING SHOT AS CASS WARILY APPROACHES TOWEL ON LAWN |  |  |
| 1810 | 02:03:24:16 |  |  |  |  | (ominous soundtrack rising) |
| 1811 | 02:03:30:11 | 02:03:31:21 | 01:10 | L.S. FOX RUNS OFF LAWN, P.O.V. CASS |  |  |
| 1812 | 02:03:31:23 | 02:03:34:13 | 02:14 | MEDIUM TRACKING SHOT AS CASS WARILY APPROACHES TOWEL ON LAWN |  |  |
| 1813 | 02:03:34:15 | 02:03:43:12 | 08:21 | WORM'S-EYE VIEW OF CASS FROM BEHIND TOWEL ON LAWN, CASS KNEELS IN FRONT OF TOWEL |  |  |
| 1814 | 02:03:37:18 | 02:03:39:15 | 01:21 |  |  | (crying growing louder) |
| 1815 | 02:03:43:14 | 02:03:44:12 | 00:22 | C.U. AS CASS THROWS BACK TOWEL TO REVEAL BLOODY DECAPITATED BLACK BIRD |  |  |
| 1816 | 02:03:44:14 | 02:03:45:13 | 00:23 | WORM'S-EYE VIEW REACTION SHOT AS CASS STEPS BACK FROM TOWEL IN HORROR |  |  |
| 1817 | 02:03:44:14 | 02:03:45:13 | 00:23 |  |  | (Cass gasps) |
| 1818 | 02:03:45:15 | 02:03:46:22 | 01:07 | C.U. OF DECAPITATED BIRD ON TOWEL |  |  |
| 1819 | 02:03:45:15 |  |  |  |  | (ominous soundtrack rising) |
| 1820 | 02:03:47:00 | 02:03:49:19 | 02:19 | MEDIUM REACTION SHOT, CASS BACKING TOWARD HOUSE |  |  |
| 1821 | 02:03:49:21 | 02:03:50:22 | 01:01 | MEDIUM TRACKING SHOT, CASS TURNS TOWARD MANSION |  |  |
| 1822 | 02:03:51:00 | 02:03:52:13 | 01:13 | SIDE TRACKING SHOT, CASS RUNS TOWARD MANSION PAST LAWN STATUARY, MOAT IN B.G. |  |  |
| 1823 | 02:03:52:15 | 02:03:54:05 | 01:14 | SLASHER SHOT PANS THROUGH FOLIAGE AS CASS RUNS INTO MANSION |  |  |
| 1824 | 02:03:54:07 |  |  | INT. - KITCHEN, CONTINUOUS - DAY LOW-ANGLE PIVOTING SHOT ACROSS KITCHEN TABLE, CASS ENTERS KITCHEN, DISTRACTED |  |  |
| 1825 | 02:03:57:13 | 02:03:59:02 | 01:13 | M.S. CASS PACES DISTRACTEDLY |  |  |
| 1826 | 02:03:59:04 |  |  | EXT. - MANSION GROUNDS, CONTINUOUS - DAY FLASHBACK, CASS THROWS BACK TOWEL TO REVEAL DEAD BIRD |  |  |
| 1827 | 02:03:59:16 | 02:04:00:04 | 00:12 | C.U. DECAPITATED BIRD ON TOWEL |  |  |
| 1828 | 02:04:00:06 |  |  | INTERCUT OF MYSTERIOUS FIGURE STANDING AT SIDE OF MOAT |  |  |
| 1829 | 02:04:00:12 |  |  | INT. - KITCHEN, CONTINUOUS - DAY LOW-ANGLE PIVOT SHOT ACROSS COUNTERTOP, CASS PACING |  |  |
| 1830 | 02:04:02:18 | 02:04:03:22 | 01:04 | SUCCESSIVE FLASHBACK INTERCUTS: CASS SCREAMING UNDERWATER IN TUB, FOX RESTING ON LAWN, JANE'S CAR ON BLACKWATER LANE |  |  |
| 1831 | 02:04:04:00 | 02:04:06:03 | 02:03 | M.S. CASS IN KITCHEN |  |  |
| 1832 | 02:04:06:05 | 02:04:07:21 | 01:16 | SUCCESSIVE FLASHBACK INTERCUTS: CASS IN DIM HALLWAY, SHAPE APPEARS BEHIND CURTAIN, SKELETAL IMAGE OF CASS'S MOTHER ON SCREEN |  |  |
| 1833 | 02:04:07:23 | 02:04:11:21 | 03:22 | L.S. CASS LEANS OVER TOWARD COUNTER |  |  |
| 1834 | 02:04:11:23 |  |  | INTERCUTS OF CASS FUMBLING WITH PRESCRIPTIONS ON COUNTER, TAKING PILLS |  |  |
| 1835 | 02:04:17:02 | 02:04:19:19 | 02:17 | C.U. CASS SOBBING |  |  |
| 1836 | 02:04:19:21 | 02:04:21:18 | 01:21 | CUT-TO-BLACK |  |  |
| 1837 | 02:04:21:20 |  |  | EXT. - MANSION - DAY FADE-IN TO SLASHER SHOT, MANSION THROUGH THICK FOLIAGE |  |  |
| 1838 | 02:04:25:01 |  |  | INT. - HALLWAY - DAY DIMLY LIT MANSION HALLWAY |  |  |
| 1839 | 02:04:29:02 | 02:04:33:23 | 04:21 | LOW-ANGLE C.U. OF DRIPPING BATHTUB FAUCET |  |  |
| 1840 | 02:04:34:01 | 02:04:37:13 | 03:12 | WORM'S-EYE VIEW OF BED |  |  |
| 1841 | 02:04:37:15 | 02:04:43:17 | 06:02 | BIRD'S-EYE VIEW OF CASS ASLEEP ON BED |  |  |
| 1842 | 02:04:37:15 |  |  |  |  | (mysterious music playing) |
| 1843 | 02:04:43:19 | 02:04:58:02 | 14:07 | SIDE SHOT OF CASS ASLEEP ON BED |  |  |
| 1844 | 02:04:58:04 | 02:05:02:01 | 03:21 | FADE-TO-BLACK |  |  |
| 1845 | 02:05:02:03 |  |  | EXT. - ADDENBROOKE'S MEDICAL CENTER - DAY HOSPITAL GROUNDS, DIRECTIONAL SIGN |  |  |
| 1846 | 02:05:06:09 |  |  | INT. - HOSPITAL ROOM - DAY BIRD'S-EYE VIEW OF CASS IN HOSPITAL BED, MATTHEW AT BEDSIDE |  |  |
| 1847 | 02:05:06:09 | 02:05:07:15 | 01:06 |  |  | (monitor beeping) |
| 1848 | 02:05:07:17 | 02:05:09:15 | 01:22 |  | **MATTHEW** | Oh, thank God. |
| 1849 | 02:05:09:17 | 02:05:19:10 | 09:17 | SIDE SHOT MATTHEW AT CASS'S BEDSIDE, ZOOM OUT TO REVEAL DOCTOR |  |  |
| 1850 | 02:05:10:14 | 02:05:11:17 | 01:03 |  |  | You okay? |
| 1851 | 02:05:14:15 | 02:05:15:20 | 01:05 |  | **CASS** | (feebly) What happened? |
| 1852 | 02:05:16:20 | 02:05:18:15 | 01:19 |  | **MATTHEW** | You took too many pills. |
| 1853 | 02:05:19:12 | 02:05:22:21 | 03:09 | BIRD'S-EYE VIEW OF CASS IN HOSPITAL BED |  |  |
| 1854 | 02:05:19:12 | 02:05:21:02 | 01:14 |  | **CASS** | No. |
| 1855 | 02:05:21:04 | 02:05:22:21 | 01:17 |  |  | I didn't take an overdose. |
| 1856 | 02:05:22:23 | 02:05:26:21 | 03:22 | M.S. DOCTOR AND MATTHEW P.O.V. CASS |  |  |
| 1857 | 02:05:22:23 | 02:05:24:02 | 01:03 |  | **DOCTOR** | Try to stay calm, Mrs. Anderson. |
| 1858 | 02:05:24:04 | 02:05:26:21 | 02:17 |  | **CASS** | I took only two pills today, I swear. |
| 1859 | 02:05:26:23 | 02:05:28:11 | 01:12 | FADE-TO-BLACK |  |  |
| 1860 | 02:05:28:13 |  |  | INT. - MANSION - DAY FADE-IN CASS SLEEPING ON COUCH, LOOKS UP IN RESPONSE TO CALL FROM MATTHEW |  |  |
| 1861 | 02:05:29:11 | 02:05:30:23 | 01:12 |  | **MATTHEW** | Cass. |
| 1862 | 02:05:32:01 | 02:05:33:13 | 01:12 |  |  | Hey. |
| 1863 | 02:05:33:15 | 02:05:35:22 | 02:07 | MATTHEW P.O.V. CASS |  |  |
| 1864 | 02:05:33:15 | 02:05:35:06 | 01:15 |  |  | You all right? |
| 1865 | 02:05:36:00 | 02:05:42:03 | 06:03 | CASS ON SOFA P.O.V. MATTHEW |  |  |
| 1866 | 02:05:40:03 | 02:05:42:03 | 02:00 |  | **CASS** | I must have fallen asleep. |
| 1867 | 02:05:42:05 | 02:05:44:01 | 01:20 | MATTHEW P.O.V. CASS |  |  |
| 1868 | 02:05:42:05 | 02:05:43:11 | 01:06 |  | **MATTHEW** | It's okay. |
| 1869 | 02:05:43:13 | 02:05:47:12 | 03:23 |  |  | But remember, Dr. Deakins said to try to get on a regular sleep schedule. |
| 1870 | 02:05:44:03 | 02:05:46:17 | 02:14 | CASS P.O.V. MATTHEW |  |  |
| 1871 | 02:05:46:19 | 02:05:48:08 | 01:13 | MATTHEW P.O.V. CASS |  |  |
| 1872 | 02:05:48:10 | 02:05:50:11 | 02:01 | CASS P.O.V. MATTHEW |  |  |
| 1873 | 02:05:48:10 | 02:05:50:11 | 02:01 |  | **CASS** | Yeah. Did you call Mary? |
| 1874 | 02:05:50:13 | 02:05:52:22 | 02:09 | MATTHEW P.O.V. CASS |  |  |
| 1875 | 02:05:51:09 | 02:05:52:04 | 00:19 |  | **MATTHEW** | Yes. |
| 1876 | 02:05:53:00 | 02:05:55:19 | 02:19 | CASS P.O.V. MATTHEW |  |  |
| 1877 | 02:05:53:00 | 02:05:55:19 | 02:19 |  | **CASS** | Did you tell her it's because of food poisoning I missed the test? |
| 1878 | 02:05:55:21 | 02:06:00:10 | 04:13 | MATTHEW P.O.V. CASS |  |  |
| 1879 | 02:05:56:12 | 02:05:58:15 | 02:03 |  | **MATTHEW** | Yes, that's exactly what I said. |
| 1880 | 02:05:58:17 | 02:06:00:10 | 01:17 |  |  | She's fine, so you don't have to worry. |
| 1881 | 02:06:00:12 | 02:06:02:23 | 02:11 | CASS P.O.V. MATTHEW |  |  |
| 1882 | 02:06:01:09 | 02:06:02:23 | 01:14 |  | **CASS** | Thank you. |
| 1883 | 02:06:03:01 | 02:06:06:01 | 03:00 | MATTHEW P.O.V. CASS |  |  |
| 1884 | 02:06:04:07 | 02:06:06:01 | 01:18 |  | **MATTHEW** | Hey, you want to eat? You hungry? |
| 1885 | 02:06:06:03 | 02:06:10:08 | 04:05 | CASS P.O.V. MATTHEW |  |  |
| 1886 | 02:06:08:11 | 02:06:10:08 | 01:21 |  | **CASS** | Little bit, yeah. |
| 1887 | 02:06:10:10 | 02:06:12:15 | 02:05 | MATTHEW P.O.V. CASS |  |  |
| 1888 | 02:06:11:05 | 02:06:12:15 | 01:10 |  | **MATTHEW** | I'm gonna run out for Chinese. |
| 1889 | 02:06:12:17 | 02:06:14:17 | 02:00 | CASS P.O.V. MATTHEW |  |  |
| 1890 | 02:06:12:17 | 02:06:14:17 | 02:00 |  | **CASS** | Don't they just deliver? |
| 1891 | 02:06:14:19 | 02:06:21:15 | 06:20 | MATTHEW P.O.V. CASS |  |  |
| 1892 | 02:06:14:19 | 02:06:18:07 | 03:12 |  | **MATTHEW** | Yeah, but when we call, it always takes forever and it's cold. |
| 1893 | 02:06:18:09 | 02:06:21:02 | 02:17 |  |  | I'll just get our usual order, right? Be right back. |
| 1894 | 02:06:21:04 | 02:06:22:04 | 01:00 |  | **CASS** | Wait, Matthew. |
| 1895 | 02:06:21:17 | 02:06:26:02 | 04:09 | HIGH-ANGLE SHOT, P.O.V. MATTHEW, CASS RESTING ON SOFA |  |  |
| 1896 | 02:06:22:06 | 02:06:23:13 | 01:07 |  | **MATTHEW** | What? |
| 1897 | 02:06:23:15 | 02:06:25:00 | 01:09 |  | **CASS** | You forgot your phone. |
| 1898 | 02:06:26:04 | 02:06:31:10 | 05:06 | MATTHEW P.O.V. CASS, APPROACHES COUCH TO RETRIEVE PHONE, TURNS AND EXITS ROOM |  |  |
| 1899 | 02:06:26:04 | 02:06:27:23 | 01:19 |  | **MATTHEW** | Thanks. I'm gonna need that. |
| 1900 | 02:06:29:15 | 02:06:31:10 | 01:19 |  |  | See you soon. |
| 1901 | 02:06:31:12 | 02:06:32:00 | 00:12 | FADE-TO-BLACK |  |  |
| 1902 | 02:06:32:02 |  |  | INT. - DEN - DAY FADE-IN HIGH-ANGLE CASS ON COUCH, PHONE IN F.G. ON COFFEE TABLE, PHONE RINGS, CASS RISES, PICKS UP PHONE |  |  |
| 1903 | 02:06:33:23 | 02:06:36:00 | 02:01 |  |  | (phone chimes, buzzes) |
| 1904 | 02:06:43:06 | 02:06:44:18 | 01:12 | C.U. PHONE, SCREEN READS: "0 NEW MESSAGES" |  |  |
| 1905 | 02:06:44:20 | 02:06:46:20 | 02:00 | SIDE ANGLE CASS RESTING ON COUCH |  |  |
| 1906 | 02:06:46:22 | 02:06:58:03 | 11:05 | M.S. CASS ON COUCH, SITS UP AND GLANCES AROUND IN RESPONSE TO AMBIGUOUS NOISES, STARTLES AS LIGHTS BEGIN TO FLICKER |  |  |
| 1907 | 02:06:46:22 | 02:06:49:05 | 02:07 |  |  | (muffled knocking) |
| 1908 | 02:06:49:07 |  |  |  |  | (ominous soundtrack rising) |
| 1909 | 02:06:56:05 | 02:07:02:06 | 06:01 |  |  | (electricity buzzing, sparking) |
| 1910 | 02:06:58:05 | 02:06:59:17 | 01:12 | ROOM P.O.V. CASS, LIGHTS FLICKERING |  |  |
| 1911 | 02:06:59:19 | 02:07:00:14 | 00:19 | M.S. REACTION SHOT CASS ON SOFA |  |  |
| 1912 | 02:07:00:16 | 02:07:02:04 | 01:12 | M.S. LAMP FLICKERS |  |  |
| 1913 | 02:07:02:06 | 02:07:04:00 | 01:18 | BIRD'S-EYE REACTION SHOT, CASS ON COUCH |  |  |
| 1914 | 02:07:02:08 | 02:07:04:15 | 02:07 |  |  | (buzzing growing louder) |
| 1915 | 02:07:04:02 | 02:07:05:07 | 01:05 | C.U. LAMP FLICKERING, DUTCH ANGLE |  |  |
| 1916 | 02:07:04:17 | 02:07:07:07 | 02:14 |  |  | (bulbs bursting) |
| 1917 | 02:07:05:09 | 02:07:07:07 | 01:22 | BIRD'S-EYE REACTION SHOT DUTCH ANGLE, CASS ON SOFA |  |  |
| 1918 | 02:07:07:09 | 02:07:08:03 | 00:18 | C.U. LAMP, DUTCH ANGLE |  |  |
| 1919 | 02:07:07:09 | 02:07:13:13 | 06:04 |  |  | (piercing electronic signal) |
| 1920 | 02:07:08:05 | 02:07:10:10 | 02:05 | C.U. REACTION SHOT, CASS HOLDS HANDS OVER EARS |  |  |
| 1921 | 02:07:10:12 | 02:07:11:07 | 00:19 | C.U. LAMP, DUTCH ANGLE |  |  |
| 1922 | 02:07:11:09 | 02:07:13:18 | 02:09 | C.U. CASS PIVOTING REACTION SHOT |  |  |
| 1923 | 02:07:13:15 | 02:07:18:01 | 04:10 |  |  | (cacophony growing louder) |
| 1924 | 02:07:13:20 | 02:07:14:16 | 00:20 | C.U. LAMP, DUTCH ANGLE |  |  |
| 1925 | 02:07:14:18 | 02:07:18:20 | 04:02 | C.U. CASS PIVOTING REACTION SHOT |  |  |
| 1926 | 02:07:18:03 | 02:07:19:23 | 01:20 |  |  | (doorbell rings) |
| 1927 | 02:07:18:22 |  |  | INT./EXT. - PORTICO - DAY CASS P.O.V. PORTICO, OPENS DOOR |  |  |
| 1928 | 02:07:20:01 | 02:07:21:16 | 01:15 |  | **CASS** | Did you see that? |
| 1929 | 02:07:21:18 | 02:07:22:06 | 00:12 |  | **DC LAWSON** | What? |
| 1930 | 02:07:22:08 | 02:07:26:06 | 03:22 |  | **CASS** | The lights, the lights, they were-- they were flickering and buzzing like crazy. |
| 1931 | 02:07:25:14 | 02:07:27:22 | 02:08 | DC LAWSON IN PORTICO P.O.V. OF CASS |  |  |
| 1932 | 02:07:28:00 | 02:07:29:07 | 01:07 | CASS IN DOORWAY P.O.V. OF DC LAWSON |  |  |
| 1933 | 02:07:28:00 | 02:07:29:07 | 01:07 |  |  | You saw it, right? |
| 1934 | 02:07:29:09 | 02:07:31:11 | 02:02 | DC LAWSON P.O.V. OF CASS |  |  |
| 1935 | 02:07:29:09 | 02:07:30:15 | 01:06 |  | **DC LAWSON** | No, I didn't see anything. |
| 1936 | 02:07:30:17 | 02:07:34:16 | 03:23 |  | **CASS** | You didn't see the lights? They were flickering and they were-- the whole thing was buzzing. |
| 1937 | 02:07:31:13 | 02:07:34:16 | 03:03 | CASS P.O.V. OF DC LAWSON |  |  |
| 1938 | 02:07:34:18 | 02:07:36:17 | 01:23 | DC LAWSON P.O.V. OF CASS |  |  |
| 1939 | 02:07:34:18 | 02:07:36:17 | 01:23 |  | **DC LAWSON** | No, no, I didn't see anything. |
| 1940 | 02:07:36:19 | 02:07:40:06 | 03:11 | CASS P.O.V. OF DC LAWSON |  |  |
| 1941 | 02:07:38:20 | 02:07:40:06 | 01:10 |  | **CASS** | Okay. |
| 1942 | 02:07:40:08 | 02:07:42:11 | 02:03 | DC LAWSON P.O.V. OF CASS |  |  |
| 1943 | 02:07:40:08 | 02:07:41:11 | 01:03 |  | **DC LAWSON** | Okay. |
| 1944 | 02:07:41:13 | 02:07:42:11 | 00:22 |  | **CASS** | Sorry. |
| 1945 | 02:07:42:13 | 02:07:44:19 | 02:06 | REAR SHOT DC LAWSON ENTERS MANSION |  |  |
| 1946 | 02:07:44:21 |  |  | INT. - DEN - NIGHT CASS AND DC LAWSON SEATED FACING EACH OTHER, CASS O.T.S. OF DC LAWSON |  |  |
| 1947 | 02:07:47:19 | 02:07:52:00 | 04:05 | DC LAWSON O.T.S. OF CASS |  |  |
| 1948 | 02:07:49:21 | 02:07:51:02 | 01:05 |  | **DC LAWSON** | Are you okay? |
| 1949 | 02:07:52:02 | 02:07:54:07 | 02:05 | CASS O.T.S. OF DC LAWSON |  |  |
| 1950 | 02:07:52:02 | 02:07:53:13 | 01:11 |  | **CASS** | It's just my mom. |
| 1951 | 02:07:54:09 | 02:07:55:22 | 01:13 | DC LAWSON O.T.S. OF CASS |  |  |
| 1952 | 02:07:55:08 | 02:07:56:15 | 01:07 |  | **DC LAWSON** | Your mom? |
| 1953 | 02:07:56:00 | 02:07:58:09 | 02:09 | CASS O.T.S. OF DC LAWSON |  |  |
| 1954 | 02:07:56:17 | 02:07:58:09 | 01:16 |  | **CASS** | My mom visited me. |
| 1955 | 02:07:58:11 | 02:08:00:06 | 01:19 | DC LAWSON O.T.S. OF CASS |  |  |
| 1956 | 02:07:58:11 | 02:08:00:06 | 01:19 |  | **DC LAWSON** | Your mom has passed. |
| 1957 | 02:08:00:08 | 02:08:02:13 | 02:05 | CASS O.T.S. OF DC LAWSON |  |  |
| 1958 | 02:08:00:08 | 02:08:02:13 | 02:05 |  | **CASS** | I know it sounds crazy. |
| 1959 | 02:08:02:15 | 02:08:03:19 | 01:04 | DC LAWSON O.T.S. OF CASS |  |  |
| 1960 | 02:08:02:15 | 02:08:05:16 | 03:01 |  |  | But she's been in touch a lot lately. |
| 1961 | 02:08:03:21 | 02:08:05:16 | 01:19 | CASS O.T.S. OF DC LAWSON |  |  |
| 1962 | 02:08:05:18 | 02:08:08:10 | 02:16 | DC LAWSON O.T.S. OF CASS |  |  |
| 1963 | 02:08:05:18 | 02:08:08:10 | 02:16 |  | **DC LAWSON** | We were notified that you were in the hospital. |
| 1964 | 02:08:08:12 | 02:08:10:22 | 02:10 | CASS O.T.S. OF DC LAWSON |  |  |
| 1965 | 02:08:08:12 | 02:08:12:19 | 04:07 |  |  | The report said "attempted suicide." |
| 1966 | 02:08:11:00 | 02:08:12:19 | 01:19 | DC LAWSON O.T.S. OF CASS |  |  |
| 1967 | 02:08:12:21 | 02:08:18:06 | 05:09 | CASS O.T.S. OF DC LAWSON |  |  |
| 1968 | 02:08:12:21 | 02:08:14:23 | 02:02 |  | **CASS** | It wasn't that. |
| 1969 | 02:08:15:01 | 02:08:18:06 | 03:05 |  |  | The emergency nurse came to her own conclusions. |
| 1970 | 02:08:18:08 | 02:08:19:13 | 01:05 | DC LAWSON O.T.S. OF CASS |  |  |
| 1971 | 02:08:18:08 | 02:08:19:13 | 01:05 |  | **DC LAWSON** | How so? |
| 1972 | 02:08:19:15 | 02:08:25:22 | 06:07 | CASS O.T.S. OF DC LAWSON |  |  |
| 1973 | 02:08:20:16 | 02:08:25:22 | 05:06 |  | **CASS** | Look, I've had a hard time ever since I lost my mom. |
| 1974 | 02:08:26:00 | 02:08:29:00 | 03:00 | DC LAWSON O.T.S. OF CASS |  |  |
| 1975 | 02:08:27:20 | 02:08:36:05 | 08:09 |  |  | The point is, I've been on anti-anxiety medication, and with everything going on, I think I just miscalculated. |
