

Combined Continuity & Master English Spotting/Subtitle List

"COLUMBUS CIRCLE"

Exhibition Footage

Reel 1AB: 1396.08 Reel 2AB: 1556.05
Reel 3AB: 2063.03 Reel 4AB: 1519.07
Reel 5AB: 1149.01

Total Number of Reels: 5 (2,000 Ft.)
Total Exhibition Footage: 7,684 Feet and 8 Frames
Total Running Time: 1 Hour, 25 Minutes, 23 Seconds
Total Number of Subtitles: 1,052

Flat or Cinemascope - Please check print carefully

Prepared by:
Cinema Scribe
14435 Aztec Street
Sylmar, CA 91342
(323) 493-3492
Cinema.Scribe@yahoo.com

July 29, 2010

COMBINED CONTINUITY & DIALOGUE	TITLE					
NO.	START END TOTAL TITLE					
LABORATORY: MEASURE 0.00 AT START MARK. 11.15	LABORATORY: 0.00 AT START MARK 255.06 = 1 ST SCENE END					
SCENE 1 - BLACK BACKGROUND.	257.08 = 2 ND SCENE END					
ANIMATED OXYMORON ENTERTAINMENT LOGO FADES IN: OXYMORON ENTERTAINMENT	259.10 = 3 RD SCENE END (Flat/Cinemascope)					
ANIMATED OXYMORON ENTERTAINMENT LOGO FADES OUT. PUZZLE PIECES MOVE INTO FRAME, ARRANGING THEMSELVES IN BG. MAIN TITLE #1 WIPES IN: MALLICK MEDIA PRESENTS						
MAIN TITLE #1 FADES OUT. MAIN TITLE #2 WIPES IN: AN OXYMORON ENTERTAINMENT PRODUCTION						
MAIN TITLE #2 FADES OUT. MAIN TITLE #3 WIPES IN: IN ASSOCIATION WITH BLUE STAR ENTERTAINMENT						
MAIN TITLE #3 FADES OUT. MAIN TITLE #4 WIPES IN: A GEORGE GALLO FILM	Laboratory: THE FOLLOWING SUBTITLE, #1-1, MAY OVERLAP WITH EXISTING TYPEFACE. PLEASE CHECK FILM CAREFULLY FOR SUBTITLE PLACEMENT.					
MAIN TITLE #4 FADES OUT. MAIN TITLE #5 WIPES IN: COLUMBUS CIRCLE	<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 10%; text-align: center;">1-1</td> <td style="width: 15%; text-align: center;">73.06</td> <td style="width: 15%; text-align: center;">76.12</td> <td style="width: 15%; text-align: center;">3.06</td> <td style="width: 45%;">NARRATIVE TITLE COLUMBUS CIRCLE</td> </tr> </table>	1-1	73.06	76.12	3.06	NARRATIVE TITLE COLUMBUS CIRCLE
1-1	73.06	76.12	3.06	NARRATIVE TITLE COLUMBUS CIRCLE		
MAIN TITLE #5 FADES OUT. MAIN TITLE #6 WIPES IN: SELMA BLAIR						
MAIN TITLE #6 FADES OUT. MAIN TITLE #7 WIPES IN: AMY SMART						
MAIN TITLE #7 FADES OUT. MAIN TITLE #8 WIPES IN: KEVIN POLLAK						
MAIN TITLE #8 FADES OUT. MAIN TITLE #9 WIPES IN: JASON ANTOON						
MAIN TITLE #9 FADES OUT.						

COMBINED CONTINUITY & DIALOGUE

**TITLE
NO. START END TOTAL TITLE**

SCENE 1 - (CONTINUED)

MAIN TITLE #10 WIPES IN:

ROBERT GUILLAUME

MAIN TITLE #10 FADES OUT.

MAIN TITLE #11 WIPES IN:

WITH
BEAU BRIDGES

MAIN TITLE #11 FADES OUT.

MAIN TITLE #12 WIPES IN:

WITH
GIOVANNI RIBISI

MAIN TITLE #12 FADES OUT.

MAIN TITLE #13 WIPES IN:

AND
JASON LEE

MAIN TITLE #13 FADES OUT.

MAIN TITLE #14 WIPES IN:

CASTING BY
NANCY NAYOR, C.S.A.

MAIN TITLE #14 FADES OUT.

MAIN TITLE #15 WIPES IN:

MUSIC SUPERVISOR
TRICIA HOLLOWAY

MAIN TITLE #15 FADES OUT.

MAIN TITLE #16 WIPES IN:

MUSIC COMPOSED BY
BRIAN TYLER

MAIN TITLE #16 FADES OUT.

MAIN TITLE #17 WIPES IN:

COSTUME DESIGNER
REBECCA BENTJEN

MAIN TITLE #17 FADES OUT.

MAIN TITLE #18 WIPES IN:

EDITED BY
MALCOLM CAMPBELL

MAIN TITLE #18 FADES OUT.

MAIN TITLE #19 WIPES IN:

PRODUCTION DESIGNER
MARTINA BUCKLEY

MAIN TITLE #19 FADES OUT.

MAIN TITLE #20 WIPES IN:

DIRECTOR OF PHOTOGRAPHY
ANASTAS MICHOS, A.S.C.

MAIN TITLE #20 FADES OUT.

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
<p>SCENE 1 - (CONTINUED)</p> <p>MAIN TITLE #21 WIPES IN:</p> <p>CO-EXECUTIVE PRODUCERS KEVIN POLLAK MICHAEL J. WEISS PHILIP WALEY BRIAN TYLER SHALIZA SOMANI</p> <p>MAIN TITLE #21 FADES OUT. MAIN TITLE #22 WIPES IN:</p> <p style="padding-left: 100px;">EXECUTIVE PRODUCERS GIOVANNI RIBISI JASON LEE</p> <p>MAIN TITLE #22 FADES OUT. MAIN TITLE #23 WIPES IN:</p> <p>PRODUCED BY CHRISTOPHER MALLICK WILLIAM SHERAK JASON SHUMAN</p> <p>MAIN TITLE #23 FADES OUT. MAIN TITLE #24 WIPES IN:</p> <p style="padding-left: 100px;">WRITTEN BY GEORGE GALLO & KEVIN POLLAK</p> <p>MAIN TITLE #24 FADES OUT. MAIN TITLE #25 WIPES IN:</p> <p style="padding-left: 100px;">DIRECTED BY GEORGE GALLO</p> <p>MAIN TITLE #25 FADES OUT.</p> <p>THE PUZZLE PIECES CONNECT COMPLETELY, REVEALING THE NEW YORK CITY LANDMARK, COLUMBUS CIRCLE.</p> <p>OPTICAL EFFECT - CAMERA PULLS BACK AS THE PUZZLE BECOMES AERIAL FOOTAGE OF COLUMBUS CIRCLE.</p> <p>DISSOLVE TO:</p> <p>SCENE 2 - EXT. NEW YORK CITY - NIGHT - HIGH ANGLE/AERIAL - MS - THE CITY SKYLINE.</p> <p>DISSOLVE TO:</p> <p>SCENE 3 - INT. APARTMENT/LOFT - NIGHT - MS - CAMERA TILTS DOWN ON AN ELDERLY WOMAN, HILARY LONNIGAN, ASLEEP IN BED. 255.06</p> <p>SCENE 4 - FS - HER EYEGASSES ON THE BEDSIDE TABLE. 257.08</p>	

COMBINED CONTINUITY & DIALOGUE	TITLE				
	NO.	START	END	TOTAL	TITLE
SCENE 5 - FS - A FRAMED PHOTO OF A YOUNG BRUNETTE GIRL. 259.10					
SCENE 6 - MCS - A SHADOW FALLS OVER MRS. LONNIGAN AND SHE WAKES. SHE LOOKS AROUND THE DARK ROOM. 269.05					
SCENE 7 - FS - THE BLINDS MOVE AGAINST THE LARGE WINDOWS. 273.07					
SCENE 8 - MCS - MRS. LONNIGAN. 280.10					
SCENE 9 - MCS - CAMERA TILTS DOWN OVER THE HEADBOARD ONTO MRS. LONNIGAN, ASLEEP AGAIN. ANOTHER SHADOW FALLS OVER HER AND SHE WAKES. 306.14					
SCENE 10 - MFS - THE EYEGLASSES. CAMERA PANS R. ONTO MRS. LONNIGAN'S HAND AS SHE TURNS ON A LAMP. 318.02					
SCENE 11 - MS - MRS. LONNIGAN SITS UP IN BED AND LOOKS AROUND. 328.01					
SCENE 12 - MCS - A GLOVED HAND UNPLUGS THE LAMP, PLUNGING THE ROOM INTO DARKNESS. 330.03					
SCENE 13 - MCS - MRS. LONNIGAN REACTS, REACHING L. 335.03					
SCENE 14 - MCS - MRS. LONNIGAN'S HAND KNOCKS OVER SEVERAL PRESCRIPTION BOTTLES ON HER BEDSIDE TABLE. 337.08					
SCENE 15 - MCS - MRS. LONNIGAN. 338.10					
SCENE 16 - MCS - MRS. LONNIGAN'S HAND REACHES FOR HER EYEGLASSES. THE GLOVED HAND GRABS THEM AND EXITS L. 342.06					
SCENE 17 - MCS - MRS. LONNIGAN. 344.02					

COMBINED CONTINUITY & DIALOGUE	TITLE				
	NO.	START	END	TOTAL	TITLE
SCENE 18 - MCS - MRS. LONNIGAN'S HAND OPENS A DRAWER IN THE TABLE, REVEALING A LARGE FLASHLIGHT. 349.15					
SCENE 19 - MCS - MRS. LONNIGAN AIMS THE FLASHLIGHT R. 353.02					
SCENE 20 - MS - MRS. LONNIGAN'S POV - SOFT FOCUS - CAMERA FOLLOWS THE FLASHLIGHT BEAM AROUND THE ROOM. 357.15					
SCENE 21 - MCS - MRS. LONNIGAN PUTS ONE FOOT INTO A SLIPPER. 360.02					
SCENE 22 - MS - MRS. LONNIGAN STANDS UP AND STEPS FG. WITH THE FLASHLIGHT. 386.07					
SCENE 23 - MCS - A PERSON WEARING A RUBBER MASK LOOKS FG. MRS. LONNIGAN (off) (gasps) 387.14					
SCENE 24 - MCS - MRS. LONNIGAN REACTS AS THE GLOVED HAND GRABS HER. MRS. LONNIGAN (gasps - continues under following scene) 389.01					
SCENE 25 - MCS - MRS. LONNIGAN REACTS AS THE GLOVED HAND COVERS HER MOUTH. CAMERA SWISH PANS R. ONTO THE WINDOWS. 391.09					
SCENE 26 - MCS - THE GLOVED HAND LIFTS THE FRAMED PHOTO OF THE YOUNG BRUNETTE GIRL. 394.12					
SCENE 27 - EXT. STREET - MORNING - FS - VEHICLES MOVE L., CAMERA PANNING WITH THEM. 398.15					

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
<p>SCENE 28 - INT. APARTMENT - MORNING - MCS - MRS. LONNIGAN'S BODY LIES ON THE FLOOR IN A POOL OF BLOOD.</p> <p>POLICE OFFICERS (low and indistinct chatter - continues under following scenes and dialogue)</p> <p>JERRY (off) Well, the only thing I know is she's got a wedding ring, no husband. We gotta find out if the husband's around.</p> <p>FRANK (off) She have any family?</p> <p>JERRY (off) According to these pictures over here on the table she does.</p> <p>FRANK (off) Check with the building to see if they have any surveillance tapes, find out if there were any guests in the last twelve hours that she might have had.</p> <p>CAMERA PULLS BACK AS PHOTOS OF MRS. LONNIGAN ARE TAKEN BY CRIME SCENE INVESTIGATORS. CAMERA PULLS BACK TO INCLUDE DETECTIVE JERRY EEANS IN R.FG. POLICE OFFICERS CROSS IN BG. 421.02</p>	<p>1-2 /399.00 403.14 4.14 JERRY TO FRANK Well, the only thing I know is she's got a wedding ring, no husband.</p> <p>1-3 404.02 408.00 3.14 JERRY TO FRANK, THEN FRANK TO JERRY -We gotta find out if the husband's around. -She have any family?</p> <p>1-4 408.04 411.14 3.10 JERRY TO FRANK According to these pictures over here on the table she does.</p> <p>1-5 412.02 415.14 3.12 FRANK TO JERRY Check with the building to see if they have any surveillance tapes...</p> <p>1-6 416.02 421.02/ 5.00 FRANK TO JERRY ...find out if there were any guests in the last 12 hours that she might have had.</p>
<p>SCENE 29 - MCS - MRS. LONNIGAN'S BARE FOOT. CAMERA RACKS FOCUS ONTO MRS. LONNIGAN'S LEFT HAND IN BG.</p> <p>FRANK (off) You know... 423.06</p> <p>SCENE 30 - MS - PAST DETECTIVE FRANK GIARDELLO, STANDING ON THE LOFT IN R.FG., DOWN TO JERRY AS HE WRITES IN A NOTEBOOK.</p> <p>FRANK (face off) ...her other slipper's up here.</p> <p>JERRY Yeah? 426.00</p>	<p>1-7 421.14 425.14/ 4.00 FRANK TO JERRY, THEN JERRY TO FRANK -You know, her other slipper's up here. -Yeah?</p>
<p>SCENE 31 - MS - LOW ANGLE - PAST JERRY, IN L.FG., TO FRANK.</p> <p>FRANK Well, I'm just saying, it's improbable that somebody would wanna walk down the stairs with one slipper. 431.06</p>	<p>1-8 /426.02 428.00 1.14 FRANK TO JERRY Well, I'm just saying, it's improbable that...</p> <p>1-9 428.04 431.06/ 3.02 FRANK TO JERRY ...somebody would wanna walk down the stairs with one slipper.</p>

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
<p>SCENE 32 - MCS - HIGH ANGLE - MRS. LONNIGAN'S FEET. ONLY ONE IS WEARING A SLIPPER, WHILE THE OTHER FOOT IS BARE.</p> <p>JERRY (off) Well... 432.15</p>	<p>1-10 431.14 435.14 4.00 JERRY TO FRANK Well, it's late at night, she wants to go to the bathroom...</p>
<p>SCENE 33 - MS - HIGH ANGLE - PAST FRANK, IN R.FG., TO JERRY. A CRIME SCENE INVESTIGATOR IS IN BG.</p>	
<p>JERRY ...it's late at night, she wants to go to the bathroom, she forgets her slipper. She's disoriented, you know?</p>	<p>1-11 436.02 440.10 4.08 JERRY TO FRANK ...she forgets her slipper. She's disoriented, you know?</p>
<p>FRANK (face off) There's only one point of impact... 443.04</p>	<p>1-12 440.14 444.12 3.14 FRANK TO JERRY There's only one point of impact and it's severe enough...</p>
<p>SCENE 34 - MS - LOW ANGLE - PAST JERRY, IN L.FG., TO FRANK.</p>	
<p>FRANK ...and it's severe enough that, uh, that she fell from a twelve-foot height... 447.11</p>	<p>1-13 445.00 450.00 5.00 FRANK TO JERRY ...that she fell from a 12-foot height, not rolling down the stairs.</p>
<p>SCENE 35 - MCS - MRS. LONNIGAN'S FACE. A CRIME SCENE INVESTIGATOR GENTLY CLOSSES HER EYES.</p>	
<p>FRANK (off) ...not rolling down the sta-... 449.07</p>	
<p>SCENE 36 - MS - HIGH ANGLE - PAST FRANK, IN R.FG., TO JERRY.</p>	
<p>FRANK (face off) ...irs.</p>	
<p>JERRY You're right. JERRY LOOKS DOWN AT HIS CELL PHONE.</p>	<p>1-14 450.04 452.04 2.00 JERRY TO FRANK You're right.</p>
<p>FRANK (face off) What are you on, Twitter?</p>	<p>1-15 452.10 455.00 2.06 FRANK TO JERRY What are you on, Twitter?</p>
<p>JERRY SHRUGS.</p>	
<p>FRANK (face off) Put the... 457.07</p>	<p>1-16 456.12 459.00/ 2.04 FRANK TO JERRY Put the phone away.</p>

COMBINED CONTINUITY & DIALOGUE		TITLE NO.	START	END	TOTAL	TITLE
SCENE 37 - MS - LOW ANGLE - PAST JERRY, IN L.FG., TO FRANK. FRANK ...phone away. 459.00						
SCENE 38 - MCS - HIGH ANGLE - JERRY REACTS. 460.10						
SCENE 39 - MS - LOW ANGLE - PAST JERRY, IN L.FG., TO FRANK. FRANK I mean, it's within the realm of possibilities that she might have been thrown. 466.08		1-17	/460.11	466.08/	5.13	FRANK TO JERRY I mean, it's within the realm of possibilities that she might have been thrown.
SCENE 40 - MCS - A CRIME SCENE INVESTIGATOR LIFTS MRS. LONNIGAN'S HEAD AND TORSO OUT OF THE BLOOD PUDDLE ON THE FLOOR. 468.12						
SCENE 41 - MS - LOW ANGLE - PAST JERRY, IN L.FG., TO FRANK. FRANK Right? 472.00		1-18	469.14	471.12/	1.14	FRANK TO JERRY Right?
SCENE 42 - INT. ABIGAIL'S APARTMENT - MORNING - MCS - A BRUNETTE WOMAN, ABIGAIL CLAYTON, SITS AT HER DESK, WRITING A LETTER. ABIGAIL (voice over) (reading) "Now that the apartment across the hall is vacant, I would like... 477.02		1-19 ITAL	/472.01	475.14	3.13	ABIGAIL TO APARTMENT OWNER (voice over) "Now that the apartment across the hall is vacant...
		1-20 ITAL	476.02	481.14	5.12	ABIGAIL TO APARTMENT OWNER (voice over) ...I would like very much to discuss purchasing it for myself.
SCENE 43 - MS - ABIGAIL AS SHE WRITES. CAMERA DOLLIES R. ABIGAIL (voice over) (reading) ...very much to discuss purchasing it for myself. I don't mean to take advantage of Missus Lonnigan's passing so quickly... 487.06		1-21 ITAL	482.02	487.12	5.10	ABIGAIL TO APARTMENT OWNER (voice over) I don't mean to take advantage of Mrs. Lonnigan's passing so quickly...
SCENE 44 - MCS - ABIGAIL'S HAND AS SHE WRITES. CAMERA DOLLIES L. ABIGAIL (voice over) (reading) ...but one must admit that the sweet darling had a good life and in fact, lived longer than most people would actually desire." 498.09		1-22 ITAL	488.00	492.08	4.08	ABIGAIL TO APARTMENT OWNER (voice over) ...but one must admit that the sweet darling had a good life...
CAMERA TILTS UP ONTO HER FACE. 498.09		1-23 ITAL	492.12	498.00	5.04	ABIGAIL TO APARTMENT OWNER (voice over) ...and in fact, lived longer than most people would actually desire."

COMBINED CONTINUITY & DIALOGUE	TITLE				
	NO.	START	END	TOTAL	TITLE
<p>SCENE 45 - INT. APARTMENT BUILDING/ HALLWAY - MORNING - MS - FRANK WALKS L.FG. OUT OF MRS. LONNIGAN'S FRONT DOOR AND ACROSS THE HALLWAY. HE KNOCKS ON ABIGAIL'S FRONT DOOR. OTHER POLICE OFFICERS ARE IN BG.</p> <p>POLICE OFFICERS (low and indistinct chatter)</p> <p style="text-align: right;">507.02</p>					
<p>SCENE 46 - INT. ABIGAIL'S APARTMENT - MORNING - MCS - ABIGAIL REACTS.</p> <p>FRANK (off) NYPD. Open up.</p> <p style="text-align: right;">513.01</p>	1-24	/507.06	510.04	2.14	<p>FRANK TO ABIGAIL NYPD. Open up. (NYPD : abbreviation for 'New York Police Department')</p>
<p>SCENE 47 - INT. APARTMENT BUILDING/HALLWAY - MORNING - MS - FRANK KNOCKS. CAMERA DOLLIES R.</p> <p>FRANK NYPD.</p> <p style="text-align: right;">520.00</p>	1-25	517.08	519.12/	2.04	<p>FRANK TO ABIGAIL NYPD.</p>
<p>SCENE 48 - INT. ABIGAIL'S APARTMENT - MORNING - CS - ABIGAIL REACTS.</p> <p style="text-align: right;">522.12</p>					
<p>SCENE 49 - INT. APARTMENT - MORNING - MCS - MRS. LONNIGAN'S BODY IS ZIPPED INTO A LARGE BLACK BAG.</p> <p style="text-align: right;">524.08</p>					
<p>SCENE 50 - MCS - FRANK REACTS, LOOKING R.FG. AS HE DRINKS COFFEE.</p> <p style="text-align: right;">526.12</p>					
<p>SCENE 51 - FS - MRS. LONNIGAN'S SLIPPER ON THE RUG.</p> <p style="text-align: right;">528.01</p>					
<p>SCENE 52 - MCS - FRANK.</p> <p style="text-align: right;">530.15</p>					
<p>SCENE 53 - INT. ABIGAIL'S APARTMENT - MORNING - MCS - CAMERA PANS R. ONTO ABIGAIL'S HAND AS SHE WRITES.</p> <p>ABIGAIL (voice over) (reading) "Please also take into consideration that I first declared my interest over two..."</p> <p style="text-align: right;">537.02</p>	1-26 ITAL	/531.00	533.14	2.14	<p>ABIGAIL TO APARTMENT OWNER (voice over) "Please also take into consideration..."</p>
	1-27 ITAL	534.02	540.10	6.08	<p>ABIGAIL TO APARTMENT OWNER (voice over) ...that I first declared my interest over two years ago, after she first fell ill.</p>

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 54 - MCS - ABIGAIL. ABIGAIL (voice over) (reading) ...years ago, after she first fell ill. I shall await your earliest response. CAMERA TILTS DOWN ONTO HER HANDS. ABIGAIL (voice over) (reading) Best, Abigail Clayton." <p style="text-align: right;">554.08</p>	1-28 ITAL	541.12	545.12	4.00	ABIGAIL TO APARTMENT OWNER (voice over) I shall await your earliest response.
ABIGAIL (voice over) (reading) Best, Abigail Clayton." <p style="text-align: right;">554.08</p>	1-29 ITAL	546.00	547.14	1.14	ABIGAIL TO APARTMENT OWNER (voice over) Best...
SCENE 55 - INT. APARTMENT BUILDING/LOBBY - MORNING - MCS - PAST THE CONCIERGE, JOSEPH KLANDERMANN, IN R.FG., TO FRANK. OTHER POLICE OFFICERS AND TENANTS ARE IN BG. POLICE OFFICERS and TENANTS (low and indistinct chatter - continues under following scenes and dialogue) FRANK Can you tell me about the tenants that live across the hall from Missus Lonnigan? What are their names? <p style="text-align: right;">559.11</p>	1-30 ITAL	548.10	551.14	3.04	ABIGAIL TO APARTMENT OWNER (voice over) ...Abigail Clayton."
FRANK Can you tell me about the tenants that live across the hall from Missus Lonnigan? What are their names? <p style="text-align: right;">559.11</p>	1-31	/554.09	559.08/	4.15	FRANK TO KLANDERMANN Can you tell me about the tenants that live across the hall? What are their names?
SCENE 56 - MS - FRANK AND KLANDERMANN. KLANDERMANN Oh, yeah. That's, um, that's Abigail Clayton. <p style="text-align: right;">563.09</p>	1-32	/559.12	563.09/	3.13	KLANDERMANN TO FRANK Oh, yeah. That's Abigail Clayton.
SCENE 57 - INT. ABIGAIL'S APARTMENT - MORNING - MCS - ABIGAIL'S HAND AS SHE APPLIES A WAX SEAL WITH THE INITIALS A.C. TO THE ENVELOPE. FRANK (voice over) Abigail... <p style="text-align: right;">566.12</p>	1-33	565.02	569.12/	4.10	FRANK TO KLANDERMANN Abigail Clayton. Well, can you tell me about her?
SCENE 58 - INT. APARTMENT BUILDING/LOBBY - MORNING - MS - FRANK WRITES AS KLANDERMANN STANDS R. FRANK ...Clayton. Well, can you tell me about her? <p style="text-align: right;">569.13</p>	1-33	565.02	569.12/	4.10	FRANK TO KLANDERMANN Abigail Clayton. Well, can you tell me about her?
SCENE 59 - INT. ABIGAIL'S APARTMENT - DAY - MONTAGE OF SCENES SHOWING ABIGAIL FIDGETING WITH A METAL LETTER OPENER. KLANDERMANN (voice over) Well, uh, not... <p style="text-align: right;">573.02</p>	1-34 ITAL	/570.00	572.00	2.00	KLANDERMANN TO FRANK (voice over) Well...
KLANDERMANN (voice over) Well, uh, not... <p style="text-align: right;">573.02</p>	1-35	572.04	579.00	6.12	KLANDERMANN TO FRANK ...not really, sir. I've actually never met her.