| 1976 | 02:08:29:02 | 02:08:42:06 | 13:04 | CASS O.T.S. OF DC LAWSON |  |  |
| 1977 | 02:08:36:07 | 02:08:39:17 | 03:10 |  |  | I don't think I have the nerve to actually kill myself. |
| 1978 | 02:08:39:19 | 02:08:41:09 | 01:14 |  | **DC LAWSON** | That's good to hear. |
| 1979 | 02:08:42:08 | 02:08:47:20 | 05:12 | DC LAWSON O.T.S. OF CASS |  |  |
| 1980 | 02:08:44:10 | 02:08:47:20 | 03:10 |  |  | I'm also here because we got another tip. |
| 1981 | 02:08:47:22 | 02:08:50:03 | 02:05 | CASS O.T.S. OF DC LAWSON |  |  |
| 1982 | 02:08:47:22 | 02:08:50:03 | 02:05 |  | **CASS** | Okay. |
| 1983 | 02:08:50:05 | 02:08:54:01 | 03:20 | DC LAWSON O.T.S. OF CASS |  |  |
| 1984 | 02:08:50:05 | 02:08:56:00 | 05:19 |  | **DC LAWSON** | Have you been back... to Blackwater Lane since the night that Jane was killed? |
| 1985 | 02:08:54:03 | 02:09:03:00 | 08:21 | CASS O.T.S. OF DC LAWSON |  |  |
| 1986 | 02:08:56:02 | 02:08:59:09 | 03:07 |  | **CASS** | Yeah, I went to where they drop off flowers. |
| 1987 | 02:09:00:20 | 02:09:03:00 | 02:04 |  |  | Who's calling in these tips? |
| 1988 | 02:09:03:02 | 02:09:05:23 | 02:21 | DC LAWSON O.T.S. OF CASS |  |  |
| 1989 | 02:09:03:22 | 02:09:05:23 | 02:01 |  | **DC LAWSON** | We don't know. They're anonymous. |
| 1990 | 02:09:06:01 | 02:09:13:23 | 07:22 | CASS O.T.S. OF DC LAWSON |  |  |
| 1991 | 02:09:08:04 | 02:09:13:23 | 05:19 |  | **CASS** | I probably should have told you this before, but I got out and I walked around and I... I found something. |
| 1992 | 02:09:14:01 | 02:09:19:01 | 05:00 | L.S. DC LAWSON ON COUCH AS CASS LEAVES TO RETRIEVE EARRING |  |  |
| 1993 | 02:09:17:10 | 02:09:19:01 | 01:15 |  |  | (container rattling) |
| 1994 | 02:09:19:03 | 02:09:21:20 | 02:17 | M.S. DC LAWSON |  |  |
| 1995 | 02:09:21:22 | 02:09:26:07 | 04:09 | CASS O.T.S. OF DC LAWSON, TILT DOWN TO EARRING IN PALM OF CASS'S HAND |  |  |
| 1996 | 02:09:26:09 | 02:09:27:23 | 01:14 | DC LAWSON O.T.S. OF CASS |  |  |
| 1997 | 02:09:26:09 | 02:09:27:23 | 01:14 |  | **DC LAWSON** | Where did you find it? |
| 1998 | 02:09:28:01 | 02:09:30:11 | 02:10 | M.S. EARRING ON CASS'S UPTURNED PALM |  |  |
| 1999 | 02:09:28:01 | 02:09:32:17 | 04:16 |  | **CASS** | Off the road, near the woods, somewhere in the... in the grass. |
| 2000 | 02:09:30:13 | 02:09:38:10 | 07:21 | CASS O.T.S. OF DC LAWSON |  |  |
| 2001 | 02:09:34:02 | 02:09:35:23 | 01:21 |  |  | But the weird thing is, is... |
| 2002 | 02:09:37:00 | 02:09:38:10 | 01:10 |  |  | I think it's mine. |
| 2003 | 02:09:38:12 | 02:09:41:06 | 02:18 | DC LAWSON O.T.S. OF CASS |  |  |
| 2004 | 02:09:38:12 | 02:09:39:16 | 01:04 |  | **DC LAWSON** | It's yours? |
| 2005 | 02:09:39:18 | 02:09:44:18 | 05:00 |  | **CASS** | I have a pair just like it and when I found it, I came back and I checked and one of mine is missing. |
| 2006 | 02:09:41:08 | 02:09:44:18 | 03:10 | CLOSE-UP, CASS PLACES EARRING ON CLOTH HELD BY DC LAWSON |  |  |
| 2007 | 02:09:44:20 | 02:09:46:11 | 01:15 | DC LAWSON O.T.S. OF CASS |  |  |
| 2008 | 02:09:44:20 | 02:09:46:11 | 01:15 |  |  | (DC Lawson sighs) |
| 2009 | 02:09:46:13 | 02:10:09:10 | 22:21 | LONG SIDE SHOT, DC LAWSON AND CASS ON COUCH, DC LAWSON RISES FROM COUCH |  |  |
| 2010 | 02:09:46:13 | 02:09:48:08 | 01:19 |  | **DC LAWSON** | So, why didn't you call us? |
| 2011 | 02:09:48:10 | 02:09:50:15 | 02:05 |  | **CASS** | Honestly, I didn't know what to do. |
| 2012 | 02:10:00:18 | 02:10:02:08 | 01:14 |  | **DC LAWSON** | Is everything okay here? |
| 2013 | 02:10:03:09 | 02:10:04:16 | 01:07 |  | **CASS** | Uh... (laughs softly) |
| 2014 | 02:10:06:01 | 02:10:07:18 | 01:17 |  |  | What do you mean? |
| 2015 | 02:10:07:20 | 02:10:09:10 | 01:14 |  | **DC LAWSON** | With you and your husband. |
| 2016 | 02:10:09:12 | 02:10:11:18 | 02:06 | CASS ON COUCH P.O.V. DC LAWSON |  |  |
| 2017 | 02:10:09:12 | 02:10:10:20 | 01:08 |  | **CASS** | We're good. Why? |
| 2018 | 02:10:10:22 | 02:10:14:18 | 03:20 |  | **DC LAWSON** | Well, someone mentioned that you had a close relationship with Mr. Collins. |
| 2019 | 02:10:11:20 | 02:10:16:21 | 05:01 | DC LAWSON P.O.V. OF CASS |  |  |
| 2020 | 02:10:14:20 | 02:10:16:21 | 02:01 |  |  | He's a fellow teacher at your school, I think. |
| 2021 | 02:10:16:23 | 02:10:22:09 | 05:10 | CASS P.O.V. OF DC LAWSON |  |  |
| 2022 | 02:10:16:23 | 02:10:18:08 | 01:09 |  | **CASS** | John? |
| 2023 | 02:10:19:21 | 02:10:22:09 | 02:12 |  |  | That's absurd. He's a good friend, but nothing more. |
| 2024 | 02:10:22:11 | 02:10:29:03 | 06:16 | DC LAWSON P.O.V. OF CASS |  |  |
| 2025 | 02:10:22:11 | 02:10:26:05 | 03:18 |  | **DC LAWSON** | Okay. I had to ask, you know. |
| 2026 | 02:10:27:19 | 02:10:32:12 | 04:17 |  |  | I figured because, let's face it, who leaves a guy who can give you all of this |
| 2027 | 02:10:29:05 | 02:10:46:01 | 16:20 | L.S. LIVING ROOM, DC LAWSON AND CASS |  |  |
| 2028 | 02:10:32:14 | 02:10:33:21 | 01:07 |  |  | for a teacher? |
| 2029 | 02:10:35:00 | 02:10:36:04 | 01:04 |  |  | No offense. |
| 2030 | 02:10:36:06 | 02:10:38:17 | 02:11 |  | **CASS** | You mean my house? |
| 2031 | 02:10:38:19 | 02:10:42:07 | 03:12 |  |  | Matthew had nothing to do with this. This is from my parents. |
| 2032 | 02:10:44:12 | 02:10:46:01 | 01:13 |  | **DC LAWSON** | It's very nice for you. (laughs softly) |
| 2033 | 02:10:46:03 | 02:10:54:22 | 08:19 | CASS P.O.V. OF DC LAWSON |  |  |
| 2034 | 02:10:46:03 | 02:10:49:05 | 03:02 |  | **CASS** | Yeah. Thanks. It is a bit of a surprise. |
| 2035 | 02:10:50:15 | 02:10:52:09 | 01:18 |  |  | I mean, I... |
| 2036 | 02:10:52:11 | 02:10:54:22 | 02:11 |  |  | certainly didn't want for anything growing up. |
| 2037 | 02:10:55:00 | 02:11:02:11 | 07:11 | DC LAWSON P.O.V. OF CASS |  |  |
| 2038 | 02:10:55:00 | 02:10:58:00 | 03:00 |  | **DC LAWSON** | Well, I'm gonna hope for a surprise like that for me one day. |
| 2039 | 02:11:00:17 | 02:11:04:09 | 03:16 |  |  | It's funny, you know, they still call it the old Crawford house. |
| 2040 | 02:11:02:13 | 02:11:05:09 | 02:20 | CASS P.O.V. OF DC LAWSON |  |  |
| 2041 | 02:11:05:11 | 02:11:11:13 | 06:02 | DC LAWSON P.O.V. OF CASS |  |  |
| 2042 | 02:11:06:06 | 02:11:09:02 | 02:20 |  |  | And your friend Rachel, her name came up recently. |
| 2043 | 02:11:09:04 | 02:11:11:13 | 02:09 |  |  | Is it a coincidence that her middle name is Crawford? |
| 2044 | 02:11:11:15 | 02:11:18:13 | 06:22 | CASS P.O.V. OF DC LAWSON |  |  |
| 2045 | 02:11:13:16 | 02:11:15:08 | 01:16 |  | **CASS** | No. No coincidence. |
| 2046 | 02:11:15:10 | 02:11:18:00 | 02:14 |  |  | Her family owned this house many years ago. |
| 2047 | 02:11:18:02 | 02:11:20:01 | 01:23 |  | **DC LAWSON** | I thought there might be a connection. |
| 2048 | 02:11:18:15 | 02:11:22:20 | 04:05 | DC LAWSON P.O.V. OF CASS |  |  |
| 2049 | 02:11:21:12 | 02:11:22:20 | 01:08 |  |  | So what happened? |
| 2050 | 02:11:22:22 | 02:11:29:22 | 07:00 | CASS P.O.V. OF DC LAWSON |  |  |
| 2051 | 02:11:23:19 | 02:11:29:22 | 06:03 |  | **CASS** | Her grandfather was a part of some financial fraud scheme and they lost everything, including their family home. |
| 2052 | 02:11:30:00 | 02:11:35:03 | 05:03 | DC LAWSON P.O.V. OF CASS |  |  |
| 2053 | 02:11:32:00 | 02:11:35:03 | 03:03 |  | **DC LAWSON** | So how does she feel about *your* family buying it? |
| 2054 | 02:11:35:05 | 02:11:38:20 | 03:15 | CASS P.O.V. OF DC LAWSON |  |  |
| 2055 | 02:11:36:03 | 02:11:38:20 | 02:17 |  | **CASS** | She was totally tor it. She wanted our family to have it. |
| 2056 | 02:11:38:22 | 02:11:41:19 | 02:21 | DC LAWSON P.O.V. OF CASS |  |  |
| 2057 | 02:11:39:20 | 02:11:41:19 | 01:23 |  | **DC LAWSON** | I guess it's kind of back in the family for her. |
| 2058 | 02:11:41:21 | 02:11:44:14 | 02:17 | CASS P.O.V. OF DC LAWSON |  |  |
| 2059 | 02:11:42:12 | 02:11:44:14 | 02:02 |  | **CASS** | I like to think so. |
| 2060 | 02:11:44:16 | 02:11:54:04 | 09:12 | DC LAWSON P.O.V. OF CASS |  |  |
| 2061 | 02:11:47:03 | 02:11:48:05 | 01:02 |  | **DC LAWSON** | Okay. |
| 2062 | 02:11:49:05 | 02:11:50:12 | 01:07 |  |  | Thank you for your time. |
| 2063 | 02:11:51:02 | 02:11:52:08 | 01:06 |  |  | I'll show myself out. |
| 2064 | 02:11:54:06 | 02:12:01:08 | 07:02 | CASS P.O.V. OF DC LAWSON, WHO WALKS OFF TO RIGHT |  |  |
| 2065 | 02:12:01:10 |  |  | EXT. - SKY - NIGHT CRESCENT MOON |  |  |
| 2066 | 02:12:01:10 | 02:12:03:12 | 02:02 |  |  | (wildlife calling, screeching) |
| 2067 | 02:12:03:14 | 02:12:06:10 | 02:20 |  | **MATTHEW** | You went back out in those woods and you found your earring? |
| 2068 | 02:12:04:21 |  |  | INT. - DEN - NIGHT MATTHEW APPROACHES P.O.V. OF CASS ON SOFA |  |  |
| 2069 | 02:12:07:15 | 02:12:09:10 | 01:19 |  |  | Why didn't you tell me this? |
| 2070 | 02:12:09:12 | 02:12:12:01 | 02:13 | CASS O.T.S. OF MATTHEW |  |  |
| 2071 | 02:12:09:12 | 02:12:13:09 | 03:21 |  | **CASS** | Didn't think anything of it. I found it and I put it in my purse. |
| 2072 | 02:12:12:03 | 02:12:18:11 | 06:08 | MATTHEW O.T.S. OF CASS |  |  |
| 2073 | 02:12:13:11 | 02:12:15:07 | 01:20 |  | **MATTHEW** | Jesus. Um... |
| 2074 | 02:12:15:09 | 02:12:19:17 | 04:08 |  |  | Maybe this is the wrong time, but, um, you have to read that letter from Dr. Deakins. |
| 2075 | 02:12:18:13 | 02:12:20:16 | 02:03 | CASS O.T.S. OF MATTHEW |  |  |
| 2076 | 02:12:19:19 | 02:12:20:16 | 00:21 |  | **CASS** | What letter? |
| 2077 | 02:12:20:18 | 02:12:22:14 | 01:20 | MATTHEW O.T.S. OF CASS |  |  |
| 2078 | 02:12:20:18 | 02:12:22:14 | 01:20 |  | **MATTHEW** | The one that came the other day. |
| 2079 | 02:12:22:16 | 02:12:24:05 | 01:13 | CASS O.T.S. OF MATTHEW |  |  |
| 2080 | 02:12:23:07 | 02:12:24:05 | 00:22 |  | **CASS** | I didn't see it. |
| 2081 | 02:12:24:07 | 02:12:27:10 | 03:03 | MATTHEW O.T.S. OF CASS |  |  |
| 2082 | 02:12:24:07 | 02:12:27:10 | 03:03 |  | **MATTHEW** | Well, it's on the counter with the rest of the mail that you haven't opened. |
| 2083 | 02:12:27:12 | 02:12:30:20 | 03:08 | CASS O.T.S. OF MATTHEW |  |  |
| 2084 | 02:12:28:09 | 02:12:29:17 | 01:08 |  | **CASS** | I'll go through it tomorrow. |
| 2085 | 02:12:29:19 | 02:12:32:22 | 03:03 |  | **MATTHEW** | So you said the other... Uh... |
| 2086 | 02:12:30:22 | 02:12:38:06 | 07:08 | MATTHEW O.T.S. OF CASS |  |  |
| 2087 | 02:12:34:18 | 02:12:37:14 | 02:20 |  |  | Listen, um, the thing is... |
| 2088 | 02:12:38:08 | 02:12:41:20 | 03:12 | CASS C.U. REACTION SHOT P.O.V. MATTHEW |  |  |
| 2089 | 02:12:40:19 | 02:12:41:20 | 01:01 |  | **CASS** | What? |
| 2090 | 02:12:41:22 | 02:12:44:04 | 02:06 | MATTHEW O.T.S. OF CASS |  |  |
| 2091 | 02:12:41:22 | 02:12:44:04 | 02:06 |  | **MATTHEW** | I read the letter from the doctor. |
| 2092 | 02:12:44:06 | 02:12:45:13 | 01:07 | CASS O.T.S. OF MATTHEW |  |  |
| 2093 | 02:12:44:06 | 02:12:45:13 | 01:07 |  | **CASS** | You opened my mail? |
| 2094 | 02:12:45:15 | 02:12:52:04 | 06:13 | MATTHEW O.T.S. OF CASS |  |  |
| 2095 | 02:12:45:15 | 02:12:48:07 | 02:16 |  | **MATTHEW** | Just that one, and only because you weren't dealing with it. |
| 2096 | 02:12:48:09 | 02:12:52:04 | 03:19 |  |  | What if he wanted to see you again or... change your medication or something? |
| 2097 | 02:12:52:06 | 02:12:54:21 | 02:15 | CASS P.O.V. MATTHEW |  |  |
| 2098 | 02:12:52:06 | 02:12:54:21 | 02:15 |  | **CASS** | You had no right. Where is it? |
| 2099 | 02:12:54:23 | 02:12:56:11 | 01:12 | MATTHEW O.T.S. OF CASS |  |  |
| 2100 | 02:12:54:23 | 02:12:56:11 | 01:12 |  | **MATTHEW** | Where you left it. |
| 2101 | 02:12:56:13 |  |  | INT. - KITCHEN - NIGHT M.S. CASS GOING THROUGH MAIL ON COUNTERTOP |  |  |
| 2102 | 02:13:02:11 | 02:13:06:04 | 03:17 | MATTHEW ENTERS KITCHEN, JOINS CASS AT COUNTERTOP |  |  |
| 2103 | 02:13:06:06 | 02:13:11:06 | 05:00 | C.U. OF LETTER FROM DR. DEAKINS |  |  |
| 2104 | 02:13:06:06 | 02:13:11:06 | 05:00 | **(note from Dr. Deakins) "I've spoken to a specialist about your symptoms and I'd like to refer you for tests for early-onset dementia. Please call to make an appointment with my office as soon as possible."** |  |  |
| 2105 | 02:13:11:08 | 02:13:23:08 | 12:00 | L.S. CASS AND MATTHEW |  |  |
| 2106 | 02:13:14:13 | 02:13:16:01 | 01:12 |  | **CASS** | There you have it. |
| 2107 | 02:13:17:15 | 02:13:18:16 | 01:01 |  | **MATTHEW** | Look, I... |
| 2108 | 02:13:18:18 | 02:13:21:14 | 02:20 |  |  | I think he just wants to refer you for some tests. |
| 2109 | 02:13:21:16 | 02:13:22:14 | 00:22 |  | **CASS** | Mm-hmm. |
| 2110 | 02:13:23:10 | 02:13:28:23 | 05:13 | MEDIUM SIDE SHOT, CASS AND MATTHEW |  |  |
| 2111 | 02:13:24:19 | 02:13:26:06 | 01:11 |  |  | I hope so. |
| 2112 | 02:13:29:01 | 02:13:51:05 | 22:04 | M.S. CASS AND MATTHEW AT COUNTERTOP |  |  |
| 2113 | 02:13:31:10 | 02:13:33:02 | 01:16 |  | **MATTHEW** | I'll spend the night. |
| 2114 | 02:13:33:20 | 02:13:34:18 | 00:22 |  |  | Coming up? |
| 2115 | 02:13:34:20 | 02:13:35:22 | 01:02 |  | **CASS** | Mm-hmm. |
| 2116 | 02:13:37:09 | 02:13:38:17 | 01:08 |  |  | I'll be right there. |
| 2117 | 02:13:40:17 | 02:13:41:16 | 00:23 |  | **MATTHEW** | Okay. |
| 2118 | 02:13:43:01 | 02:13:44:04 | 01:03 |  |  | Okay. |
| 2119 | 02:13:51:07 | 02:13:53:04 | 01:21 | FADE-TO-BLACK |  |  |
| 2120 | 02:13:53:06 |  |  | EXT. - POLICE HEADQUARTERS - DAY |  |  |
| 2121 | 02:13:53:06 | 02:13:55:21 | 02:15 |  | **DC LAWSON** | *Hi. This is DC Lawson.* |
| 2122 | 02:13:55:23 | 02:14:01:14 | 05:15 |  |  | *I'm investigating a murder in Houghton Moor and there's a person of interest who attended university there.* |
| 2123 | 02:14:01:16 | 02:14:05:17 | 04:01 |  |  | *Anything you can tell me would be very much appreciated.* |
| 2124 | 02:14:05:19 |  |  | INT. - STUDY - DAY CASS SEATED IN FRONT OF LAPTOP ON TABLE |  |  |
| 2125 | 02:14:12:04 | 02:14:14:11 | 02:07 |  |  | (phone dialing) |
| 2126 | 02:14:14:13 | 02:14:16:22 | 02:09 |  | **CASS** | Hi, my name is Cass Anderson. |
| 2127 | 02:14:17:00 | 02:14:18:22 | 01:22 |  |  | We recently had an alarm installed. |
| 2128 | 02:14:19:00 | 02:14:22:16 | 03:16 |  |  | Would it be possible for you to e-mail me a copy of the contract? |
| 2129 | 02:14:23:14 | 02:14:25:14 | 02:00 |  |  | I seem to have misplaced it. |
| 2130 | 02:14:25:16 | 02:14:31:00 | 05:08 | HIGH-ANGLE LAPTOP C.U. O.T.S. OF CASS |  |  |
| 2131 | 02:14:26:09 | 02:14:29:09 | 03:00 |  |  | Yeah. Cass Anderson. Anderson. |
| 2132 | 02:14:29:11 | 02:14:30:10 | 00:23 |  |  | Mm-hmm. |
| 2133 | 02:14:31:02 | 02:14:40:12 | 09:10 | M.S. CASS LOOKING AT LAPTOP DURING SLOW ZOOM-OUT |  |  |
| 2134 | 02:14:40:14 |  |  | EXT. - SUSIE'S HOUSE - DAY |  |  |
| 2135 | 02:14:40:14 | 02:14:43:07 | 02:17 |  | **SUSIE** | So, how about a cup of tea? |
| 2136 | 02:14:43:09 |  |  | INT. - SUSIE'S KITCHEN - DAY L.S. OF SUSIE AND CASS ACROSS COUNTERTOP, SUSIE FILLS TEA KETTLE |  |  |
| 2137 | 02:14:43:09 | 02:14:45:12 | 02:03 |  | **CASS** | A cup of tea sounds nice. Thank you. |
| 2138 | 02:14:46:01 | 02:14:47:20 | 01:19 |  | **SUSIE** | I'm so glad you came by. |
| 2139 | 02:14:49:08 | 02:14:50:14 | 01:06 |  |  | So how are you? |
| 2140 | 02:14:52:16 | 02:14:54:02 | 01:10 |  | **CASS** | I'm okay. |
| 2141 | 02:14:54:04 | 02:14:56:23 | 02:19 |  |  | Still upset about Jane, as I'm sure you are too. |
| 2142 | 02:14:54:21 | 02:14:56:23 | 02:02 | CASS P.O.V. OF SUSIE |  |  |
| 2143 | 02:14:57:01 | 02:14:59:19 | 02:18 | SUSIE O.T.S. OF CASS |  |  |
| 2144 | 02:14:57:23 | 02:14:59:19 | 01:20 |  | **SUSIE** | It's still so hard to believe. |
| 2145 | 02:14:59:21 | 02:15:01:04 | 01:07 | CASS O.T.S. OF SUSIE |  |  |
| 2146 | 02:15:00:11 | 02:15:03:15 | 03:04 |  |  | I've been helping Alex out with the kids here and there. |
| 2147 | 02:15:01:06 | 02:15:03:15 | 02:09 | SUSIE O.T.S. OF CASS |  |  |
| 2148 | 02:15:03:17 | 02:15:06:10 | 02:17 | CASS O.T.S. OF SUSIE |  |  |
| 2149 | 02:15:03:17 | 02:15:06:10 | 02:17 |  | **CASS** | That's really sweet. Rachel mentioned you knew him. |
| 2150 | 02:15:06:12 | 02:15:09:13 | 03:01 | L.S. OF SUSIE AND CASS BEHIND COUNTERTOP |  |  |
| 2151 | 02:15:06:12 | 02:15:08:20 | 02:08 |  | **SUSIE** | We were all members at the same club. |
| 2152 | 02:15:09:15 | 02:15:14:03 | 04:12 | M.S. CASS O.T.S. OF SUSIE |  |  |
| 2153 | 02:15:09:15 | 02:15:11:10 | 01:19 |  | **CASS** | Can I ask you something? |
| 2154 | 02:15:11:12 | 02:15:13:12 | 02:00 |  | **SUSIE** | Sure, what? |
| 2155 | 02:15:13:14 | 02:15:15:15 | 02:01 |  | **CASS** | Did Jane have any work friends? |
| 2156 | 02:15:14:05 | 02:15:20:07 | 06:02 | SUSIE O.T.S. OF CASS |  |  |
| 2157 | 02:15:15:17 | 02:15:18:12 | 02:19 |  | **SUSIE** | Definitely. Her best friend was Kelly Duffy. |
| 2158 | 02:15:18:14 | 02:15:20:07 | 01:17 |  |  | She's in accounting. |
| 2159 | 02:15:20:09 | 02:15:21:23 | 01:14 | CASS O.T.S. OF SUSIE |  |  |
| 2160 | 02:15:20:09 | 02:15:23:01 | 02:16 |  | **CASS** | I'd love to talk to her. Would you introduce me? |
| 2161 | 02:15:22:01 | 02:15:23:01 | 01:00 | SUSIE O.T.S. OF CASS |  |  |
| 2162 | 02:15:23:03 | 02:15:24:10 | 01:07 | CASS O.T.S. OF SUSIE |  |  |
| 2163 | 02:15:23:03 | 02:15:24:10 | 01:07 |  |  | I could have Rachel introduce me. |
| 2164 | 02:15:24:12 | 02:15:26:05 | 01:17 | SUSIE O.T.S. OF CASS |  |  |
| 2165 | 02:15:24:12 | 02:15:26:05 | 01:17 |  | **SUSIE** | Oh, hell no, don't ask Rachel. |
| 2166 | 02:15:26:07 | 02:15:27:15 | 01:08 | CASS O.T.S. OF SUSIE |  |  |
| 2167 | 02:15:26:07 | 02:15:27:15 | 01:08 |  | **CASS** | What? |
| 2168 | 02:15:27:17 | 02:15:29:13 | 01:20 | SUSIE O.T.S. OF CASS |  |  |
| 2169 | 02:15:27:17 | 02:15:29:13 | 01:20 |  | **SUSIE** | Do not mention Kelly to Rachel. |
| 2170 | 02:15:29:15 | 02:15:38:02 | 08:11 | L.S. OVER COUNTERTOP, SUSIE AND CASS |  |  |
| 2171 | 02:15:29:15 | 02:15:31:04 | 01:13 |  | **CASS** | Why? |
| 2172 | 02:15:33:09 | 02:15:37:01 | 03:16 |  | **SUSIE** | You know what? Let's make it wine instead of tea. |
| 2173 | 02:15:38:04 | 02:15:48:19 | 10:15 | SUSIE O.T.S. OF CASS, RETRIEVES BOTTLE OF WINE FROM CUPBOARD, WALKS OVER TO CABINET FOR GLASSES |  |  |
| 2174 | 02:15:41:11 | 02:15:44:18 | 03:07 |  |  | I'll tell you, as long as you promise not to tell anyone. |
| 2175 | 02:15:44:20 | 02:15:46:12 | 01:16 |  |  | Most of all, Rachel. |
| 2176 | 02:15:48:21 | 02:15:51:13 | 02:16 | CASS P.O.V. OF SUSIE |  |  |
| 2177 | 02:15:48:21 | 02:15:50:23 | 02:02 |  | **CASS** | You have my word. |
| 2178 | 02:15:51:15 | 02:15:56:13 | 04:22 | SUSIE P.O.V. OF CASS |  |  |
| 2179 | 02:15:51:15 | 02:15:54:18 | 03:03 |  | **SUSIE** | She had an affair with Kelly's husband a couple of years ago. |
| 2180 | 02:15:54:20 | 02:15:56:13 | 01:17 |  |  | They ended up divorcing. |
| 2181 | 02:15:56:15 | 02:16:01:10 | 04:19 | CASS O.T.S. OF SUSIE |  |  |
| 2182 | 02:15:56:15 | 02:16:00:07 | 03:16 |  | **CASS** | What? I can't believe it. Rachel would never do that. |
| 2183 | 02:16:00:09 | 02:16:02:16 | 02:07 |  | **SUSIE** | Well, believe it because it's true. |
| 2184 | 02:16:01:12 | 02:16:07:21 | 06:09 | SUSIE P.O.V. OF CASS |  |  |
| 2185 | 02:16:02:18 | 02:16:05:00 | 02:06 |  |  | (Susie pouring wine) |
| 2186 | 02:16:05:02 | 02:16:07:21 | 02:19 |  |  | They used to go away to Italy together all the time. |
| 2187 | 02:16:07:23 | 02:16:11:10 | 03:11 | CASS O.T.S. OF SUSIE |  |  |
| 2188 | 02:16:07:23 | 02:16:11:10 | 03:11 |  | **CASS** | She loves Italy. She was going every other weekend a while back. |
| 2189 | 02:16:11:12 | 02:16:16:06 | 04:18 | SUSIE O.T.S. OF CASS |  |  |
| 2190 | 02:16:11:12 | 02:16:14:10 | 02:22 |  | **SUSIE** | He used to tell Kelly he had to go for business. |
| 2191 | 02:16:14:12 | 02:16:16:06 | 01:18 |  |  | One week she followed him there. |
| 2192 | 02:16:16:08 | 02:16:23:20 | 07:12 | CASS O.T.S. OF SUSIE |  |  |
| 2193 | 02:16:19:05 | 02:16:23:05 | 04:00 |  | **CASS** | So... Rachel and Jane definitely knew about each other. |
| 2194 | 02:16:23:22 | 02:16:27:06 | 03:08 | L.S. OVER COUNTERTOP, SUSIE AND CASS |  |  |
| 2195 | 02:16:27:08 |  |  | EXT. - CASS'S CAR - NIGHT BIRD'S-EYE VIEW OF HEADLIGHTS ILLUMINATE OTHERWISE PITCH-BLACK SCENE |  |  |
| 2196 | 02:16:31:07 | 02:16:35:10 | 04:03 | TRACKING SHOT CASS'S CAR HEADLIGHTS THROUGH MIST, HEADLIGHTS OF SECOND CAR APPROACHING IN DISTANCE |  |  |
| 2197 | 02:16:35:12 | 02:16:38:00 | 02:12 | M.S. CASS IN DRIVER'S SEAT, DISTRACTED BY LIGHTS FROM APPROACHING CAR |  |  |
| 2198 | 02:16:38:02 | 02:16:41:09 | 03:07 | M.S. CASS'S CAR IN F.G., SECOND CAR APPROACHES IN B.G. |  |  |
| 2199 | 02:16:41:11 | 02:16:42:23 | 01:12 | M.S. CASS IN DRIVER'S SEAT, DISTRACTED BY LIGHTS FROM APPROACHING CAR |  |  |
| 2200 | 02:16:43:01 | 02:16:45:01 | 02:00 | M.S. SECOND CAR APPROACHING, MOVES OVER TO PASS ON NARROW ROADWAY |  |  |
| 2201 | 02:16:45:03 |  |  | INT. - CASS'S CAR, CONTINUOUS - NIGHT SIDE SHOT CASS AT STEERING WHEEL |  |  |
| 2202 | 02:16:46:15 | 02:16:47:21 | 01:06 |  |  | What? |
| 2203 | 02:16:47:19 |  |  | EXT. - ROAD, CONTINUOUS - NIGHT SIDE TRACKING SHOT SECOND CAR TAILGATING CASS'S CAR |  |  |
| 2204 | 02:16:47:23 | 02:16:50:00 | 02:01 |  |  | (engine revving) |
| 2205 | 02:16:51:23 | 02:16:54:06 | 02:07 | M.S. CASS BEHIND WHEEL |  |  |
| 2206 | 02:16:54:08 |  |  | INT. - SECOND CAR, CONTINUOUS - NIGHT REAR OF CASS'S CAR P.O.V. OF SECOND DRIVER |  |  |
| 2207 | 02:16:56:04 |  |  | EXT. - CASS'S CAR, CONTINUOUS - NIGHT REACTION SHOT CASS BEHIND WHEEL, TURNS TO LOOK AT TAILGATER |  |  |
| 2208 | 02:16:58:12 | 02:17:00:14 | 02:02 | SIDE TRACKING SHOT OF TAILGATING VEHICLE |  |  |
| 2209 | 02:17:00:12 | 02:17:06:01 | 05:13 |  |  | (horn honking) |
| 2210 | 02:17:00:16 |  |  | INT. - SECOND CAR, CONTINUOUS - NIGHT REAR OF CASS'S CAR P.O.V. OF SECOND DRIVER |  |  |
| 2211 | 02:17:02:17 |  |  | EXT. - CASS'S CAR, CONTINUOUS - NIGHT M.S. FRONT OF CASS'S CAR, SECOND CAR PASSING ON SHOULDER |  |  |
| 2212 | 02:17:04:22 |  |  | INT. - CASS'S CAR, CONTINUOUS - NIGHT SIDE SHOT CASS BEHIND WHEEL, TURNS TO SEE SECOND CAR THROUGH PASSENGER WINDOW |  |  |
| 2213 | 02:17:06:03 | 02:17:09:07 | 03:04 |  |  | (horn blares) |
| 2214 | 02:17:08:02 |  |  | EXT. - CASS'S CAR, CONTINUOUS - NIGHT MEDIUM REACTION SHOT CASS BEHIND WHEEL |  |  |
| 2215 | 02:17:10:12 | 02:17:12:08 | 01:20 | TRACKING SHOT, SECOND CAR ATTEMPTING TO PASS CASS'S CAR |  |  |
| 2216 | 02:17:12:10 | 02:17:15:12 | 03:02 | SIDE SHOT CASS BEHIND WHEEL |  |  |
| 2217 | 02:17:15:14 | 02:17:29:10 | 13:20 |  |  | (honking continues) |
| 2218 | 02:17:15:14 | 02:17:16:20 | 01:06 | C.U. SECOND CAR DRIVEN ERRATICALLY |  |  |
| 2219 | 02:17:16:22 | 02:17:20:00 | 03:02 | C.U. CASS'S CAR, SECOND CAR TAILGATING |  |  |
| 2220 | 02:17:20:02 | 02:17:22:10 | 02:08 | M.S. CASS BEHIND STEERING WHEEL |  |  |
| 2221 | 02:17:22:12 | 02:17:23:21 | 01:09 | SIDE SHOT OF SECOND CAR TAILGATING |  |  |
| 2222 | 02:17:23:23 | 02:17:26:00 | 02:01 | LONG TRACKING SHOT, CASS'S CAR TRAILED BY SECOND CAR |  |  |
| 2223 | 02:17:26:02 |  |  | INT. - SECOND CAR, CONTINUOUS - NIGHT CASS'S CAR P.O.V. OF SECOND DRIVER |  |  |
| 2224 | 02:17:27:16 |  |  | EXT. - ROADWAY, CONTINUOUS - NIGHT SIDE SHOT OF SECOND CAR TAILGATING CASS'S CAR |  |  |
| 2225 | 02:17:29:12 | 02:17:31:00 | 01:12 |  |  | (tires squeal) |
| 2226 | 02:17:29:12 | 02:17:32:01 | 02:13 | L.S. CASS'S CAR VEERS ONTO SHOULDER |  |  |
| 2227 | 02:17:32:03 | 02:17:34:06 | 02:03 | M.S. CASS BEHIND WHEEL |  |  |
| 2228 | 02:17:34:08 |  |  | INT. - SECOND CAR, CONTINUOUS - NIGHT CASS'S CAR P.O.V. OF SECOND DRIVER |  |  |
| 2229 | 02:17:36:12 |  |  | EXT. - ROADWAY, CONTINUOUS - NIGHT LONG TRACKING SHOT, SECOND CAR VEERS OVER INTO CASS'S CAR |  |  |
| 2230 | 02:17:39:06 | 02:17:40:00 | 00:18 | M.S. REACTION SHOT, CASS BEHIND WHEEL |  |  |
| 2231 | 02:17:40:02 |  |  | INT. - SECOND CAR, CONTINUOUS - NIGHT HIGH SIDE-ANGLE SHOT OF BOTH CARS |  |  |
| 2232 | 02:17:41:00 |  |  | EXT. - ROADWAY, CONTINUOUS, NIGHT LONG TRACKING SHOT, CASS DRIVES OFF ROADWAY |  |  |
| 2233 | 02:17:43:12 |  |  | INT. - SECOND CAR, CONTINUOUS - NIGHT CASS'S CAR P.O.V. OF SECOND DRIVER |  |  |
| 2234 | 02:17:45:03 |  |  | EXT. - CASS'S CAR, CONTINUOUS - NIGHT M.S. CASS BEHIND WHEEL |  |  |
| 2235 | 02:17:46:14 | 02:17:48:23 | 02:09 | LONG SIDE SHOT OF CASS'S CAR STOPPING ON GRASS |  |  |
| 2236 | 02:17:49:01 | 02:17:55:07 | 06:06 | M.S. CASS BEHIND WHEEL |  |  |
| 2237 | 02:17:55:09 | 02:17:56:07 | 00:22 | FADE-TO-BLACK |  |  |
| 2238 | 02:17:56:09 |  |  | EXT. - MANSION - NIGHT ILLUMINATED MANSION PORTICO WORM'S-EYE VIEW FROM SIDE OF CAR |  |  |
| 2239 | 02:17:59:09 | 02:18:08:06 | 08:21 | M.S. CASS BEHIND WHEEL, POLICE CAR DRIVES UP BEHIND CASS |  |  |
| 2240 | 02:18:02:00 | 02:18:03:05 | 01:05 |  |  | (siren chirps) |
| 2241 | 02:18:08:08 | 02:18:09:11 | 01:03 | M.S. CASS EXITS VEHICLE |  |  |
| 2242 | 02:18:09:13 | 02:18:13:00 | 03:11 | M.S. CASS EXITING VEHICLE, POLICE OFFICER APPROACHES |  |  |
| 2243 | 02:18:09:18 | 02:18:13:00 | 03:06 |  | **OFFICER** | Mrs. Anderson. You called to report an accident. |
| 2244 | 02:18:13:02 | 02:18:16:08 | 03:06 |  | **CASS** | Um, actually not an accident. Someone tried to run me off the road. |
| 2245 | 02:18:13:02 | 02:18:15:19 | 02:17 | SIDE SHOT OF OFFICER AND CASS |  |  |
| 2246 | 02:18:15:21 | 02:18:18:16 | 02:19 | M.S. OF CASS |  |  |
| 2247 | 02:18:16:10 | 02:18:18:16 | 02:06 |  |  | I actually can't believe there's not more damage. |
| 2248 | 02:18:18:18 | 02:18:21:00 | 02:06 |  | **MATTHEW** | Was it really necessary to call the police? |
| 2249 | 02:18:18:18 | 02:18:20:03 | 01:09 | MATTHEW ENTERS SCENE FROM RIGHT |  |  |
| 2250 | 02:18:20:05 | 02:18:21:21 | 01:16 | LONG SIDE SHOT, OFFICER, CASS AND MATTHEW |  |  |
| 2251 | 02:18:21:23 | 02:18:24:15 | 02:16 |  | **CASS** | Yeah, it needs to be documented. |
| 2252 | 02:18:21:23 | 02:18:24:15 | 02:16 | CASS O.T.S. OF POLICE OFFICER |  |  |
| 2253 | 02:18:24:17 | 02:18:29:22 | 05:05 | SIDE SHOT POLICE OFFICER, CASS AND MATTHEW |  |  |
| 2254 | 02:18:25:07 | 02:18:29:22 | 04:15 |  |  | Sorry, Officer, I was too busy trying not to be run off the road to get a license plate, but... |
| 2255 | 02:18:30:00 | 02:18:31:11 | 01:11 |  | **OFFICER** | Can you tell me the make and model of the car? |
| 2256 | 02:18:30:00 | 02:18:31:11 | 01:11 | M.S. OF POLICE OFFICER |  |  |
| 2257 | 02:18:31:13 | 02:18:34:15 | 03:02 |  | **CASS** | Yeah, it was a big black SUV with blacked out windows. |
| 2258 | 02:18:31:13 | 02:18:34:13 | 03:00 | CASS O.T.S. OF POLICE OFFICER |  |  |
| 2259 | 02:18:34:15 | 02:18:37:13 | 02:22 | MATTHEW O.T.S. OF CASS |  |  |
| 2260 | 02:18:34:17 | 02:18:37:13 | 02:20 |  | **MATTHEW** | You sure it wasn't somebody just trying to pass? The road's dark, people are aggressive. |
| 2261 | 02:18:37:15 | 02:18:40:19 | 03:04 |  | **CASS** | I'm pretty sure I know someone wasn't trying to pass. |
| 2262 | 02:18:37:15 | 02:18:42:04 | 04:13 | CASS O.T.S. OF POLICE OFFICER |  |  |
| 2263 | 02:18:40:21 | 02:18:42:04 | 01:07 |  |  | Look at my car. |
| 2264 | 02:18:42:06 | 02:18:44:22 | 02:16 |  | **MATTHEW** | You don't remember? That happened last week. |
| 2265 | 02:18:42:06 | 02:18:47:05 | 04:23 | MATTHEW O.T.S. OF CASS |  |  |
| 2266 | 02:18:45:00 | 02:18:47:05 | 02:05 |  |  | The delivery truck. I asked you to back up. |
| 2267 | 02:18:47:07 | 02:18:49:00 | 01:17 |  |  | That's old damage. |
| 2268 | 02:18:47:07 | 02:18:51:03 | 03:20 | CASS O.T.S. OF MATTHEW |  |  |
| 2269 | 02:18:51:05 | 02:18:52:21 | 01:16 |  |  | I'm sorry, Officer. |
| 2270 | 02:18:51:05 | 02:18:53:01 | 01:20 | POLICE OFFICER O.T.S. OF MATTHEW |  |  |
| 2271 | 02:18:52:23 | 02:18:55:07 | 02:08 |  |  | Um, my wife sometimes has trouble with her memory. |
| 2272 | 02:18:53:03 | 02:18:55:07 | 02:04 | SIDE SHOT POLICE OFFICER, CASS AND MATTHEW |  |  |
| 2273 | 02:18:55:09 | 02:18:56:16 | 01:07 |  | **CASS** | No. |
| 2274 | 02:18:55:09 | 02:18:59:16 | 04:07 | M.S. CASS AND MATTHEW |  |  |
| 2275 | 02:18:57:11 | 02:18:59:16 | 02:05 |  |  | No, this has nothing to do with my memory. |
| 2276 | 02:18:59:18 | 02:19:02:07 | 02:13 | POLICE OFFICER O.T.S. OF MATTHEW |  |  |
| 2277 | 02:19:00:21 | 02:19:04:10 | 03:13 |  |  | I think I would know if someone was running me off the road. |
| 2278 | 02:19:02:09 | 02:19:05:12 | 03:03 | CASS O.T.S. OF MATTHEW |  |  |
| 2279 | 02:19:05:14 | 02:19:08:10 | 02:20 | MATTHEW O.T.S. OF CASS |  |  |
| 2280 | 02:19:05:16 | 02:19:07:21 | 02:05 |  | **MATTHEW** | (whispering) But sometimes you don't. |
| 2281 | 02:19:08:12 | 02:19:12:12 | 04:00 | CASS O.T.S. OF MATTHEW |  |  |
| 2282 | 02:19:12:14 | 02:19:14:09 | 01:19 | POLICE OFFICER P.O.V. OF MATTHEW |  |  |
| 2283 | 02:19:14:11 | 02:19:15:09 | 00:22 |  |  | Thank you for your time. |
| 2284 | 02:19:14:11 | 02:19:17:23 | 03:12 | SIDE SHOT POLICE OFFICER, CASS AND MATTHEW, CASS WALKS BACK TOWARD MANSION, OFFICER WALKS BACK TOWARD POLICE CAR |  |  |
| 2285 | 02:19:15:11 | 02:19:16:12 | 01:01 |  |  | (Cass sighs) |
| 2286 | 02:19:18:01 | 02:19:19:19 | 01:18 |  | **CASS** | You completely undermined me. |
| 2287 | 02:19:18:01 |  |  | INT. - HALLWAY - NIGHT TRACKING SHOT MATTHEW AND CASS |  |  |
| 2288 | 02:19:19:21 | 02:19:22:18 | 02:21 |  | **MATTHEW** | Come on, Cass. It was probably just somebody trying to pass. |
| 2289 | 02:19:22:20 | 02:19:24:14 | 01:18 |  | **CASS** | Thanks for the support. |
| 2290 | 02:19:24:16 | 02:19:27:19 | 03:03 |  | **MATTHEW** | Look, babe, you've got signs of early onset dementia. |
| 2291 | 02:19:26:02 | 02:19:29:17 | 03:15 | MATTHEW O.T.S. OF CASS |  |  |
| 2292 | 02:19:27:21 | 02:19:29:17 | 01:20 |  |  | You're sick, when are you gonna accept that? |
| 2293 | 02:19:29:19 | 02:19:31:13 | 01:18 | M.S. MATTHEW AND CASS |  |  |
| 2294 | 02:19:31:15 | 02:19:34:13 | 02:22 | MATTHEW O.T.S. OF CASS |  |  |
| 2295 | 02:19:33:09 | 02:19:35:04 | 01:19 |  |  | I didn't mean that. I'm sorry. |