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 60 - INT. APARTMENT BUILDING/LOBBY - MORNING - MS - FRANK WRITES AS KLANDERMANN STANDS R. A POLICE OFFICER CROSSES R. IN FG. KLANDERMANN ...not really, sir. I've actually never met her. FRANK You've never met her? KLANDERMANN No. I'm very sorry. KLANDERMANN REACTS AND ANSWERS THE RINGING TELEPHONE. KLANDERMANN (into telephone) Klandermann. 585.15	1-36	580.02	584.04	4.02	FRANK TO KLANDERMANN, THEN KLANDERMANN TO FRANK -You've never met her? -No. I'm very sorry.
SCENE 61 - MCS - PAST KLANDERMANN, IN R.FG., TO FRANK. KLANDERMANN (face off) (into telephone) Yes. (pause) Just a few more hours, actually, is what I've been told. FRANK LOOKS BG., GESTURING. POLICE OFFICERS AND TENANTS ARE IN BG. FRANK (face off) Can I get a coffee? POLICE OFFICER Yes, sir. KLANDERMANN (into telephone) (overlapping) It's unavoidable, yes. 595.02	1-37	584.08	587.12	3.04	KLANDERMANN TO CALLER (into telephone) Klandermann. Yes.
SCENE 62 - MCS - KLANDERMANN. FRANK ENTERS IN L.FG. KLANDERMANN (into telephone) We're so sorry for the-- Yes. It is a disturbance. You're absolutely-- Yes. Thank you. KLANDERMANN HANGS UP THE TELEPHONE. KLANDERMANN I'm sorry. What were you asking me? FRANK (face off) Uh... 607.10	1-38	588.00	591.12	3.12	KLANDERMANN TO CALLER (into telephone) Just a few more hours, actually, is what I've been told.
	1-39	592.00	594.15/	2.15	FRANK TO POLICE OFFICER, THEN KLANDERMANN TO CALLER (into telephone) -Can I get a coffee? -It's unavoidable, yes.
	1-40	/595.03	598.04	3.01	KLANDERMANN TO CALLER (into telephone) We're so sorry for the-- Yes.
	1-41	598.10	602.06	3.12	KLANDERMANN TO CALLER (into telephone) It is a disturbance. You're absolutely--
	1-42	602.10	604.12	2.02	KLANDERMANN TO CALLER (into telephone) Yes. Thank you.
	1-43	605.00	606.14	1.14	KLANDERMANN TO FRANK I'm sorry. What were you asking me?
	1-44	607.02	609.12	2.10	FRANK TO KLANDERMANN You were saying that you've never met the tenant who lives--

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
<p>SCENE 63 - MCS - PAST KLANDERMANN, IN R.FG., TO FRANK. POLICE OFFICERS AND TENANTS ARE IN BG.</p> <p>FRANK ...you were saying that you've never met the tenant who lives across--</p> <p>KLANDERMANN (face off) (interrupting) No. No, no, I haven't. I've been here now... 614.01</p>	<p>1-45 610.00 614.00/ 4.00 KLANDERMANN TO FRANK No. No, no, I haven't. I've been here now...</p>
<p>SCENE 64 - MCS - PAST FRANK, IN L.FG., TO KLANDERMANN.</p> <p>FRANK (softly) ...it's been eleven years.</p> <p>HE REACTS.</p> <p>KLANDERMANN She was in the apartment before I arrived, yes, so we've never met.</p> <p>FRANK (face off) In eleven years, you've nev-... 625.08</p>	<p>1-46 614.08 617.10 3.02 KLANDERMANN TO FRANK ...it's been 11 years.</p> <p>1-47 618.04 623.08 5.04 KLANDERMANN TO FRANK She was in the apartment before I arrived, yes, so we've never met.</p> <p>1-48 623.12 627.10/ 3.14 FRANK TO KLANDERMANN In 11 years, you've never had any interaction with her personally?</p>
<p>SCENE 65 - MCS - PAST KLANDERMANN, IN R.FG., TO FRANK.</p> <p>FRANK ...er had any interaction with her personall-... 627.13</p>	
<p>SCENE 66 - MCS - PAST FRANK, IN L.FG., TO KLANDERMANN.</p> <p>FRANK (face off) ...-y?</p> <p>KLANDERMANN (overlapping) That's not completely true, sir. 630.02</p>	<p>1-49 /627.14 630.00/ 2.02 KLANDERMANN TO FRANK That's not completely true, sir.</p>
<p>SCENE 67 - INT. ABIGAIL'S APARTMENT - MORNING - FS - ABIGAIL WALKS FG. CAMERA CRANES DOWN.</p> <p>FLASHBACK SEQUENCE BEGINS.</p> <p>KLANDERMANN (voice over) Every day or night at a specific... 632.12</p>	<p>1-50 /630.04 633.02 2.14 KLANDERMANN TO FRANK ITAL (voice over) Every day or night at a specific time...</p>

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 68 - INT. APARTMENT BUILDING/HALLWAY - MORNING - FS - TWO CORONERS WHEEL MRS. LONNIGAN'S BODY BG. ON A STRETCHER. KLANDERMANN WALKS FG. PAST THEM.</p> <p>KLANDERMANN (voice over) ...time, she will pass a letter to me underneath the door. I'm the only one in the building who communicates with her. Foo-... 641.00</p>	1-51 ITAL	633.06	636.08	3.02	KLANDERMANN TO FRANK (voice over) ...she will pass a letter to me underneath the door.
<p>SCENE 69 - INT. ABIGAIL'S APARTMENT - MORNING - MS - ABIGAIL WALKS L.FG.</p> <p>KLANDERMANN (voice over) ...-d, clothing, you name it, I deliver it. 643.09</p>	1-52 ITAL	636.12	640.04	3.08	KLANDERMANN TO FRANK (voice over) I'm the only one in the building who communicates with her.
<p>SCENE 70 - INT. APARTMENT BUILDING/HALLWAY - MORNING - KLANDERMANN CHECKS HIS WRISTWATCH AS HE WALKS FG. THE CORONERS EXITS IN BG.</p> <p>KLANDERMANN (voice over) I leave it in the hallway... 646.05</p>	1-53 ITAL	640.08	643.08/	3.00	KLANDERMANN TO FRANK (voice over) Food, clothing, you name it, I deliver it.
<p>SCENE 71 - INT. ABIGAIL'S APARTMENT - MORNING - MCS - ABIGAIL'S HAND SLIDES THE LETTER UNDER HER FRONT DOOR.</p> <p>KLANDERMANN (voice over) ...I-I knock, I... 647.09</p>	1-54 ITAL	/643.12	647.14	4.02	KLANDERMANN TO FRANK (voice over) I leave it in the hallway, I knock, I leave.
<p>SCENE 72 - INT. APARTMENT BUILDING/HALLWAY - MORNING - FS - THE LETTER SLIDES R. UNDER THE DOOR. KLANDERMANN'S HAND ENTERS R. AND PICKS IT UP.</p> <p>KLANDERMANN (voice over) ...leave. She, she never goes out. 650.07</p>	1-55 ITAL	648.02	651.14	3.12	KLANDERMANN TO FRANK (voice over) She never goes out. Ever.
<p>SCENE 73 - MFS - KLANDERMANN STANDS UP, HOLDING THE LETTER. THE CORONERS ARE IN BG., STEPPING INTO THE ELEVATOR.</p> <p>KLANDERMANN (voice over) Ever. Yeah, so in that sense, we have had communication, I guess.</p> <p>KLANDERMANN TURNS AND WALKS BG.</p> <p>FLASHBACK SEQUENCE ENDS. 656.02</p>	1-56 ITAL	652.02	656.02/	4.00	KLANDERMANN TO FRANK (voice over) Yeah, so in that sense, we have had communication, I guess.
<p>SCENE 74 - INT. APARTMENT BUILDING/LOBBY - MORNING - MCS - PAST FRANK, IN L.FG., TO KLANDERMANN. 658.03</p>					

COLUMBUS CIRCLE REEL 1AB	P/14	SPOTTING LIST FOOTAGE & TITLES
-------------------------------------	------	---

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 75 - MCS - PAST KLANDERMANN, IN R.FG., TO FRANK. FRANK That's a little strange. 660.06	1-57	/658.04	662.12	4.08	FRANK TO KLANDERMANN, THEN KLANDERMANN TO FRANK -That's a little strange. -Well, this is Columbus Circle, sir.
SCENE 76 - MCS - PAST FRANK, IN L.FG., TO KLANDERMANN. KLANDERMANN Well, this is Columbus Circle, sir. Nothing seems strange around here.	1-58	663.00	665.14	2.14	KLANDERMANN TO FRANK Nothing seems strange around here.
FRANK (face off) All right, I'm gonna have to ask y... 670.10	1-59	668.10	674.04	5.10	FRANK TO KLANDERMANN All right, I'm gonna have to ask you to come into the station...
SCENE 77 - MS - FRANK AND KLANDERMANN. FRANK ...ou to, uh, come into the station... FRANK SETS HIS BUSINESS CARD ON KLANDERMANN'S DESK. KLANDERMANN Really?	1-60	674.08	677.12	3.04	KLANDERMANN TO FRANK, THEN FRANK TO KLANDERMANN -Really?
FRANK (overlapping) ...after you get off. What time will that be?	1-61	678.00	682.02	4.02	KLANDERMANN TO FRANK Is that absolutely-- 9:30.
KLANDERMANN Is that absolutely, uh-- Nine thirty. I get off at nine thirty.	1-62	682.06	684.10	2.04	KLANDERMANN TO FRANK I get off at 9:30.
FRANK Yeah.	1-63	685.00	687.00	2.00	FRANK TO KLANDERMANN Yeah.
KLANDERMANN So.... 688.02					
SCENE 78 - MCS - PAST FRANK, IN L.FG., TO KLANDERMANN. FRANK (face off) I'm gonna go, uh, try one more time.	1-64	/688.03	691.14	3.11	FRANK TO KLANDERMANN I'm gonna go try one more time.
FRANK EXITS L.FG. 694.08					
SCENE 79 - INT. APARTMENT BUILDING/HALLWAY - DAY - MCS - FRANK STANDS AT ABIGAIL'S FRONT DOOR. FRANK Miss Clayton? Open up, please. It's NYPD. 699.06	1-65	/694.09	697.08	2.15	FRANK TO ABIGAIL Miss Clayton? Open up, please.
	1-66	697.12	699.06/	1.10	FRANK TO ABIGAIL It's NYPD.

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
<p>SCENE 80 - INT. ABIGAIL'S APARTMENT - DAY - FS - ABIGAIL STANDS LISTENING.</p> <p>FRANK (off) I know you're in there. Look, I tried to call, I.... I just need two minutes of your time. Fine. 710.00</p>	<p>1-67 /699.10 704.00 4.06 FRANK TO ABIGAIL I know you're in there. Look, I tried to call, I....</p> <p>1-68 704.04 707.12 3.08 FRANK TO ABIGAIL I just need two minutes of your time.</p>
<p>SCENE 81 - INT. APARTMENT BUILDING/HALLWAY - DAY - MCS - FRANK.</p> <p>FRANK We can do this one of two ways. You can let me in now and I'll make it short and sweet... 715.12</p>	<p>1-69 709.00 712.00 3.00 FRANK TO ABIGAIL Fine. We can do this one of two ways.</p> <p>1-70 712.04 715.10/ 3.06 FRANK TO ABIGAIL You can let me in now and I'll make it short and sweet...</p>
<p>SCENE 82 - INT. ABIGAIL'S APARTMENT - DAY - FS - ABIGAIL STANDS LISTENING.</p> <p>FRANK (off) ...or I'll come back later with a warrant and a bunch of other guys, and from what I understand, you won't like that too much.</p> <p>ABIGAIL REACTS. 725.10</p>	<p>1-71 /715.14 719.06 3.08 FRANK TO ABIGAIL ...or I'll come back later with a warrant and a bunch of other guys...</p> <p>1-72 719.10 723.12 4.02 FRANK TO ABIGAIL ...and from what I understand, you won't like that too much.</p>
<p>SCENE 83 - INT. APARTMENT BUILDING/HALLWAY - DAY - MCS - FRANK.</p> <p>FRANK All right, fine, I'll get a warrant.</p> <p>FRANK TURNS AND WALKS BG.</p> <p>FRANK (face off) Creepy hallway. 732.02</p>	<p>1-73 /725.14 728.14 3.00 FRANK TO ABIGAIL All right, fine, I'll get a warrant.</p> <p>1-74 730.02 732.02/ 2.00 FRANK TO HIMSELF Creepy hallway.</p>
<p>SCENE 84 - INT. ABIGAIL'S APARTMENT - DAY - MFS - ABIGAIL HURRIES R.FG. TO THE FRONT DOOR. 735.00</p>	
<p>SCENE 85 - FS - HIGH ANGLE - ABIGAIL HESITATES, THEN UNLOCKS THE FRONT DOOR. 739.03</p>	
<p>SCENE 86 - INT. APARTMENT BUILDING/HALLWAY - DAY - FS - FRANK REACTS AND HURRIES FG. AS THE FRONT DOOR OPENS SLIGHTLY.</p> <p>FRANK Hello? Oh, hey. 745.08</p>	<p>1-75 742.10 745.08/ 2.14 FRANK TO ABIGAIL Hello? Oh, hey. (hey : slang greeting)</p>

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
SCENE 87 - INT. ABIGAIL'S APARTMENT - DAY - MS - FRANK STEPS R.FG. INTO THE DOORWAY. 748.07	
SCENE 88 - MS - ABIGAIL STEPS BG. 750.10	
SCENE 89 - MS - FRANK.	
FRANK Uh, ma'am, I'm so sorry. I just needed to talk to you about your neighbor, if I may. 759.04	1-76 751.14 753.08 1.10 FRANK TO ABIGAIL Ma'am, I'm so sorry.
	1-77 753.12 758.12 5.00 FRANK TO ABIGAIL I just needed to talk to you about your neighbor, if I may.
SCENE 90 - MS - ABIGAIL LOOKS FG. OVER HER SHOULDER, SILHOUETTED BY THE WINDOWS IN BG.	
ABIGAIL I didn't know her. I-I'm sorry. I'm very busy right now. 768.10	1-78 759.10 763.14 4.04 ABIGAIL TO FRANK I didn't know her.
	1-79 765.14 769.00 3.02 ABIGAIL TO FRANK I'm sorry. I'm very busy right now.
SCENE 91 - MS - FRANK.	
FRANK Look, nobody-- I'm gonna come in here...	1-80 770.12 775.08 4.12 FRANK TO ABIGAIL Look, nobody-- I'm gonna come in here for a second.
FRANK STEPS FG. INTO THE APARTMENT. 774.06	
SCENE 92 - MS - ABIGAIL PACES BG.	
FRANK (off) ...for a second. I'll shut the door. Uh, look... 779.10	1-81 775.12 777.12 2.00 FRANK TO ABIGAIL I'll shut the door.
	1-82 778.12 783.02 4.06 FRANK TO ABIGAIL Look, nobody's in trouble. I'm just following protocol.
SCENE 93 - MS - FRANK.	
FRANK ...nobody's in trouble. I'm just following protocol. I just needed a few minutes of your time. 785.14	1-83 783.06 785.14/ 2.08 FRANK TO ABIGAIL I just needed a few minutes of your time.
SCENE 94 - MFS - ABIGAIL.	
FRANK (off) You live right across the hall from her.	1-84 /786.02 790.00 3.14 FRANK TO ABIGAIL You live right across the hall from her.
ABIGAIL Right. 794.07	1-85 790.04 791.14 1.10 ABIGAIL TO FRANK Right.
SCENE 95 - MFS - PAST ABIGAIL, IN R.FG., TO FRANK.	
FRANK Wow, this is a really beautiful apartment you have. 803.01	1-86 798.08 803.01/ 4.09 FRANK TO ABIGAIL Wow, this is a really beautiful apartment you have.

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 96 - FS - HIGH ANGLE - FRANK AND ABIGAIL.	1-87	804.10	808.06	3.12	ABIGAIL TO FRANK Is that what they teach you in detective school?
ABIGAIL (face off) Is that what they teach you in detective school? Charm me with false praise and then...sitting down for coffe-...	1-88	808.10	811.12	3.02	ABIGAIL TO FRANK Charm me with false praise and then...
ABIGAIL STEPS R. 814.07	1-89	812.06	814.04/	1.14	ABIGAIL TO FRANK ...sitting down for coffee?
SCENE 97 - MS - FRANK.					
ABIGAIL (off) ...e?	1-90	/814.08	817.08	3.00	FRANK TO ABIGAIL Well, if you're offering, you know, I'd love a cup of coffee.
FRANK Well, if you're offering, you know, I'd love a cup of coffee. I, uh...I got here at six o'clock in the morning. I came from another case, I've been up all night. Coffee would be great.	1-91	817.12	819.08	1.12	FRANK TO ABIGAIL I...
FRANK STEPS L.FG., CAMERA MOVING WITH HIM. 828.12	1-92	819.14	822.08	2.10	FRANK TO ABIGAIL ...I got here at 6:00 in the morning.
SCENE 98 - MS - ABIGAIL. 830.13	1-93	822.12	826.02	3.06	FRANK TO ABIGAIL I came from another case, I've been up all night.
SCENE 99 - MCS - FRANK SMILES.	1-94	826.06	828.10/	2.04	FRANK TO ABIGAIL Coffee would be great.
FRANK You cook? 836.11	1-95	834.10	836.11/	2.01	FRANK TO ABIGAIL You cook?
SCENE 100 - MS - ABIGAIL LOOKS L. AT HER KITCHEN EQUIPMENT.					
ABIGAIL Yes. 841.01	1-96	839.10	844.08	4.14	ABIGAIL TO FRANK, THEN FRANK TO ABIGAIL -Yes. -Are you expecting somebody at this hour?
SCENE 101 - MCS - FRANK.					
FRANK Are you expecting somebody at this hour?					
ABIGAIL (off) I imagine that you al-... 846.09	1-97	844.12	848.14/	4.02	ABIGAIL TO FRANK I imagine that you already know the answer to that.
SCENE 102 - MS - ABIGAIL.					
ABIGAIL ...-ready know the answer to that. 848.15					

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 103 - MCS - FRANK. FRANK Okay, you got me. That was dishonest. I, uh... I was just trying to break the ice. 857.07	1-98	/849.02	853.12	4.10	FRANK TO ABIGAIL Okay, you got me. That was dishonest. I...
	1-99	855.00	857.07/	2.07	FRANK TO ABIGAIL ...I was just trying to break the ice.
SCENE 104 - MS - ABIGAIL. ABIGAIL Well, I'm not interested in (face off) breaking ice or engaging in small talk, so (on) I'd very much like it if you would just get to the point so that I can...get on with my morning. ABIGAIL STEPS L. 872.15	1-100	/857.11	863.08	5.13	ABIGAIL TO FRANK Well, I'm not interested in breaking ice or engaging in small talk...
	1-101	863.12	869.00	5.04	ABIGAIL TO FRANK ...so I'd very much like it if you would just get to the point so that I can...
	1-102	869.12	872.14/	3.02	ABIGAIL TO FRANK ...get on with my morning.
SCENE 105 - MCS - FRANK. FRANK So no coffee? 876.09	1-103	873.14	876.02	2.04	FRANK TO ABIGAIL So no coffee?
SCENE 106 - MFS - ABIGAIL REACTS. 878.14					
SCENE 107 - MCS - FRANK SMILES. 881.03					
SCENE 108 - MFS - ABIGAIL STEPS L. 887.11					
SCENE 109 - MS - PAST ABIGAIL, CROSSING R. IN FG., TO FRANK. 890.15					
SCENE 110 - MFS - ABIGAIL OPENS A CUPBOARD AND REMOVES A CHINA TEACUP AND SAUCER. 893.05					
SCENE 111 - MS - FRANK LOOKS AROUND. FRANK How long have you lived here? 900.08	1-104	898.00	900.08/	2.08	FRANK TO ABIGAIL How long have you lived here?
SCENE 112 - MFS - ABIGAIL POURS COFFEE AND STEPS R.FG. WITH THE TEACUP AND SAUCER. ABIGAIL You wanted to talk... 907.14	1-105	905.14	909.12	3.14	ABIGAIL TO FRANK You wanted to talk to me about my neighbor?