| 2296 | 02:19:34:15 | 02:19:36:07 | 01:16 | L.S. MATTHEW AND CASS |  |  |
| 2297 | 02:19:36:09 | 02:19:39:03 | 02:18 | M.S. MATTHEW AND CASS |  |  |
| 2298 | 02:19:39:05 |  |  | EXT. - MANSION - DAY SLASHER SHOT, MANSION THROUGH THICK FOLIAGE |  |  |
| 2299 | 02:19:41:14 | 02:19:42:10 | 00:20 |  | **CASS** | Hello. |
| 2300 | 02:19:43:00 | 02:19:44:09 | 01:09 |  | **AMY** | *Mrs. Anderson.* |
| 2301 | 02:19:43:13 |  |  | INT. - HALLWAY - DAY BACKLIT CLOTH DRAPED OVER WORK AREA ON RIGHT |  |  |
| 2302 | 02:19:44:11 | 02:19:45:16 | 01:05 |  | **CASS** | Yes. |
| 2303 | 02:19:45:18 | 02:19:49:05 | 03:11 |  | **AMY** | *Hi, this is Amy from Castle Wells Protection Services.* |
| 2304 | 02:19:47:19 | 02:19:51:23 | 04:04 | HIGH-ANGLE LONG SHOT OF PICTURE-LINED HALLWAY |  |  |
| 2305 | 02:19:49:07 | 02:19:52:14 | 03:07 |  |  | *I'm so sorry, but I think I gave you the wrong contract the other day.* |
| 2306 | 02:19:52:01 | 02:20:08:13 | 16:12 | CASS AT KITCHEN COUNTERTOP HOLDING PHONE |  |  |
| 2307 | 02:19:52:16 | 02:19:53:21 | 01:05 |  | **CASS** | What do you mean? |
| 2308 | 02:19:53:23 | 02:19:57:18 | 03:19 |  | **AMY** | *Well, when I put back the file, I found a second contract.* |
| 2309 | 02:19:57:20 | 02:20:00:23 | 03:03 |  |  | *Did your husband sign first and then you later?* |
| 2310 | 02:20:01:01 | 02:20:05:01 | 04:00 |  | **CASS** | A second contract? Can... can you send me what you have? |
| 2311 | 02:20:05:03 | 02:20:06:21 | 01:18 |  | **AMY** | *I just emailed it to you.* |
| 2312 | 02:20:08:15 | 02:20:27:13 | 18:22 | TRACKING CASS OVER TO LAPTOP NEAR SINK |  |  |
| 2313 | 02:20:09:06 | 02:20:10:21 | 01:15 |  | **CASS** | Thank you. Um... |
| 2314 | 02:20:11:17 | 02:20:17:07 | 05:14 |  |  | Okay, so what you just sent is the original and then what you sent me yesterday was an addendum? |
| 2315 | 02:20:17:09 | 02:20:21:09 | 04:00 |  | **AMY** | *It wasn't an addendum after all. It was a second contract.* |
| 2316 | 02:20:21:11 | 02:20:24:02 | 02:15 |  |  | *Did your husband sign first and then you later?* |
| 2317 | 02:20:26:15 | 02:20:29:23 | 03:08 |  | **CASS** | Um... I'm not sure. What's the date on the one with my signature? |
| 2318 | 02:20:27:15 | 02:20:29:23 | 02:08 | FOX ON LAWN THROUGH LEADLINED WINDOW P.O.V. CASS |  |  |
| 2319 | 02:20:30:01 | 02:20:32:07 | 02:06 |  | **AMY** | *It looks like the day of installation.* |
| 2320 | 02:20:30:01 | 02:20:35:10 | 05:09 | REACTION M.S. CASS ON PHONE |  |  |
| 2321 | 02:20:32:09 | 02:20:34:13 | 02:04 |  | **CASS** | But I wasn't in town that day. |
| 2322 | 02:20:35:12 |  |  | EXT. - MANSION - DAY TRACKING LONG SHOT, CASS EXITS MANSION ON GRAVEL WALKWAY |  |  |
| 2323 | 02:20:46:02 | 02:20:48:19 | 02:17 | WIDE SLASHER SHOT, CASS AND MANSION THROUGH FOLIAGE ON FAR SIDE OF MOAT |  |  |
| 2324 | 02:20:48:21 | 02:20:51:13 | 02:16 | TRACKING MEDIUM SHOT, CASS APPROACHES LAWN |  |  |
| 2325 | 02:20:51:15 | 02:20:54:20 | 03:05 | DEAD FOX IN DISTANCE ON LAWN O.T.S. OF CASS |  |  |
| 2326 | 02:20:54:22 | 02:20:58:11 | 03:13 | TRACKING REACTION SHOT, CASS SLOWLY APPROACHES FOX |  |  |
| 2327 | 02:20:58:13 | 02:21:01:09 | 02:20 | WIDE SLASHER SHOT FROM FAR SIDE OF MOAT, CASS APPROACHES FOX |  |  |
| 2328 | 02:21:01:11 | 02:21:03:23 | 02:12 | M.S. TRACKING SHOT, CASS APPROACHES FOX |  |  |
| 2329 | 02:21:04:01 | 02:21:07:18 | 03:17 | SLOW ZOOM ON DEAD FOX ON LAWN, P.O.V. CASS |  |  |
| 2330 | 02:21:07:05 | 02:21:08:23 | 01:18 |  |  | (flies buzzing) |
| 2331 | 02:21:07:20 | 02:21:12:12 | 04:16 | MEDIUM REACTION CASS |  |  |
| 2332 | 02:21:12:14 | 02:21:16:01 | 03:11 | WIDE SLASHER SHOT, CASS ON LAWN THROUGH FOLIAGE ON FAR SIDE OF MOAT |  |  |
| 2333 | 02:21:16:03 | 02:21:23:10 | 07:07 | MEDIUM TRACKING SHOT, CASS TURNS AND WALKS BACK TOWARD MANSION |  |  |
| 2334 | 02:21:23:12 | 02:21:26:19 | 03:07 | **"THE CROWN HOTEL"** |  |  |
| 2335 | 02:21:23:12 |  |  | EXT. - THE CROWN HOTEL - DAY FACADE OF CROWN HOTEL |  |  |
| 2336 | 02:21:26:21 | 02:21:27:16 | 00:19 |  | **CASS** | Hey. |
| 2337 | 02:21:26:21 |  |  | INT. - THE CROWN HOTEL RESTAURANT - DAY L.S. CASS APPROACHES RACHEL ALREADY SEATED AT TABLE, KISSES RACHEL AS CAMERA PIVOTS AROUND STRUCTURAL SUPPORT AND CENTERS ON PAIR, NOW JOINED BY WAITRESS ON LEFT |  |  |
| 2338 | 02:21:27:18 | 02:21:28:21 | 01:03 |  | **RACHEL** | Hey. |
| 2339 | 02:21:35:07 | 02:21:36:23 | 01:16 |  | **CASS** | Hi. Um... |
| 2340 | 02:21:38:11 | 02:21:41:02 | 02:15 | CASS TAKES A SEAT |  |  |
| 2341 | 02:21:38:21 | 02:21:41:02 | 02:05 |  |  | I'll have a small Sauvignon blanc. |
| 2342 | 02:21:41:04 | 02:21:42:18 | 01:14 |  | **RACHEL** | I'll have another rosé. |
| 2343 | 02:21:41:04 | 02:21:44:08 | 03:04 | SIDE SHOT CASS AND RACHEL |  |  |
| 2344 | 02:21:44:10 | 02:21:47:18 | 03:08 | WAITRESS WALKS OFF IN B.G. |  |  |
| 2345 | 02:21:46:06 | 02:21:47:18 | 01:12 |  |  | What's going on? |
| 2346 | 02:21:47:20 | 02:21:50:11 | 02:15 | CASS O.T.S. OF RACHEL |  |  |
| 2347 | 02:21:48:11 | 02:21:50:11 | 02:00 |  | **CASS** | It's Matthew. |
| 2348 | 02:21:50:13 | 02:21:52:03 | 01:14 | RACHEL O.T.S. OF CASS |  |  |
| 2349 | 02:21:52:05 | 02:21:54:07 | 02:02 |  |  | He's been... |
| 2350 | 02:21:52:05 | 02:22:01:10 | 09:05 | CASS O.T.S. OF RACHEL |  |  |
| 2351 | 02:21:54:09 | 02:21:57:11 | 03:02 |  |  | really cold lately, and I think... |
| 2352 | 02:21:59:13 | 02:22:01:10 | 01:21 |  |  | I think he's having an affair. |
| 2353 | 02:22:01:12 | 02:22:08:05 | 06:17 | RACHEL O.T.S. OF CASS |  |  |
| 2354 | 02:22:03:22 | 02:22:06:16 | 02:18 |  | **RACHEL** | Is this a general feeling... |
| 2355 | 02:22:06:18 | 02:22:08:05 | 01:11 |  |  | or something specific? |
| 2356 | 02:22:08:07 | 02:22:13:11 | 05:04 |  | **CASS** | It's just a general feeling, but there has been a distinct shift in his attitude. |
| 2357 | 02:22:08:07 | 02:22:13:14 | 05:07 | CASS O.T.S. OF RACHEL |  |  |
| 2358 | 02:22:13:16 | 02:22:18:18 | 05:02 | RACHEL O.T.S. OF CASS, WAITRESS PLACES WINE GLASSES ON TABLE |  |  |
| 2359 | 02:22:17:12 | 02:22:18:18 | 01:06 |  | **RACHEL** | Thanks. |
| 2360 | 02:22:18:20 | 02:22:23:19 | 04:23 | CASS O.T.S. OF RACHEL |  |  |
| 2361 | 02:22:20:00 | 02:22:21:03 | 01:03 |  |  | Well... |
| 2362 | 02:22:22:23 | 02:22:26:11 | 03:12 |  |  | your intuition is usually spot on. |
| 2363 | 02:22:23:21 | 02:22:29:16 | 05:19 | RACHEL O.T.S. OF CASS |  |  |
| 2364 | 02:22:28:00 | 02:22:29:16 | 01:16 |  |  | You should hire a private investigator. |
| 2365 | 02:22:29:18 | 02:22:30:23 | 01:05 |  | **CASS** | Really? |
| 2366 | 02:22:29:18 | 02:22:32:19 | 03:01 | CASS O.T.S. OF RACHEL |  |  |
| 2367 | 02:22:31:01 | 02:22:32:19 | 01:18 |  | **RACHEL** | Absolutely. |
| 2368 | 02:22:32:21 | 02:22:37:20 | 04:23 |  |  | If he is, then you'll have proof. And if he isn't, then you'll know. |
| 2369 | 02:22:32:21 | 02:22:35:21 | 03:00 | RACHEL O.T.S. OF CASS |  |  |
| 2370 | 02:22:35:23 | 02:22:39:15 | 03:16 | CASS O.T.S. OF RACHEL |  |  |
| 2371 | 02:22:39:17 | 02:22:42:10 | 02:17 |  |  | I... I have somebody great. I'll text you his info. |
| 2372 | 02:22:39:17 | 02:22:42:10 | 02:17 | RACHEL O.T.S. OF CASS |  |  |
| 2373 | 02:22:42:12 | 02:22:44:02 | 01:14 |  | **CASS** | Of course you do. |
| 2374 | 02:22:42:12 | 02:22:50:08 | 07:20 | CASS O.T.S. OF RACHEL |  |  |
| 2375 | 02:22:45:01 | 02:22:46:04 | 01:03 |  |  | Um... |
| 2376 | 02:22:48:07 | 02:22:50:08 | 02:01 |  |  | Send me the info, I'll think about it. |
| 2377 | 02:22:50:10 | 02:22:51:13 | 01:03 |  | **RACHEL** | Do it. |
| 2378 | 02:22:50:10 | 02:22:54:21 | 04:11 | RACHEL O.T.S. OF CASS |  |  |
| 2379 | 02:22:52:14 | 02:22:54:21 | 02:07 |  |  | You know I've never trusted Matthew. |
| 2380 | 02:22:54:23 | 02:22:59:22 | 04:23 | CASS O.T.S. OF RACHEL |  |  |
| 2381 | 02:22:55:18 | 02:22:57:18 | 02:00 |  | **CASS** | It's been a lot lately. |
| 2382 | 02:22:58:16 | 02:23:00:14 | 01:22 |  |  | I almost wouldn't blame him. |
| 2383 | 02:23:00:00 | 02:23:01:15 | 01:15 | RACHEL O.T.S. OF CASS |  |  |
| 2384 | 02:23:01:17 | 02:23:03:05 | 01:12 | LONG SHOT OF CASS AND RACHEL AT TABLE |  |  |
| 2385 | 02:23:03:07 | 02:23:04:19 | 01:12 |  |  | Have you ever had one? |
| 2386 | 02:23:03:07 | 02:23:05:11 | 02:04 | RACHEL O.T.S. OF CASS |  |  |
| 2387 | 02:23:04:21 | 02:23:05:11 | 00:14 |  | **RACHEL** | An... |
| 2388 | 02:23:05:13 | 02:23:07:02 | 01:13 |  | **CASS** | An affair. |
| 2389 | 02:23:05:13 | 02:23:07:15 | 02:02 | CASS O.T.S. OF RACHEL |  |  |
| 2390 | 02:23:07:17 | 02:23:12:17 | 05:00 | RACHEL O.T.S. OF CASS |  |  |
| 2391 | 02:23:10:01 | 02:23:12:17 | 02:16 |  | **RACHEL** | That's a complicated question to ask out of the blue. |
| 2392 | 02:23:12:19 | 02:23:19:09 | 06:14 | CASS O.T.S. OF RACHEL |  |  |
| 2393 | 02:23:13:08 | 02:23:14:15 | 01:07 |  | **CASS** | Is it? |
| 2394 | 02:23:14:17 | 02:23:19:09 | 04:16 |  |  | Feel like it's a... yes or no question. It's not really that complicated. |
| 2395 | 02:23:19:11 | 02:23:23:02 | 03:15 |  | **RACHEL** | All affairs are not necessarily equal. |
| 2396 | 02:23:19:11 | 02:23:23:02 | 03:15 | RACHEL O.T.S. OF CASS |  |  |
| 2397 | 02:23:23:04 | 02:23:25:14 | 02:10 | CASS O.T.S. OF RACHEL |  |  |
| 2398 | 02:23:24:16 | 02:23:27:03 | 02:11 |  |  | Look, I... I can't get into it right now. |
| 2399 | 02:23:25:16 | 02:23:33:19 | 08:03 | RACHEL O.T.S. OF CASS |  |  |
| 2400 | 02:23:28:11 | 02:23:32:04 | 03:17 |  |  | Let's table it for another time when you're not... |
| 2401 | 02:23:32:06 | 02:23:33:19 | 01:13 |  |  | in the middle of this. |
| 2402 | 02:23:33:21 | 02:23:35:10 | 01:13 |  |  | I have to run to the bathroom. |
| 2403 | 02:23:33:21 | 02:23:38:13 | 04:16 | L.S. CASS AND RACHEL AT TABLE, RACHEL RISES AND WALKS OFF TOWARD BATHROOM |  |  |
| 2404 | 02:23:38:15 | 02:23:52:11 | 13:20 | CASS REMAINS SEATED AT TABLE, PONDERING |  |  |
| 2405 | 02:23:52:13 | 02:23:54:06 | 01:17 | CASS LOOKS OVER AT RACHEL'S PURSE IN RESPONSE TO BUZZ FROM RACHEL'S PHONE |  |  |
| 2406 | 02:23:52:17 | 02:23:54:06 | 01:13 |  |  | (phone buzzes) |
| 2407 | 02:23:54:08 | 02:23:56:00 | 01:16 | C.U. OF RACHEL'S PURSE HANGING ON CHAIR |  |  |
| 2408 | 02:23:56:02 | 02:23:57:18 | 01:16 | L.S. OF CASS AT TABLE GLANCING OVER AT RACHEL'S PURSE |  |  |
| 2409 | 02:23:57:20 | 02:24:01:05 | 03:09 | CASS GLANCES AROUND RESTAURANT THEN REACHES OVER TO PURSE |  |  |
| 2410 | 02:24:01:07 | 02:24:03:00 | 01:17 | C.U., CASS SURREPTITIOUSLY FEELING INSIDE RACHEL'S PURSE FOR PHONE |  |  |
| 2411 | 02:24:03:02 | 02:24:07:00 | 03:22 | C.U. CASS EXTRACTS FLIP PHONE FROM PURSE |  |  |
| 2412 | 02:24:07:02 | 02:24:09:15 | 02:13 | C.U. FLIP PHONE O.T.S. OF CASS |  |  |
| 2413 | 02:24:09:17 | 02:24:12:06 | 02:13 | MEDIUM SIDE SHOT, WAITRESS APPROACHES O.T.S. OF CASS |  |  |
| 2414 | 02:24:12:08 | 02:24:14:16 | 02:08 |  | **CASS** | Uh... we're okay. Thank you. |
| 2415 | 02:24:12:08 | 02:24:15:08 | 03:00 | LONG SHOT, CASS AND WAITRESS |  |  |
| 2416 | 02:24:15:10 | 02:24:18:09 | 02:23 | M.S. CASS LOOKING DOWN AT FLIP PHONE |  |  |
| 2417 | 02:24:18:11 | 02:24:19:02 | 00:15 | LONG SHOT CASS AT TABLE LOOKING DOWN AT RACHEL'S FLIP PHONE |  |  |
| 2418 | 02:24:19:04 | 02:24:27:09 | 08:05 | RACHEL RE-ENTERS DINING ROOM IN B.G., CASS EFFECTS CASUAL AIR, RACHEL APPROACHES TABLE |  |  |
| 2419 | 02:24:19:18 | 02:24:22:10 | 02:16 |  | **RACHEL** | Legal's still expecting a set of notes from the SEC. |
| 2420 | 02:24:22:12 | 02:24:26:08 | 03:20 |  |  | Could we... (sighs) Yeah, we could turn around by the end of business in New York, but... |
| 2421 | 02:24:26:10 | 02:24:27:09 | 00:23 |  |  | Hold on. |
| 2422 | 02:24:27:11 | 02:24:30:13 | 03:02 |  |  | I'm sorry. Uh, kind of an emergency came up at the office. |
| 2423 | 02:24:27:11 | 02:24:31:16 | 04:05 | RACHEL O.T.S. OF CASS |  |  |
| 2424 | 02:24:30:15 | 02:24:31:16 | 01:01 |  |  | Can I abandon you? |
| 2425 | 02:24:31:18 | 02:24:33:21 | 02:03 |  | **CASS** | Oh, no, no, that's fine. |
| 2426 | 02:24:31:18 | 02:24:33:21 | 02:03 | CASS P.O.V. OF RACHEL |  |  |
| 2427 | 02:24:33:23 | 02:24:35:06 | 01:07 |  | **RACHEL** | But I do want to finish the conversation, okay? |
| 2428 | 02:24:33:23 | 02:24:39:17 | 05:18 | LONG SHOT CASS AND RACHEL, RACHEL EMBRACES CASS, WALKS OFF |  |  |
| 2429 | 02:24:35:08 | 02:24:35:17 | 00:09 |  | **CASS** | Yeah. |
| 2430 | 02:24:35:19 | 02:24:36:22 | 01:03 |  | **RACHEL** | Let's get lunch. |
| 2431 | 02:24:39:02 | 02:24:40:21 | 01:19 |  |  | (sighs) Okay, I'm coming in. |
| 2432 | 02:24:39:19 | 02:24:43:20 | 04:01 | REACTION SHOT C.U. CASS |  |  |
| 2433 | 02:24:40:23 | 02:24:42:23 | 02:00 |  |  | Well, it's gonna be 11 hours... |
| 2434 | 02:24:43:22 |  |  | EXT. - DOWNTOWN STREET - NIGHT VEHICLE PASSES AS CAMERA ARCS AND ZOOMS SLOWLY TOWARD CASS IN DRIVER'S SEAT OF HER PARKED CAR |  |  |
| 2435 | 02:24:52:01 | 02:24:53:12 | 01:11 |  |  | (phone buzzes, chimes) |
| 2436 | 02:24:52:01 | 02:24:54:04 | 02:03 | C.U. CASS LOOKING DOWN AT PHONE |  |  |
| 2437 | 02:24:54:06 | 02:24:58:12 | 04:06 | **(text on cell phone) - "Looks like I'm coming back. Be in touch soon. - I'll be home late tonight. Want anything for dinner? - Going to meet Andy at pub. Call when you're home."** |  |  |
| 2438 | 02:24:54:06 | 02:24:58:12 | 04:06 | C.U. OF PHONE |  |  |
| 2439 | 02:24:58:14 | 02:25:03:22 | 05:08 | C.U. CASS REACTION SHOT |  |  |
| 2440 | 02:25:04:00 | 02:25:06:04 | 02:04 |  |  | (horn blares) |
| 2441 | 02:25:04:00 | 02:25:08:18 | 04:18 | HEADLIGHT GLARES IN CASS'S FACE, STARTLED REACTION TO SUDDEN BLAST FROM CAR HORN |  |  |
| 2442 | 02:25:08:20 |  |  | EXT. - CASS'S CAR - NIGHT COUNTRY ROAD TRACKING SHOT, CASS'S HEADLIGHTS CUT THROUGH MIST AND RAIN |  |  |
| 2443 | 02:25:12:00 |  |  | EXT. - MANSION - NIGHT |  |  |
| 2444 | 02:25:14:12 |  |  | INT. - MANSION STAIRWELL - NIGHT BIRD'S-EYE VIEW DOWN STAIRWELL, CASS SITS ON FIRST FLIGHT OF STAIRS TO EXAMINE RACHEL'S FLIP PHONE |  |  |
| 2445 | 02:25:18:23 | 02:25:21:09 | 02:10 | M.S. CASS |  |  |
| 2446 | 02:25:21:11 | 02:25:23:07 | 01:20 | C.U. OF RACHEL'S FLIP PHONE |  |  |
| 2447 | 02:25:23:09 | 02:25:28:03 | 04:18 |  | **MATTHEW** | *Hang in there, end in sight, promise. Let me know what happens.* |
| 2448 | 02:25:23:09 | 02:25:28:03 | 04:18 | M.S. CASS |  |  |
| 2449 | 02:25:28:05 |  |  | INT. - THE CROWN HOTEL RESTAURANT, CONTINUOUS - NIGHT FLASHBACK L.S. OF RACHEL AT TABLE HOLDING HER FLIP PHONE, SHE PLACES FLIP PHONE IN PURSE AND PICKS UP HER CELL PHONE FROM TABLETOP |  |  |
| 2450 | 02:25:29:11 | 02:25:31:12 | 02:01 |  | **RACHEL** | *Waiting for her to arrive.* |
| 2451 | 02:25:31:14 | 02:25:33:05 | 01:15 |  | **MATTHEW** | *We've got to end this.* |
| 2452 | 02:25:34:11 | 02:25:36:03 | 01:16 |  | **RACHEL** | *Agreed. Now's the time.* |
| 2453 | 02:25:34:11 | 02:25:36:03 | 01:16 | LONG SHOT RESTAURANT TABLE, CASS APPROACHES RACHEL |  |  |
| 2454 | 02:25:36:05 |  |  | INT. - MANSION STAIRWELL, CONTINUOUS - NIGHT M.S. REACTION SHOT CASS |  |  |