COLUMBUS CIRCLE REEL 1AB	P/19	SPOTTING LIST FOOTAGE & TITLES
-------------------------------------	-------------	---

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 113 - MCS - FRANK. ABIGAIL (off) ...to me about my neighbor? ABIGAIL ENTERS IN R.FG., HANDING FRANK THE TEACUP AND SAUCER. FRANK Thank you. Uh, yeah, that's right. 914.01	1-106	910.00	911.10	1.10	FRANK TO ABIGAIL Thank you.
	1-107	912.06	914.01/	1.11	FRANK TO ABIGAIL Yeah, that's right.
SCENE 114 - MCS - HIGH ANGLE - FRANK'S HAND LIFTS THE TEACUP OFF THE SAUCER, REVEALING A GOLD LETTER "M" SURROUNDED BY A DECORATIVE BORDER. FRANK (face off) This is really nice.	1-108	914.12	917.08	2.12	FRANK TO ABIGAIL This is really nice.
ABIGAIL (off) She was... 919.08	1-109	918.08	920.10	2.02	ABIGAIL TO FRANK She was old...
SCENE 115 - MCS - FRANK. ABIGAIL (off) ...old and... 921.14	1-110	920.14	925.12	4.14	ABIGAIL TO FRANK ...and it's my understanding she was sick for quite awhile.
SCENE 116 - MS - ABIGAIL. ABIGAIL ...it's my understanding she was sick for quite awhile. I don't know. FRANK (off) Well, uh... 928.01	1-111	926.00	930.00	4.00	ABIGAIL TO FRANK, THEN FRANK TO ABIGAIL -I don't know. -Well, from what I put together...
SCENE 117 - MCS - FRANK. FRANK ...from what I put together, uh, she was feeling a lot better. You know, she liked to take the stairs instead of, uh, the elevator, she preferred to walk instead of taking a cab.	1-112	930.14	934.10	3.12	FRANK TO ABIGAIL ...she was feeling a lot better. You know, she...
	1-113	934.14	938.12	3.14	FRANK TO ABIGAIL ...liked to take the stairs instead of the elevator...
ABIGAIL (off) Hmm. 945.05	1-114	939.00	943.02	4.02	FRANK TO ABIGAIL ...she preferred to walk instead of taking a cab.
SCENE 118 - MS - ABIGAIL. ABIGAIL Well, if you say so. 950.07	1-115	/945.06	947.12	2.06	ABIGAIL TO FRANK Well, if you say so.

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 119 - MCS - FRANK.					
FRANK (inhales) So, your concierge says that you don't like to get out that much. 958.13	1-116	954.00	958.12/	4.12	FRANK TO ABIGAIL So, your concierge says that you don't like to get out that much.
SCENE 120 - MS - ABIGAIL.					
ABIGAIL I suppose so. 961.05	1-117	/959.00	961.05/	2.05	ABIGAIL TO FRANK I suppose so.
SCENE 121 - MCS - PAST ABIGAIL, CROSSING L. IN FG., TO FRANK.					
FRANK Are you, uh...uh, what is that? Um, agoraphobic? 971.05	1-118	963.06	965.14	2.08	FRANK TO ABIGAIL Are you...
	1-119	966.02	968.14	2.12	FRANK TO ABIGAIL ...what is that?
SCENE 122 - FS - ABIGAIL STEPS R. TO THE WINDOWS.					
ABIGAIL Well, if you insist.	1-120	969.02	973.10	4.08	FRANK TO ABIGAIL, THEN ABIGAIL TO FRANK -Agoraphobic? -Well, if you insist.
FRANK (off) No, no offense. Uh... 975.09	1-121	973.14	979.02	5.04	FRANK TO ABIGAIL No, no offense. You know, I suffer from arachnophobia.
SCENE 123 - MS - FRANK.					
FRANK ...you know, I-I suffer from arachnophobia. 980.02					
SCENE 124 - MS - ABIGAIL FACES THE WINDOWS IN BG.					
ABIGAIL (face off) Really? 981.13	1-122	/980.03	981.13/	1.10	ABIGAIL TO FRANK Really?
SCENE 125 - MCS - FRANK.					
FRANK Mm-hmm. Yeah. That's a, that's a fear of spiders. 986.09	1-123	982.14	986.08/	3.10	FRANK TO ABIGAIL Yeah. That's a fear of spiders.
SCENE 126 - MS - ABIGAIL.					
ABIGAIL Well, what I wouldn't do for a shoebox full of tarantulas right now. 992.15	1-124	/986.12	992.14/	6.02	ABIGAIL TO FRANK Well, what I wouldn't do for a shoebox full of tarantulas right now.

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
SCENE 127 - MCS - FRANK REACTS.	
FRANK (chuckles) You're pretty witty for a lady that doesn't get out that much.	1-125 995.14 1000.04 4.06 FRANK TO ABIGAIL You're pretty witty for a lady that doesn't get out that much.
ABIGAIL (off) Are you hear to talk about me... 1002.11	1-126 1000.08 1004.14/ 4.06 ABIGAIL TO FRANK Are you hear to talk about me or Hilary?
SCENE 128 - MCS - ABIGAIL STEPS L.FG.	
ABIGAIL ...or Hilary? 1004.14	
SCENE 129 - MCS - FRANK REACTS.	
FRANK Hilary? 1008.09	1-127 1006.08 1008.08/ 2.00 FRANK TO ABIGAIL Hilary?
SCENE 130 - MCS - ABIGAIL.	
ABIGAIL That was her name. 1012.10	1-128 1010.02 1012.08/ 2.06 ABIGAIL TO FRANK That was her name.
SCENE 131 - MCS - FRANK.	
FRANK But I thought you didn't know her at all. 1014.14	1-129 /1012.12 1014.12/ 2.00 FRANK TO ABIGAIL But I thought you didn't know her at all.
SCENE 132 - MCS - ABIGAIL.	
ABIGAIL No, Detective, I did not. 1017.05	1-130 /1015.00 1017.04/ 2.04 ABIGAIL TO FRANK No, Detective, I did not.
SCENE 133 - MCS - FRANK.	
FRANK So why would you call her by her first name if you didn't know her at all?	1-131 /1017.08 1021.00 3.08 FRANK TO ABIGAIL So why would you call her by her first name if you didn't know her at all?
ABIGAIL (off) All right. 1022.03	1-132 1021.04 1025.06/ 4.02 ABIGAIL TO FRANK All right. Are we done yet?
SCENE 134 - MCS - ABIGAIL.	
ABIGAIL Are we done yet? 1025.06	

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 135 - MCS - FRANK. FRANK No. Uh, just a few more minutes. Um... 1032.06	1-133	1028.00	1032.00	4.00	FRANK TO ABIGAIL No. Just a few more minutes.
SCENE 136 - MCS - ABIGAIL. FRANK (off) ...over the last couple of days or, or weeks... 1035.11	1-134	/1032.08	1036.06	3.14	FRANK TO ABIGAIL Over the last couple of days or weeks...
SCENE 137 - MCS - FRANK. FRANK ...uh, were there, uh, any strange visitors... 1039.14	1-135	1036.10	1043.02	6.08	FRANK TO ABIGAIL ...were there any strange visitors or anything out of the ordinary...
SCENE 138 - MCS - ABIGAIL. FRANK ...or anything out of the ordinary... 1042.14					
SCENE 139 - MCS - FRANK. FRANK ...that you were aware of coming from the apartment? 1048.10	1-136	1043.06	1047.04	3.14	FRANK TO ABIGAIL ...that you were aware of coming from the apartment?
SCENE 140 - MCS - ABIGAIL. 1051.06					
SCENE 141 - MCS - FRANK. FRANK No strange sounds last night when she died? ABIGAIL (off) Since I don't know when she died... 1059.02	1-137	/1051.07	1056.04	4.13	FRANK TO ABIGAIL No strange sounds last night when she died?
	1-138	1056.08	1061.00	4.08	ABIGAIL TO FRANK Since I don't know when she died, day or night...
SCENE 142 - MCS - ABIGAIL. ABIGAIL ...day or night, and since I've already made it clear that I didn't hear anything out of the ordinary coming from her apartment, then I'd venture to guess that we are entering into an area of...hmm, redundancy? 1085.12	1-139	1061.04	1064.12	3.08	ABIGAIL TO FRANK ...and since I've already made it clear...
	1-140	1065.00	1073.02	8.02	ABIGAIL TO FRANK ...that I didn't hear anything out of the ordinary coming from her apartment...
	1-141	1073.14	1079.12	5.14	ABIGAIL TO FRANK ...then I'd venture to guess that we are entering...
	1-142	1080.00	1085.10/	5.10	ABIGAIL TO FRANK ...into an area of redundancy.

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 143 - MFS - FRANK AND ABIGAIL.					
FRANK Okay, now we're done. Thank you for the coffee.	1-143	1089.02	1093.08	4.06	FRANK TO ABIGAIL Okay, now we're done. Thank you for the coffee.
FRANK STEPS R. TO ABIGAIL, HANDING HER A BUSINESS CARD.					
FRANK Uh, I'm gonna give you a couple of cards. 1096.01	1-144	1093.12	1098.08	4.12	FRANK TO ABIGAIL I'm gonna give you a couple of cards. If you think of anything...
SCENE 144 - MCS - FRANK.					
FRANK If you think of anything, uh, call me. 1103.03	1-145	1100.06	1102.06	2.00	FRANK TO ABIGAIL ...call me.
SCENE 145 - MCS - ABIGAIL.					
ABIGAIL Thank you. I will. 1108.12	1-146	/1103.04	1105.10	2.06	ABIGAIL TO FRANK Thank you. I will.
SCENE 146 - MCS - FRANK.					
FRANK Okay. 1112.13	1-147	1111.05	1112.13/	1.08	FRANK TO ABIGAIL Okay.
SCENE 147 - MFS - FRANK AND ABIGAIL.					
FRANK STEPS L.BG. TO THE FRONT DOOR, PASSING A VASE WITH MULTIPLE FEMALE FACES ON IT.					
FRANK Hey, this is a really nice vase. It's, it's a little confusing, but nice.	1-148	1117.02	1119.14	2.12	FRANK TO ABIGAIL Hey, this is a really nice vase.
ABIGAIL ENTERS R.					
ABIGAIL (face off) I'm sure you could figure it out.	1-149	1120.02	1124.08	4.06	FRANK TO ABIGAIL It's a little confusing, but nice.
FRANK EXITS L., CLOSING THE FRONT DOOR BEHIND HIM. ABIGAIL QUICKLY LOCKS IT. 1133.03	1-150	1124.12	1127.10	2.14	ABIGAIL TO FRANK I'm sure you could figure it out.
SCENE 148 - FS - ABIGAIL.					
ABIGAIL (sighs) 1144.06					
SCENE 149 - MFS - ABIGAIL STEPS R.FG. TO					
THE COUNTER AND TOUCHES FRANK'S TEACUP. 1154.10					

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
<p>SCENE 150 - MCS - ABIGAIL LIFTS THE TEACUP, INHALING.</p> <p>ABIGAIL (inhales deeply)</p> <p>SHE DRINKS.</p> <p>FADE TO BLACK.</p> <p>FADE IN ON:</p>	
<p>SCENE 151 - INT. ABIGAIL'S APARTMENT - DAY - MS - ABIGAIL SITS AT HER DESK, TYPING ON A COMPUTER KEYBOARD.</p> <p style="text-align: right;">1183.09</p>	
<p>SCENE 152 - FS - THE COMPUTER SCREEN SHOWING A WEBSITE CALLED "PRIVATE BANK WEALTH MANAGEMENT."</p> <p style="text-align: right;">1187.05</p>	<p>1-151 /1183.10 1187.04/ 3.10 NARRATIVE TITLE (of website) PRIVATE BANK WEALTH MANAGEMENT</p>
<p>SCENE 153 - MS - ABIGAIL.</p> <p>JERRY PENACOLI (over television) Her name is Justine Waters and she was known as "America's little darling."</p>	<p>1-152 /1187.08 1190.08 3.00 JERRY PENACOLI TO VIEWERS ITAL (over television) Her name is Justine Waters...</p>
<p>ABIGAIL LOOKS R. AT THE O.S. TELEVISION.</p> <p style="text-align: right;">1194.09</p>	<p>1-153 1190.12 1194.07/ 3.11 JERRY PENACOLI TO VIEWERS ITAL (over television) ...and she was known as "America's little darling."</p>
<p>SCENE 154 - FS - THE TELEVISION, SHOWING THE PROGRAM "EXTRA." HOST JERRY PENACOLI ADDRESSES VIEWERS.</p> <p>JERRY PENACOLI (on television) The sole heiress of the Waters fortune, estimated in the hundreds of millions of dollars...</p> <p style="text-align: right;">1201.07</p>	<p>1-154 /1194.11 1197.06 2.11 JERRY PENACOLI TO VIEWERS (on television) ITAL The sole heiress of the Waters fortune...</p> <p>1-155 1197.10 1201.06/ 3.12 JERRY PENACOLI TO VIEWERS (on television) ITAL ...estimated in the hundreds of millions of dollars...</p>
<p>SCENE 155 - MS - ABIGAIL REACTS.</p> <p>JERRY PENACOLI (over television) ...she mysteriously disappeared seventeen years ago this month.</p> <p style="text-align: right;">1207.04</p>	<p>1-156 1201.12 1207.02/ 5.06 JERRY PENACOLI TO VIEWERS ITAL (over television) ...she mysteriously disappeared 17 years ago this month.</p>
<p>SCENE 156 - FS - THE TELEVISION, SHOWING HOME VIDEO FOOTAGE OF A YOUNG JUSTINE USING A HULA HOOP.</p>	<p>1-157 /1207.06 1210.00 2.10 JERRY PENACOLI TO VIEWERS ITAL (over television) Take a look at these home videos of Justine.</p>
<p>JERRY PENACOLI (over television) Take a look at these home videos of Justine. They show her at the Waters family summer cottage in upstate New York. As you can see, Justine is being filmed showcasing her hula hoop skills.</p> <p style="text-align: right;">1220.11</p>	<p>1-158 1210.04 1215.02 4.14 JERRY PENACOLI TO VIEWERS ITAL (over television) They show her at the Waters family summer cottage in upstate New York.</p>
	<p>1-159 1215.06 1220.10/ 5.04 JERRY PENACOLI TO VIEWERS ITAL (over television) As you can see, Justine is being filmed showcasing her hula hoop skills.</p>

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
<p>SCENE 157 - MS - ABIGAIL REACTS. JERRY PENACOLI (over television) At the time, she held the world record of fourteen straight hours. 1226.00</p>	<p>1-160 /1220.14 1225.14/ 5.00 JERRY PENACOLI TO VIEWERS ITAL (over television) At the time, she held the world record of 14 straight hours.</p>
<p>SCENE 158 - FS - THE TELEVISION, SHOWING JERRY PENACOLI. JERRY PENACOLI (on television) Now, there's been much speculation on Justine's whereabouts. Theories range from her running off with a Saudi prince to her being a victim of foul play. 1238.01</p>	<p>1-161 /1226.02 1230.02 4.00 JERRY PENACOLI TO VIEWERS (on television) ITAL Now, there's been much speculation on Justine's whereabouts. 1-162 1230.06 1235.00 4.10 JERRY PENACOLI TO VIEWERS (on television) ITAL Theories range from her running off with a Saudi prince...</p>
<p>SCENE 159 - MS - ABIGAIL REACTS. CAMERA MOVES INTO A MCS. JERRY PENACOLI (over television) Now while the great and powerful Phillip Waters claimed until his death five years ago that he never stopped looking for his daughter... FADE TO WHITE. FADE IN ON:</p>	<p>1-163 1235.04 1238.00/ 2.12 JERRY PENACOLI TO VIEWERS (on television) ITAL ...to her being a victim of foul play. 1-164 /1238.04 1241.14 3.10 JERRY PENACOLI TO VIEWERS ITAL (over television) Now while the great and powerful Phillip Waters... 1-165 1242.02 1244.12 2.10 JERRY PENACOLI TO VIEWERS ITAL (over television) ...claimed until his death 5 years ago...</p>
<p>SCENE 160 - INT. HOUSE/ROOM - DAY - MCS - FLASHBACK - PHILLIP WATERS REACHES R. AND HITS HIS WIFE ELEANOR. JERRY PENACOLI (over television) (voice over) ...Justine's... DISSOLVE TO:</p>	<p>1-166 1245.00 1249.02 4.02 JERRY PENACOLI TO VIEWERS ITAL (over television) ...that he never stopped looking for his daughter... 1-167 1249.06 1252.12 3.06 JERRY PENACOLI TO VIEWERS ITAL (over television) ...Justine's 17-year silence...</p>
<p>SCENE 161 - MCS - FLASHBACK - YOUNG JUSTINE WATCHES. JERRY PENACOLI (over television) (voice over) ...seventeen-year... FADE TO WHITE. FADE IN ON:</p>	
<p>SCENE 162 - INT. ABIGAIL'S APARTMENT - DAY - MCS - ABIGAIL REACTS. JERRY PENACOLI (over television) ...silence remains the most talked about missing persons mystery... FADE TO WHITE. FADE IN ON:</p>	<p>1-168 1253.00 1258.12 5.12 JERRY PENACOLI TO VIEWERS ITAL (over television) ...remains the most talked about missing persons mystery to date.</p>

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
<p>SCENE 163 - INT. HOUSE/ROOM - DAY - FLASHBACK - MONTAGE OF SCENES SHOWING PHILLIP DRINKING AND REACTING.</p> <p>JERRY PENACOLI (over television) (voice over) ...to date.</p> <p>FADE TO WHITE.</p> <p>FADE IN ON:</p>	
<p>SCENE 164 - INT. APARTMENT - DAY - MCS - ABIGAIL.</p> <p>JERRY PENACOLI (over television) In the days leading up to what would become her historic vanishing act... 1264.08</p>	<p>1-169 1259.00 1264.06/ 5.06 JERRY PENACOLI TO VIEWERS ITAL (over television) In the days leading up to what would become her historic vanishing act...</p>
<p>SCENE 165 - FS - THE TELEVISION, SHOWING JERRY PENACOLI.</p> <p>JERRY PENACOLI (on television) ...it was rumored that eighteen-year-old Justine Waters had just become engaged to Prince Achmed Mustafi of Jordan.</p> <p>A PHOTO OF A YOUNGER ABIGAIL AND A JORDANIAN PRINCE FADES IN NEXT TO JERRY PENACOLI. 1275.05</p>	<p>1-170 /1264.10 1268.04 3.10 JERRY PENACOLI TO VIEWERS (on television) ITAL ...it was rumored that 18-year-old Justine Waters...</p> <p>1-171 1268.08 1275.04/ 6.12 JERRY PENACOLI TO VIEWERS (on television) ITAL ...had just become engaged to Prince Achmed Mustafi of Jordan.</p>
<p>SCENE 166 - MCS - ABIGAIL.</p> <p>JERRY PENACOLI (over television) What did happen to Justine Waters? And will we ever see her again? I'm Jerry Penacoli for Extra. 1286.02</p>	<p>1-172 /1275.08 1279.06 3.14 JERRY PENACOLI TO VIEWERS ITAL (over television) What did happen to Justine Waters?</p> <p>1-173 1279.10 1282.10 3.00 JERRY PENACOLI TO VIEWERS ITAL (over television) And will we ever see her again?</p>
	<p>1-174 1282.14 1286.02/ 3.04 JERRY PENACOLI TO VIEWERS ITAL (over television) <u>I'm Jerry Penacoli for Extra.</u> (I'm...for : to appear in ITALICS) (Extra : an American entertainment television news program covering events and celebrities which debuted on September 5, 1994)</p>

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
<p>SCENE 167 - EXT. NEW YORK CITY - DAY - FS - HIGH ANGLE/AERIAL - CAMERA TRAVELS L. OVER COLUMBUS CIRCLE.</p>	<p>Laboratory: THE FOLLOWING SUBTITLES, #1-175 AND #1-176, WILL OVERLAP. PLEASE CHECK FILM CAREFULLY FOR SUBTITLE PLACEMENT.</p>
<p>FRANK (voice over) I'm wondering if you could... 1290.02</p>	<p>1-175 1288.00 1292.14 4.14 FRANK TO HOWARD (voice over) ITAL I'm wondering if you could help me identify...</p>
<p>SCENE 168 - EXT. STORE - DAY - FS - PAST PEDESTRIANS, CROSSING IN FG., TO A SMALL STORE. THE SIGN READS:</p>	
<p>MAYFIELD ANTIQUES AND BOOKS</p>	<p>1-176 /1290.04 1293.04 3.00 NARRATIVE TITLE (of store sign) MAYFIELD ANTIQUES AND BOOKS</p>
<p>PEDESTRIANS (low and indistinct chatter - continues under following dialogue)</p>	
<p>FRANK (voice over) ...uh, help me identify...</p>	
<p>FRANK ENTERS IN FG. AND OPENS THE DOOR. 1293.11</p>	
<p>SCENE 169 - INT. STORE - DAY - MCS - FRANK'S HANDS AS HE DRAWS ON HIS NOTEPAD.</p>	
<p>FRANK (face off) ...this crest?</p>	<p>1-177 1296.06 1299.01/ 2.11 FRANK TO HOWARD ...this crest?</p>
<p>FRANK DRAWS THE EMBLEM FROM ABIGAIL'S TEACUP SAUCER. HE TEARS OFF THE PAPER AND HANDS IT R. 1299.01</p>	
<p>SCENE 170 - MCS - CAMERA TILTS UP OVER THE OLDER STORE OWNER, HOWARD.</p>	
<p>HOWARD Interesting.</p>	<p>1-178 1300.02 1303.02 3.00 HOWARD TO FRANK, THEN FRANK TO HOWARD -Interesting.</p>
<p>FRANK (off) Yeah? 1302.07</p>	<p>-Yeah? Why is that?</p>
<p>SCENE 171 - MCS - FRANK.</p>	
<p>FRANK Why is that?</p>	
<p>HOWARD (off) Well, this could be a... 1305.07</p>	<p>1-179 1303.06 1306.00 2.10 HOWARD TO FRANK Well, this could be a...</p>
<p>SCENE 172 - MS - FRANK AND HOWARD. CAMERA DOLLIES R.</p>	
<p>HOWARD ...family crest. This is the letter M... 1310.15</p>	<p>1-180 1306.04 1311.12 5.08 HOWARD TO FRANK ...family crest. This is the letter M, correct?</p>

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
<p>SCENE 173 - MCS - FRANK.</p> <p>HOWARD (off) ...correct?</p> <p>FRANK Well, that was the intention. The drawing is rough... 1314.10</p>	<p>1-181 1312.00 1316.00 4.00 FRANK TO HOWARD Well, that was the intention. The drawing is rough, but.... (rough : a general sketch)</p>
<p>SCENE 174 - MCS - HOWARD REACTS.</p> <p>FRANK (off) ...but....</p> <p>HOWARD (overlapping) (laughs) Well, where'd you find this?</p> <p>FRANK (off) Oh, I can't really... 1320.01</p>	<p>1-182 1316.06 1318.14 2.08 HOWARD TO FRANK Well, where'd you find this?</p> <p>1-183 1319.02 1324.02 5.00 FRANK TO HOWARD I can't really tell you. I just need to find out what it is.</p>
<p>SCENE 175 - MCS - FRANK.</p> <p>FRANK ...tell you. I just, uh, I just need to find out what it is.</p> <p>CAMERA PANS R. ONTO HOWARD.</p> <p>HOWARD Okay. I got a book in the back, something of an almanac... 1329.10</p>	<p>1-184 1324.10 1327.08 2.14 HOWARD TO FRANK Okay. I got a book in the back...</p> <p>1-185 1327.12 1331.00 3.04 HOWARD TO FRANK ...something of an almanac, so to speak.</p>
<p>SCENE 176 - MCS - HOWARD.</p> <p>HOWARD ...so to speak. Might be able to find a match. 1333.15</p>	<p>1-186 1331.04 1333.12/ 2.08 HOWARD TO FRANK Might be able to find a match.</p>
<p>SCENE 177 - MCS - FRANK. HE REACTS AS HIS CELL PHONE RINGS.</p> <p>FRANK Uh, how long do you think-- Oh, one second. 1337.10</p>	<p>1-187 /1334.00 1337.07/ 3.07 FRANK TO HOWARD How long do you think-- Oh, one second.</p>
<p>SCENE 178 - MS - FRANK ANSWERS HIS CELL PHONE. HOWARD IS R.</p> <p>FRANK (into cell phone) Uh, yeah? 1339.03</p>	<p>1-188 /1337.11 1339.00/ 1.05 FRANK TO JERRY (into cell phone) Yeah?</p>