| 2455 | 02:25:40:00 | 02:25:41:09 | 01:09 | C.U. RACHEL'S FLIP PHONE |  |  |
| 2456 | 02:25:41:11 | 02:25:42:01 | 00:14 |  |  | (phone beeps) |
| 2457 | 02:25:41:11 | 02:25:43:06 | 01:19 | M.S. REACTION SHOT CASS |  |  |
| 2458 | 02:25:42:03 | 02:25:43:06 | 01:03 |  |  | *We've got a problem.* |
| 2459 | 02:25:43:08 |  |  | INT. - OFFICE, CONTINUOUS - NIGHT FLASHBACK JANE CLOSES DOOR, TEXT ON DOOR READS "STAFF ONLY", JANE WALKS OVER TO DESK, GLANCES UP IN RESPONSE TO SOUND OF EROTIC BREATHING |  |  |
| 2460 | 02:25:47:20 | 02:25:50:13 | 02:17 |  |  | (distant panting) |
| 2461 | 02:25:50:15 | 02:25:51:15 | 01:00 |  |  | (light switch clicks) |
| 2462 | 02:25:50:15 | 02:25:54:15 | 04:00 | M.S. JANE, TURNS OFF LAMP ON DESK, WALKS IN DIRECTION OF SOUNDS |  |  |
| 2463 | 02:25:51:17 | 02:25:53:09 | 01:16 |  |  | (panting continues) |
| 2464 | 02:25:54:17 | 02:25:57:09 | 02:16 |  | **RACHEL** | *Someone saw us.* |
| 2465 | 02:25:54:17 | 02:25:57:09 | 02:16 | DIMLY LIT INNER OFFICE, JANE SPYING THROUGH TRELLISED INNER WINDOW |  |  |
| 2466 | 02:25:57:11 | 02:26:03:06 | 05:19 | MATTHEW AND RACHEL EMBRACING AGAINST OFFICE WALL, P.O.V. JANE THROUGH TRELLISED INNER WINDOW |  |  |
| 2467 | 02:26:03:08 | 02:26:05:01 | 01:17 | M.S. JANE SPYING ON COUPLE THROUGH TRELLISED INNER WINDOW |  |  |
| 2468 | 02:26:05:03 | 02:26:09:18 | 04:15 | M.S. MATTHEW AND RACHEL EMBRACING AGAINST WALL |  |  |
| 2469 | 02:26:09:20 | 02:26:11:02 | 01:06 | RACHEL LOOKS UP AND SEES JANE |  |  |
| 2470 | 02:26:11:04 | 02:26:12:04 | 01:00 | M.S. JANE LOOKING ON THROUGH TRELLISED INNER WINDOW |  |  |
| 2471 | 02:26:12:06 | 02:26:14:23 | 02:17 | MATTHEW AND RACHEL P.O.V. OF JANE, COUPLE LOOK OVER AT JANE |  |  |
| 2472 | 02:26:15:01 | 02:26:16:08 | 01:07 | M.S. JANE THROUGH TRELLISED INNER WINDOW, WALKS OUT OF OFFICE |  |  |
| 2473 | 02:26:16:10 |  |  | INT. - MANSION STAIRWELL, CONTINUOUS - NIGHT MEDIUM REACTION SHOT CASS HOLDING PHONE |  |  |
| 2474 | 02:26:18:03 |  |  | EXT. - BLACKWATER LANE, CONTINUOUS - NIGHT FLASHBACK RACHEL APPROACHES JANE IN DRIVER'S SEAT OF HER PARKED CAR, LIGHTNING ILLUMINATES SCENE |  |  |
| 2475 | 02:26:18:21 | 02:26:21:04 | 02:07 |  |  | *I'm meeting her Friday night on Blackwater Lane.* |
| 2476 | 02:26:21:06 | 02:26:22:23 | 01:17 |  |  | (thunder crashing) |
| 2477 | 02:26:23:20 | 02:26:25:11 | 01:15 | M.S. RACHEL APPROACHING JANE'S CAR |  |  |
| 2478 | 02:26:25:13 | 02:26:27:21 | 02:08 | M.S. JANE IN DRIVER'S SEAT, ROLLS DOWN WINDOW |  |  |
| 2479 | 02:26:27:23 |  |  | INT. - STAIRWELL - NIGHT M.S. CASS REACTION SHOT |  |  |
| 2480 | 02:26:35:12 | 02:26:36:21 | 01:09 | L.S. CASS SEATED ON STAIRS HOLDING FLIP PHONE |  |  |
| 2481 | 02:26:36:23 | 02:26:39:01 | 02:02 | C.U. ON FLIP PHONE |  |  |
| 2482 | 02:26:39:03 |  |  | EXT. - BLACKWATER LANE, CONTINUOUS - NIGHT FLASHBACK RACHEL M.S. THROUGH ROADSIDE FOLIAGE |  |  |
| 2483 | 02:26:40:01 | 02:26:44:10 | 04:09 |  |  | *I think someone may have seen me on Blackwater.* |
| 2484 | 02:26:41:07 | 02:26:44:20 | 03:13 | CASS'S CAR P.O.V. RACHEL |  |  |
| 2485 | 02:26:44:12 | 02:26:46:04 | 01:16 |  |  | *I recognized the car.* |
| 2486 | 02:26:44:22 | 02:26:46:04 | 01:06 | M.S. RACHEL THROUGH FOLIAGE, LIGHTNING FLASHES |  |  |
| 2487 | 02:26:46:06 |  |  | INT. - STAIRWELL, CONTINUOUS - NIGHT M.S. REACTION SHOT CASS |  |  |
| 2488 | 02:26:47:17 | 02:26:50:09 | 02:16 | C.U. ON FLIP PHONE, CASS SELECTS OPTION TO DIAL UNKNOWN NUMBER |  |  |
| 2489 | 02:26:50:11 | 02:26:53:12 | 03:01 |  |  | (phone dialing) |
| 2490 | 02:26:50:11 | 02:26:55:02 | 04:15 | L.S. CASS ON STAIRS HOLDING FLIP PHONE |  |  |
| 2491 | 02:26:55:04 | 02:26:56:22 | 01:18 |  | **MATTHEW** | *Yeah. Are you there?* |
| 2492 | 02:26:55:04 | 02:27:14:02 | 18:22 | M.S. CASS ON STAIRS, REACTS IN SILENT DISMAY TO SOUND OF MATTHEW'S VOICE ON FLIP PHONE |  |  |
| 2493 | 02:26:58:05 | 02:26:59:10 | 01:05 |  |  | *Hello?* |
| 2494 | 02:27:03:12 | 02:27:04:20 | 01:08 |  |  | *Hello?* |
| 2495 | 02:27:06:00 | 02:27:07:05 | 01:05 |  |  | (phone clicks) |
| 2496 | 02:27:14:04 | 02:27:16:20 | 02:16 | BIRD'S-EYE VIEW OF CASS FROM TOP OF STAIRWELL |  |  |
| 2497 | 02:27:16:22 | 02:27:21:13 | 04:15 | M.S. CASS SEATED ON STAIRS |  |  |
| 2498 | 02:27:21:15 |  |  | INT. - MANSION KITCHEN - NIGHT CASS OPENS CUPBOARD DOOR |  |  |
| 2499 | 02:27:25:07 | 02:27:29:01 | 03:18 | CASS OPENS DOORS UNDER SINK |  |  |
| 2500 | 02:27:29:03 | 02:27:34:20 | 05:17 | CASS OPENS SHELF UNDER COUNTERTOP, PULLS OUT FLASHLIGHT |  |  |
| 2501 | 02:27:33:14 | 02:27:39:11 | 05:21 |  |  | Shit. Stabbing somebody's one thing, but slitting their throat with a massive knife, that's just sick. |
| 2502 | 02:27:34:22 |  |  | EXT. - GREENHOUSE - DAY, CONTINUOUS FLASHBACK MATTHEW AT GREENHOUSE DOOR O.T.S. OF CASS |  |  |
| 2503 | 02:27:37:13 |  |  | INT. - MANSION, CONTINUOUS - NIGHT |  |  |
| 2504 | 02:27:39:13 |  |  | EXT. - GREENHOUSE, CONTINUOUS - NIGHT CASS APPROACHES ENTRANCE WITH FLASHLIGHT |  |  |
| 2505 | 02:27:42:04 | 02:27:44:01 | 01:21 | L.S. CASS ENTERS GREENHOUSE |  |  |
| 2506 | 02:27:44:03 | 02:27:50:13 | 06:10 | CASS KNEELS, RUMMAGES THROUGH CONTENTS OF SHELF AND TOOLBOX |  |  |
| 2507 | 02:27:50:15 | 02:27:53:17 | 03:02 | CASS THROUGH GREENHOUSE WINDOW |  |  |
| 2508 | 02:27:53:19 | 02:27:55:12 | 01:17 | C.U. CASS, FLASHLIGHT ILLUMINATES BOX |  |  |
| 2509 | 02:27:55:14 | 02:27:57:16 | 02:02 | CASS RUMMAGES THROUGH BOX |  |  |
| 2510 | 02:27:57:18 | 02:28:02:21 | 05:03 | LOW-ANGLE CASS SETS FLASHLIGHT ON COUNTERTOP |  |  |
| 2511 | 02:28:02:23 | 02:28:07:03 | 04:04 | C.U. CASS HOLDING OBJECT WRAPPED IN CLOTH, REMOVES CLOTH TO REVEAL KNIFE |  |  |
| 2512 | 02:28:07:05 | 02:28:15:06 | 08:01 | M.S. REACTION SHOT, CASS STARES IN DISBELIEF AT KNIFE AND CLOTH |  |  |
| 2513 | 02:28:15:08 | 02:28:23:19 | 08:11 | DISSOLVE TO FAMILY ROOM, L.S. CASS ACROSS TABLE STREWN WITH PILLS |  |  |
| 2514 | 02:28:19:02 | 02:28:21:12 | 02:10 |  |  | *We've got to end this.* |
| 2515 | 02:28:21:14 | 02:28:23:09 | 01:19 |  | **RACHEL** | *Agreed. Now's the time.* |
| 2516 | 02:28:23:21 | 02:28:27:00 | 03:03 | DISSOLVE TO C.U. OF LETTER FROM DR. DEAKINS |  |  |
| 2517 | 02:28:27:02 | 02:28:31:02 | 04:00 | DISSOLVE TO C.U. OF COFFEE TABLE, CASS PICKING UP PILLS |  |  |
| 2518 | 02:28:31:04 | 02:28:32:17 | 01:13 | DISSOLVE TO DEN, CASS ON COUCH HOLDING PILLS IN HER HAND |  |  |
| 2519 | 02:28:32:19 | 02:28:37:16 | 04:21 | REACHES FOR WINE GLASS |  |  |
| 2520 | 02:28:37:18 | 02:28:41:20 | 04:02 | SWALLOWS PILLS |  |  |
| 2521 | 02:28:41:22 | 02:28:48:04 | 06:06 | DISSOLVE, CASS HOLDING KNIFE |  |  |
| 2522 | 02:28:48:06 | 02:28:55:18 | 07:12 | DISSOLVE TO SLOW ZOOM ON CASS AS SHE STARES AT KNIFE IN HER HAND |  |  |
| 2523 | 02:28:55:20 | 02:29:01:07 | 05:11 | DISSOLVE TO SLOW ZOOM ON CASS HOLDING KNIFE TO HER WRIST |  |  |
| 2524 | 02:29:01:09 | 02:29:07:03 | 05:18 | DISSOLVE TO CASS, PAINED EXPRESSION, HEAD DROPS |  |  |
| 2525 | 02:29:07:05 | 02:29:10:19 | 03:14 | CASS GASPS, LOOKS DOWN IN HORROR AT KNIFE |  |  |
| 2526 | 02:29:10:21 | 02:29:13:04 | 02:07 | C.U. CASS SOBBING |  |  |
| 2527 | 02:29:13:06 | 02:29:23:00 | 09:18 | DISSOLVE TO BIRD'S-EYE VIEW OF CASS LYING ON COUCH |  |  |
| 2528 | 02:29:23:02 | 02:29:27:13 | 04:11 | FADE-TO-BLACK |  |  |
| 2529 | 02:29:27:15 |  |  | EXT. - PORTICO - NIGHT REAR SHOT OF ANDREW APPROACHING DOOR |  |  |
| 2530 | 02:29:28:09 | 02:29:30:11 | 02:02 |  |  | (wind whistling) |
| 2531 | 02:29:31:17 | 02:29:34:16 | 02:23 | SIDE SHOT OF ANDREW AT DOOR |  |  |
| 2532 | 02:29:34:18 | 02:29:39:11 | 04:17 | LONG REAR SHOT OF ANDREW AT DOOR, ANDREW KNOCKS |  |  |
| 2533 | 02:29:39:13 | 02:29:41:07 | 01:18 |  | **ANDREW** | Mrs. Anderson. |
| 2534 | 02:29:39:13 |  |  | INT. - MANSION, CONTINUOUS - NIGHT BIRD'S-EYE VIEW OF CASS ON COUCH, EYES OPEN BUT APPARENTLY LIFELESS, PAN BACK TO REVEAL BLOOD ON BLOUSE |  |  |
| 2535 | 02:29:44:10 | 02:29:45:12 | 01:02 |  |  | (doorbell rings) |
| 2536 | 02:29:45:14 | 02:29:46:19 | 01:05 |  |  | Mrs. Anderson! |
| 2537 | 02:29:45:14 |  |  | EXT. - PORTICO, CONTINUOUS - NIGHT SIDE SHOT ANDREW AT DOOR |  |  |
| 2538 | 02:29:50:05 |  |  | INT. - MANSION, CONTINUOUS - NIGHT HIGH-ANGLE LONG SHOT CASS LYING ON COUCH, BLOUSE SPLATTERED WITH BLOOD |  |  |
| 2539 | 02:29:53:06 | 02:29:56:02 | 02:20 |  |  | (banging on door) Mrs. Anderson! Mrs. Anderson! |
| 2540 | 02:29:54:08 | 02:29:56:02 | 01:18 | ANDREW BANGING ON SIDELIGHT P.O.V. OF COUCH |  |  |
| 2541 | 02:29:56:04 | 02:29:58:16 | 02:12 |  |  | Please send an ambulance to 14 Old River Road. |
| 2542 | 02:29:56:04 | 02:29:59:06 | 03:02 | BIRD'S-EYE VIEW C.U. OF CASS ON COUCH |  |  |
| 2543 | 02:29:58:18 | 02:30:01:16 | 02:22 |  |  | I've just found my teacher. It's an emergency. Come quick! |
| 2544 | 02:29:59:08 |  |  | EXT. - PORTICO, CONTINUOUS - NIGHT C.U. ANDREW ON PHONE |  |  |
| 2545 | 02:30:02:16 | 02:30:03:06 | 00:14 | FADE-TO-BLACK |  |  |
| 2546 | 02:30:03:08 |  |  | EXT. - MANSION - NIGHT FADE-IN OUTSIDE MANSION C.U. DC LAWSON ON PHONE |  |  |
| 2547 | 02:30:03:18 | 02:30:04:22 | 01:04 |  | **DC LAWSON** | Mr. Anderson. |
| 2548 | 02:30:06:14 | 02:30:10:01 | 03:11 |  |  | I'm sorry to inform you, there's... been an incident. |
| 2549 | 02:30:10:03 | 02:30:14:12 | 04:09 | MATTHEW APPROACHES ANDREW O.T.S. OF ANDREW |  |  |
| 2550 | 02:30:11:05 | 02:30:12:16 | 01:11 |  | **MATTHEW** | What's going on? Where's my wife? |
| 2551 | 02:30:12:18 | 02:30:14:12 | 01:18 |  | **ANDREW** | I came to get a paper for my class. |
| 2552 | 02:30:14:14 | 02:30:18:14 | 04:00 |  |  | I sensed something was really wrong so I... I went and looked for her. |
| 2553 | 02:30:14:14 | 02:30:17:15 | 03:01 | ANDREW P.O.V. MATTHEW |  |  |
| 2554 | 02:30:17:17 | 02:30:20:13 | 02:20 | MATTHEW O.T.S. OF ANDREW |  |  |
| 2555 | 02:30:18:16 | 02:30:20:13 | 01:21 |  | **MATTHEW** | What? What are you saying? |
| 2556 | 02:30:20:15 | 02:30:23:17 | 03:02 |  | **ANDREW** | She was just laid there, there was blood everywhere. |
| 2557 | 02:30:20:15 | 02:30:22:14 | 01:23 | ANDREW P.O.V. OF MATTHEW |  |  |
| 2558 | 02:30:22:16 | 02:30:24:23 | 02:07 | MATTHEW O.T.S. OF ANDREW |  |  |
| 2559 | 02:30:25:01 | 02:30:26:11 | 01:10 |  | **MATTHEW** | Where is she? |
| 2560 | 02:30:25:01 | 02:30:27:15 | 02:14 | ANDREW O.T.S. OF MATTHEW |  |  |
| 2561 | 02:30:26:13 | 02:30:27:15 | 01:02 |  | **ANDREW** | She didn't make it. |
| 2562 | 02:30:27:17 | 02:30:29:18 | 02:01 | MATTHEW O.T.S. OF ANDREW |  |  |
| 2563 | 02:30:28:07 | 02:30:29:00 | 00:17 |  | **MATTHEW** | No. |
| 2564 | 02:30:29:02 | 02:30:31:03 | 02:01 |  | **ANDREW** | They took her to the hospital. |
| 2565 | 02:30:29:20 | 02:30:31:03 | 01:07 | ANDREW O.T.S. OF MATTHEW |  |  |
| 2566 | 02:30:31:05 | 02:30:32:16 | 01:11 | MATTHEW O.T.S. OF ANDREW |  |  |
| 2567 | 02:30:32:01 | 02:30:34:18 | 02:17 |  |  | I'm so... so sorry. |
| 2568 | 02:30:32:18 | 02:30:34:18 | 02:00 | ANDREW O.T.S. OF MATTHEW |  |  |
| 2569 | 02:30:34:20 | 02:30:36:00 | 01:04 |  | **MATTHEW** | No. |
| 2570 | 02:30:34:20 | 02:30:38:04 | 03:08 | MATTHEW O.T.S. OF ANDREW, RUSHES BACK TO HIS CAR |  |  |
| 2571 | 02:30:38:06 | 02:30:39:08 | 01:02 | M.S. ANDREW IN FRONT OF ILLUMINATED PORTICO |  |  |
| 2572 | 02:30:39:10 | 02:30:41:16 | 02:06 | FADE-TO-BLACK |  |  |
| 2573 | 02:30:41:18 |  |  | EXT. - MANSION - NIGHT LONG EST. SHOT MANSION, SLOW ZOOM |  |  |
| 2574 | 02:30:48:17 |  |  | INT. - HALLWAY - NIGHT MATTHEW IN DISTANCE WITH FLASHLIGHT INSPECTING DARK HALLWAY |  |  |
| 2575 | 02:31:00:14 | 02:31:05:06 | 04:16 | LONG SIDE SHOT OF MATTHEW INSPECTING DARK HALLWAY WITH FLASHLIGHT |  |  |
| 2576 | 02:31:05:08 | 02:31:09:15 | 04:07 | MEDIUM TRACKING SHOT, MATTHEW FOLLOWED BY RACHEL IN DARK HALLWAY |  |  |
| 2577 | 02:31:07:01 | 02:31:09:05 | 02:04 |  |  | She really loved this house. |
| 2578 | 02:31:09:17 | 02:31:10:22 | 01:05 | REVERSE SHOT RACHEL AND MATTHEW |  |  |
| 2579 | 02:31:11:00 | 02:31:17:09 | 06:09 | M.S. MATTHEW AND RACHEL IN HALLWAY |  |  |
| 2580 | 02:31:13:03 | 02:31:14:19 | 01:16 |  |  | It was never part of the plan, Rachel. |
| 2581 | 02:31:14:21 | 02:31:16:13 | 01:16 |  |  | This has all gotten way out of hand. |
| 2582 | 02:31:16:15 | 02:31:21:03 | 04:12 |  | **RACHEL** | (whispering) I know. This isn't the time. We have to find the phone. |
| 2583 | 02:31:17:11 | 02:31:22:06 | 04:19 | REVERSE SHOT, RACHEL AND MATTHEW IN HALLWAY |  |  |
| 2584 | 02:31:22:08 | 02:31:38:18 | 16:10 | TRACKING SHOT, MATTHEW AND RACHEL THROUGH DARK HALLWAY |  |  |
| 2585 | 02:31:24:05 | 02:31:27:18 | 03:13 |  |  | (floorboards creaking loudly) |
| 2586 | 02:31:27:20 | 02:31:30:08 | 02:12 |  | **MATTHEW** | That's just the house settling. |
| 2587 | 02:31:31:15 | 02:31:34:08 | 02:17 |  |  | (creaking continues) |
| 2588 | 02:31:34:10 | 02:31:35:22 | 01:12 |  | **RACHEL** | Someone's here. |
| 2589 | 02:31:38:20 | 02:31:43:19 | 04:23 | HALLWAY LIGHTS ILLUMINATED |  |  |
| 2590 | 02:31:43:14 | 02:31:45:20 | 02:06 |  |  | (circuits clanging, electricity buzzing) |
| 2591 | 02:31:43:21 | 02:31:47:07 | 03:10 | LIGHTS FLASHING |  |  |
| 2592 | 02:31:47:09 | 02:31:52:16 | 05:07 | REVERSE REACTION SHOT, RACHEL AND MATTHEW, PLASTIC CURTAINS IN B.G. |  |  |
| 2593 | 02:31:47:22 | 02:31:50:12 | 02:14 |  |  | (buzzing continues) |
| 2594 | 02:31:52:18 | 02:32:01:10 | 08:16 | M.S. MATTHEW AND RACHEL |  |  |
| 2595 | 02:31:57:21 | 02:31:59:18 | 01:21 |  |  | (racket subsides) |
| 2596 | 02:32:01:12 | 02:32:06:06 | 04:18 | REVERSE SHOT RACHEL AND MATTHEW ADVANCE TOWARD PLASTIC CURTAINS |  |  |
| 2597 | 02:32:06:08 | 02:32:16:09 | 10:01 | M.S. MATTHEW AND RACHEL TRACK SLOWLY THROUGH DIMLY LIT PLASTIC CURTAINS |  |  |
| 2598 | 02:32:16:11 | 02:32:18:04 | 01:17 | L.S. FLASHLIGHT ILLUMINATES BLOODY FIGURE OF CASS BEHIND PLASTIC CURTAIN |  |  |
| 2599 | 02:32:17:15 |  |  |  |  | (dramatic soundtrack blares) |
| 2600 | 02:32:18:06 | 02:32:20:00 | 01:18 | REACTION SHOT, MATTHEW AND CASS |  |  |
| 2601 | 02:32:20:02 |  |  |  |  | (ominous music rising) |
| 2602 | 02:32:20:02 | 02:32:21:22 | 01:20 | L.S. FLASHLIGHT ILLUMINATES BLOODY FIGURE OF CASS BEHIND PLASTIC CURTAIN |  |  |
| 2603 | 02:32:22:00 | 02:32:23:14 | 01:14 | REACTION SHOT, MATTHEW AND CASS |  |  |
| 2604 | 02:32:23:16 | 02:32:25:11 | 01:19 | FLASHLIGHT ILLUMINATES BLOODY PLASTIC CURTAINS |  |  |
| 2605 | 02:32:25:13 | 02:32:29:04 | 03:15 | REACTION SHOT, MATTHEW AND CASS |  |  |
| 2606 | 02:32:28:02 | 02:32:30:04 | 02:02 |  |  | (floorboards clatter) (Rachel running, panting) |
| 2607 | 02:32:29:06 | 02:32:30:04 | 00:22 | RACHEL RUNS OFF IN RESPONSE TO SOUND OF DOOR CLOSING |  |  |
| 2608 | 02:32:30:06 | 02:32:31:10 | 01:04 |  | **JOHN** | Hey! |
| 2609 | 02:32:30:06 | 02:32:31:20 | 01:14 | REAR SHOT MATTHEW EXAMINES PLASTIC CURTAINS WITH FLASHLIGHT |  |  |
| 2610 | 02:32:31:22 | 02:32:32:17 | 00:19 | JOHN APPEARS THROUGH CURTAIN ON RIGHT, JUMPS OUT AT MATTHEW |  |  |