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
SCENE 179 - EXT. POLICE STATION - DAY - FS - JERRY WALKS FG. OUT OF THE BUILDING.	
JERRY (into cell phone) Yeah, I went through all the evidence like you asked.	1-189 /1339.04 1341.12 2.08 JERRY TO FRANK (into cell phone) Yeah, I went through all the evidence like you asked.
JERRY LOOKS R. AT A NEARBY MAN, STANDING AND SMOKING A CIGARETTE.	
JERRY Hey, put it out. Step on it. 1345.11	1-190 1342.00 1345.08/ 3.08 JERRY TO SMOKING MAN Hey, put it out. Step on it.
SCENE 180 - INT. STORE - DAY - MS - FRANK AND HOWARD.	
FRANK (into cell phone) Yeah, what do you got?	1-191 /1345.12 1347.14/ 2.02 FRANK TO JERRY (into cell phone), THEN JERRY TO FRANK (over cell phone) -Yeah, what do you got?
JERRY (over cell phone) Not much. 1348.00	- <u>Not much.</u> (Not much : to appear in ITALICS)
SCENE 181 - EXT. POLICE STATION - DAY - MS - JERRY WALKS FG. PEDESTRIANS ARE IN BG.	
PEDESTRIANS (low and indistinct chatter - continues under following dialogue)	
JERRY (into cell phone) The only thing that might interest you are some prescription medications, but she was an old woman. 1353.07	1-192 /1348.02 1351.12 3.10 JERRY TO FRANK (into cell phone) The only thing that might interest you are some prescription medications...
SCENE 182 - INT. STORE - DAY - MCS - FRANK. FRANK (into cell phone) Well, do we know who the doctor is? 1355.07	1-193 1352.00 1355.04/ 3.04 JERRY TO FRANK (into cell phone), THEN FRANK TO JERRY (into cell phone) -...but she was an old woman. -Well, do we know who the doctor is?
SCENE 183 - EXT. POLICE STATION - DAY - MS - JERRY WALKS FG. PEDESTRIANS ARE IN BG.	
PEDESTRIANS (low and indistinct chatter - continues under following dialogue)	
JERRY (into cell phone) Yeah, some doctor in Westchester County.	1-194 /1355.08 1359.06 3.14 JERRY TO FRANK (into cell phone) Yeah, some doctor in Westchester County.
FRANK (over cell phone) We got a name?	1-195 1359.10 1361.06 1.12 FRANK TO JERRY (over cell phone) We got a name?
JERRY CHECKS HIS NOTEPAD.	ITAL
JERRY (into cell phone) Yeah, a Doctor Raymond Fontaine. 1367.09	1-196 1363.00 1367.07/ 4.07 JERRY TO FRANK (into cell phone) Yeah, a Dr. Raymond Fontaine.

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
<p>SCENE 184 - INT. STORE - DAY - MCS - FRANK.</p> <p>FRANK (into cell phone) Okay, one second, one... 1368.13</p>	<p>1-197 /1367.11 1369.06 1.11 FRANK TO JERRY (into cell phone) Okay, one second.</p>
<p>SCENE 185 - MS - FRANK AND HOWARD.</p> <p>FRANK (into cell phone) ...second.</p> <p>FRANK LOWERS HIS CELL PHONE AND RETRIEVES A BUSINESS CARD FROM HIS POCKET.</p> <p>FRANK Let me, uh, give you my card and I'll just, uh, wait for your phone call.</p> <p>HOWARD All right, Frank.</p> <p>FRANK All right, thanks, Howie.</p> <p>FRANK WALKS BG. CAMERA DOLLIES R. 1378.06</p>	<p>1-198 1369.10 1374.00 4.06 FRANK TO HOWARD Let me give you my card and I'll just wait for your phone call. (card : business card)</p> <p>1-199 1374.04 1378.06/ 4.02 HOWARD TO FRANK, THEN FRANK TO HOWARD -All right, Frank. -All right, thanks, Howie.</p>
<p>SCENE 186 - EXT. APARTMENT BUILDING - NIGHT - FS - THE TALL APARTMENT BUILDING. 1382.00</p>	
<p>SCENE 187 - INT. ABIGAIL'S APARTMENT/LOFT - NIGHT - MFS - ABIGAIL LIES ASLEEP IN BED. CAMERA MOVES IN. SHE HEARS A POLICE SIREN AND WAKES.</p> <p>ABIGAIL (gasps) (breathes heavily) 1397.02</p>	
<p>SCENE 188 - EXT. APARTMENT BUILDING - DAY - MCS - CAMERA PANS L. OVER NEARBY TREES AND HOLDS ON THE APARTMENT BUILDING. 1408.07</p>	
<p>LAST FRAME OF PICTURE IS 1408.07</p> <p><u>END OF REEL 1AB</u></p>	<p>LAST FRAME OF PICTURE IS 1408.07</p> <p><u>END OF REEL 1AB</u></p>

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
LABORATORY: MEASURE 0.00 AT START MARK. 11.15					LABORATORY: 0.00 AT START MARK
					22.14 = 1 ST SCENE END
SCENE 1 - INT. APARTMENT - DAY - FS - HIGH ANGLE - A MALE REAL ESTATE AGENT SHOWS THE APARTMENT PREVIOUSLY RENTED BY MRS. LONNIGAN TO A YOUNG COUPLE, LILLIAN HART AND CHARLIE STANFORD.					24.13 = 2 ND SCENE END
					27.06 = 3 RD SCENE END
CHARLIE Well, the view is definitely amazing.					(Flat/Cinemascope)
CAMERA CRANES DOWN AS CHARLIE AND LILLIAN LOOK AROUND.	2-1	14.00	18.00	4.00	CHARLIE TO REAL ESTATE AGENT Well, the view is definitely amazing.
REAL ESTATE AGENT As you can see, we're directly over Columbus Circle...	2-2	18.04	22.13/	4.09	REAL ESTATE AGENT TO CHARLIE AND LILLIAN As you can see, we're directly over Columbus Circle...
22.14					
SCENE 2 - INT. ABIGAIL'S APARTMENT - DAY - CS - ABIGAIL'S EYE AS SHE LOOKS L. THROUGH THE PEEPHOLE IN HER FRONT DOOR.					
REAL ESTATE AGENT (off) ...which by the way, is the exact...	2-3	/23.01	27.04/	4.03	REAL ESTATE AGENT TO CHARLIE AND LILLIAN ...which by the way, is the exact point from which all distances...
24.13					
SCENE 3 - FS - ABIGAIL'S POV - THROUGH THE PEEPHOLE AND ACROSS THE HALLWAY TO THE OPEN APARTMENT DOOR.					
REAL ESTATE AGENT (off) ...point from which all distances...					
27.06					
SCENE 4 - INT. APARTMENT BUILDING/HALLWAY - DAY - FS - ABIGAIL'S PEEPHOLE. HER EYE IS VISIBLE THROUGH THE PEEPHOLE.					
REAL ESTATE AGENT (off) ...to and from New York City are officially measured.	2-4	/27.08	31.09/	4.01	REAL ESTATE AGENT TO CHARLIE AND LILLIAN ...to and from New York City are officially measured.
31.11					

COLUMBUS CIRCLE REEL 2AB	P/2	SPOTTING LIST FOOTAGE & TITLES
-------------------------------------	------------	---

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 5 - INT. APARTMENT - DAY - FS - LILLIAN, THE REAL ESTATE AGENT AND CHARLIE. CAMERA DOLLIES L.	2-5	/31.13	36.00	4.03	REAL ESTATE AGENT TO CHARLIE AND LILLIAN The owner completely renovated it and refurbished the entire unit...
REAL ESTATE AGENT (face off) The owner completely renovated it and refurbished the entire (on) unit with all the latest and greatest amenities. Top of the line kitchen by Pedini. There's only two units on the Penthouse level, twenty-four-hour doorman, concierge. It's a full service building. And we are getting another offer later today, so, uh.... I think you guys are the right fit. If I were you, I'd make a move.	2-6	36.04	40.12	4.08	REAL ESTATE AGENT TO CHARLIE AND LILLIAN ...with all the latest and greatest amenities.
CHARLIE STEPS FG. TO LILLIAN.	2-7	41.00	44.12	3.12	REAL ESTATE AGENT TO CHARLIE AND LILLIAN Top of the line kitchen by Pedini. (Pedini : Italian kitchen design company)
CHARLIE What do you think?	2-8	45.00	48.12	3.12	REAL ESTATE AGENT TO CHARLIE AND LILLIAN There's only two units on the Penthouse level...
LILLIAN I love it.	2-9	49.00	56.12	7.12	REAL ESTATE AGENT TO CHARLIE AND LILLIAN ...24-hour doorman, concierge. It's a full service building.
CHARLIE Good.	2-10	57.00	60.12	3.12	REAL ESTATE AGENT TO CHARLIE AND LILLIAN And we are getting another offer later today, so.... (i.e., 'you will have to move quickly if you want the apartment')
LILLIAN (chuckles)					
THEY KISS. 86.10					
SCENE 6 - INT. ABIGAIL'S APARTMENT - DAY - MCS - CAMERA SWISH PANS R. ONTO ABIGAIL, SPEAKING INTO HER CELL PHONE.	2-11	61.00	66.00	5.00	REAL ESTATE AGENT TO CHARLIE AND LILLIAN I think you guys are the right fit. If I were you, I'd make a move.
ABIGAIL (into cell phone) They rented the apartment! (face off) How could this have happened? 92.05	2-12	74.04	76.02	1.14	CHARLIE TO LILLIAN What do you think?
SCENE 7 - EXT. RAY'S HOUSE - DAY - MCS - DR. RAY FONTAINE, ABIGAIL'S MIDDLE-AGED FRIEND, STANDS WITH HIS CELL PHONE.	2-13	77.00	80.10	3.10	LILLIAN TO CHARLIE, THEN CHARLIE TO LILLIAN -I love it. -Good.
ABIGAIL (over cell phone) I wrote half a dozen letters!	2-14	/86.11	89.10	2.15	ABIGAIL TO RAY (into cell phone) They rented the apartment! (They : The apartment owner)
RAY (into cell phone) I agree, Abby, this is simply outrageous. They haven't returned any of my phone calls, either.	2-15	90.02	95.02	5.00	ABIGAIL TO RAY (into cell phone) How could this have happened? I wrote half a dozen letters!
RAY STEPS R.FG., CAMERA MOVING WITH HIM. 102.06	2-16	95.06	99.00	3.10	RAY TO ABIGAIL (into cell phone) I agree, Abby, this is simply outrageous.
	2-17	99.04	102.04/	3.00	RAY TO ABIGAIL (into cell phone) They haven't returned any of my phone calls, either.

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
<p>SCENE 8 - INT. ABIGAIL'S APARTMENT - DAY - MCS - ABIGAIL PACES, CAMERA PANNING WITH HER.</p> <p>ABIGAIL (into cell phone) Is there anything we can do to stop this? 105.09</p>	<p>2-18 /102.08 105.08/ 3.00 ABIGAIL TO RAY (into cell phone) Is there anything we can do to stop this?</p>
<p>SCENE 9 - EXT. RAY'S HOUSE - DAY - MCS - RAY.</p> <p>RAY (into cell phone) I will look into it immediately. 108.15</p>	<p>2-19 /105.12 108.12/ 3.00 RAY TO ABIGAIL (into cell phone) I will look into it immediately.</p>
<p>SCENE 10 - INT. ABIGAIL'S APARTMENT - DAY - MCS - ABIGAIL.</p> <p>ABIGAIL (into cell phone) I need to see you, Ray. 110.09</p>	<p>2-20 /109.00 113.00/ 4.00 ABIGAIL TO RAY (into cell phone), THEN RAY TO ABIGAIL (into cell phone) -I need to see you, Ray. -Abby, I'm busy.</p>
<p>SCENE 11 - EXT. RAY'S HOUSE - DAY - MCS - RAY.</p> <p>RAY (into cell phone) Abby, I'm busy. 113.01</p>	
<p>SCENE 12 - INT. ABIGAIL'S APARTMENT - DAY - MCS - ABIGAIL.</p> <p>ABIGAIL (into cell phone) I said...I need to see you, Ray. 120.01</p>	<p>2-21 114.06 116.10 2.04 ABIGAIL TO RAY (into cell phone) I said...</p> <p>2-22 117.02 119.14/ 2.12 ABIGAIL TO RAY (into cell phone) ...I need to see you, Ray.</p>
<p>SCENE 13 - EXT. RAY'S HOUSE - DAY - MCS - RAY.</p> <p>RAY (into cell phone) I'm in the middle of something. 122.10</p>	<p>2-23 /120.02 122.07/ 2.05 RAY TO ABIGAIL (into cell phone) I'm in the middle of something.</p>
<p>SCENE 14 - INT. ABIGAIL'S APARTMENT - DAY - MCS - ABIGAIL REACTS.</p> <p>ABIGAIL (into cell phone) Raymond! Now! 126.06</p>	<p>2-24 /122.11 126.06/ 3.11 ABIGAIL TO RAY (into cell phone) Raymond! Now!</p>
<p>SCENE 15 - INT. ABIGAIL'S APARTMENT - DAY - MS - RAY STANDS WITH A CUP OF TEA.</p> <p>RAY (sighs)</p> <p>ABIGAIL (off) You know, the police were here. 129.13</p>	<p>2-25 127.06 131.10/ 4.04 ABIGAIL TO RAY You know, the police were here. In my home.</p>

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 16 - MS - ABIGAIL. ABIGAIL In my home. 131.12					
SCENE 17 - MS - RAY. RAY Of course the police were here, Abby. 135.00	2-26	/131.14	136.06	4.08	RAY TO ABIGAIL, THEN ABIGAIL TO RAY -Of course the police were here, Abby. -And that doesn't bother you?
SCENE 18 - MS - ABIGAIL. ABIGAIL And that doesn't bother you? RAY (off) The police were... 138.05	2-27	136.10	141.00	4.06	RAY TO ABIGAIL The police were here because Hilary died.
SCENE 19 - MS - RAY STEPS FG. CAMERA MOVES BACK WITH HIM TO INCLUDE ABIGAIL IN L.FG. RAY ...here because Hilary died. She had a fall and they're investigating her death. You live across the hall, so of... 148.07	2-28	141.04	145.12	4.08	RAY TO ABIGAIL She had a fall and they're investigating her death.
	2-29	146.00	150.10	4.10	RAY TO ABIGAIL You live across the hall, so of course they're gonna inquire...
SCENE 20 - MS - PAST RAY, IN R.FG., TO ABIGAIL. RAY (face off) ...course they're gonna inquire (off) if you heard any-... RAY STEPS R., EXITING. 151.09	2-30	150.14	153.06	2.08	RAY TO ABIGAIL ...if you heard anything suspicious.
SCENE 21 - FS - ABIGAIL AND RAY. RAY (face off) ...-thing suspicious. Once (on) they deduce that her death was an accident, which it most certainly was... 159.07	2-31	153.10	159.06/	5.12	RAY TO ABIGAIL Once they deduce that her death was an accident, which it most certainly was...

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 22 - MS - ABIGAIL.					
RAY (off) ...they'll have no need to bother you any further.	2-32	/159.10	163.12	4.02	RAY TO ABIGAIL ...they'll have no need to bother you any further.
ABIGAIL One of the detectives left me his card.	2-33	166.06	172.04	5.14	ABIGAIL TO RAY One of the detectives left me his card.
RAY (off) Oh.					
ABIGAIL STANDS AND STEPS BG., RETRIEVING THE BUSINESS CARD FROM A NEARBY TABLE. RAY ENTERS R. 177.14					
SCENE 23 - MCS - RAY. CAMERA TILTS DOWN ONTO HIS HANDS AS HE PULLS A WORN LEATHER WALLET OUT OF HIS POCKET. IT IS HELD CLOSED BY A RUBBER BAND. ABIGAIL ENTERS L.					
ABIGAIL (off) Ray, (face off) how many wallets have I bought you through the years?	2-34	179.02	183.06	4.04	ABIGAIL TO RAY Ray, how many wallets have I bought you through the years?
RAY (face off) Abigail... 184.11	2-35	183.10	186.04	2.10	RAY TO ABIGAIL Abigail, I'm attached to this. (this : this wallet)
SCENE 24 - MCS - ABIGAIL AND RAY.					
RAY ...I'm attached to this. It was a gift from your mother on my first day of medical school. I'll never part with it.	2-36	186.08	190.12	4.04	RAY TO ABIGAIL It was a gift from your mother on my first day of medical school.
THEY SMILE.	2-37	191.00	193.02	2.02	RAY TO ABIGAIL I'll never part with it.
ABIGAIL It's just that I don't want things to change... 199.04	2-38	195.06	199.10	4.04	ABIGAIL TO RAY It's just that I don't want things to change, okay?
SCENE 25 - MCS - PAST RAY, IN R.FG., TO ABIGAIL AS SHE STEPS L.					
ABIGAIL ...okay? I just need things to stay the same. I just need things to continue as they have been.	2-39	199.14	202.08	2.10	ABIGAIL TO RAY I just need things to stay the same.
RAY (face off) (overlapping) (indistinct comforting)	2-40	202.12	206.14	4.02	ABIGAIL TO RAY I just need things to continue as they have been.
ABIGAIL This is a disruption.	2-41	207.06	209.12	2.06	ABIGAIL TO RAY This is a disruption.
RAY (face off) Well... 210.11	2-42	210.00	215.02	5.02	RAY TO ABIGAIL Well, if change is what you don't want...

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
<p>SCENE 26 - MCS - PAST ABIGAIL, IN L.FG., TO RAY.</p> <p>RAY ...if change is what you don't want, I strongly advise that you stop inquiring about the apartment across the hall. 222.09</p>	<p>2-43 215.06 222.08/ 7.02 RAY TO ABIGAIL ...I strongly advise that you stop inquiring about the apartment across the hall.</p>
<p>SCENE 27 - MCS - PAST RAY, IN R.FG., TO ABIGAIL.</p> <p>RAY (face off) And it's sort of academic. The apartment is leased. 228.06</p>	<p>2-44 /222.12 227.04 4.08 RAY TO ABIGAIL And it's sort of academic. The apartment is leased.</p>
<p>SCENE 28 - MCS - PAST ABIGAIL, IN L.FG., TO RAY.</p> <p>RAY And they're gonna lead their lives just as Hilary led hers. 234.02</p>	<p>2-45 /228.07 234.02/ 5.11 RAY TO ABIGAIL And they're gonna lead their lives just as Hilary led hers.</p>
<p>SCENE 29 - MCS - PAST RAY, IN R.FG., TO ABIGAIL.</p> <p>RAY (face off) Not a peep.</p> <p>ABIGAIL (chuckles humorlessly)</p>	<p>2-46 235.02 237.10 2.08 RAY TO ABIGAIL Not a peep. (i.e., 'The tenants will not bother you.')</p>
<p>ABIGAIL DROPS HER HEAD FG. ONTO THE KITCHEN COUNTER.</p> <p>ABIGAIL (face off) Ray.</p>	<p>2-47 239.02 240.14 1.12 ABIGAIL TO RAY (optional) Ray.</p>
<p>RAY (face off) Abigail... 242.13</p>	<p>2-48 241.02 242.13/ 1.11 RAY TO ABIGAIL Abigail...</p>
<p>SCENE 30 - MCS - PAST ABIGAIL, LIFTING HER HEAD IN L.FG., TO RAY.</p> <p>RAY ...you've gotta trust me, girl. 251.09</p>	<p>2-49 246.14 249.08 2.10 RAY TO ABIGAIL ...you've gotta trust me, girl.</p>

COLUMBUS CIRCLE REEL 2AB	P/7	SPOTTING LIST FOOTAGE & TITLES
-----------------------------	-----	---

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 31 - MCS - PAST RAY, IN R.FG., TO ABIGAIL.					
RAY (face off) You've gotta calm down.	2-50	252.12	255.12	3.00	RAY TO ABIGAIL You've gotta calm down.
RAY GENTLY TOUCHES ABIGAIL'S CHEEK.					
RAY (face off) I promise you, everything'll be fine. 266.10	2-51	260.04	262.04	2.00	RAY TO ABIGAIL I promise you...
	2-52	262.10	265.10	3.00	RAY TO ABIGAIL ...everything'll be fine.
SCENE 32 - MCS - PAST ABIGAIL, IN L.FG., TO RAY.					
RAY Haven't I always been there for you? 271.14	2-53	267.06	270.12	3.06	RAY TO ABIGAIL Haven't I always been there for you?
SCENE 33 - MCS - PAST RAY, IN R.FG., TO ABIGAIL.					
RAY (face off) And by "always," I mean for the better part of your life.	2-54	275.02	279.12	4.10	RAY TO ABIGAIL And by "always," I mean for the better part of your life.
ABIGAIL NODS. 284.02					
SCENE 34 - MCS - PAST ABIGAIL, IN L.FG., TO RAY.					
RAY Okay, sweetie. 286.07	2-55	/284.03	286.00	1.13	RAY TO ABIGAIL Okay, sweetie. (sweetie : affectionate term of address)
SCENE 35 - MCS - PAST RAY, IN R.FG., TO ABIGAIL. SHE REACTS AS RAY KISSES HER FOREHEAD. 291.00					
SCENE 36 - MCS - ABIGAIL. RAY STEPS L., EXITING.					
ABIGAIL (sighs) 295.15					
SCENE 37 - EXT. APARTMENT BUILDING - DAY - FS - HIGH ANGLE/AERIAL - CAMERA TRAVELS L. PAST THE APARTMENT BUILDING.					
DOORMAN (voice over) Good morning, Mister Stanford. 300.02	2-56	298.00	301.10/	3.10	DOORMAN TO CHARLIE , THEN CHARLIE TO DOORMAN -Good morning, Mr. Stanford. -Good morning.