| 2611 | 02:32:32:19 |  |  | INTERCUT CLOSE-UPS: MATTHEW AND JOHN FIGHTING AMONGST DIMLY LIT PLASTIC CURTAINS |  |  |
| 2612 | 02:33:09:04 |  |  | INTERCUT CLOSE-UPS, JOHN USING PLASTIC CURTAIN TO STRANGLE MATTHEW |  |  |
| 2613 | 02:33:18:14 | 02:33:19:16 | 01:02 | C.U. JOHN HIT IN HEAD BY BLUNT INSTRUMENT, P.O.V. RACHEL |  |  |
| 2614 | 02:33:19:18 | 02:33:20:17 | 00:23 | L.S. RACHEL OVER JOHN'S BODY, MATTHEW ON FLOOR IN F.G. |  |  |
| 2615 | 02:33:20:19 | 02:33:21:22 | 01:03 | C.U. RACHEL |  |  |
| 2616 | 02:33:22:00 | 02:33:23:05 | 01:05 | HIGH-ANGLE REACTION SHOT MATTHEW |  |  |
| 2617 | 02:33:23:07 | 02:33:24:16 | 01:09 | LOW-ANGLE C.U. RACHEL |  |  |
| 2618 | 02:33:24:18 | 02:33:26:08 | 01:14 |  |  | (door clatters) |
| 2619 | 02:33:24:18 | 02:33:27:22 | 03:04 | L.S. RACHEL IN DISTANCE, MATTHEW RISES AND RUSHES FORWARD |  |  |
| 2620 | 02:33:28:00 |  |  | EXT. - MANSION GROUNDS - NIGHT CASS RUNNING THROUGH ARBOR, PURSUED BY MATTHEW AND RACHEL |  |  |
| 2621 | 02:33:28:22 | 02:33:30:21 | 01:23 |  |  | (Cass gasping) |
| 2622 | 02:33:30:16 | 02:33:32:00 | 01:08 | MEDIUM REAR SHOT, CASS RUNNING |  |  |
| 2623 | 02:33:32:02 | 02:33:33:14 | 01:12 | L.S. RACHEL AND MATTHEW RUNNING THROUGH ARBOR |  |  |
| 2624 | 02:33:33:16 | 02:33:34:23 | 01:07 | MEDIUM REAR SHOT, CASS |  |  |
| 2625 | 02:33:35:01 | 02:33:36:10 | 01:09 | L.S. RACHEL AND MATTHEW RUNNING |  |  |
| 2626 | 02:33:36:12 | 02:33:37:10 | 00:22 | MEDIUM REAR SHOT, CASS RUNNING |  |  |
| 2627 | 02:33:37:12 | 02:33:38:18 | 01:06 | CASS PASSES CAMERA, PURSUED BY RACHEL AND MATTHEW |  |  |
| 2628 | 02:33:38:20 | 02:33:39:19 | 00:23 | CASS TRIPS |  |  |
| 2629 | 02:33:39:21 | 02:33:41:07 | 01:10 | CONTINUES RUNNING |  |  |
| 2630 | 02:33:41:09 | 02:33:42:18 | 01:09 | REAR SHOT, RACHEL AND MATTHEW |  |  |
| 2631 | 02:33:42:20 | 02:33:47:04 | 04:08 | L.S. RACHEL AND MATTHEW RECONNOITER |  |  |
| 2632 | 02:33:47:06 | 02:33:49:06 | 02:00 | REAR LONG SHOT, RACHEL RUNNING |  |  |
| 2633 | 02:33:49:08 | 02:33:50:13 | 01:05 | REAR SHOT, CASS RUNNING |  |  |
| 2634 | 02:33:50:15 | 02:33:53:05 | 02:14 | M.S. RACHEL HIDES BEHIND TREE |  |  |
| 2635 | 02:33:53:07 | 02:33:55:03 | 01:20 | L.S. RACHEL RUNNING P.O.V. OF MATTHEW |  |  |
| 2636 | 02:33:55:05 | 02:34:01:05 | 06:00 | ARC AROUND CASS HIDING BESIDE TREE |  |  |
| 2637 | 02:34:01:07 | 02:34:04:04 | 02:21 | M.S. RACHEL HOLDS CASS AT KNIFEPOINT |  |  |
| 2638 | 02:34:02:04 | 02:34:04:08 | 02:04 |  | **RACHEL** | Walk inside, Cassie. |
| 2639 | 02:34:04:06 | 02:34:05:14 | 01:08 | CASS HEADBUTTS RACHEL |  |  |
| 2640 | 02:34:05:16 | 02:34:07:07 | 01:15 | C.U. REACTION SHOT RACHEL |  |  |
| 2641 | 02:34:07:09 | 02:34:09:08 | 01:23 | LONG SHOT RACHEL PURSUING CASS |  |  |
| 2642 | 02:34:09:10 | 02:34:11:01 | 01:15 | LONG SHOT CASS RUNNING |  |  |
| 2643 | 02:34:11:03 | 02:34:13:04 | 02:01 | REVERSE SHOT CASS RUNNING, KNIFE FLASHES IN FOREGROUND AS RACHEL ENTERS SHOT IN PURSUIT |  |  |
| 2644 | 02:34:13:06 | 02:34:15:00 | 01:18 | L.S. CASS RUNNING FROM RACHEL |  |  |
| 2645 | 02:34:15:02 | 02:34:15:19 | 00:17 | L.S. RACHEL TACKLES CASS IN WOODS NEAR MOAT |  |  |
| 2646 | 02:34:15:21 |  |  | INTERCUTS OF RACHEL AND CASS FIGHTING, KICKING |  |  |
| 2647 | 02:34:35:07 | 02:34:43:22 | 08:15 | HIGH-ANGLE SHOT, INTERCUTS OF CASS DOUSING RACHEL IN MOAT |  |  |
| 2648 | 02:34:44:00 | 02:34:44:14 | 00:14 | C.U. REAR SHOT CASS, MATTHEW ENTERS SCENE |  |  |
| 2649 | 02:34:44:16 | 02:34:45:20 | 01:04 | CLOBBERS CASS WITH BLUNT INSTRUMENT |  |  |
| 2650 | 02:34:45:22 | 02:34:47:14 | 01:16 | FADE-TO-BLACK |  |  |
| 2651 | 02:34:47:16 |  |  | INT. - HALLWAY - NIGHT FADE-IN PLASTIC CURTAINS DRAWN IN F.G., CASS SEATED, BACK TO WALL, MATTHEW AND RACHEL STAND FACING HER |  |  |
| 2652 | 02:34:53:09 | 02:34:54:22 | 01:13 | RACHEL O.T.S. OF CASS |  |  |
| 2653 | 02:34:55:00 | 02:34:56:05 | 01:05 | C.U. OF RACHEL'S HAND HOLDING KNIFE |  |  |
| 2654 | 02:34:56:07 | 02:34:58:10 | 02:03 | MEDIUM REACTION SHOT CASS |  |  |
| 2655 | 02:34:58:12 | 02:35:01:03 | 02:15 |  | **CASS** | You have to call an ambulance for John. |
| 2656 | 02:34:58:12 | 02:34:59:15 | 01:03 | L.S. JOHN'S LIFELESS BODY ON FLOOR AMID PLASTIC CURTAINS |  |  |
| 2657 | 02:34:59:17 | 02:35:01:03 | 01:10 | M.S. CASS |  |  |
| 2658 | 02:35:01:05 | 02:35:02:19 | 01:14 |  | **RACHEL** | How long have you been having an affair with John? |
| 2659 | 02:35:01:05 | 02:35:02:19 | 01:14 | RACHEL O.T.S. OF CASS |  |  |
| 2660 | 02:35:02:21 | 02:35:03:20 | 00:23 |  | **CASS** | What? |
| 2661 | 02:35:02:21 | 02:35:03:20 | 00:23 | M.S. REACTION SHOT CASS |  |  |
| 2662 | 02:35:03:22 | 02:35:05:20 | 01:22 | RACHEL AND MATTHEW O.T.S. OF CASS |  |  |
| 2663 | 02:35:04:21 | 02:35:06:18 | 01:21 |  |  | It's not going to work, Rachel. |
| 2664 | 02:35:05:22 | 02:35:08:18 | 02:20 | M.S. CASS |  |  |
| 2665 | 02:35:07:14 | 02:35:08:18 | 01:04 |  |  | They have your phone. |
| 2666 | 02:35:08:20 | 02:35:11:20 | 03:00 |  | **RACHEL** | That is not my phone. It's yours. |
| 2667 | 02:35:08:20 | 02:35:11:20 | 03:00 | RACHEL O.T.S. OF CASS |  |  |
| 2668 | 02:35:11:22 | 02:35:17:17 | 05:19 |  | **CASS** | Yes, it is. It's your phone that you've been using to text my husband. Right, Matt? Right, Matt? |
| 2669 | 02:35:11:22 | 02:35:15:10 | 03:12 | CASS O.T.S. OF MATTHEW AND RACHEL |  |  |
| 2670 | 02:35:15:12 | 02:35:17:17 | 02:05 | MATTHEW P.O.V. CASS |  |  |
| 2671 | 02:35:17:19 | 02:35:18:21 | 01:02 |  |  | Why are you doing this? |
| 2672 | 02:35:17:19 | 02:35:18:21 | 01:02 | M.S. CASS |  |  |
| 2673 | 02:35:18:23 | 02:35:21:00 | 02:01 |  | **RACHEL** | No one is "doing this." |
| 2674 | 02:35:18:23 | 02:35:25:02 | 06:03 | RACHEL O.T.S. OF CASS |  |  |
| 2675 | 02:35:23:01 | 02:35:25:02 | 02:01 |  |  | You're clearly having another breakdown. |
| 2676 | 02:35:25:04 | 02:35:26:19 | 01:15 |  | **CASS** | You're unbelievable. |
| 2677 | 02:35:25:04 | 02:35:26:19 | 01:15 | M.S. CASS |  |  |
| 2678 | 02:35:26:21 | 02:35:29:07 | 02:10 |  | **RACHEL** | You're unwell, Cass. |
| 2679 | 02:35:26:21 | 02:35:31:18 | 04:21 | RACHEL P.O.V. CASS |  |  |
| 2680 | 02:35:30:12 | 02:35:31:18 | 01:06 |  |  | You've never been well. |
| 2681 | 02:35:31:20 | 02:35:34:05 | 02:09 |  | **CASS** | You'd want me to believe that, wouldn't you? |
| 2682 | 02:35:31:20 | 02:35:38:17 | 06:21 | CASS O.T.S. OF RACHEL |  |  |
| 2683 | 02:35:37:20 | 02:35:42:21 | 05:01 |  |  | I knew you were competitive, but cheating with my husband? |
| 2684 | 02:35:38:19 | 02:35:40:19 | 02:00 | RACHEL P.O.V. CASS |  |  |
| 2685 | 02:35:40:21 | 02:35:43:15 | 02:18 | CASS O.T.S. OF RACHEL |  |  |
| 2686 | 02:35:42:23 | 02:35:44:12 | 01:13 |  |  | Well... |
| 2687 | 02:35:43:17 | 02:35:46:03 | 02:10 | MATTHEW P.O.V. CASS |  |  |
| 2688 | 02:35:44:14 | 02:35:50:15 | 06:01 |  | **RACHEL** | Was it competitive when you bought this house to humiliate me? |
| 2689 | 02:35:46:05 | 02:35:49:01 | 02:20 | RACHEL P.O.V. CASS |  |  |
| 2690 | 02:35:49:03 | 02:35:51:14 | 02:11 | CASS O.T.S. OF RACHEL |  |  |
| 2691 | 02:35:50:17 | 02:35:51:14 | 00:21 |  | **CASS** | You... |
| 2692 | 02:35:51:16 | 02:35:56:08 | 04:16 |  | **RACHEL** | For the record, I never cheated with your husband. |
| 2693 | 02:35:51:16 | 02:35:55:17 | 04:01 | MEDIUM SIDE SHOT, RACHEL AND MATTHEW |  |  |
| 2694 | 02:35:55:19 | 02:35:57:06 | 01:11 | CASS O.T.S. OF RACHEL |  |  |
| 2695 | 02:35:56:10 | 02:35:57:06 | 00:20 |  | **CASS** | What? |
| 2696 | 02:35:57:08 | 02:36:00:07 | 02:23 |  | **MATTHEW** | Cass, I'm sorry. Rachel, this has to stop-- |
| 2697 | 02:35:57:08 | 02:35:58:18 | 01:10 | MATTHEW O.T.S. OF CASS |  |  |
| 2698 | 02:35:58:20 | 02:36:02:10 | 03:14 | SIDE SHOT RACHEL AND MATTHEW |  |  |
| 2699 | 02:36:00:09 | 02:36:02:10 | 02:01 |  | **RACHEL** | You don't know her like I do. |
| 2700 | 02:36:02:12 | 02:36:04:15 | 02:03 |  | **MATTHEW** | We gotta stop, we gotta let her go. |
| 2701 | 02:36:02:12 | 02:36:03:12 | 01:00 | M.S. CASS |  |  |
| 2702 | 02:36:03:14 | 02:36:04:15 | 01:01 | M.S. MATTHEW |  |  |
| 2703 | 02:36:04:17 | 02:36:09:09 | 04:16 |  | **RACHEL** | She does not care about you. She only cares about herself, trust me. |
| 2704 | 02:36:04:17 | 02:36:06:15 | 01:22 | SIDE SHOT RACHEL AND MATTHEW |  |  |
| 2705 | 02:36:06:17 | 02:36:09:09 | 02:16 | RACHEL O.T.S. OF CASS |  |  |
| 2706 | 02:36:09:11 | 02:36:10:18 | 01:07 | M.S. CASS |  |  |
| 2707 | 02:36:10:20 | 02:36:16:07 | 05:11 |  |  | With all that you inherited, did you ever think to share one penny with anyone else? |
| 2708 | 02:36:10:20 | 02:36:12:02 | 01:06 | L.S. JOHN'S LIFELESS BODY ON FLOOR AMID PLASTIC CURTAINS |  |  |
| 2709 | 02:36:12:04 | 02:36:16:07 | 04:03 | RACHEL O.T.S. OF CASS |  |  |
| 2710 | 02:36:16:09 | 02:36:21:18 | 05:09 | CASS O.T.S. OF RACHEL |  |  |
| 2711 | 02:36:17:00 | 02:36:18:18 | 01:18 |  | **CASS** | That's what this is about? |
| 2712 | 02:36:20:08 | 02:36:21:18 | 01:10 |  |  | Money? |
| 2713 | 02:36:21:20 | 02:36:25:17 | 03:21 |  | **RACHEL** | No, that's not how I keep score. But it's how you keep score. |
| 2714 | 02:36:21:20 | 02:36:25:17 | 03:21 | RACHEL O.T.S. OF CASS |  |  |
| 2715 | 02:36:25:19 | 02:36:27:21 | 02:02 |  | **CASS** | That's why you're doing this? |
| 2716 | 02:36:25:19 | 02:36:28:19 | 03:00 | CASS O.T.S. OF RACHEL |  |  |
| 2717 | 02:36:28:21 | 02:36:31:06 | 02:09 | M.S. MATTHEW |  |  |
| 2718 | 02:36:29:17 | 02:36:34:19 | 05:02 |  |  | Don't you know that if you needed anything, I would have given it to? |
| 2719 | 02:36:31:08 | 02:36:36:02 | 04:18 | CASS O.T.S. OF MATTHEW AND RACHEL |  |  |
| 2720 | 02:36:34:21 | 02:36:38:03 | 03:06 |  | **RACHEL** | Like when we were in school, you knew. |
| 2721 | 02:36:36:04 | 02:36:42:17 | 06:13 | RACHEL O.T.S. OF CASS |  |  |
| 2722 | 02:36:39:14 | 02:36:42:17 | 03:03 |  |  | You knew what was happening to me. |
| 2723 | 02:36:42:19 | 02:36:45:08 | 02:13 | MATTHEW O.T.S. OF RACHEL |  |  |
| 2724 | 02:36:43:12 | 02:36:45:08 | 01:20 |  |  | You knew what happened to my mother. |
| 2725 | 02:36:45:10 | 02:36:47:18 | 02:08 |  |  | You knew and you never said a word. |
| 2726 | 02:36:45:10 | 02:36:49:08 | 03:22 | CASS O.T.S. OF RACHEL |  |  |
| 2727 | 02:36:47:20 | 02:36:49:08 | 01:12 |  | **CASS** | No, Rachel, you're wrong. |
| 2728 | 02:36:49:10 | 02:36:51:10 | 02:00 | RACHEL O.T.S. OF CASS |  |  |
| 2729 | 02:36:50:14 | 02:36:52:21 | 02:07 |  |  | My mother was helping your mother. |
| 2730 | 02:36:51:12 | 02:36:52:21 | 01:09 | CASS O.T.S. OF RACHEL |  |  |
| 2731 | 02:36:52:23 | 02:36:55:15 | 02:16 |  |  | Of course I didn't say anything. |
| 2732 | 02:36:52:23 | 02:36:55:15 | 02:16 | RACHEL O.T.S. OF CASS |  |  |
| 2733 | 02:36:55:17 | 02:36:57:14 | 01:21 |  |  | I didn't want to embarrass you. |
| 2734 | 02:36:55:17 | 02:36:57:14 | 01:21 | CASS O.T.S. OF RACHEL |  |  |
| 2735 | 02:36:57:16 | 02:36:59:10 | 01:18 | RACHEL O.T.S. OF CASS |  |  |
| 2736 | 02:36:59:12 | 02:37:01:12 | 02:00 | CASS O.T.S. OF RACHEL |  |  |
| 2737 | 02:37:01:14 | 02:37:02:16 | 01:02 | L.S. JOHN'S LIFELESS BODY ON FLOOR AMID PLASTIC CURTAINS |  |  |
| 2738 | 02:37:02:18 | 02:37:06:12 | 03:18 | CASS O.T.S. OF RACHEL |  |  |
| 2739 | 02:37:05:21 | 02:37:08:15 | 02:18 |  |  | All your perceived hurts. |
| 2740 | 02:37:06:14 | 02:37:08:15 | 02:01 | RACHEL O.T.S. OF CASS |  |  |
| 2741 | 02:37:08:17 | 02:37:10:22 | 02:05 |  |  | Always trying to get revenge. |
| 2742 | 02:37:08:17 | 02:37:10:22 | 02:05 | M.S. MATTHEW |  |  |
| 2743 | 02:37:11:00 | 02:37:12:05 | 01:05 | CASS O.T.S. OF RACHEL |  |  |
| 2744 | 02:37:12:07 | 02:37:14:04 | 01:21 | RACHEL O.T.S. OF CASS |  |  |
| 2745 | 02:37:13:05 | 02:37:16:00 | 02:19 |  |  | After everything my family did for you. |
| 2746 | 02:37:14:06 | 02:37:15:09 | 01:03 | C.U. ON KNIFE IN RACHEL'S HAND |  |  |
| 2747 | 02:37:15:11 | 02:37:17:01 | 01:14 | C.U. CASS O.T.S. OF MATTHEW AND RACHEL |  |  |
| 2748 | 02:37:16:02 | 02:37:19:23 | 03:21 |  | **RACHEL** | Your family has done nothing for me. |
| 2749 | 02:37:17:03 | 02:37:19:23 | 02:20 | RACHEL P.O.V. OF CASS |  |  |
| 2750 | 02:37:20:01 | 02:37:23:08 | 03:07 |  |  | Your family can never hurt me again. |
| 2751 | 02:37:20:01 | 02:37:21:08 | 01:07 | CASS O.T.S. OF RACHEL |  |  |
| 2752 | 02:37:21:10 | 02:37:22:06 | 00:20 | RACHEL O.T.S. OF CASS |  |  |
| 2753 | 02:37:22:08 | 02:37:23:08 | 01:00 | C.U. ON KNIFE |  |  |
| 2754 | 02:37:23:10 |  |  |  |  | (ominous soundtrack rising) |
| 2755 | 02:37:23:10 | 02:37:24:14 | 01:04 | M.S. CASS O.T.S. OF MATTHEW AND RACHEL |  |  |
| 2756 | 02:37:24:16 | 02:37:28:11 | 03:19 |  |  | You don't touch me. You don't-- You don't touch me! |
| 2757 | 02:37:24:16 | 02:37:25:03 | 00:11 | RACHEL O.T.S. OF CASS |  |  |
| 2758 | 02:37:25:05 | 02:37:25:16 | 00:11 | CASS O.T.S. OF RACHEL |  |  |
| 2759 | 02:37:25:18 | 02:37:26:17 | 00:23 | MATTHEW RUSHES IN TO SAVE RACHEL |  |  |
| 2760 | 02:37:26:19 | 02:37:30:19 | 04:00 | SERIES OF SHOTS: RACHEL STABS MATTHEW |  |  |
| 2761 | 02:37:28:13 | 02:37:30:01 | 01:12 |  |  | (Matthew groaning) |
| 2762 | 02:37:30:21 | 02:37:33:10 | 02:13 | M.S. REACTION SHOT, CASS, MATTHEW FALLS TO FLOOR |  |  |
| 2763 | 02:37:31:22 | 02:37:32:09 | 00:11 |  |  | (body thuds) |
| 2764 | 02:37:32:11 | 02:37:33:10 | 00:23 |  | **CASS** | Matthew! |
| 2765 | 02:37:33:12 | 02:37:35:12 | 02:00 | L.S. MATTHEW ON FLOOR |  |  |
| 2766 | 02:37:35:14 | 02:37:36:22 | 01:08 | LONG SHOT RACHEL OVER MATTHEW'S BODY |  |  |
| 2767 | 02:37:37:00 | 02:37:39:00 | 02:00 | MATTHEW ON FLOOR P.O.V. RACHEL |  |  |
| 2768 | 02:37:39:02 | 02:37:40:11 | 01:09 | M.S. RACHEL |  |  |
| 2769 | 02:37:40:13 | 02:37:41:13 | 01:00 | M.S. CASS |  |  |
| 2770 | 02:37:41:15 | 02:37:43:04 | 01:13 | C.U. RACHEL'S BLOODY HAND ON MATTHEW |  |  |
| 2771 | 02:37:43:06 | 02:37:44:15 | 01:09 |  | **RACHEL** | You... |
| 2772 | 02:37:43:06 | 02:37:44:15 | 01:09 | M.S. RACHEL |  |  |
| 2773 | 02:37:44:17 | 02:37:48:12 | 03:19 |  |  | You did this! You did this! You did this. |
| 2774 | 02:37:44:17 | 02:37:45:22 | 01:05 | SIDE SHOT RACHEL |  |  |
| 2775 | 02:37:46:00 | 02:37:47:07 | 01:07 | M.S. CASS |  |  |
| 2776 | 02:37:47:09 | 02:37:47:23 | 00:14 | RACHEL O.T.S. OF CASS |  |  |
| 2777 | 02:37:48:01 | 02:37:49:10 | 01:09 | M.S. REACTION SHOT CASS |  |  |
| 2778 | 02:37:48:14 | 02:37:49:01 | 00:11 |  |  | (door crashes in) |
| 2779 | 02:37:49:03 | 02:37:51:14 | 02:11 |  | **DC LAWSON** | That's enough! (guns cocking) Back away. |
| 2780 | 02:37:49:12 | 02:37:50:15 | 01:03 | LONG SHOT, ARMED POLICE ENTER ROOM |  |  |
| 2781 | 02:37:50:17 | 02:37:51:14 | 00:21 | M.S. DC LAWSON AND OFFICER WITH GUNS |  |  |
| 2782 | 02:37:51:16 | 02:37:52:20 | 01:04 |  | **RACHEL** | Somebody help him. |
| 2783 | 02:37:51:16 | 02:37:52:20 | 01:04 | M.S. RACHEL ON FLOOR |  |  |
| 2784 | 02:37:52:22 | 02:37:53:21 | 00:23 |  | **DC LAWSON** | Back away! |
| 2785 | 02:37:52:22 | 02:37:55:02 | 02:04 | DC LAWSON O.T.S. OF RACHEL |  |  |