COMBINED CONTINUITY & DIALOGUE	TITLE				
	NO.	START	END	TOTAL	TITLE
SCENE 38 - INT. APARTMENT BUILDING/LOBBY - DAY - FS - CHARLIE WALKS FG. PAST THE DOORMAN, WHO HOLDS OPEN THE DOOR FOR HIM.					
CHARLIE Good morning. 301.13					
SCENE 39 - MS - CHARLIE WALKS L.FG. THE DOORMAN IS IN BG. 304.08					
SCENE 40 - MFS - CHARLIE WALKS FG. TO THE O.S. ELEVATOR, WHERE KLANDERMANN WAITS WITH SEVERAL PACKAGES. OTHER TENANTS ARE IN BG.					
KLANDERMANN Oh, hello, sir. CHARLIE Klandermann. 311.06	2-57	306.06	309.12	3.06	KLANDERMANN TO CHARLIE, THEN CHARLIE TO KLANDERMANN -Oh, hello, sir. -Klandermann.
SCENE 41 - INT. APARTMENT BUILDING/ELEVATOR - DAY - MCS - CAMERA TILTS UP OVER CHARLIE AND KLANDERMANN, STANDING NEXT TO EACH OTHER.					
KLANDERMANN Mister Stanford, if you don't mind me saying so, I... 330.04	2-58	325.12	330.02/	4.06	KLANDERMANN TO CHARLIE Mr. Stanford, if you don't mind me saying so...
SCENE 42 - MCS - PAST CHARLIE, IN L.FG., TO KLANDERMANN.					
KLANDERMANN ...I've got this sense that I, that I know you somehow. 334.08	2-59	/330.06	334.06/	4.00	KLANDERMANN TO CHARLIE ...I've got this sense that I know you somehow.
SCENE 43 - MCS - PAST KLANDERMANN, IN R.FG., TO CHARLIE.					
CHARLIE Really? KLANDERMANN Yeah. 338.04	2-60	335.12	340.04	4.08	CHARLIE TO KLANDERMANN, THEN KLANDERMANN TO CHARLIE -Really? -Yeah. It's as if we...
SCENE 44 - MCS - PAST CHARLIE, IN L.FG., TO KLANDERMANN.					
KLANDERMANN It's as if we, uh, I don't know, we met somewhere or something. 345.10	2-61	341.06	344.12	3.06	KLANDERMANN TO CHARLIE ...I don't know, we met somewhere or something.

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
SCENE 45 - MCS - PAST KLANDERMANN, IN R.FG., TO CHARLIE.	
CHARLIE Eh, well, I kinda get that a lot. I, I guess I just have one of those face-... 352.06	2-62 346.12 350.00 3.04 CHARLIE TO KLANDERMANN I kinda get that a lot.
SCENE 46 - MCS - PAST CHARLIE, IN L.FG., TO KLANDERMANN.	
CHARLIE (face off) ...-s.	
KLANDERMANN (overlapping) Oh, yeah? Well, that's probably it. Huh. 357.09	2-63 350.04 353.10 3.06 CHARLIE TO KLANDERMANN, THEN KLANDERMANN TO CHARLIE -I guess I just have one of those faces. -Oh, yeah?
SCENE 47 - MCS - PAST KLANDERMANN, IN R.FG., TO CHARLIE. 360.11	
SCENE 48 - MS - CHARLIE AND KLANDERMANN.	
KLANDERMANN Sure smells good coming out the, coming out of your unit. 365.07	2-64 353.14 356.10 2.12 KLANDERMANN TO CHARLIE Well, that's probably it.
SCENE 49 - MCS - PAST CHARLIE, IN L.FG., TO KLANDERMANN.	
KLANDERMANN I'm guessing Miss Lillian's... 367.03	2-65 /360.14 365.04/ 4.06 KLANDERMANN TO CHARLIE Sure smells good coming out of your unit.
SCENE 50 - MCS - PAST KLANDERMANN, IN R.FG., TO CHARLIE.	
KLANDERMANN (face off) ...the, uh--	
CHARLIE (interrupting) Yeah, she's the chef in the family.	
KLANDERMANN Yeah. 373.05	2-66 /365.08 370.08 5.00 KLANDERMANN TO CHARLIE, THEN CHARLIE TO KLANDERMANN -I'm guessing Miss Lillian's the-- -Yeah, she's the chef in the family.
CHARLIE (overlapping) (chuckling) It's amazing I don't weigh three hundred...	2-67 370.12 374.04 3.08 KLANDERMANN TO CHARLIE, THEN CHARLIE TO KLANDERMANN -Yeah. -It's amazing I don't weigh 300 pounds.

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
<p>SCENE 51 - MCS - PAST CHARLIE, IN L.FG., TO KLANDERMANN.</p> <p>CHARLIE (face off) (chuckling) ...pounds.</p> <p>KLANDERMANN (chuckles) Yeah, I, I don't understand it. 378.06</p>	<p>2-68 374.08 377.04 2.12 KLANDERMANN TO CHARLIE I don't understand it.</p>
<p>SCENE 52 - EXT. COLUMBUS CIRCLE - NIGHT - FS - VEHICLES AND PEDESTRIANS MOVE THROUGH THE AREA. 381.04</p>	
<p>SCENE 53 - MS - THE APARTMENT BUILDING. 384.07</p>	
<p>SCENE 54 - INT. ABIGAIL'S APARTMENT - NIGHT - MS - ABIGAIL STANDS IN THE KITCHEN, CHOPPING VEGETABLES. 391.15</p>	
<p>SCENE 55 - MCS - THE KNIFE AS IT SLICES A MUSHROOM.</p> <p>CHARLIE AND LILLIAN'S FRONT DOOR CLOSES. 396.08</p>	
<p>SCENE 56 - MCS - ABIGAIL LOOKS FG., THEN RESUMES CHOPPING.</p> <p>LILLIAN (off) (screams indistinctly) Son of a bitch! 412.09</p>	<p>2-69 410.12 412.08/ 1.12 LILLIAN TO CHARLIE Son of a bitch! (slang insult)</p>
<p>SCENE 57 - MS - ABIGAIL'S CLOSED FRONT DOOR.</p> <p>CHARLIE (off) (yelling) Well, it's a little too late for that! 415.06</p>	<p>2-70 /412.12 418.02 5.06 CHARLIE TO LILLIAN Well, it's a little too late for that! You started it, Lillian!</p>
<p>SCENE 58 - FS - ABIGAIL LOOKS FG.</p> <p>CHARLIE (off) (yelling) You started it, Lillian! 417.12</p>	
<p>SCENE 59 - MS - ABIGAIL REACTS.</p> <p>CHARLIE (off) (grunts)</p> <p>LILLIAN (off) Goddamn it! Why are you doing this? 424.14</p>	<p>2-71 419.00 424.06 5.06 LILLIAN TO CHARLIE Goddamn it! Why are you doing this?</p>

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 60 - INT. APARTMENT BUILDING/HALLWAY - NIGHT - MS - LILLIAN IS PUSHED L. THROUGH THE DOOR BY CHARLIE.					
LILLIAN Jesus!	2-72	424.15	427.10	2.11	LILLIAN TO HERSELF, THEN CHARLIE TO LILLIAN
CHARLIE (face off) Tell m-...					-Jesus! -Tell me one more time... (Jesus : slang expression of frustration or fear)
426.10					
SCENE 61 - MCS - PAST LILLIAN, IN L.FG., TO CHARLIE, HOLDING A GLASS.					
CHARLIE ...e one more time to keep my voice down, I swear to...	2-73	427.14	431.00/	3.02	CHARLIE TO LILLIAN ...to keep my voice down, I swear to God--
LILLIAN (overlapping) (breathes heavily)					
430.02					
SCENE 62 - MCS - PAST CHARLIE, IN R.FG., TO LILLIAN.					
CHARLIE (face off) ...God--					
LILLIAN (overlapping) Shh!					
431.02					
SCENE 63 - INT. ABIGAIL'S APARTMENT - NIGHT - MCS - ABIGAIL REACTS.					
LILLIAN (off) I don't want the help seeing you.	2-74	431.04	434.10	3.06	LILLIAN TO CHARLIE, THEN CHARLIE TO LILLIAN -I don't want the help seeing you. -Who gives a shit? (the help : referring to employees, most likely cleaning people or a housekeeper)
CHARLIE (off) (yelling) Who gives a shit?					
LILLIAN (off) I'm not gonna talk to you...	2-75	434.14	437.10	2.12	LILLIAN TO CHARLIE I'm not gonna talk to you when you're like this. (i.e., 'drunk')
436.11					
SCENE 64 - MCS - THE KNIFE AS IT SLICES MUSHROOMS.					
LILLIAN (off) ...when you're like this. I just wanna go inside, okay? Charlie--	2-76	437.14	441.14	4.00	LILLIAN TO CHARLIE I just wanna go inside, okay? Charlie--
CHARLIE (off) (overlapping) You're not...	2-77	442.02	444.00	1.14	CHARLIE TO LILLIAN You're not going anywhere, bitch!
442.07					

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
SCENE 65 - MCS - ABIGAIL REACTS.	
CHARLIE (off) ...goin' anywhere, bitch!	
LILLIAN (off) (cries out)	
ABIGAIL REACTS AS SHE HEARS GLASS BREAKING.	
CHARLIE (off) Little slut!	2-78 445.04 450.04 5.00 CHARLIE TO LILLIAN, THEN LILLIAN TO CHARLIE -Little slut!
LILLIAN (off) Goddamn it, I'm going back inside.	
CHARLIE (off) We're gonna finish this.	2-79 450.14 453.02 2.04 CHARLIE TO LILLIAN We're gonna finish this.
ABIGAIL BACKS AWAY, LOOKING FG. AT HER O.S. FRONT DOOR.	
LILLIAN (off) Shut up!	2-80 453.06 457.08/ 4.02 LILLIAN TO CHARLIE, THEN CHARLIE TO LILLIAN -Shut up!
CHARLIE (off) (yelling) Oh, you don't want the...	
FADE TO WHITE.	
FADE IN ON:	
SCENE 66 - INT. ROOM - DAY - FLASHBACK - MCS - YOUNG JUSTINE.	
CHARLIE (voice over) (yelling) ...help to hear!	
FADE TO WHITE.	
FADE IN ON:	
SCENE 67 - INT. ABIGAIL'S APARTMENT - NIGHT - MS - ABIGAIL REACTS.	
CHARLIE (off) (yelling) Well, I'm paying them enough to plug their ears!	2-81 /457.12 460.12 3.00 CHARLIE TO LILLIAN Well, I'm paying them enough to plug their ears!
LILLIAN (off) (overlapping) Goddamn it! You're drunk! I want to go back inside.	2-82 461.00 466.04 5.04 LILLIAN TO CHARLIE You're drunk! I want to go back inside.
ABIGAIL STEPS R., CAMERA PANNING WITH HER.	
CHARLIE (off) You're not going anywhere.	2-83 466.08 469.00 2.08 CHARLIE TO LILLIAN You're not going anywhere.
LILLIAN (off) (cries out)	
ABIGAIL REACTS AS A SLAP IS HEARD.	

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
<p>SCENE 67 - (CONTINUED)</p> <p>LILLIAN (off) (cries out)</p> <p>CHARLIE (off) Bitch! Did you just hit me? Is that what you did?</p> <p>LILLIAN (off) (overlapping) (sobs) 477.00</p>	<p>2-84 472.06 477.00/ 4.10 CHARLIE TO LILLIAN Bitch! Did you just hit me? Is that what you did?</p>
<p>SCENE 68 - INT. APARTMENT BUILDING/HALLWAY - NIGHT - MS - CHARLIE SLAPS LILLIAN IN THE FACE.</p> <p>LILLIAN (face off) (cries out) 478.07</p>	
<p>SCENE 69 - INT. ABIGAIL'S APARTMENT - NIGHT - MCS - ABIGAIL STEPS FG.</p> <p>CHARLIE (off) You don't ever hit me!</p> <p>LILLIAN (off) (overlapping) (cries out) 481.05</p>	<p>2-85 /478.08 480.12 2.04 CHARLIE TO LILLIAN You don't ever hit me!</p>
<p>SCENE 70 - INT. APARTMENT BUILDING/HALLWAY - NIGHT - MCS - CHARLIE SLAPS LILLIAN IN THE FACE AGAIN.</p> <p>CHARLIE (face off) Bitch!</p> <p>FADE TO WHITE.</p> <p>FADE IN ON:</p>	<p>2-86 /481.06 482.14 1.08 CHARLIE TO LILLIAN Bitch!</p>
<p>SCENE 71 - INT. ROOM - DAY - MCS - FLASHBACK - ELEANOR REACTS.</p> <p>FADE TO WHITE.</p> <p>FADE IN ON:</p> <p>SCENE 72 - INT. ABIGAIL'S APARTMENT - NIGHT - MCS - ABIGAIL.</p> <p>LILLIAN (off) (sobbing) I'm sorry!</p> <p>CHARLIE (off) Don't ever... 487.10</p>	<p>2-87 484.06 490.03/ 5.13 LILLIAN TO CHARLIE, THEN CHARLIE TO LILLIAN -I'm sorry! -Don't ever hit Charlie!</p>

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
<p>SCENE 73 - INT. APARTMENT BUILDING/HALLWAY - NIGHT - MCS - PAST LILLIAN, IN L.FG., TO CHARLIE. HE GRABS LILLIAN AND HOLDS HER CLOSE.</p> <p>LILLIAN (face off) (sobs - continues under following scenes and dialogue)</p> <p>CHARLIE (yelling) ...hit Charlie!</p> <p style="text-align: right;">490.03</p>	
<p>SCENE 74 - MCS - PAST CHARLIE, IN R.FG., TO LILLIAN.</p> <p>CHARLIE (face off) (yelling) Do you understand...</p> <p style="text-align: right;">492.14</p>	<p>2-88 490.10 492.14/ 2.04 CHARLIE TO LILLIAN Do you understand?</p>
<p>SCENE 75 - INT. ABIGAIL'S APARTMENT - NIGHT - CS - ABIGAIL LEANS R., LOOKING THROUGH THE PEEPHOLE.</p> <p>CHARLIE (off) ...me? Re...</p> <p>LILLIAN (off) (overlapping) (sobbing) (indistinct agreement)</p> <p style="text-align: right;">495.09</p>	<p>2-89 494.14 497.14/ 3.00 CHARLIE TO LILLIAN Remember where you come from. (i.e., 'a background of poverty')</p>
<p>SCENE 76 - INT. APARTMENT BUILDING/HALLWAY - NIGHT - CS - ABIGAIL'S PEEPHOLE. ABIGAIL'S EYE IS VISIBLE.</p> <p>CHARLIE (off) ...-member where you come from.</p> <p style="text-align: right;">498.01</p>	
<p>SCENE 77 - MS - ABIGAIL'S POV - THROUGH THE PEEPHOLE, IN FG., TO LILLIAN AND CHARLIE.</p> <p>CHARLIE Remember, you bitch!</p> <p>CHARLIE SHOVES LILLIAN BG. AGAINST THE CLOSED DOOR.</p> <p>LILLIAN (cries out)</p> <p>LILLIAN FALLS TO THE FLOOR AS CHARLIE WALKS L. AND EXITS.</p> <p style="text-align: right;">502.06</p>	<p>2-90 /498.02 501.04 3.02 CHARLIE TO LILLIAN Remember, you bitch!</p>
<p>SCENE 78 - CS - ABIGAIL REACTS, MOVING AWAY FROM THE DOOR.</p> <p>ABIGAIL (gasps)</p> <p style="text-align: right;">503.02</p>	

COMBINED CONTINUITY & DIALOGUE	TITLE				
	NO.	START	END	TOTAL	TITLE
SCENE 79 - MS - LOW ANGLE - ABIGAIL MOVES L., KNOCKING A NEARBY VASE OFF OF A PEDESTAL. 504.10					
SCENE 80 - FS - SLOW MOTION - THE VASE FALLS ONTO THE FLOOR AND SHATTERS. 507.05					
SCENE 81 - MCS - ABIGAIL REACTS. 519.09					
SCENE 82 - CS - ABIGAIL REACTS. SHE SLOWLY LEANS FG. TOWARD THE PEEPHOLE. 560.08					
SCENE 83 - CS - ABIGAIL'S POV - CHARLIE STARES FG. INTO THE PEEPHOLE.					
ABIGAIL (off) (gasps) 563.01					
SCENE 84 - MCS - ABIGAIL REACTS, CROUCHING DOWN AGAINST THE WALL.					
ABIGAIL (gasping)					
LILLIAN (off) (sobs - continues under following scenes and dialogue) 579.08					
SCENE 85 - CS - ABIGAIL REACTS, LISTENING. SHE CRAWLS FG. AND LEANS DOWN, PEEKING UNDERNEATH THE DOOR.					
ABIGAIL (breathes heavily) 632.06					
SCENE 86 - CS - ABIGAIL SITS UP. 636.10					
SCENE 87 - MCS - ABIGAIL REACHES FOR THE DOOR. 640.11					
SCENE 88 - MCS - ABIGAIL'S HAND REACHES FOR THE LOCK AND TURNS IT. SHE GRIPS THE DOORKNOB. 665.02					
SCENE 89 - MCS - ABIGAIL SLOWLY OPENS THE DOOR. 678.04					

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
SCENE 90 - INT. APARTMENT BUILDING/HALLWAY - NIGHT - MCS - ABIGAIL'S FRONT DOOR OPENS SLIGHTLY. 685.03	
SCENE 91 - INT. ABIGAIL'S APARTMENT - NIGHT - MCS - THROUGH THE DOOR, IN FG., TO LILLIAN, LYING ON THE FLOOR. 692.11	
SCENE 92 - INT. APARTMENT BUILDING/HALLWAY - NIGHT - MCS - THROUGH THE DOOR, IN FG., TO ABIGAIL.	
ABIGAIL Miss? 706.10	2-91 703.08 705.04 1.12 ABIGAIL TO LILLIAN Miss?
SCENE 93 - MCS - THROUGH THE DOOR, IN FG., TO LILLIAN.	
LILLIAN (sobbing) Help me. 718.10	2-92 713.10 715.10 2.00 LILLIAN TO ABIGAIL Help me.
SCENE 94 - MCS - THROUGH THE DOOR, IN FG., TO ABIGAIL.	
LILLIAN (off) (sobbing) Please.	2-93 719.10 722.00 2.06 LILLIAN TO ABIGAIL Please.
ABIGAIL (whispering) Do I call nine-one-one?	2-94 724.00 727.00 3.00 ABIGAIL TO LILLIAN Do I call 911?
LILLIAN (off) (sobbing) No. 728.06	2-95 727.04 728.12 1.08 LILLIAN TO ABIGAIL No.
SCENE 95 - MCS - THROUGH THE DOOR, IN FG., TO LILLIAN.	
LILLIAN (sobbing) I don't want him to go to jail. (sobs - continues under following scenes and dialogue) 734.07	2-96 729.12 733.02 3.06 LILLIAN TO ABIGAIL I don't want him to go to jail.
SCENE 96 - MCS - THROUGH THE DOOR, IN FG., TO ABIGAIL. 744.10	
SCENE 97 - MCS - THROUGH THE DOOR, IN FG., TO LILLIAN. ABIGAIL'S HAND ENTERS IN FG. AND OPENS THE DOOR WIDER. 756.14	
SCENE 98 - MCS - ABIGAIL'S HAND TOUCHES THE HALLWAY CARPET. 765.00	

COMBINED CONTINUITY & DIALOGUE	TITLE				
	NO.	START	END	TOTAL	TITLE
SCENE 99 - MCS - ABIGAIL. 769.01					
SCENE 100 - FS - PAST ABIGAIL, IN FG., TO LILLIAN. ABIGAIL SLOWLY CRAWLS BG. THROUGH THE DOORWAY. 772.10					
SCENE 101 - MCS - ABIGAIL LOOKS AROUND. 783.02					
SCENE 102 - FS - PAST ABIGAIL, IN FG., TO LILLIAN. 787.08					
SCENE 103 - FS - ABIGAIL REACHES TOWARD LILLIAN, ABOUT TO TOUCH LILLIAN'S HAIR. 792.08					
SCENE 104 - MS - ABIGAIL SLOWLY CRAWLS R.FG. 796.06					
SCENE 105 - FS - ABIGAIL'S HAND REACHES R. SHE RECOILS AS THE ELEVATOR DINGS. 804.02					
SCENE 106 - MCS - ABIGAIL REACTS AND LOOKS R. 805.03					
SCENE 107 - FS - CAMERA ZOOMS IN ON THE ELEVATOR DOWN THE HALL. 808.05					
SCENE 108 - MCS - ABIGAIL REACTS. 809.07					
SCENE 109 - MS - ABIGAIL CRAWLS BG. TO LILLIAN.					
ABIGAIL (face off) You have to stand up. 810.14	2-97	/809.08	813.04/	3.12	ABIGAIL TO LILLIAN You have to stand up. Stand up!
SCENE 110 - MS - CAMERA ZOOMS IN ON THE ELEVATOR. 812.03					
SCENE 111 - MCS - ABIGAIL. ABIGAIL Stand up! 813.04					

COMBINED CONTINUITY & DIALOGUE	TITLE				
	NO.	START	END	TOTAL	TITLE
SCENE 112 - MS - CAMERA ZOOMS IN ON THE ELEVATOR. 814.07					
SCENE 113 - MCS - ABIGAIL TRIES TO GRAB O.S. LILLIAN.					
ABIGAIL (grunts and groans) 815.14					
SCENE 114 - MS - CAMERA ZOOMS IN ON THE ELEVATOR.					
LILLIAN (off) Help me. 816.14	2-98	815.04	817.15/	2.11	LILLIAN TO ABIGAIL, THEN ABIGAIL TO LILLIAN -Help me. -Stand up!
SCENE 115 - MFS - ABIGAIL STANDS, PULLING LILLIAN L. AFTER HER TO THE DOOR.					
ABIGAIL Stand up! 817.15					
SCENE 116 - MCS - CAMERA ZOOMS IN ON THE ELEVATOR. 818.13					
SCENE 117 - MCS - LILLIAN IS DRAGGED BG. THROUGH THE DOOR BY ABIGAIL.					
LILLIAN (sobbing) (indistinct) 820.05					
SCENE 118 - FS - CAMERA ZOOMS IN ON THE ELEVATOR. 821.06					
SCENE 119 - INT. ABIGAIL'S APARTMENT - NIGHT - MCS - ABIGAIL CLOSES THE DOOR, STILL HOLDING LILLIAN.					
ABIGAIL (grunts and groans) 822.10					
SCENE 120 - MCS - ABIGAIL'S HAND LOCKS THE DOOR.					
THE ELEVATOR DINGS. 823.05					