| 2786 | 02:37:53:23 | 02:37:57:23 | 04:00 |  | **RACHEL** | Somebody help him, somebody help him, somebody help him. |
| 2787 | 02:37:55:04 | 02:37:56:18 | 01:14 | L.S. RACHEL ON FLOOR SURROUNDED BY OFFICERS WITH DRAWN GUNS |  |  |
| 2788 | 02:37:56:20 | 02:38:02:22 | 06:02 | M.S. REACTION CASS |  |  |
| 2789 | 02:37:58:01 | 02:38:01:23 | 03:22 |  |  | (Rachel whimpering, Matthew groaning) |
| 2790 | 02:38:03:00 | 02:38:04:04 | 01:04 | CUT TO BLACK |  |  |
| 2791 | 02:38:04:06 |  |  | EXT. - MANSION - NIGHT POLICE OFFICERS LEAVING MANSION, RACHEL ESCORTED BY OFFICER, SHE STOPS BESIDE DC LAWSON AND CASS |  |  |
| 2792 | 02:38:05:04 | 02:38:07:05 | 02:01 |  |  | (indistinct chatter on police radio) |
| 2793 | 02:38:12:12 | 02:38:16:17 | 04:05 | RACHEL O.T.S. OF DC LAWSON |  |  |
| 2794 | 02:38:13:01 | 02:38:15:18 | 02:17 |  |  | We were trying to restrain Cass and she got violent. |
| 2795 | 02:38:15:20 | 02:38:16:23 | 01:03 |  | **DC LAWSON** | Tell me something. |
| 2796 | 02:38:16:19 | 02:38:20:14 | 03:19 | L.S. DC LAWSON AND RACHEL |  |  |
| 2797 | 02:38:17:21 | 02:38:21:02 | 03:05 |  |  | You and Matthew have known each other for a very long time, haven't you? |
| 2798 | 02:38:20:16 | 02:38:24:14 | 03:22 | RACHEL O.T.S. OF DC LAWSON |  |  |
| 2799 | 02:38:21:04 | 02:38:23:18 | 02:14 |  |  | Since university? |
| 2800 | 02:38:23:20 | 02:38:28:09 | 04:13 |  |  | You took some computer science course, and he was a teaching assistant. |
| 2801 | 02:38:24:16 | 02:38:26:18 | 02:02 | DC LAWSON O.T.S. OF RACHEL |  |  |
| 2802 | 02:38:26:20 | 02:38:29:22 | 03:02 | RACHEL O.T.S. OF DC LAWSON |  |  |
| 2803 | 02:38:28:11 | 02:38:30:13 | 02:02 |  |  | But Cass didn't take that class. |
| 2804 | 02:38:30:00 | 02:38:33:13 | 03:13 | DC LAWSON O.T.S. OF RACHEL |  |  |
| 2805 | 02:38:31:07 | 02:38:35:08 | 04:01 |  |  | She never even met Matthew until after her mother had passed. |
| 2806 | 02:38:33:15 | 02:38:35:08 | 01:17 | CASS O.T.S. OF DC LAWSON |  |  |
| 2807 | 02:38:35:10 | 02:38:38:19 | 03:09 |  |  | But you orchestrated their meeting at the expert event. |
| 2808 | 02:38:35:10 | 02:38:39:21 | 04:11 | SIDE SHOT RACHEL AND POLICE OFFICER |  |  |
| 2809 | 02:38:38:21 | 02:38:41:12 | 02:15 |  |  | You convinced her to go. She took the bait. |
| 2810 | 02:38:39:23 | 02:38:41:12 | 01:13 | DC LAWSON O.T.S. OF RACHEL |  |  |
| 2811 | 02:38:41:14 | 02:38:43:18 | 02:04 | CASS O.T.S. OF DC LAWSON |  |  |
| 2812 | 02:38:43:20 | 02:38:49:13 | 05:17 | DC LAWSON O.T.S. OF RACHEL |  |  |
| 2813 | 02:38:44:19 | 02:38:49:13 | 04:18 |  |  | I'm charging you for the murder of Jane Walters, but I'm guessing there'll be a few more charges to follow. |
| 2814 | 02:38:49:15 | 02:38:51:16 | 02:01 |  | **RACHEL** | On what evidence? I was in New York. |
| 2815 | 02:38:49:15 | 02:38:51:18 | 02:03 | RACHEL O.T.S. OF DC LAWSON |  |  |
| 2816 | 02:38:51:18 | 02:38:55:19 | 04:01 |  | **DC LAWSON** | I pulled the flight manifests. You never went to New York. |
| 2817 | 02:38:51:20 | 02:38:57:02 | 05:06 | DC LAWSON O.T.S. OF RACHEL |  |  |
| 2818 | 02:38:55:21 | 02:38:58:11 | 02:14 |  |  | And Matthew's never worked a day on a rig. |
| 2819 | 02:38:57:04 | 02:38:59:12 | 02:08 | RACHEL O.T.S. OF DC LAWSON |  |  |
| 2820 | 02:38:59:14 | 02:39:02:03 | 02:13 | CASS O.T.S. OF DC LAWSON |  |  |
| 2821 | 02:39:00:08 | 02:39:02:03 | 01:19 |  | **CASS** | You killed Jane. |
| 2822 | 02:39:02:05 | 02:39:04:05 | 02:00 | RACHEL O.T.S. OF DC LAWSON |  |  |
| 2823 | 02:39:04:07 | 02:39:15:03 | 10:20 | M.S. OFFICER LEADS RACHEL AWAY, DC LAWSON TURNS TO FACE CASS, THEN HEADS OFF SHOT |  |  |
| 2824 | 02:39:11:18 | 02:39:13:03 | 01:09 |  |  | Thank you. |
| 2825 | 02:39:15:05 | 02:39:17:21 | 02:16 | M.S. CASS |  |  |
| 2826 | 02:39:17:23 | 02:39:23:00 | 05:01 | FADE TO BLACK |  |  |
| 2827 | 02:39:20:19 | 02:39:26:05 | 05:10 |  |  | In the end, John ended up being okay, but Matthew didn't make it. |
| 2828 | 02:39:23:02 |  |  | INT. - DEN - DAY M.S. CASS |  |  |
| 2829 | 02:39:26:07 | 02:39:27:17 | 01:10 |  |  | He died that night. |
| 2830 | 02:39:29:21 | 02:39:33:02 | 03:05 |  |  | And Rachel finally admitted to everything. |
| 2831 | 02:39:33:04 | 02:39:35:10 | 02:06 |  |  | *They had known each other for years,* |
| 2832 | 02:39:33:04 |  |  | INT. - RESTAURANT, CONTINUOUS - NIGHT FLASHBACK ARC SHOT M.S. MATTHEW AND RACHEL AT TABLE |  |  |
| 2833 | 02:39:35:12 | 02:39:38:15 | 03:03 |  |  | *and shortly after my breakdown, Rachel and Matthew met* |
| 2834 | 02:39:38:17 | 02:39:41:21 | 03:04 |  |  | *and a plan ensued to make me think and look* |
| 2835 | 02:39:41:23 | 02:39:45:02 | 03:03 |  |  | *like I had early onset dementia, like my mother...* |
| 2836 | 02:39:45:04 |  |  | INT. - DEN, CONTINUOUS - DAY M.S. CASS |  |  |
| 2837 | 02:39:45:20 | 02:39:48:02 | 02:06 |  |  | which would drive me to suicide. |
| 2838 | 02:39:48:19 | 02:39:51:16 | 02:21 |  |  | *All was going to plan until Jane saw them in the office* |
| 2839 | 02:39:48:19 |  |  | INT. - OFFICE, CONTINUOUS - NIGHT FLASHBACK M.S. MATTHEW AND RACHEL MAKING LOVE |  |  |
| 2840 | 02:39:50:09 | 02:39:51:16 | 01:07 | M.S. JANE STARING OUT THROUGH TRELLISED INNER WINDOW |  |  |
| 2841 | 02:39:51:18 | 02:39:54:10 | 02:16 |  |  | and then met Matthew with me at lunch. |
| 2842 | 02:39:51:18 |  |  | INT. - DEN, CONTINUOUS - DAY M.S. CASS |  |  |
| 2843 | 02:39:53:16 |  |  | INT. - RESTAURANT, CONTINUOUS - DAY FLASHBACK PARKING AREA OUTSIDE RESTAURANT - DAY MATTHEW THROUGH WINDOW |  |  |
| 2844 | 02:39:56:21 | 02:39:57:19 | 00:22 |  |  | *But...* |
| 2845 | 02:39:56:21 |  |  | EXT. - BLACKWATER LANE, CONTINUOUS - NIGHT FLASHBACK M.S. RACHEL APPROACHES JANE'S CAR |  |  |
| 2846 | 02:39:57:21 | 02:40:00:07 | 02:10 |  |  | *Rachel, ever resourceful,* |
| 2847 | 02:39:59:06 | 02:40:00:07 | 01:01 | JANE IN DRIVER'S SEAT OF CAR O.T.S. OF RACHEL |  |  |
| 2848 | 02:40:00:09 | 02:40:02:20 | 02:11 |  |  | *decided to kill Jane...* |
| 2849 | 02:40:00:09 |  |  | EXT. - ROADSIDE MEMORIAL, CONTINUOUS - DAY FLASHBACK, LEGS AND FEET APPROACH MEMORIAL, ZOOM IN ON HAND HOLDING EARRING, TOSSES EARRING ON GROUND |  |  |
| 2850 | 02:40:03:23 | 02:40:06:14 | 02:15 |  |  | *and then make me look like a suspect.* |
| 2851 | 02:40:06:19 | 02:40:11:06 | 04:11 | TILT UP TO REVEAL RACHEL |  |  |
| 2852 | 02:40:09:07 | 02:40:11:06 | 01:23 |  |  | *But I sensed the deception* |
| 2853 | 02:40:11:08 | 02:40:16:18 | 05:10 |  |  | *and Matthew was a bit too thrilled to share with me Dr. Deakins' theory about early onset dementia.* |
| 2854 | 02:40:11:08 |  |  | INT. - DEN, CONTINUOUS - DAY M.S. CASS |  |  |
| 2855 | 02:40:16:20 |  |  | INT. - HALLWAY, CONTINUOUS - NIGHT FLASHBACK MATTHEW PICKS UP REMOTE |  |  |
| 2856 | 02:40:18:03 | 02:40:22:14 | 04:11 |  |  | *They cruelly used the experiences I was having with my mother, who passed away.* |
| 2857 | 02:40:22:02 | 02:40:25:02 | 03:00 | HUMAN-LIKE IMAGE APPEARS BEHIND DRAPED PLASTIC CURTAINS |  |  |
| 2858 | 02:40:25:04 |  |  | INT. - BATHROOM, CONTINUOUS - NIGHT FLASHBACK L.S. OF RACHEL, HAND REACHING DOWN TO HOLD CASS'S HEAD UNDERWATER |  |  |
| 2859 | 02:40:25:18 | 02:40:29:06 | 03:12 |  |  | *I started to realize I'd been in danger all along.* |
| 2860 | 02:40:26:07 | 02:40:28:03 | 01:20 | C.U. CASS SCREAMING UNDERWATER |  |  |
| 2861 | 02:40:28:05 | 02:40:29:06 | 01:01 | L.S. RACHEL, HAND REACHING DOWN TO HOLD CASS'S HEAD UNDERWATER |  |  |
| 2862 | 02:40:29:08 | 02:40:30:11 | 01:03 | RACHEL RISES IN TUB |  |  |
| 2863 | 02:40:30:13 | 02:40:32:05 | 01:16 | L.S. RACHEL'S HEAD ABOVE TUB, GLANCING AROUND FOR SIGNS OF ASSAILANT |  |  |
| 2864 | 02:40:32:07 | 02:40:37:00 | 04:17 |  |  | And then I found the camera and I decided to turn the tables. |
| 2865 | 02:40:32:07 |  |  | INT. - DEN, CONTINUOUS - DAY M.S. CASS |  |  |
| 2866 | 02:40:33:20 |  |  | INT. - MANSION, CONTINUOUS - NIGHT FLASHBACK CASS REACHING DOWN TOWARD LAMP |  |  |
| 2867 | 02:40:35:01 | 02:40:37:00 | 01:23 | C.U. LAMP WITH MINIATURE CAMERA ATTACHED |  |  |
| 2868 | 02:40:37:02 | 02:40:38:23 | 01:21 |  |  | I came up with a plan. |
| 2869 | 02:40:37:02 |  |  | INT. - DEN, CONTINUOUS - DAY M.S. CASS |  |  |
| 2870 | 02:40:39:01 | 02:40:44:11 | 05:10 |  |  | *I called John and DC Lawson and enlisted Andrew to help too.* |
| 2871 | 02:40:39:01 |  |  | EXT. - SPA RESORT, CONTINUOUS - DAY FLASHBACK JOHN O.T.S. OF CASS |  |  |
| 2872 | 02:40:40:17 |  |  | EXT. - MANSION, CONTINUOUS - DAY FLASHBACK DC LAWSON O.T.S. OF CASS |  |  |
| 2873 | 02:40:42:14 |  |  | INT. - SCHOOLROOM, CONTINUOUS - DAY FLASHBACK M.S. ANDREW PERFORMING MONOLOGUE |  |  |
| 2874 | 02:40:43:21 | 02:40:45:13 | 01:16 | REACTION SHOT, CLASS APPLAUDING O.T.S. OF ANDREW |  |  |
| 2875 | 02:40:45:15 | 02:40:48:13 | 02:22 |  |  | I needed someone who could give the performance of their life. |
| 2876 | 02:40:45:15 |  |  | INT. - DEN, CONTINUOUS - DAY M.S. CASS |  |  |
| 2877 | 02:40:48:15 |  |  | INT. - BATHROOM, CONTINUOUS - DAY CASS EXAMINES BOTTLE |  |  |
| 2878 | 02:40:50:05 | 02:40:52:16 | 02:11 |  |  | *I knew Matthew and Rachel would be watching.* |
| 2879 | 02:40:50:05 | 02:40:55:17 | 05:12 | C.U. CASS POURING BLOOD-LIKE LIQUID INTO PLASTIC BAG |  |  |
| 2880 | 02:40:52:18 | 02:40:55:17 | 02:23 |  |  | *And I knew they'd come back for the knife and the phone.* |
| 2881 | 02:40:55:19 |  |  | EXT. - MATTHEW'S CAR, CONTINUOUS - NIGHT FLASHBACK M.S. MATTHEW AND RACHEL THROUGH WINDSHIELD |  |  |
| 2882 | 02:40:58:20 | 02:41:01:12 | 02:16 | C.U. OF CELL PHONE SHOWING LIVE FOOTAGE OF CASS |  |  |
| 2883 | 02:41:00:12 | 02:41:07:05 | 06:17 |  | **DC LAWSON** | Mr. Anderson... I'm sorry to inform you, there's been an incident. |
| 2884 | 02:41:01:14 |  |  | INT. - POLICE CAR, CONTINUOUS - NIGHT , FLASHBACK M.S. DC LAWSON ON PHONE |  |  |
| 2885 | 02:41:05:10 | 02:41:11:09 | 05:23 | POLICE CAR P.O.V. REAR SEAT, PAN BEHIND DC LAWSON TO FOLLOW CAR DRIVING PAST ON COUNTRY ROAD |  |  |
| 2886 | 02:41:10:02 | 02:41:14:13 | 04:11 |  | **CASS** | What's scary is, they could have pulled it off. |
| 2887 | 02:41:11:11 |  |  | INT. - DEN, CONTINUOUS - DAY M.S. CASS |  |  |
| 2888 | 02:41:18:22 | 02:41:23:06 | 04:08 | SLOW ZOOM OUT TO REVEAL ALEX WALTERS |  |  |
| 2889 | 02:41:19:09 | 02:41:21:15 | 02:06 |  |  | I'm so sorry about Jane. |
| 2890 | 02:41:23:08 | 02:41:29:18 | 06:10 | C.U. ALEX, SEATED, FACING CASS |  |  |
| 2891 | 02:41:29:20 |  |  |  |  | (contemplative music playing) |
| 2892 | 02:41:29:20 |  |  | EXT. - WALTERS HOUSE - DAY L.S. ALEX ACROSS HOOD OF CASS'S CAR, CASS BEHIND WHEEL, DRIVES OFF, SLOW ZOOM ON ALEX WATCHING HER GO |  |  |
| 2893 | 02:41:38:16 | 02:41:43:12 | 04:20 | ALEX RETURNS TO HOUSE |  |  |
| 2894 | 02:41:43:14 |  |  | INT. - CASS'S CAR - DAY SIDE SHOT OF CASS DRIVING PAST GREEN FIELDS AND TREES |  |  |
| 2895 | 02:41:44:17 | 02:41:48:00 | 03:07 |  |  | *Even after all this, I miss Rachel.* |
| 2896 | 02:41:49:10 | 02:41:53:02 | 03:16 |  |  | *Who we were together, all the laughs and cries.* |
| 2897 | 02:41:54:12 | 02:41:56:10 | 01:22 |  |  | *I even miss Matthew.* |
| 2898 | 02:41:57:06 | 02:42:00:09 | 03:03 |  |  | *Even after discovering he never loved me.* |
| 2899 | 02:42:00:11 | 02:42:03:15 | 03:04 |  |  | *This was a plan they had from the very beginning.* |
| 2900 | 02:42:06:13 | 02:42:10:22 | 04:09 |  |  | *At the end of the day, I found that three things are certain.* |
| 2901 | 02:42:12:18 | 02:42:16:01 | 03:07 |  |  | *If you listen, the answers are there.* |
| 2902 | 02:42:18:09 | 02:42:20:22 | 02:13 |  |  | *Everything happens when it's supposed to.* |
| 2903 | 02:42:23:16 | 02:42:26:13 | 02:21 |  |  | *And you are so much stronger than you think.* |
| 2904 | 02:42:25:21 | 02:42:43:02 | 17:05 | AERIAL TRACKING SHOT OF CASS'S CAR PASSING AUTUMNAL HEDGES AND EXPANSIVE AGRICULTURAL FIELDS |  |  |
| 2905 | 02:42:26:15 |  |  |  |  | (contemplative music playing) |
| 2906 | 02:42:43:04 | 02:42:46:02 | 02:22 | **DIRECTED BY JEFF CELENTANO** |  |  |
| 2907 | 02:42:46:04 | 02:42:49:02 | 02:22 | **SCREENPLAY BY ELIZABETH FOWLER** |  |  |
| 2908 | 02:42:49:04 | 02:42:52:02 | 02:22 | **BASED ON THE NOVEL ENTITLED "THE BREAKDOWN" BY B.A. PARIS** |  |  |
| 2909 | 02:42:52:04 | 02:42:55:02 | 02:22 | **PRODUCED BY ELIZABETH FOWLER** |  |  |
| 2910 | 02:42:55:04 | 02:42:58:02 | 02:22 | **PRODUCED BY WARREN OSTERGARD** |  |  |
| 2911 | 02:42:58:04 | 02:43:01:02 | 02:22 | **PRODUCER SHAUN SANGHANI** |  |  |
| 2912 | 02:42:59:15 | 02:43:01:04 | 01:13 |  |  | (Katherine Fussey playing "Liar") |
| 2913 | 02:43:01:04 | 02:43:04:02 | 02:22 | **PRODUCER LUCINDA RHODES THAKRAR** |  |  |
| 2914 | 02:43:04:04 | 02:43:07:02 | 02:22 | **EXECUTIVE PRODUCER RON CUNDY** |  |  |
| 2915 | 02:43:07:04 | 02:43:10:02 | 02:22 | **EXECUTIVE PRODUCER OLEG SHARDIN** |  |  |
| 2916 | 02:43:10:04 | 02:43:13:02 | 02:22 | **EXECUTIVE PRODUCER PAULA GRAYBILL SMITH** |  |  |
| 2917 | 02:43:11:17 | 02:43:14:11 | 02:18 |  | **KATHERINE FUSSEY** | ♪ In the setting sun ♪ |
| 2918 | 02:43:13:04 | 02:43:16:02 | 02:22 | **EXECUTIVE PRODUCERS JEFF CELENTANO DANNY CHAN MICHAEL E. HOLLINGSWORTH II** |  |  |
| 2919 | 02:43:14:13 | 02:43:17:04 | 02:15 |  |  | ♪ With my silver tongue ♪ |
| 2920 | 02:43:16:04 | 02:43:19:02 | 02:22 | **EXECUTIVE PRODUCERS ROBERT ABRAMOFF ROBERT K. MACLEAN** |  |  |
| 2921 | 02:43:17:06 | 02:43:21:13 | 04:07 |  |  | ♪ And your wishing well ♪ |
| 2922 | 02:43:19:04 | 02:43:22:02 | 02:22 | **EXECUTIVE PRODUCERS TANNAZ ANISI GREGORY R. SCHENZ** |  |  |
| 2923 | 02:43:22:04 | 02:43:25:02 | 02:22 | **EXECUTIVE PRODUCERS NORMAN MERRY PETER HAMPDEN** |  |  |
| 2924 | 02:43:22:04 | 02:43:25:02 | 02:22 |  |  | ♪ See how we come alive ♪ |
| 2925 | 02:43:25:04 | 02:43:28:02 | 02:22 | **EXECUTIVE PRODUCERS SASKIA THOMAS IAN HUTCHINSON** |  |  |
| 2926 | 02:43:25:04 | 02:43:28:02 | 02:22 |  |  | ♪ Something I justify ♪ |
| 2927 | 02:43:28:04 | 02:43:31:02 | 02:22 | **CO-EXECUTIVE PRODUCER JOACHIM LAQUEUR** |  |  |
| 2928 | 02:43:28:04 | 02:43:32:19 | 04:15 |  |  | ♪ Living half a life ♪ |
| 2929 | 02:43:31:04 | 02:43:34:02 | 02:22 | **CO-PRODUCERS ALEX LANE ERIC TOSSTORFF** |  |  |
| 2930 | 02:43:32:21 | 02:43:38:05 | 05:08 |  |  | ♪ Will you ♪ |
| 2931 | 02:43:34:04 | 02:43:37:02 | 02:22 | **CO-PRODUCERS JEET THAKRAR ELLEN GERSTEIN JULIE LUNDY** |  |  |
| 2932 | 02:43:37:04 | 02:43:40:02 | 02:22 | **LINE PRODUCER BERNIE GEWISSLER** |  |  |
| 2933 | 02:43:38:07 | 02:43:43:14 | 05:07 |  |  | ♪ Be true? ♪ |
| 2934 | 02:43:40:04 | 02:43:43:02 | 02:22 | **DIRECTOR OF PHOTOGRAPHY FELIX CRAMER** |  |  |
| 2935 | 02:43:43:04 | 02:43:46:02 | 02:22 | **PRODUCTION DESIGNER STEVEN LEGLER** |  |  |
| 2936 | 02:43:43:16 | 02:43:45:02 | 01:10 |  |  | ♪ Oh ♪ |
| 2937 | 02:43:45:04 | 02:43:48:07 | 03:03 |  |  | ♪ I'm just a liar, uh ♪ |
| 2938 | 02:43:46:04 | 02:43:49:02 | 02:22 | **COSTUME DESIGNER ARIANNA DAL CERO** |  |  |