COMBINED CONTINUITY & DIALOGUE	TITLE				
	NO.	START	END	TOTAL	TITLE
SCENE 121 - INT. APARTMENT BUILDING/HALLWAY - NIGHT - MS - THE ELEVATOR DOORS OPEN AND CHARLIE STAGGERS FG. CAMERA MOVES BACK WITH HIM. 831.01					
SCENE 122 - INT. ABIGAIL'S APARTMENT - NIGHT - MS - ABIGAIL STEPS BG. WITH LILLIAN. ABIGAIL and LILLIAN (grunt and groan) THEY SIT DOWN ON THE FLOOR. 835.15					
SCENE 123 - INT. APARTMENT BUILDING/HALLWAY - NIGHT - MS - CHARLIE WALKS FG., CAMERA MOVING BACK WITH HIM. 838.13					
SCENE 124 - INT. ABIGAIL'S APARTMENT - NIGHT - MFS - LILLIAN AND ABIGAIL LOOK FG. 841.01					
SCENE 125 - MCS - THE BOTTOM OF THE FRONT DOOR. 842.13					
SCENE 126 - MCS - ABIGAIL CRADLES LILLIAN, HOLDING HER. ABIGAIL Shh. 845.04					
SCENE 127 - INT. APARTMENT BUILDING/HALLWAY - NIGHT - FS - CHARLIE STEPS FG., LOOKING AROUND. 851.06					
SCENE 128 - FS - THE ICE CUBES FROM CHARLIE'S DRINK ON THE CARPET. CHARLIE TURNS L. TOWARD ABIGAIL'S O.S. FRONT DOOR. 859.07					
SCENE 129 - INT. ABIGAIL'S APARTMENT - NIGHT - MCS - THE BOTTOM OF ABIGAIL'S DOOR. CHARLIE'S SHADOW IS VISIBLE UNDERNEATH. 863.10					

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
<p>SCENE 130 - MCS - LILLIAN AND ABIGAIL.</p> <p>LILLIAN (shivers)</p> <p>ABIGAIL Shh. (whispering) Be quiet.</p> <p style="text-align: right;">866.10</p>	<p>2-99 864.14 866.10/ 1.12 ABIGAIL TO LILLIAN Be quiet.</p>
<p>SCENE 131 - INT. APARTMENT BUILDING/HALLWAY - NIGHT - MFS - CHARLIE LEANS AGAINST ABIGAIL'S DOOR, LISTENING. HE KNOCKS.</p> <p>CHARLIE Lillian.</p> <p style="text-align: right;">876.01</p>	<p>2-100 874.10 876.01/ 1.07 CHARLIE TO LILLIAN (optional) Lillian.</p>
<p>SCENE 132 - INT. ABIGAIL'S APARTMENT - NIGHT - MCS - LILLIAN AND ABIGAIL.</p> <p>ABIGAIL Shh.</p> <p>LILLIAN (whispering) Just don't let him in.</p> <p>ABIGAIL Shh.</p> <p>CHARLIE (off) (overlapping) It's Charlie. I'm sorry.</p> <p style="text-align: right;">885.12</p>	<p>2-101 876.14 881.04 4.06 LILLIAN TO ABIGAIL, THEN CHARLIE TO LILLIAN -Just don't let him in. -It's Charlie.</p> <p>2-102 883.02 885.04 2.02 CHARLIE TO LILLIAN I'm sorry.</p>
<p>SCENE 133 - INT. APARTMENT BUILDING/HALLWAY - NIGHT - MFS - CHARLIE.</p> <p>CHARLIE Please just open the door.</p> <p>HE KNOCKS AGAIN.</p> <p style="text-align: right;">892.06</p>	<p>2-103 /885.13 889.00 3.03 CHARLIE TO LILLIAN Please just open the door.</p>
<p>SCENE 134 - INT. ABIGAIL'S APARTMENT - NIGHT - MCS - LILLIAN AND ABIGAIL.</p> <p>CHARLIE (off) Come on, I'm sorry. Let's just talk about this.</p> <p style="text-align: right;">898.14</p>	<p>2-104 894.00 898.14/ 4.14 CHARLIE TO LILLIAN Come on, I'm sorry. Let's just talk about this.</p>
<p>SCENE 135 - INT. APARTMENT BUILDING/HALLWAY - NIGHT - MFS - CHARLIE POUNDS ON THE DOOR.</p> <p style="text-align: right;">901.15</p>	

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
SCENE 136 - INT. ABIGAIL'S APARTMENT - NIGHT - MCS - LILLIAN AND ABIGAIL.	
CHARLIE Lillian!	2-105 /902.00 903.10 1.10 CHARLIE TO LILLIAN (optional) Lillian!
ABIGAIL Shh.	
LILLIAN (overlapping) Shit. Please....	2-106 904.10 909.15/ 5.05 LILLIAN TO HERSELF, THEN CHARLIE TO LILLIAN -Shit. Please....
CHARLIE (off) (overlapping) Lillian, open the door. 909.15	-Lillian, open the door. (Shit : slang expression of dread or frustration)
SCENE 137 - MCS - ABIGAIL'S DOORKNOB TURNS. 913.07	
SCENE 138 - INT. APARTMENT BUILDING/HALLWAY - NIGHT - MFS - CHARLIE THROWS HIMSELF AGAINST THE DOOR.	
CHARLIE (yelling) Open the fucking doo-... 915.15	2-107 /913.08 917.00 3.08 CHARLIE TO LILLIAN Open the fucking door!
SCENE 139 - INT. ABIGAIL'S APARTMENT - NIGHT - CS - LILLIAN AND ABIGAIL, WHO REACTS.	
CHARLIE (off) (yelling) ...-r! 919.08	
SCENE 140 - INT. APARTMENT BUILDING/HALLWAY - NIGHT - MFS - CHARLIE REACTS.	
CHARLIE (sighs) 923.08	
SCENE 141 - INT. ABIGAIL'S APARTMENT - NIGHT - FS - LILLIAN AND ABIGAIL. 927.03	
SCENE 142 - FS - ABIGAIL'S DOORKNOB. 930.10	
SCENE 143 - CS - LILLIAN AND ABIGAIL.	
LILLIAN (sighs) 934.09	

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
SCENE 144 - FS - LILLIAN AND ABIGAIL.	
LILLIAN (breathes heavily)	
CHARLIE'S APARTMENT DOOR CLOSES.	
DISSOLVE TO:	
SCENE 145 - INT. ABIGAIL'S APARTMENT - NIGHT - FS - ABIGAIL STEPS L. TO LILLIAN, WHO LIES ON THE SOFA. ABIGAIL HANDS HER A DRINK.	
LILLIAN Oh, great. 949.07	2-108 947.10 949.07/ 1.13 LILLIAN TO ABIGAIL Great.
SCENE 146 - MFS - LILLIAN TAKES THE GLASS AND DRINKS. ABIGAIL STANDS R.	
LILLIAN Mmm. Mmm.	
LILLIAN SETS THE GLASS DOWN ON THE COFFEE TABLE. 959.02	
SCENE 147 - MCS - ABIGAIL.	
LILLIAN (off) (exhales) 961.12	
SCENE 148 - MFS - LILLIAN AND ABIGAIL.	
LILLIAN Thank you.	2-109 /961.13 963.08 1.11 LILLIAN TO ABIGAIL Thank you.
ABIGAIL HANDS LILLIAN A WASHCLOTH FULL OF ICE. LILLIAN HOLDS IT AGAINST HER CHEEKBONE.	
LILLIAN I'm sorry. I'm really sorry.	2-110 964.14 969.12 4.14 LILLIAN TO ABIGAIL I'm sorry. I'm really sorry.
ABIGAIL (face off) What are you sorry for?	2-111 970.06 972.12 2.06 ABIGAIL TO LILLIAN What are you sorry for?
LILLIAN I'm just sorry because you're involved now in this. And I didn't mean for this to happen. 984.04	2-112 973.00 978.04 5.04 LILLIAN TO ABIGAIL I'm just sorry because you're involved now in this.
SCENE 149 - MCS - ABIGAIL.	
ABIGAIL Well, you needn't be sorry. 988.11	2-113 979.14 984.04/ 4.06 LILLIAN TO ABIGAIL And I didn't mean for this to happen.
	2-114 985.02 988.04 3.02 ABIGAIL TO LILLIAN Well, you needn't be sorry.

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
SCENE 150 - MFS - LILLIAN AND ABIGAIL. 992.01	
SCENE 151 - MCS - ABIGAIL TURNS AND STEPS L.BG. 993.14	
SCENE 152 - MCS - LILLIAN. ABIGAIL IS IN BG.	
LILLIAN He works so hard and when he works, he sometimes gets stressed and... 1002.04	2-115 /994.02 1001.06 7.04 LILLIAN TO ABIGAIL He works so hard and when he works, he sometimes gets stressed...
	2-116 1001.10 1006.08 4.14 LILLIAN TO ABIGAIL ...and when he's under a lot of pressure, he drinks a lot.
SCENE 153 - MFS - ABIGAIL KNEELS DOWN NEXT TO THE BROKEN VASE.	
LILLIAN (off) ...when he's under a lot of pressure, he drinks a lot. And I think I set him off, and I don't mean to. I feel so bad.	2-117 1006.12 1013.02 6.06 LILLIAN TO ABIGAIL And I think I set him off, and I don't mean to.
ABIGAIL Why are you making excuses for him? 1020.15	2-118 1013.06 1016.04 2.14 LILLIAN TO ABIGAIL I feel so bad.
	2-119 1017.00 1020.12/ 3.12 ABIGAIL TO LILLIAN Why are you making excuses for him?
SCENE 154 - MCS - LILLIAN. ABIGAIL KNEELS IN BG.	
LILLIAN 'Cause you really don't know him. He's really, he's a really, um...reliable guy.	2-120 /1021.00 1025.10 4.10 LILLIAN TO ABIGAIL 'Cause you really don't know him. He's a really...
CAMERA CRANES UP.	2-121 1031.14 1034.08 2.10 LILLIAN TO ABIGAIL ...reliable guy.
ABIGAIL (off) Stop apologizing for him. 1037.12	2-122 1034.12 1037.12/ 3.00 ABIGAIL TO LILLIAN Stop apologizing for him.
SCENE 155 - FS - ABIGAIL GATHERS PIECES OF THE BROKEN VASE.	
ABIGAIL Stop it. 1041.02	2-123 1039.06 1041.02/ 1.12 ABIGAIL TO LILLIAN Stop it.
SCENE 156 - MCS - LILLIAN.	
LILLIAN I do love him. (sighs) 1055.12	2-124 1042.10 1045.00 2.06 LILLIAN TO ABIGAIL I do love him.
SCENE 157 - MCS - ABIGAIL. 1061.01	
SCENE 158 - EXT. STREET - DAY - MFS - A BUSY STREET. VEHICLES MOVE FG. AND BG., WHILE PEDESTRIANS ARE IN BG. 1066.10	

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
<p>SCENE 159 - INT. PARKING GARAGE - DAY - FS - GROUPS OF POLICE OFFICERS AND CRIME SCENE INVESTIGATORS SURROUND A CRIME SCENE.</p> <p>POLICE OFFICERS and CRIME SCENE INVESTIGATORS (low and indistinct chatter - continues under following scenes and dialogue)</p> <p style="text-align: right;">1071.04</p>	
<p>SCENE 160 - FS - A BROKEN VIOLIN LIES ON THE GROUND. CAMERA PANS R. ONTO JERRY AND FRANK AS THEY WALK FG. OTHER POLICE OFFICERS AND CRIME SCENE INVESTIGATORS ARE IN BG.</p> <p>JERRY (off) Why would someone kill a violinist? (on) This job really sucks sometimes.</p> <p>FRANK Why would an eighty-year-old woman wanna jump off her balcony?</p> <p>JERRY See this here?</p> <p style="text-align: right;">1086.07</p>	<p>2-125 1072.04 1075.10 3.06 JERRY TO FRANK Why would someone kill a violinist?</p> <p>2-126 1075.14 1079.00 3.02 JERRY TO FRANK This job really sucks sometimes.</p> <p>2-127 1079.10 1083.12 4.02 FRANK TO JERRY Why would an 80-year-old woman wanna jump off her balcony?</p> <p>2-128 1084.12 1089.06 4.10 JERRY TO FRANK See this here? This is how I like my crime scene.</p>
<p>SCENE 161 - FS - JERRY AND FRANK STAND NEAR THE CRIME SCENE, WHICH INCLUDES THE VICTIM'S REMAINS COVERED WITH YELLOW TARPS. OTHER POLICE OFFICERS AND CRIME SCENE INVESTIGATORS ARE IN BG.</p> <p>JERRY This is how I like my crime scene. That over there is a torso, a head...</p> <p>JERRY POINTS TO SEVERAL YELLOW TARPS.</p> <p style="text-align: right;">1094.04</p>	<p>2-129 1090.00 1094.04/ 4.04 JERRY TO FRANK That over there is a torso, a head...</p>
<p>SCENE 162 - MFS - JERRY AND FRANK. OTHER POLICE OFFICERS AND CRIME SCENE INVESTIGATORS ARE IN BG.</p> <p>JERRY ...and right down here...</p> <p>JERRY KNEELS AND LIFTS A YELLOW TARP. FRANK REACTS.</p> <p>FRANK Oh, God.</p> <p>FRANK STEPS R., EXITING.</p> <p>JERRY ...what the hell is that? You see, this is what a murder scene looks like.</p> <p style="text-align: right;">1105.15</p>	<p>2-130 1096.00 1098.02 2.02 JERRY TO FRANK ...and right down here...</p> <p>2-131 1098.06 1101.14 3.08 FRANK TO HIMSELF, THEN JERRY TO HIMSELF -Oh, God. -...what the hell is that? (that : that body part)</p> <p>2-132 1102.08 1105.12/ 3.04 JERRY TO FRANK You see, this is what a murder scene looks like.</p>

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
SCENE 163 - FS - FRANK AND JERRY, WHO STEPS FG. OTHER POLICE OFFICERS AND CRIME SCENE INVESTIGATORS ARE IN BG.	
FRANK What, so you don't think this is a suicide as well?	2-133 /1106.00 1109.06 3.06 FRANK TO JERRY What, so you don't think this is a suicide as well?
JERRY You, my friend, are a sick bastard.	2-134 1113.10 1118.06 4.12 JERRY TO FRANK, THEN FRANK TO JERRY -You, my friend, are a sick bastard. -I'm just saying...
FRANK I'm just saying nine years on the job, it just doesn't add up. 1121.10	2-135 1118.10 1121.08/ 2.14 FRANK TO JERRY ...9 years on the job, it just doesn't add up. (it : the death of Mrs. Lonigan) (add up : make logical sense)
SCENE 164 - MFS - LOW ANGLE - FRANK AND JERRY.	
FRANK What's interesting is the girl across the hall.	2-136 /1121.12 1125.00 3.04 FRANK TO JERRY What's interesting is the girl across the hall.
JERRY Oh, I see what this is about. What, she hot?	2-137 1126.10 1129.12 3.02 JERRY TO FRANK Oh, I see what this is about.
FRANK Yeah, she was attractive.	2-138 1130.00 1131.14 1.14 JERRY TO FRANK What, she's hot?
JERRY I knew it.	2-139 1132.02 1134.08 2.06 FRANK TO JERRY, THEN JERRY TO FRANK -Yeah, she was attractive. -I knew it.
FRANK (overlapping) No, here's the thing. I ran her through the system, right?	2-140 1134.12 1139.00 4.04 FRANK TO JERRY No, here's the thing. I ran her through the system, right?
FRANK There's nothing on her. She doesn't have a social security number, she doesn't have a driver's license, nothing. 1146.10	2-141 1139.04 1143.08 4.04 FRANK TO JERRY There's nothing on her. She doesn't have a social security number...
	2-142 1143.12 1146.10/ 2.14 FRANK TO JERRY ...she doesn't have a driver's license, nothing.

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 165 - MS - FRANK AND JERRY. CAMERA CRANES UP SLOWLY. OTHER POLICE OFFICERS AND CRIME SCENE INVESTIGATORS ARE IN BG.	2-143	1147.04	1152.12	5.08	FRANK TO JERRY A woman like that, living in Columbus Circle, with all that money?
FRANK A woman like that, living in Columbus Circle, with all that money? It just, it just doesn't make sense.	2-144	1153.00	1155.10	2.10	FRANK TO JERRY It just doesn't make sense.
You know, she, she, she hasn't left her apartment in years.	2-145	1156.06	1161.00	4.10	FRANK TO JERRY You know, she hasn't left her apartment in years.
JERRY This is New York City. It's a town full of nuts.	2-146	1161.04	1165.02	3.14	JERRY TO FRANK This is New York City. It's a town full of nuts.
FRANK No, she didn't look crazy.	2-147	1165.10	1168.10	3.00	FRANK TO JERRY No, she didn't look crazy.
JERRY How did she look?	2-148	1170.02	1172.02	2.00	JERRY TO FRANK How did she look?
FRANK She looked like a victim. 1179.03	2-149	1174.06	1176.10	2.04	FRANK TO JERRY She looked like a victim.
SCENE 166 - INT. ABIGAIL'S APARTMENT - MORNING - FS - LILLIAN, ASLEEP ON THE SOFA. 1184.00					
SCENE 167 - MCS - ABIGAIL SITS ON THE STAIRCASE, WATCHING.					
DISSOLVE TO:					
SCENE 168 - FS - HIGH ANGLE - LILLIAN, ASLEEP. ABIGAIL STANDS R., WATCHING. ABIGAIL PACES FG.					
DISSOLVE TO:					
SCENE 169 - FS - HIGH ANGLE - LILLIAN SLEEPS AS ABIGAIL PACES AIMLESSLY.					
DISSOLVE TO:					
SCENE 170 - MFS - ABIGAIL SITS DOWN ON A CHAIR FACING LILLIAN AND THE SOFA. 1240.02					
SCENE 171 - MS - PAST ABIGAIL, IN L.FG., TO LILLIAN AS SHE WAKES.	2-150	1259.00	1261.06	2.06	LILLIAN TO ABIGAIL Oh, my God.
LILLIAN Oh, my God. I can't believe I fell asleep here. 1268.09	2-151	1265.04	1268.09/	3.05	LILLIAN TO ABIGAIL I can't believe I fell asleep here.

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
SCENE 172 - MCS - ABIGAIL. LILLIAN (off) (sighs) 1272.02	
SCENE 173 - MS - PAST ABIGAIL, IN L.FG., TO LILLIAN AS SHE SITS UP.	
LILLIAN What time is it? 1281.04	2-152 1279.02 1281.02/ 2.00 LILLIAN TO ABIGAIL What time is it?
SCENE 174 - MCS - ABIGAIL.	
ABIGAIL It's almost eight-thirty.	2-153 1282.14 1285.04 2.06 ABIGAIL TO LILLIAN It's almost 8:30.
LILLIAN (off) Oh... 1286.04	
SCENE 175 - MS - PAST ABIGAIL, IN L.FG., TO LILLIAN.	
LILLIAN ...wow. Almost nine hours. 1291.14	2-154 /1286.05 1287.14 1.09 LILLIAN TO ABIGAIL Wow. 2-155 1289.02 1294.00 4.14 LILLIAN TO ABIGAIL Almost 9 hours. God.
SCENE 176 - MCS - ABIGAIL.	
LILLIAN (off) God. 1295.01	
SCENE 177 - MS - PAST ABIGAIL, IN L.FG., TO LILLIAN.	
LILLIAN (sighs) I'm sorry if I invaded your spac-... 1300.08	2-156 1297.00 1301.04 4.04 LILLIAN TO ABIGAIL I'm sorry if I invaded your space.
SCENE 178 - MCS - PAST LILLIAN, TIPPED IN R.FG., TO ABIGAIL.	
LILLIAN (face off) ...-e.	
ABIGAIL It's all right. Would you like me to pour you some tea?	2-157 1303.00 1304.12 1.12 ABIGAIL TO LILLIAN It's all right.
ABIGAIL STANDS UP.	2-158 1306.06 1308.12 2.06 ABIGAIL TO LILLIAN Would you like me to pour you some tea?
LILLIAN (off) No, no, no, that-... 1310.03	2-159 1309.00 1311.10 2.10 LILLIAN TO ABIGAIL No, no, no, that's okay. I just...

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
SCENE 179 - MS - PAST ABIGAIL, IN L.FG., TO LILLIAN AS SHE STANDS UP.	
LILLIAN ...s okay. I just...I need to get going. Thank you, though. Oh, God, Charlie's gonna kill me. 1320.09	2-160 1311.14 1315.02 3.04 LILLIAN TO ABIGAIL ...I need to get going. Thank you, though.
	2-161 1316.14 1320.09/ 3.11 LILLIAN TO ABIGAIL Oh, God, Charlie's gonna kill me.
SCENE 180 - MCS - PAST LILLIAN, TIPPED IN R.FG., TO ABIGAIL.	
ABIGAIL It looks like he already tried to do that last night. 1326.08	2-162 /1320.13 1324.10 3.13 ABIGAIL TO LILLIAN It looks like he already tried to do that last night.
SCENE 181 - MS - PAST ABIGAIL, IN L.FG., TO LILLIAN.	
LILLIAN Does it look bad? 1328.07	2-163 /1326.09 1328.07/ 1.14 LILLIAN TO ABIGAIL Does it look bad?
SCENE 182 - MCS - PAST LILLIAN, TIPPED IN R.FG., TO ABIGAIL. 1331.08	
SCENE 183 - MS - PAST ABIGAIL, IN L.FG., TO LILLIAN.	
LILLIAN Do you have a mirror? 1335.06	2-164 1333.02 1335.04/ 2.02 LILLIAN TO ABIGAIL Do you have a mirror?
SCENE 184 - MCS - PAST LILLIAN, TIPPED IN R.FG., TO ABIGAIL. SHE GESTURES R. 1331.08	
ABIGAIL It's right there.	2-165 1339.10 1341.08 1.14 ABIGAIL TO LILLIAN It's right there.
LILLIAN STEPS R. AND EXITS.	
ABIGAIL (sighs) 1348.11	
SCENE 185 - MCS - THE MIRROR ON THE WALL. IT SHOWS LILLIAN'S REFLECTION AS SHE LOOKS AT HERSELF AND REACTS.	
LILLIAN Ugh. 1358.05	
SCENE 186 - MCS - ABIGAIL.	
LILLIAN (off) (cries softly - continues under following scenes and dialogue) 1361.02	

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
SCENE 187 - MCS - PAST LILLIAN, IN R.FG., TO HER REFLECTION IN THE MIRROR. 1367.10	
SCENE 188 - MCS - ABIGAIL REACTS AND STEPS R. 1372.08	
SCENE 189 - MCS - THE MIRROR, SHOWING LILLIAN'S REFLECTION. ABIGAIL'S REFLECTION IS IN BG.	
LILLIAN (crying) I feel so stupid.	2-166 1383.10 1386.08 2.14 LILLIAN TO ABIGAIL I feel so stupid.
ABIGAIL No.	2-167 1387.08 1389.14 2.06 ABIGAIL TO LILLIAN No.
LILLIAN (crying) I do. I just feel so stupid. I don't even know you and here I am dragging you into this. (cries - continues under following scenes and dialogue)	2-168 1392.02 1396.04 4.02 LILLIAN TO ABIGAIL I do. I just feel so stupid.
ABIGAIL It's all right. (pause) Shh. It's all right. 1421.12	2-169 1399.10 1402.04 2.10 LILLIAN TO ABIGAIL I don't even know you...
SCENE 190 - MFS - ABIGAIL PULLS LILLIAN AWAY FROM THE MIRROR AND LEADS HER FG.	2-170 1403.06 1407.02 3.12 LILLIAN TO ABIGAIL ...and here I am dragging you into this.
ABIGAIL Don't. Don't. (pause) Why don't you sit... 1430.05	2-171 1409.06 1411.12 2.06 ABIGAIL TO LILLIAN It's all right.
SCENE 191 - MCS - ABIGAIL AND LILLIAN SIT DOWN TOGETHER ON THE SOFA.	2-172 1421.00 1423.04 2.04 ABIGAIL TO LILLIAN It's all right. Don't. (i.e., 'cry')
ABIGAIL ...down? (pause) Have some tea. 1438.14	2-173 1423.12 1425.08 1.12 ABIGAIL TO LILLIAN Don't.
SCENE 192 - MFS - ABIGAIL AND LILLIAN. ABIGAIL POURS TEA.	2-174 1428.14 1431.06 2.08 ABIGAIL TO LILLIAN Why don't you sit down?
LILLIAN Thank you. 1452.14	2-175 1435.14 1438.04 2.06 ABIGAIL TO LILLIAN Have some tea.
SCENE 193 - MCS - HIGH ANGLE - LILLIAN'S HANDS HOLDING THE TEACUP AND SAUCER.	2-176 1449.12 1452.00 2.04 LILLIAN TO ABIGAIL Thank you.
LILLIAN (face off) You've been so nice. 1457.07	2-177 1453.10 1456.04 2.10 LILLIAN TO ABIGAIL You've been so nice.

COMBINED CONTINUITY & DIALOGUE	TITLE				
	NO.	START	END	TOTAL	TITLE
SCENE 194 - MCS - ABIGAIL WATCHES AS LILLIAN SIPS HER TEA AND REACTS.					
LILLIAN (groans) 1462.02					
SCENE 195 - MCS - PAST LILLIAN, IN R.FG., TO ABIGAIL. 1465.13					
SCENE 196 - MCS - PAST ABIGAIL, IN L.FG., TO LILLIAN.					
ABIGAIL (face off) I'm sorry. 1467.12	2-178	/1465.14	1467.12/	1.14	ABIGAIL TO LILLIAN I'm sorry.
SCENE 197 - MCS - ABIGAIL.					
LILLIAN (off) (sighs) 1470.09					
SCENE 198 - MCS - PAST ABIGAIL, IN L.FG., TO LILLIAN.					
LILLIAN Charlie's not such a bad guy. I don't want you to hate him. 1477.03	2-179	/1470.10	1473.14	3.04	LILLIAN TO ABIGAIL Charlie's not such a bad guy.
	2-180	1474.12	1477.03/	2.07	LILLIAN TO ABIGAIL I don't want you to hate him.
SCENE 199 - MCS - PAST LILLIAN, IN R.FG., TO ABIGAIL.					
ABIGAIL Well, he made a terrible first impression. 1482.01	2-181	1478.12	1484.04	5.08	ABIGAIL TO LILLIAN, THEN LILLIAN TO ABIGAIL -Well, he made a terrible first impression. -I know.
SCENE 200 - MCS - PAST ABIGAIL, IN L.FG., TO LILLIAN.					
LILLIAN I know. He did. (chuckles) 1488.05	2-182	1484.08	1486.12	2.04	LILLIAN TO ABIGAIL He did.
SCENE 201 - MCS - PAST LILLIAN, IN R.FG., TO ABIGAIL.					
ABIGAIL (chuckles) 1491.15					

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
SCENE 202 - MCS - PAST ABIGAIL, IN L.FG., TO LILLIAN.	
LILLIAN (sighs) (pause) Can I ask you a question? 1502.15	2-183 1500.00 1502.15/ 2.15 LILLIAN TO ABIGAIL Can I ask you a question?
SCENE 203 - MCS - ABIGAIL REACTS. 1507.01	
SCENE 204 - MCS - PAST ABIGAIL, IN L.FG., TO LILLIAN.	
LILLIAN Why don't you like having any visitors? 1511.05	2-184 /1507.04 1511.04/ 4.00 LILLIAN TO ABIGAIL Why don't you like having any visitors?
SCENE 205 - MCS - ABIGAIL.	
LILLIAN (off) I'm sorry, I don't mean to pry. That's what the real estate agent said.	2-185 1513.06 1516.10 3.04 LILLIAN TO ABIGAIL I'm sorry, I don't mean to pry.
ABIGAIL Well, I guess I just decided a long time ago that I'd rather be alone.	2-186 1517.04 1521.14 4.10 LILLIAN TO ABIGAIL That's what the real estate agent said.
LILLIAN (off) That's not so strange. 1537.13	2-187 1526.14 1533.08 6.10 ABIGAIL TO LILLIAN Well, I guess I just decided a long time ago that I'd rather be alone.
SCENE 206 - MCS - PAST ABIGAIL, IN L.FG., TO LILLIAN.	2-188 1534.04 1537.00 2.12 LILLIAN TO ABIGAIL That's not so strange.
LILLIAN	2-189 /1537.14 1542.12 4.14 LILLIAN TO ABIGAIL Sometimes I just wanna run away and...
LILLIAN I, sometimes I just wanna run away and...be somewhere where nobody knows me and I could just...start over. (chuckles) 1556.13	2-190 1544.12 1549.00 4.04 LILLIAN TO ABIGAIL ...be somewhere where nobody knows me and I could just...
SCENE 207 - MCS - ABIGAIL.	2-191 1549.10 1551.12 2.02 LILLIAN TO ABIGAIL ...start over.
ABIGAIL I know. 1568.04	2-192 1564.14 1566.12 1.14 ABIGAIL TO LILLIAN I know.
LAST FRAME OF PICTURE IS 1568.04	LAST FRAME OF PICTURE IS 1568.04
<u>END OF REEL 2AB</u>	<u>END OF REEL 2AB</u>

COLUMBUS CIRCLE REEL 3AB	P/1	SPOTTING LIST FOOTAGE & TITLES
-----------------------------	-----	---

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
LABORATORY: MEASURE 0.00 AT START MARK. 11.15					LABORATORY: 0.00 AT START MARK 18.12 = 1 ST SCENE END
SCENE 1 - EXT. STREET - DAY - MS - RAY WALKS FG. WITH HIS CELL PHONE. PEDESTRIANS ARE IN BG. PEDESTRIANS (low and indistinct chatter - continues under following dialogue)					25.04 = 2 ND SCENE END 32.03 = 3 RD SCENE END (Flat/Cinemascope)
RAY (into cell phone) So what did you do? 18.12	3-1	13.00	15.00	2.00	RAY TO ABIGAIL (into cell phone) So what did you do?
ABIGAIL (over cell phone) I told you. He was coming back...	3-2 ITAL	15.04	18.12/	3.08	ABIGAIL TO RAY (over cell phone) I told you. He was coming back...
SCENE 2 - INT. ABIGAIL'S APARTMENT - DAY - FS - HIGH ANGLE - ABIGAIL SITS ON THE FLOOR NEAR THE WINDOWS. ABIGAIL (into cell phone) ...so I went out into the hallway and...I brought her in. 25.04	3-3	/19.00	22.04	3.04	ABIGAIL TO RAY (into cell phone) ...so I went out into the hallway and...
	3-4	23.06	25.02/	1.12	ABIGAIL TO RAY (into cell phone) ...I brought her in.
SCENE 3 - EXT. STREET - DAY - MS - RAY WALKS FG. PEDESTRIANS ARE IN BG. PEDESTRIANS (low and indistinct chatter - continues under following dialogue)					
RAY (into cell phone) The hall? You went into the hall? 32.03	3-5	/25.06	28.08	3.02	RAY TO ABIGAIL (into cell phone) The hall? You went into the hall?
ABIGAIL (over cell phone) You know, she reminded me of...	3-6 ITAL	28.12	31.14	3.02	ABIGAIL TO RAY (over cell phone) You know, she reminded me of... (i.e., 'my mother')
SCENE 4 - INT. ABIGAIL'S APARTMENT - DAY - MS - ABIGAIL. CAMERA PANS R. ABIGAIL (into cell phone) ...well, you know, you were there. And...well, I was...I was just a child then and...well, I wasn't gonna just stand there and...watch this happen. 56.01	3-7	33.00	36.08	3.08	ABIGAIL TO RAY (into cell phone) ...well, you know, you were there. And...
	3-8	37.12	39.14	2.02	ABIGAIL TO RAY (into cell phone) ...well, I was...
	3-9	41.12	45.12	4.00	ABIGAIL TO RAY (into cell phone) ...I was just a child then and...
	3-10	48.10	52.14	4.04	ABIGAIL TO RAY (into cell phone) ...well, I wasn't gonna just stand there and...
	3-11	53.06	55.14/	2.08	ABIGAIL TO RAY (into cell phone) ...watch this happen.

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 5 - EXT. STREET - DAY - MS - RAY WALKS FG. PEDESTRIANS ARE IN BG. PEDESTRIANS (low and indistinct chatter - continues under following dialogue) RAY (into cell phone) So you called the police, of course. <div style="text-align: right;">58.14</div>	3-12	/56.02	58.14/	2.12	RAY TO ABIGAIL (into cell phone) So you called the police, of course.
SCENE 6 - INT. ABIGAIL'S APARTMENT - DAY - MS - ABIGAIL. ABIGAIL (into cell phone) No. <div style="text-align: right;">64.09</div>	3-13	62.00	63.14	1.14	ABIGAIL TO RAY (into cell phone) No.
SCENE 7 - EXT. STREET - DAY - MS - RAY WALKS FG. PEDESTRIANS ARE IN BG. PEDESTRIANS (low and indistinct chatter - continues under following dialogue) RAY (into cell phone) What happened? <div style="text-align: right;">66.14</div>	3-14	/64.10	66.14/	2.04	RAY TO ABIGAIL (into cell phone) What happened?
SCENE 8 - INT. ABIGAIL'S APARTMENT - DAY - MCS - ABIGAIL. ABIGAIL (into cell phone) Well, when she woke up this morning-- <div style="text-align: right;">73.05</div>	3-15	70.08	73.03/	2.11	ABIGAIL TO RAY (into cell phone) Well, when she woke up this morning--
SCENE 9 - FS - THE SOFA. RAY (over cell phone) "When she woke up"? You mean she slept over? <div style="text-align: right;">76.09</div>	3-16 ITAL	/73.07	76.06/	2.15	RAY TO ABIGAIL (over cell phone) "When she woke up"? You mean she slept over?
SCENE 10 - MCS - ABIGAIL. ABIGAIL (into cell phone) Well, it was hardly a slumber party, Ray. She was injured and she passed out. <div style="text-align: right;">87.07</div>	3-17	/76.10	80.00	3.06	ABIGAIL TO RAY (into cell phone) Well, it was hardly a slumber party, Ray.
	3-18	80.04	83.00	2.12	ABIGAIL TO RAY (into cell phone) She was injured and...
SCENE 11 - EXT. STREET - DAY - MS - RAY. PEDESTRIANS ARE IN BG. PEDESTRIANS (low and indistinct chatter - continues under following dialogue) RAY (into cell phone) What's her name? <div style="text-align: right;">89.09</div>	3-19	84.00	86.04	2.04	ABIGAIL TO RAY (into cell phone) ...she passed out.
	3-20	/87.08	89.09/	2.01	RAY TO ABIGAIL (into cell phone) What's her name?

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 12 - INT. ABIGAIL'S APARTMENT - DAY - MCS - ABIGAIL.					
ABIGAIL (into cell phone) Lillian. 94.15	3-21	92.12	94.10	1.14	ABIGAIL TO RAY (into cell phone) Lillian.
SCENE 13 - FS - CAMERA MOVES IN ON THE SOFA.					
RAY (over cell phone) Is she still there? 100.15	3-22 ITAL	97.00	99.04	2.04	RAY TO ABIGAIL (over cell phone) Is she still there?
SCENE 14 - MCS - ABIGAIL.					
ABIGAIL (into cell phone) No. She left.	3-23	103.14	105.10	1.12	ABIGAIL TO RAY (into cell phone) No.
ABIGAIL BLOWS ON THE WINDOW, CREATING A SPOT OF CONDENSATION.	3-24	106.00	108.04	2.04	ABIGAIL TO RAY (into cell phone) She left.
RAY (over cell phone) She gonna be safe there?	3-25 ITAL	109.12	112.05	2.09	RAY TO ABIGAIL (over cell phone) She gonna be safe there?
FADE TO WHITE.					
FADE IN ON:					
SCENE 15 - INT. ROOM - DAY - MCS - FLASHBACK - MONTAGE OF SCENES SHOWING PHILLIP WRAPPING A LEATHER BELT AROUND HIS FIST.					
FADE TO WHITE.					
FADE IN ON:					
SCENE 16 - INT. ABIGAIL'S APARTMENT - DAY - MCS - ABIGAIL. SHE DRAWS IN THE CONDENSATION.					
ABIGAIL (into cell phone) I don't know.	3-26	119.02	120.15	1.13	ABIGAIL TO RAY (into cell phone) I don't know.
RAY (over cell phone) Oh, Abby. What are you gonna do now? You know as well as anyone this sort of thing only gets worse.	3-27 ITAL	121.03	123.10	2.07	RAY TO ABIGAIL (over cell phone) Oh, Abby.
ABIGAIL (into cell phone) I don't know. It's not my responsibility, right? 137.09	3-28 ITAL	124.00	126.06	2.06	RAY TO ABIGAIL (over cell phone) What are you gonna do now?
	3-29 ITAL	127.00	132.01	5.01	RAY TO ABIGAIL (over cell phone) You know as well as anyone this sort of thing only gets worse. (this sort of thing : domestic violence)
	3-30	132.05	137.07/	5.02	ABIGAIL TO RAY (into cell phone) I don't know. It's not my responsibility, right?

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 17 - EXT. STREET - DAY - MS - RAY. PEDESTRIANS ARE IN BG.</p> <p>PEDESTRIANS (low and indistinct chatter - continues under following dialogue)</p> <p>RAY (into cell phone) Maybe you should consider that now that you helped her, she'll likely come back to you for help again. 143.13</p>	3-31	/137.11	140.10	2.15	RAY TO ABIGAIL (into cell phone) Maybe you should consider that now that you helped her...
	3-32	140.14	143.13/	2.15	RAY TO ABIGAIL (into cell phone) ...she'll likely come back to you for help again.
<p>SCENE 18 - INT. ABIGAIL'S APARTMENT - DAY - MCS - ABIGAIL.</p> <p>RAY (over cell phone) Have you thought about what you're gonna do next time?</p> <p>ABIGAIL (into cell phone) No. 148.14</p>	3-33 ITAL	/144.01	147.00	2.15	RAY TO ABIGAIL (over cell phone) Have you thought about what you're gonna do next time?
	3-34	147.04	148.11/	1.07	ABIGAIL TO RAY (into cell phone) No.
<p>SCENE 19 - EXT. STREET - DAY - MS - RAY. PEDESTRIANS ARE IN BG.</p> <p>PEDESTRIANS (low and indistinct chatter - continues under following dialogue and scene)</p> <p>RAY Gimme a mini. 150.05</p>	3-35	/148.15	152.08/	3.09	RAY TO BAGEL VENDOR, THEN BAGEL VENDOR TO RAY -Gimme a mini. Yeah. -Schmear? (mini : slang for a small bagel) (Schmear : slang for a small amount of cream cheese)
<p>SCENE 20 - MCS - A MALE BAGEL VENDOR. PEDESTRIANS ARE IN BG.</p> <p>BAGEL VENDOR Schmear?</p> <p>RAY (off) Yeah. 152.09</p>					
<p>SCENE 21 - INT. ABIGAIL'S APARTMENT - DAY - CS - ABIGAIL.</p> <p>ABIGAIL (into cell phone) I just know I don't wanna be involved.</p> <p>RAY (over cell phone) It's a little late for that. 159.00</p>	3-36	/152.12	156.12	4.00	ABIGAIL TO RAY (into cell phone) I just know I don't wanna be involved.
	3-37 ITAL	157.00	158.14/	1.14	RAY TO ABIGAIL (over cell phone) It's a little late for that.

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
<p>SCENE 22 - EXT. STREET - DAY - MS - RAY TAKES HIS BAGEL FROM THE BAGEL VENDOR. PEDESTRIANS ARE IN BG.</p> <p>PEDESTRIANS (low and indistinct chatter - continues under following dialogue)</p> <p>RAY (into cell phone) And Abigail, it's unfair for you to give her refuge and sol-... 164.04</p>	<p>3-38 /159.02 164.12 5.10 RAY TO ABIGAIL (into cell phone) And Abigail, it's unfair for you to give her refuge and solace...</p>
<p>SCENE 23 - INT. ABIGAIL'S APARTMENT - DAY - CS - ABIGAIL.</p>	<p>3-39 165.00 168.07 3.07 RAY TO ABIGAIL (over cell phone) ITAL ...and then when she comes knocking again to ignore her.</p>
<p>RAY (over cell phone) ...ace and then when she comes knocking again to ignore her. Maybe you could be proactive. Talk to her, help her.</p>	<p>3-40 168.11 173.12 5.01 RAY TO ABIGAIL (over cell phone) ITAL Maybe you could be proactive. Talk to her, help her.</p>
<p>ABIGAIL (into cell phone) I don't know. (exhales)</p>	<p>3-41 174.00 176.04 2.04 ABIGAIL TO RAY (into cell phone) I don't know.</p>
<p>RAY (over cell phone) (overlapping) Well, it's something to consider. She's your neighbor. You have something in common. 182.14</p>	<p>3-42 176.08 180.06 3.14 RAY TO ABIGAIL (over cell phone) ITAL Well, it's something to consider. She's your neighbor.</p>
<p>SCENE 24 - EXT. STREET - DAY - MS - RAY STEPS FG. PEDESTRIANS ARE IN BG.</p>	<p>3-43 180.10 182.12/ 2.02 RAY TO ABIGAIL (over cell phone) ITAL You have something in common.</p>
<p>PEDESTRIANS (low and indistinct chatter - continues under following dialogue)</p> <p>RAY (into cell phone) Maybe you should have her for dinner. 185.04</p>	<p>3-44 /183.00 186.06 3.06 RAY TO ABIGAIL (into cell phone) Maybe you should have her for dinner. Over to your place.</p>
<p>SCENE 25 - INT. ABIGAIL'S APARTMENT - DAY - CS - ABIGAIL.</p>	<p>3-45 186.10 191.10/ 5.00 ABIGAIL TO RAY (into cell phone) I don't think I'm entirely comfortable with that idea, Ray.</p>
<p>RAY (over cell phone) Over to your place.</p> <p>ABIGAIL (into cell phone) I don't think I'm entirely comfortable with that idea, Ray. 191.12</p>	<p>3-45 186.10 191.10/ 5.00 ABIGAIL TO RAY (into cell phone) I don't think I'm entirely comfortable with that idea, Ray.</p>
<p>SCENE 26 - EXT. STREET - DAY - MS - RAY. PEDESTRIANS ARE IN BG.</p>	<p>3-46 /191.14 195.02 3.04 RAY TO ABIGAIL (into cell phone), THEN ABIGAIL TO RAY (into cell phone)</p>
<p>PEDESTRIANS (low and indistinct chatter - continues under following dialogue)</p> <p>RAY (into cell phone) Think about it.</p>	<p>3-46 /191.14 195.02 3.04 RAY TO ABIGAIL (into cell phone), THEN ABIGAIL TO RAY (into cell phone) -Think about it. -All right.</p>
<p>RAY BITES INTO HIS BAGEL. 193.12</p>	<p>RAY BITES INTO HIS BAGEL. 193.12</p>

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
<p>SCENE 27 - INT. ABIGAIL'S APARTMENT - DAY - CS - ABIGAIL.</p> <p>ABIGAIL (into cell phone) All right. (pause) Are you eating? 200.03</p>	<p>3-47 197.06 200.12 3.06 ABIGAIL TO RAY (into cell phone), THEN RAY TO ABIGAIL (into cell phone) -Are you eating? -Yeah.</p>
<p>SCENE 28 - EXT. STREET - DAY - MCS - RAY. PEDESTRIANS ARE IN BG.</p> <p>PEDESTRIANS (low and indistinct chatter - continues under following dialogue)</p> <p>RAY (into cell phone) (chewing) Yeah. Bagel with a schmear.</p> <p>ABIGAIL (over cell phone) Bye.</p> <p>RAY STEPS R.FG. 204.01</p>	<p>3-48 201.00 204.01/ 3.01 RAY TO ABIGAIL (into cell phone), THEN ABIGAIL TO RAY (over cell phone) -Bagel with a schmear. -<u>Bye.</u> (Bye : to appear in ITALICS)</p>
<p>SCENE 29 - INT. ABIGAIL'S APARTMENT - DAY - CS - ABIGAIL DISCONNECTS THE CALL. 210.06</p>	
<p>SCENE 30 - INT. ABIGAIL'S APARTMENT - DAY - MCS - ABIGAIL'S HAND LIFTS THE METAL LETTER OPENER FROM HER DESK. 217.07</p>	
<p>SCENE 31 - INT. APARTMENT - DAY - MCS - CHARLIE OPENS HIS REFRIGERATOR AND REMOVES AN ITEM. 224.04</p>	
<p>SCENE 32 - INT. ABIGAIL'S APARTMENT - DAY - CU - ABIGAIL'S EYES. 228.06</p>	
<p>SCENE 33 - INT. APARTMENT - DAY - FS - LILLIAN SITS ON THE SOFA. CHARLIE SITS DOWN NEXT TO HER. 234.08</p>	
<p>SCENE 34 - INT. ABIGAIL'S APARTMENT - DAY - CS - ABIGAIL HOLDS THE LETTER OPENER. 238.11</p>	

COLUMBUS CIRCLE REEL 3AB	P/7	SPOTTING LIST FOOTAGE & TITLES
-----------------------------	-----	---

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 35 - INT. APARTMENT - DAY - FS - LILLIAN AND CHARLIE. LILLIAN PLACES THE COLD ITEM AGAINST HER CHEEKBONE. LILLIAN You really banged me up. CAMERA MOVES IN SLOWLY. CHARLIE I'm sorry. <p style="text-align: right;">248.06</p>	3-49	239.02	242.00	2.14	LILLIAN TO CHARLIE You really banged me up.
	3-50	245.10	247.10	2.00	CHARLIE TO LILLIAN I'm sorry.
SCENE 36 - INT. ABIGAIL'S APARTMENT - DAY - CS - ABIGAIL DRINKS HER TEA. CHARLIE (voice over) I mean it. <p style="text-align: right;">254.12</p>	3-51 ITAL	250.00	251.12	1.12	CHARLIE TO LILLIAN (voice over) I mean it.
SCENE 37 - INT. APARTMENT - DAY - MS - LILLIAN AND CHARLIE. CHARLIE I love you. LILLIAN I love you. THEY KISS. <p style="text-align: right;">269.13</p>	3-52	/254.13	256.12	1.15	CHARLIE TO LILLIAN I love you.
	3-53	259.00	261.02	2.02	LILLIAN TO CHARLIE I love you.
SCENE 38 - INT. ABIGAIL'S APARTMENT - DAY - FS - ABIGAIL SITS AT HER DESK. <p style="text-align: right;">274.05</p>					
SCENE 39 - EXT. COLUMBUS CIRCLE - DAY - FS - HIGH ANGLE/AERIAL - CAMERA TRAVELS L. OVER COLUMBUS CIRCLE AND THE SURROUNDING BUILDINGS. <p style="text-align: right;">278.10</p>					
SCENE 40 - INT. APARTMENT BUILDING/LOBBY - DAY - MFS - THE DOORMAN QUICKLY OPENS THE DOOR FOR LILLIAN, WHO ENTERS CARRYING MANY SHOPPING BAGS. LILLIAN Thank you, Bubba. DOORMAN (face off) You're welcome, Miss Hart. <p style="text-align: right;">290.05</p>	3-54	283.12	287.10	3.14	LILLIAN TO DOORMAN, THEN DOORMAN TO LILLIAN -Thank you, Bubba. -You're welcome, Miss Hart.