| 2939 | 02:43:48:09 | 02:43:51:01 | 02:16 |  |  | ♪ I'm your fire, oh ♪ |
| 2940 | 02:43:49:04 | 02:43:52:02 | 02:22 | **MUSIC BY NATHAN HALPERN** |  |  |
| 2941 | 02:43:51:03 | 02:43:56:13 | 05:10 |  |  | ♪ Inner Demons, come to me at night ♪ |
| 2942 | 02:43:52:04 | 02:43:55:02 | 02:22 | **EDITED BY DOUGLAS CRISE, ACE** |  |  |
| 2943 | 02:43:55:04 | 02:43:58:02 | 02:22 | **CASTING BY KATE PLANTIN, CDG** |  |  |
| 2944 | 02:43:56:15 | 02:43:58:21 | 02:06 |  |  | ♪ Keep me closer ♪ |
| 2945 | 02:43:58:04 | 02:44:01:02 | 02:22 | **MINKA KELLY** |  |  |
| 2946 | 02:43:58:23 | 02:44:02:10 | 03:11 |  |  | ♪ Cry on your shoulder ♪ |
| 2947 | 02:44:01:04 | 02:44:04:02 | 02:22 | **MAGGIE GRACE** |  |  |
| 2948 | 02:44:02:12 | 02:44:05:12 | 03:00 |  |  | ♪ Whispered in your ear ♪ |
| 2949 | 02:44:04:04 | 02:44:07:02 | 02:22 | **AND DERMOT MULRONEY** |  |  |
| 2950 | 02:44:05:14 | 02:44:08:01 | 02:11 |  |  | ♪ It's over ♪ |
| 2951 | 02:44:07:04 | 02:44:10:02 | 02:22 | **"BLACKWATER LANE"** |  |  |
| 2952 | 02:44:08:03 | 02:44:11:00 | 02:21 |  |  | ♪ When it's said and done ♪ |
| 2953 | 02:44:10:04 | 02:44:13:02 | 02:22 | **ALAN CALTON NATALIE SIMPSON** |  |  |
| 2954 | 02:44:11:02 | 02:44:13:23 | 02:21 |  |  | ♪ I'm your only one ♪ |
| 2955 | 02:44:13:04 | 02:44:14:10 | 01:06 | **BEGIN CREDIT ROLL** |  |  |
| 2956 | 02:44:14:01 | 02:44:19:09 | 05:08 |  |  | ♪ And you know that I'm broken now ♪ |
| 2957 | 02:44:14:12 | 02:44:30:07 | 15:19 | **Unit Production Manager Bernie Gewissler  First Assistant Director Joe Suarez  Second Assistant Director Lee Preston** |  |  |
| 2958 | 02:44:19:11 | 02:44:22:02 | 02:15 |  |  | ♪ See your heart as mine ♪ |
| 2959 | 02:44:22:04 | 02:44:25:21 | 03:17 |  |  | ♪ With a one-track mind ♪ |
| 2960 | 02:44:25:23 | 02:44:29:10 | 03:11 |  |  | ♪ Spinning round and round ♪ |
| 2961 | 02:44:29:12 | 02:44:34:18 | 05:06 |  |  | ♪ Will you, oh ♪ |
| 2962 | 02:44:30:09 | 02:44:34:14 | 04:05 | **CAST Cass MINKA KELLY Matthew DERMOT MULRONEY Rachel MAGGIE GRACE John ALAN CALTON PC Lawson NATALIE SIMPSON Andrew JUDAH COUSIN Alex Walters KRIS JOHNSON Dr. Deakins EDWARD BAKER-DULY** |  |  |
| 2963 | 02:44:34:16 | 02:44:38:02 | 03:10 | **Security Man JAMES ELMES Police Officer #2 NICK WYSCHNA A&E Doctor POLLY NAYLER Jack DAVID BRAIN Susie PANDORA CLIFFORD Jane Walters SALLY BLOUET** |  |  |
| 2964 | 02:44:34:20 | 02:44:40:06 | 05:10 |  |  | ♪ Will you-ou ♪ |
| 2965 | 02:44:38:04 | 02:44:42:17 | 04:13 | **Stunt Coordinator KEVIN SMITH Assistant Stunt Coordinator DAVID CHAPMAN Cass Stunt Double ALICE RATHBONE Daily Cass Stunt Double SHELLY WARD Matthew Stunt Double MATTHEW THOMAS-ROBINSON Rachel Stunt Double LYDIA SELF John Stunt Double CHRIS MILLS Lorry/SUV Driver Stunts SIMON LAWMAN** |  |  |
| 2966 | 02:44:40:08 | 02:44:41:15 | 01:07 |  |  | ♪ I'm ♪ |
| 2967 | 02:44:41:17 | 02:44:44:19 | 03:02 |  |  | ♪ Just a liar ♪ |
| 2968 | 02:44:42:19 | 02:44:49:05 | 06:10 | **Associate Producer Derrick Rodgers  Associate Producer Ross Marian  Story Consultant B.A. Paris  Script Consultant Eva Pomice** |  |  |
| 2969 | 02:44:44:21 | 02:44:47:15 | 02:18 |  |  | ♪ I'm your fire ♪ |
| 2970 | 02:44:47:17 | 02:44:53:04 | 05:11 |  |  | ♪ Inner Demons, come to me at night ♪ |
| 2971 | 02:44:49:07 | 02:44:51:11 | 02:04 | **CREW Production Manager BENJAMIN STEVENSON Production Coordinator RIK GORDON Production Secretary LAURENCE D. GLOVER** |  |  |
| 2972 | 02:44:51:13 | 02:44:54:13 | 03:00 | **Third Assistant Director JOE STRINGER  Assistant to Jeff Celentano SUZY CELENTANO  Assistant to the Producer/Drone Operator BILLY HOLLAND** |  |  |
| 2973 | 02:44:53:06 | 02:44:55:05 | 01:23 |  |  | ♪ Keep me closer ♪ |
| 2974 | 02:44:54:15 | 02:44:57:01 | 02:10 | **Operator/Steadicam ROBERT BECK 1st AC MATT WELFARE KELLY JONES 2nd Ac SAMUEL HARVEY DIT DARREN JOY CHIRAAG PATEL** |  |  |
| 2975 | 02:44:55:07 | 02:44:58:20 | 03:13 |  |  | ♪ Cry on your shoulder ♪ |
| 2976 | 02:44:57:03 | 02:45:01:03 | 04:00 | **Camera Operator LAURENCE SCOTT Camera Trainee OLIVER FAWCETT Unit Photographer KATHARINE HILL CARLY HOLTON BSL Interpreter SAM DORE Script Supervisor ELIN MARTINSEN AC AUREL WUNDERER** |  |  |
| 2977 | 02:44:58:22 | 02:45:02:02 | 03:04 |  |  | ♪ Whispered in your ear ♪ |
| 2978 | 02:45:01:05 | 02:45:06:04 | 04:23 | **Sound Mixer SOROOSH GHOLAMPUR 1st AS JAKE MCKENZIE-HAYES FYNN GREENFIELD-BROWN Gaffer JAZZ BHALLA Additional Gaffer LEO OLESKER Best Boy DEEPAN THAVARA Lighting Technicians HOWARD MORTON JOSHUA ALEXANDER Lighting Trainee SAM SHEPHERD** |  |  |
| 2979 | 02:45:02:04 | 02:45:04:13 | 02:09 |  |  | ♪ It's over ♪ |
| 2980 | 02:45:04:15 | 02:45:07:15 | 03:00 |  |  | ♪ It's over ♪ |
| 2981 | 02:45:06:06 | 02:45:10:04 | 03:22 | **Key Grip FRANK CORR Grip DEAN KING  Art Director ERROL JARC Standby Art Director HARRIET WIGHTMAN Set Decorator ROSA YAPP Prop Master JAMES DANCE** |  |  |
| 2982 | 02:45:09:04 | 02:45:14:07 | 05:03 |  |  | ♪ It's over ♪ |
| 2983 | 02:45:10:06 | 02:45:12:15 | 02:09 | **Costume Supervisor VIVIENNE RACE Standby Costume ALICE MILLER Additional Standby Costume CECILE MAI Costume Daily NICOLE BLANK** |  |  |
| 2984 | 02:45:12:17 | 02:45:14:08 | 01:15 | **Hair & Makeup Designer AMELIA MARA Hair & Makeup Supervisor MORGAN RAFFERTY Hair & Makeup Standby ZOEY EDWARDS** |  |  |
| 2985 | 02:45:14:10 | 02:45:17:01 | 02:15 | **Location Manager MARTIN HOLLAND Location Assistants SAM ANOKYE OLLIE PHILLIPS JULIEN MERY** |  |  |
| 2986 | 02:45:14:18 | 02:45:21:04 | 06:10 |  |  | ♪ It's over ♪ |
| 2987 | 02:45:17:03 | 02:45:20:05 | 03:02 | **Special Effects Supervisor ERROL JARC MIKE KNIGHTS  Animal Supplier CINDY SMITH Animal Handlers ALISHA SMITH CHRIS INNF** |  |  |
| 2988 | 02:45:20:07 | 02:45:22:15 | 02:08 | **Health & Safety/Set Medics ADAM NIXON BRENDAN KING STUART SMITH KAY COULBECK** |  |  |
| 2989 | 02:45:21:18 | 02:45:24:16 | 02:22 |  |  | ♪ Ooh ♪ |
| 2990 | 02:45:22:17 | 02:45:24:23 | 02:06 | **Set PAs BENJAMIN STURGESS JAMES BAKER KATIE SHEPARD SOPHIE KILLIP** |  |  |
| 2991 | 02:45:25:01 | 02:45:27:08 | 02:07 | **Cass/Rachel Stand-in ABIGAIL NEALE Daily Cass Stand-in LUCY GRIMWOOD Matthew Stand-in MARTYN HILLYARD PC Lawson Stand-in DELLA GREAVES** |  |  |
| 2992 | 02:45:25:08 | 02:45:26:20 | 01:12 |  |  | ♪ Oh ♪ |
| 2993 | 02:45:26:22 | 02:45:29:22 | 03:00 |  |  | ♪ I'm just a liar ♪ |
| 2994 | 02:45:27:10 | 02:45:32:09 | 04:23 | **Location Marshals SEAN ASHTON DAVID HANDS ANDREW GREENACRE  Transportation Captain MUAAD SHAH Cast Drivers ADIL SYED CHAUKI CHABBI SABIR SHAH Camera Truck Driver MAX ROBINSON** |  |  |
| 2995 | 02:45:30:00 | 02:45:32:19 | 02:19 |  |  | ♪ I'm your fire ♪ |
| 2996 | 02:45:32:11 | 02:45:37:12 | 05:01 | **Catering SPIRES OF OXFORD  Security K9 NEW WORLD ORDER  Facilities TOP FACILITIES SIMON CHARNLEY CHARLIE COVEY HENRY HAYES VIC WYNNE PAUL FENTON** |  |  |
| 2997 | 02:45:32:21 | 02:45:38:09 | 05:12 |  |  | ♪ Inner Demons, come to me at night ♪ |
| 2998 | 02:45:37:14 | 02:45:39:15 | 02:01 | **Picture Vehicles BLUE LIGHT EMERGENCY GROUP UWE UK** |  |  |
| 2999 | 02:45:38:11 | 02:45:40:10 | 01:23 |  |  | ♪ Keep me closer ♪ |
| 3000 | 02:45:39:17 | 02:45:42:05 | 02:12 | **Production Legal Services Provided By Burgee & Abramoff Robert Abramoff Phillip Noorani** |  |  |
| 3001 | 02:45:40:12 | 02:45:44:07 | 03:19 |  |  | ♪ Cry on your shoulder as I ♪ |
| 3002 | 02:45:42:07 | 02:45:46:17 | 04:10 | **Finance Legal Services Provided By Dimiter Nikolov Company Dimiter Nikolov  Financing Provided By LipSync Productions Head of Development SIRE RAMOS Development Producer PETER VAUGHAN** |  |  |
| 3003 | 02:45:44:09 | 02:45:47:05 | 02:20 |  |  | ♪ Whispered in your ear ♪ |
| 3004 | 02:45:46:18 | 02:45:48:06 | 01:12 | **LIPSYNC** |  |  |
| 3005 | 02:45:47:07 | 02:45:49:18 | 02:11 |  |  | ♪ It's over ♪ |
| 3006 | 02:45:48:08 | 02:45:49:07 | 00:23 | **Legal Services for LipSync: Sarah Wells and Margaux Augé of Hansel Henson Limited** |  |  |
| 3007 | 02:45:49:09 | 02:45:53:00 | 03:15 | **Financing Provided By Media Finance Capital Nathan Adabadze Jonathan Gorner Oliver Garboe Charles Piwnica** |  |  |
| 3008 | 02:45:49:20 | 02:45:52:14 | 02:18 |  |  | ♪ I'm a liar ♪ |
| 3009 | 02:45:52:16 | 02:45:55:22 | 03:06 |  |  | ♪ I'm your fire ♪ |
| 3010 | 02:45:53:02 | 02:45:54:01 | 00:23 | **Legal services for Elevation Properties Limited, Phil Rymer, Lewis Silkin LLP** |  |  |
| 3011 | 02:45:54:03 | 02:45:55:13 | 01:10 | **Post Production Supervisor Bernie Gewissler** |  |  |
| 3012 | 02:45:55:15 | 02:45:57:02 | 01:11 | **Additional Editing By Jake Buchheit** |  |  |
| 3013 | 02:45:56:00 | 02:46:01:01 | 05:01 |  |  | ♪ Inner Demons, come to me at night ♪ |
| 3014 | 02:45:57:04 | 02:45:58:08 | 01:04 | **Post Production Services Provided By LipSync Post** |  |  |
| 3015 | 02:45:58:10 | 02:46:00:10 | 02:00 | **Post Production Producer LORRAINE DRYDEN Head of Facility LISA JORDAN Assistant Producer CLAUDIA HUGHES** |  |  |
| 3016 | 02:46:00:12 | 02:46:01:18 | 01:06 | **Head of D.I. JAMES CLARKE D.I. Coordinator STACEY SANDFORD** |  |  |
| 3017 | 02:46:01:03 | 02:46:02:23 | 01:20 |  |  | ♪ Keep me closer ♪ |
| 3018 | 02:46:01:20 | 02:46:03:09 | 01:13 | **Senior Online Editors WILLIAM CHETWYND GREGORIE MARIAULT** |  |  |
| 3019 | 02:46:03:01 | 02:46:06:15 | 03:14 |  |  | ♪ Cry on your shoulder as I ♪ |
| 3020 | 02:46:03:11 | 02:46:06:12 | 03:01 | **D.I. Assistants CARLTON HOOPER OSCAR PERILLO  Head of Technical Support RICK WHITE Technical Operators JESSE EMBURY DANIEL WHITWORTH** |  |  |
| 3021 | 02:46:06:14 | 02:46:07:09 | 00:19 | **VFX By LipSync Post** |  |  |
| 3022 | 02:46:06:17 | 02:46:09:19 | 03:02 |  |  | ♪ Whispered in your ear ♪ |
| 3023 | 02:46:07:11 | 02:46:09:09 | 01:22 | **Visual Effects Executive Producer DAVID FOWLER Visual Effects Supervisor GARETH REPTON Visual Effects Producer BONITA NICHOLS** |  |  |
| 3024 | 02:46:09:11 | 02:46:12:06 | 02:19 | **Visual Effects Head of Production ALASDAIR MACCUISH Senior Visual Effects Production Coordinator JONI ANDREOU Visual Effects Production Coordinators ANNIE GORDON CHRISTIE CORCORAN Visual Effects Bidding Producer JAN HOGEVOLD** |  |  |
| 3025 | 02:46:09:21 | 02:46:14:16 | 04:19 |  |  | ♪ It's over ♪ |
| 3026 | 02:46:12:08 | 02:46:13:15 | 01:07 | **2D Supervisor PEDRAM RAZI CG Supervisor DIMITAR BAKALOV** |  |  |
| 3027 | 02:46:13:17 | 02:46:15:02 | 01:09 | **Pipeline TD's JESSE SPIELMAN HALLEY DOCHERTY** |  |  |
| 3028 | 02:46:15:04 | 02:46:16:11 | 01:07 | **Systems Administrators LUKE HAMILTON CHRIS BIRD** |  |  |
| 3029 | 02:46:15:22 | 02:46:17:22 | 02:00 |  |  | (contemplative electronic music playing) |
| 3030 | 02:46:16:13 | 02:46:18:02 | 01:13 | **Visual Effects Accountants DOMINIKA ZAWISLAK MAGDA GORALSKA** |  |  |
| 3031 | 02:46:18:04 | 02:46:18:21 | 00:17 | **Sound By LipSync Post** |  |  |
| 3032 | 02:46:18:23 | 02:46:20:10 | 01:11 | **Re-Recording Mixers ROB HUGHES MARK LANGLAY-SMITH** |  |  |
| 3033 | 02:46:20:12 | 02:46:21:22 | 01:10 | **Supervising Sound Designer ROLAND HEAP Sound Designer SIMON HAUPT** |  |  |
| 3034 | 02:46:22:00 | 02:46:23:20 | 01:20 | **Sound Effects Editor MURAT CELIKKOL Sound Dialogue Editor TOM BEALE Additional Dialogue Editor MARC SPECTER** |  |  |
| 3035 | 02:46:23:22 | 02:46:26:05 | 02:07 | **ADR Recordists ROISIN KING YANTI WINDRICH NEVAN BROTHERS TOM STRINGER** |  |  |
| 3036 | 02:46:26:07 | 02:46:27:05 | 00:22 | **Titles By LipSync Design** |  |  |
| 3037 | 02:46:27:07 | 02:46:29:11 | 02:04 | **Head of Design HOWARD WATKINS Senior Designer JULIA HALL Designer XANTHE BODINGTON Design Coordinator CALUM MARTINEAU** |  |  |
| 3038 | 02:46:29:13 | 02:46:30:20 | 01:07 | **Additional Post Production Services Provided By Buffalo 8 Post Production in Hollywood, CA** |  |  |
| 3039 | 02:46:30:22 | 02:46:35:08 | 04:10 | **Visual Effects Services Provided By Vortex DI, Corp VFX Head Supervisor NIMROD ZALMANOWITZ Assets & Resources ASHLEY WILLIAMS VFX Supervisor ART MIROSHIN Project Coordinator VITALY ZUBAREV Data Management & QC ROBERT HAYNES VFX Plates Photography RADAMES E. FERNANDEZ Pipeline & IT RUBEN RUIZ** |  |  |
| 3040 | 02:46:35:10 | 02:46:40:04 | 04:18 | **VFX Artists Aleh Maksimovich Alex Korotkikh Alexander Arhipov Denis Hrisanov Dmytro Kyrylovets Egor Ivanov Kat Ermolaeva** |  |  |
| 3041 | 02:46:40:06 | 02:46:42:01 | 01:19 | **Paintings By Katarzyna Coleman / Contemporary and Country © 2022 Claire Cansick / Contemporary and Country © 2022** |  |  |
| 3042 | 02:46:42:03 | 02:46:46:03 | 04:00 | **Stock Footage Courtesy of Pond5 Shutterstock Video supplied by Andrew Q Holzschuh via Filmsupply Getty Images Pond5/Alamy Stock Video** |  |  |
| 3043 | 02:46:46:05 | 02:46:50:05 | 04:00 | **SONGS  "JUST AS WELL" Written and Performed by Karrin Allyson Courtesy of One Stop Jazz Collective  "GLOW" Performed by City Lights Written by Ronja Bibo, Michael Bibo, Felix Mannherz** |  |  |
| 3044 | 02:46:50:07 | 02:46:52:14 | 02:07 | **"LIAR" Performed by Katherine Fussey Written by Katherine Joyce Fussey, Joseph Robert Taylor, and Rob Cass** |  |  |
| 3045 | 02:46:52:16 | 02:46:58:19 | 06:03 | **The Filmmakers Would Like to Specially Thank:  Allison Band Jennifer Beaton Kimberlin Belloni Abram Nalibotsky John Tynan Paul Nelson Jim Dempsey Matt Luber Sire Ramos Norman Merry, Eva Pomice William Nunez** |  |  |
| 3046 | 02:46:58:21 | 02:47:05:16 | 06:19 | **Mark Gooder Parham Airfield Museum Suzanne Celentano Patrick Lynes Han Yang Yap The Crown Public House Framlingham Bentwaters Park Culford School** |  |  |
| 3047 | 02:47:05:18 | 02:47:10:11 | 04:17 | **SAG AFTRA MPA** |  |  |
| 3048 | 02:47:10:13 | 02:47:12:04 | 01:15 | **Copyright © 2023 Blackwater Lane Movie LLC. All Rights Reserved** |  |  |
| 3049 | 02:47:12:06 | 02:47:13:15 | 01:09 | **Blackwater Lane Movie LLC. is the author of this motion picture for the purpose of copyright and other laws.** |  |  |
| 3050 | 02:47:13:17 | 02:47:15:01 | 01:08 | **Blackwater Lane Movie LLC. is the author of this motion picture for the purpose of the Berne Convention and all national laws giving effect thereto.** |  |  |
| 3051 | 02:47:15:03 | 02:47:16:08 | 01:05 | **Ownership of this motion picture is protected by copyright and other applicable laws of the United States of America and other countries.** |  |  |
| 3052 | 02:47:16:10 | 02:47:17:21 | 01:11 | **The characters and incidents portrayed and the names herein are fictitious, and any similarity to the name, character or history of any person is entirely coincidental and unintentional.** |  |  |
| 3053 | 02:47:17:23 | 02:47:30:15 | 12:16 | **This Motion Picture is protected under the laws of the United States of America and other countries. Any unauthorized duplication, distribution, or exhibition of this motion picture is prohibited and may result in criminal prosecution as well as civil liability.** |  |  |
| 3054 | 02:47:30:17 | 02:47:30:18 | 00:01 | **LAST FRAME OF FILM** |  |  |