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
SCENE 41 - FS - LILLIAN WALKS FG. THROUGH THE LOBBY WITH HER BAGS.	
LILLIAN (sighs)	
KLANDERMANN ENTERS L. AND REACTS, HURRYING TO LILLIAN.	
KLANDERMANN Oh, Miss Lillian, can I help you with that, please?	3-55 291.04 294.06/ 3.02 KLANDERMANN TO LILLIAN Oh, Miss Lillian, can I help you with that, please?
LILLIAN Oh... 294.06	
SCENE 42 - MCS - PAST LILLIAN, IN R.FG., TO KLANDERMANN AS HE TRIES TO TAKE SOME OF HER BAGS.	
LILLIAN (face off) ...no-- (indistinct protests - continues under following scenes and dialogue)	3-56 295.02 297.12 2.10 KLANDERMANN TO LILLIAN Oh, I'm sorry! I'm terribly sorry!
KLANDERMANN Oh, I'm sorry!	
KLANDERMANN DROPS SEVERAL BAGS ON THE FLOOR. 296.09	
SCENE 43 - MCS - KLANDERMANN'S HANDS AS HE SCOOPS PURCHASES BACK INTO BAGS.	
KLANDERMANN (face off) I'm terribly sorry! I've got it. I've got it. 299.00	3-57 298.00 301.02 3.02 KLANDERMANN TO LILLIAN, THEN LILLIAN TO KLANDERMANN -I've got it. -No, don't, wait.
SCENE 44 - MCS - LILLIAN REACTS.	
LILLIAN No, don't, wait.	
KLANDERMANN (off) (overlapping) Please, I'm so... 300.00	
SCENE 45 - MCS - KLANDERMANN.	
KLANDERMANN ...sorry. (stammers indistinctly)	
CHARLIE (off) You having... 301.14	3-58 301.06 304.00 2.10 CHARLIE TO KLANDERMANN You having fun down there, Klandermann?
SCENE 46 - MCS - PAST LILLIAN, IN R.FG., TO CHARLIE.	
CHARLIE ...fun down there... 302.13	

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
<p>SCENE 47 - MCS - KLANDERMANN REACTS, HOLDING LINGERIE. LILLIAN STANDS IN BG.</p> <p>CHARLIE (off) ...Klandermann?</p> <p>KLANDERMANN No, sir. No, sir, not at all. I was just trying to help with-- 309.00</p>	<p>3-59 304.10 308.13/ 4.03 KLANDERMANN TO CHARLIE No, sir. No, sir, not at all. I was just trying to help with--</p>
<p>SCENE 48 - MCS - PAST LILLIAN, IN R.FG., TO CHARLIE.</p> <p>CHARLIE I'm kidding, I'm kidding. 310.05</p>	<p>3-60 /309.01 311.10 2.09 CHARLIE TO KLANDERMANN, THEN KLANDERMANN TO CHARLIE -I'm kidding, I'm kidding. Let me help. -Oh, good.</p>
<p>SCENE 49 - MCS - PAST CHARLIE AND LILLIAN, IN FG., TO KLANDERMANN.</p> <p>KLANDERMANN (face off) Oh, good.</p> <p>CHARLIE (face off) Let me help.</p>	
<p>CHARLIE TAKES SEVERAL BAGS FROM LILLIAN. KLANDERMANN STUFFS THE LINGERIE INTO A BAG.</p>	
<p>KLANDERMANN This-- I shouldn't see that.</p>	<p>3-61 311.14 314.02 2.04 KLANDERMANN TO CHARLIE AND LILLIAN This-- I shouldn't see that.</p>
<p>CHARLIE (face off) It's fine.</p>	<p>3-62 314.06 318.08/ 4.02 CHARLIE TO KLANDERMANN, THEN KLANDERMANN TO CHARLIE -It's fine.</p>
<p>KLANDERMANN (overlapping) Okay. All right. I'll get the elevator.</p>	<p>-All right. I'll get the elevator.</p>
<p>KLANDERMANN TURNS AND HURRIES L.BG. WITH SEVERAL BAGS. 318.08</p>	
<p>SCENE 50 - MCS - PAST CHARLIE, IN L.FG., TO LILLIAN AS SHE REACTS. THE DOORMAN IS IN BG.</p>	
<p>LILLIAN (sighs) 322.02</p>	

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 51 - MFS - THE GROUP STEPS BG. TO THE ELEVATOR.					
KLANDERMANN (face off) There we are. (to Lillian) I'm so sorry. I was trying to, trying to help. I just--	3-63	/322.04	324.02	1.14	KLANDERMANN TO CHARLIE AND LILLIAN There we are.
LILLIAN (interrupting) Don't worry about it.	3-64	324.06	326.12	2.06	KLANDERMANN TO LILLIAN I'm so sorry. I was trying to help.
KLANDERMANN (overlapping) There were just so many bags.... I didn't realize....	3-65	327.00	330.07/	3.07	LILLIAN TO KLANDERMANN, THEN KLANDERMANN TO LILLIAN -Don't worry about it. -There were just so many bags....
CHARLIE (overlapping) It's fine.					
LILLIAN (overlapping) It's fine.					
330.07					
SCENE 52 - INT. APARTMENT BUILDING/HALLWAY - DAY - MFS - CHARLIE AND LILLIAN WALK FG. TOGETHER. KLANDERMANN FOLLOWS WITH MORE BAGS.					
LILLIAN It's not all for me. I bought you a new tie.	3-66	330.12	335.08	4.12	LILLIAN TO CHARLIE It's not all for me. I bought you a new tie.
CHARLIE A new tie?	3-67	335.14	338.08/	2.10	CHARLIE TO LILLIAN A new tie?
338.09					
SCENE 53 - INT. ABIGAIL'S APARTMENT - DAY - MCS - ABIGAIL PEERS L. THROUGH THE PEEPHOLE.					
340.08					
SCENE 54 - MFS - ABIGAIL'S POV - THROUGH THE PEEPHOLE TO LILLIAN, CHARLIE AND KLANDERMANN ACROSS THE HALLWAY.					
CHARLIE (low and indistinct chatter - continues under following scene)					
343.11					
SCENE 55 - MCS - ABIGAIL.					
OPTICAL EFFECT - CAMERA SWISH PANS L. ONTO ABIGAIL, WRITING AT HER DESK.					
348.15					
SCENE 56 - MCS - ABIGAIL'S HAND AS SHE WRITES.					
KLANDERMANN (voice over) Right here, sir?	3-68 ITAL	/349.00	350.15/	1.15	KLANDERMANN TO CHARLIE (voice over) Right here, sir?
350.15					

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
<p>SCENE 57 - INT. APARTMENT - DAY - MS - CHARLIE WALKS L.FG.</p> <p>CHARLIE On the counter, please.</p> <p>KLANDERMANN (off) Uh-huh. 353.13</p>	<p>3-69 351.06 353.10/ 2.04 CHARLIE TO KLANDERMANN On the counter, please.</p>
<p>SCENE 58 - MFS - KLANDERMANN STEPS FG. PAST LILLIAN.</p> <p>KLANDERMANN Excuse me, sorry.</p> <p>LILLIAN Thank you. (sighs)</p> <p>LILLIAN STEPS R. TO THE SINK AS KLANDERMANN STARES L.FG. 364.04</p>	<p>3-70 /353.14 356.14 3.00 KLANDERMANN TO LILLIAN, THEN LILLIAN TO KLANDERMANN -Excuse me, sorry. -Thank you.</p>
<p>SCENE 59 - MS - CHARLIE. 369.08</p> <p>SCENE 60 - MFS - KLANDERMANN CONTINUES TO STARE L.FG. AS LILLIAN WASHES HER HANDS, R.</p> <p>CHARLIE (off) Everything... 372.02</p>	<p>3-71 371.04 375.14 4.10 CHARLIE TO KLANDERMANN, THEN KLANDERMANN TO CHARLIE -Everything all right, Klandermann? -Yeah. Yeah, yeah.</p>
<p>SCENE 61 - MCS - CHARLIE.</p> <p>CHARLIE ...all right, Klandermann? 373.09</p>	
<p>SCENE 62 - MS - KLANDERMANN AND LILLIAN.</p> <p>KLANDERMANN Yeah. Yeah, yeah. Well, no. That's, uh...that's where I found her.</p> <p>FADE TO WHITE.</p> <p>FADE IN ON:</p>	<p>3-72 376.02 378.00 1.14 KLANDERMANN TO CHARLIE Well, no.</p> <p>3-73 378.08 380.04 1.12 KLANDERMANN TO CHARLIE That's...</p> <p>3-74 380.12 382.13 2.01 KLANDERMANN TO CHARLIE ...that's where I found her.</p>
<p>SCENE 63 - INT. APARTMENT - DAY - FLASHBACK - MCS - HIGH ANGLE - MRS. LONNIGAN'S BODY.</p> <p>FADE TO WHITE.</p> <p>FADE IN ON:</p>	

COMBINED CONTINUITY & DIALOGUE	TITLE				
	NO.	START	END	TOTAL	TITLE
SCENE 64 - INT. APARTMENT - DAY - MS - KLANDERMANN AND LILLIAN.					
CHARLIE (off) Found who?	3-75	384.12	387.12	3.00	CHARLIE TO KLANDERMANN, THEN KLANDERMANN TO CHARLIE -Found who? -Mrs. Lonnigan.
KLANDERMANN Missus Lonnigan. The previous tenant.					
LILLIAN What do you mean?	3-76	388.00	392.02	4.02	KLANDERMANN TO CHARLIE, THEN LILLIAN TO KLANDERMANN -The previous tenant. -What do you mean?
KLANDERMANN Well, that's-- I was the one that found her.					
395.00	3-77	392.06	396.08	4.02	KLANDERMANN TO LILLIAN Well, that's-- I was the one that found her. Right here.
SCENE 65 - MCS - PAST KLANDERMANN, CROSSING L. IN FG., TO CHARLIE.					
KLANDERMANN Right here.					
396.13					
SCENE 66 - FS - HIGH ANGLE - KLANDERMANN STEPS FG., FOLLOWED BY CHARLIE. LILLIAN WATCHES.					
KLANDERMANN They said she...	3-78	398.10	400.12	2.02	KLANDERMANN TO LILLIAN AND CHARLIE They said she...
401.08					
SCENE 67 - MS - PAST THE STAIRCASE, IN FG., TO KLANDERMANN.					
KLANDERMANN ...fell down the stairs.	3-79	/401.09	404.06	2.13	KLANDERMANN TO LILLIAN AND CHARLIE ...fell down the stairs.
LILLIAN (off) I didn't...	3-80	404.10	406.14/	2.04	LILLIAN TO CHARLIE I didn't know that.
405.08					
SCENE 68 - MCS - LILLIAN.					
LILLIAN ...I didn't know that.					
406.15					
SCENE 69 - MCS - CHARLIE.					
KLANDERMANN (off) She was such a sweet old...	3-81	/407.02	411.14/	4.12	KLANDERMANN TO LILLIAN AND CHARLIE She was such a sweet old lady, too, you know? Everybody loved her in the building.
408.10					
SCENE 70 - MS - PAST THE STAIRCASE, IN FG., TO KLANDERMANN.					
KLANDERMANN ...lady, too, you know? Everybody loved her in the building.					
411.15					

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
SCENE 71 - MCS - CHARLIE. KLANDERMANN (off) Always had somethin'... 413.15	3-82 412.08 417.12 5.04 KLANDERMANN TO LILLIAN AND CHARLIE Always had something sweet to say and always made everybody smile.
SCENE 72 - MS - PAST THE STAIRCASE, IN FG., TO KLANDERMANN. KLANDERMANN ...sweet to say and always made everybody smile. The whole building loved her, really. 419.13	3-83 418.00 422.06 4.06 KLANDERMANN TO LILLIAN AND CHARLIE, THEN LILLIAN TO KLANDERMANN -The whole building loved her, really. -That's so sad.
SCENE 73 - MCS - LILLIAN. LILLIAN That's so sad. KLANDERMANN (off) I'd just nev-... 423.09	3-84 422.10 426.02/ 3.08 KLANDERMANN TO LILLIAN AND CHARLIE I'd just never seen anybody die before.
SCENE 74 - MS - PAST THE STAIRCASE, IN FG., TO KLANDERMANN. KLANDERMANN ...-er seen anybody die before. 426.02	
SCENE 75 - MCS - CHARLIE. CHARLIE What do you mean? 430.12	3-85 428.12 430.12/ 2.00 CHARLIE TO KLANDERMANN What do you mean?
SCENE 76 - MCS - KLANDERMANN. KLANDERMANN She wasn't dead yet when I found her. No. I, we got a call, the tenant down below, Henderson, they, uh, heard a real loud... KLANDERMANN CLAPS LOUDLY. 443.14	3-86 /431.00 434.00 3.00 KLANDERMANN TO CHARLIE She wasn't dead yet when I found her. 3-87 434.08 436.06 1.14 KLANDERMANN TO CHARLIE No. 3-88 436.10 441.10 5.00 KLANDERMANN TO CHARLIE AND LILLIAN We got a call, the tenant down below, Henderson, they...
SCENE 77 - MCS - LILLIAN. KLANDERMANN (off) ...and I, I... 445.03	3-89 442.00 444.02 2.02 KLANDERMANN TO CHARLIE AND LILLIAN ...heard a real loud... 3-90 444.06 450.06 6.00 KLANDERMANN TO CHARLIE AND LILLIAN ...and I raced to-- And the door was unlocked, which is...

COLUMBUS CIRCLE REEL 3AB	P/14	SPOTTING LIST FOOTAGE & TITLES
-----------------------------	------	---

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 78 - MCS - KLANDERMANN.					
KLANDERMANN ...I raced to-- And the door was unlocked, which is quite unusual for a building like this, I'll tell you that. And, and, uh-- But it, it seemed as if she were still trying to speak. 461.10	3-91	450.10	454.00	3.06	KLANDERMANN TO CHARLIE AND LILLIAN ...quite unusual for a building like this, I'll tell you that.
	3-92	454.04	461.00	6.12	KLANDERMANN TO CHARLIE AND LILLIAN And-- But it seemed as if she were still trying to speak.
SCENE 79 - MCS - CHARLIE.					
CHARLIE What was she trying to say? 463.15	3-93	/461.11	466.04	4.09	CHARLIE TO KLANDERMANN, THEN KLANDERMANN TO CHARLIE -What was she trying to say? -Oh, I have no idea.
SCENE 80 - MCS - KLANDERMANN.					
KLANDERMANN Oh, I have no idea. 466.15					
SCENE 81 - MS - PAST THE STAIRCASE, IN FG., TO KLANDERMANN.					
KLANDERMANN See, I'd never seen anything and there she was...it was, it was awful, so it's all kind of a blur now, you know.	3-94	/467.00	470.12	3.12	KLANDERMANN TO CHARLIE See, I'd never seen anything and there she was...
CHARLIE (off) Yeah. Yeah, that's a shame.	3-95	471.00	476.08	5.08	KLANDERMANN TO CHARLIE ...it was awful, so it's all kind of a blur now, you know.
KLANDERMANN I mean, I have an idea. I shouldn't say that. I haven't told anybody this before, but when I found her, it sounded like she was, she was trying to say, uh, uh, "W-why?" 494.08	3-96	477.04	480.10	3.06	CHARLIE TO KLANDERMANN Yeah. Yeah, that's a shame.
	3-97	480.14	484.04	3.06	KLANDERMANN TO CHARLIE I mean, I have an idea. I shouldn't say that.
	3-98	484.08	487.08	3.00	KLANDERMANN TO CHARLIE I haven't told anybody this before, but when I found her...
SCENE 82 - MCS - LILLIAN.					
LILLIAN "Why?" 496.04	3-99	487.12	491.00	3.04	KLANDERMANN TO CHARLIE ...it sounded like she was trying to say...
SCENE 83 - MCS - KLANDERMANN.					
KLANDERMANN But it was a "Why me?" "Why did this happen to me?" kind of "why." Does that make... 504.02	3-100	491.04	494.00	2.12	KLANDERMANN TO CHARLIE ..."Why?"
	3-101	495.00	499.08	4.08	LILLIAN TO KLANDERMANN, THEN KLANDERMANN TO LILLIAN -"Why?" -But it was a "Why me?"
SCENE 84 - MCS - LILLIAN. 506.03	3-102	499.12	503.14/	4.02	KLANDERMANN TO LILLIAN "Why did this happen to me?" kind of "why." Does that make...
SCENE 85 - MCS - KLANDERMANN.					
KLANDERMANN ...any, uh.... 509.11	3-103	507.00	509.00	2.00	KLANDERMANN TO LILLIAN ...any.... (i.e., 'sense')

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
SCENE 86 - MCS - LILLIAN REACTS. LILLIAN (exhales) 514.08	
SCENE 87 - MCS - KLANDERMANN. KLANDERMANN I'm so sorry. I should not... KLANDERMANN STEPS L. 517.08	3-104 515.02 521.02 6.00 KLANDERMANN TO CHARLIE AND LILLIAN I'm so sorry. I should not be here. I'm so sorry to take up your time.
SCENE 88 - MCS - LILLIAN. KLANDERMANN (off) ...be here. (face off) (stammers indistinctly) I'm so sorry to take up your time. Do you need any help unloading these bags at all or, uh....? KLANDERMANN WALKS BG. PAST LILLIAN. KLANDERMANN I'll, I'll remember how I know you, Mister Stanford. I swear I will. I'm so sorry I haven't. 530.14	3-105 521.06 525.02 3.12 KLANDERMANN TO CHARLIE AND LILLIAN Do you need any help unloading these bags at all or....? 3-106 525.08 530.12/ 5.04 KLANDERMANN TO CHARLIE I'll remember how I know you, Mr. Stanford. I swear I will. I'm so sorry I haven't.
SCENE 89 - MCS - CHARLIE. CHARLIE All right, let me know when you do. KLANDERMANN (off) Sure thi-... 533.05	3-107 /531.00 534.10/ 3.10 CHARLIE TO KLANDERMANN, THEN KLANDERMANN TO CHARLIE -All right, let me know when you do. -Sure thing.
SCENE 90 - MFS - PAST LILLIAN, IN R.FG., TO KLANDERMANN AS HE STEPS R. TO THE DOOR. KLANDERMANN ...ng. 534.10	

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 91 - INT. APARTMENT BUILDING/HALLWAY - DAY - MCS - KLANDERMANN STEPS R. INTO THE HALLWAY, CLOSING THE FRONT DOOR BEHIND HIM.					
LILLIAN (off) What was that about?	3-108	539.02	541.04	2.02	LILLIAN TO CHARLIE What was that about?
KLANDERMANN LEANS TOWARD THE DOOR, LISTENING.					
CHARLIE (off) He, he thinks he knows me.	3-109	542.10	545.14	3.04	CHARLIE TO LILLIAN He thinks he knows me.
LILLIAN (off) Does he?	3-110	546.14	548.10	1.12	LILLIAN TO CHARLIE Does he?
CHARLIE (off) I don't think so. 551.06	3-111	549.00	551.03/	2.03	CHARLIE TO LILLIAN I don't think so.
SCENE 92 - INT. ABIGAIL'S APARTMENT - DAY - MCS - ABIGAIL'S HAND, HOLDING AN ENVELOPE ADDRESSED TO LILLIAN. CAMERA TILTS UP. 555.06	3-112	/551.07	553.00	1.09	NARRATIVE TITLE (of envelope) (optional) Lillian
SCENE 93 - FS - ABIGAIL'S POV - KLANDERMANN STANDING AT THE CLOSED DOOR ACROSS THE HALLWAY. 557.03					
SCENE 94 - MCS - ABIGAIL KNEELS DOWN, CAMERA MOVING WITH HER. SHE PUSHES THE ENVELOPE L. UNDERNEATH THE DOOR. 560.14					
SCENE 95 - INT. APARTMENT BUILDING/HALLWAY - DAY - MCS - KLANDERMANN REACTS, LOOKING R. 564.15					
SCENE 96 - INT. ABIGAIL'S APARTMENT - DAY - FS - ABIGAIL'S POV - KLANDERMANN STEPS FG. AND PICKS UP THE ENVELOPE. HE READS THE NAME AND REACTS. 579.15					
SCENE 97 - CU - ABIGAIL'S EYE AT THE PEEPHOLE. 582.02					
SCENE 98 - FS - ABIGAIL'S POV - KLANDERMANN STEPS BG. AND KNOCKS ON THE CLOSED DOOR. LILLIAN OPENS IT.					
KLANDERMANN Hi. Sorry. 595.08	3-113	593.06	595.05/	1.15	KLANDERMANN TO LILLIAN Hi. Sorry.

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 99 - INT. APARTMENT BUILDING/HALLWAY - DAY - MCS - KLANDERMANN.					
KLANDERMANN This, um...from.... You're good? 601.06	3-114	/595.09	598.10	3.01	KLANDERMANN TO LILLIAN This...from....
SCENE 100 - MCS - LILLIAN.					
LILLIAN Thank you.	3-115	599.10	601.06/	1.12	KLANDERMANN TO LILLIAN You're good? (i.e., 'Can I do anything else for you?')
KLANDERMANN (face off) O-okay.	3-116	602.02	605.10	3.08	LILLIAN TO KLANDERMANN, THEN KLANDERMANN TO LILLIAN -Thank you. -Okay.
CAMERA TILTS DOWN ONTO LILLIAN'S HANDS AS SHE TAKES THE ENVELOPE. KLANDERMANN CROSSES L. IN FG. AND EXITS. CAMERA TILTS UP ONTO LILLIAN'S FACE. 609.04					
SCENE 101 - MCS - LILLIAN'S HANDS AS SHE OPENS THE ENVELOPE AND UNFOLDS THE LETTER INSIDE.					
ABIGAIL (voice over) (reading) "Please come see me when you are alone. Abigail." 619.11	3-117 ITAL	614.00	617.14	3.14	ABIGAIL TO LILLIAN (voice over) "Please come see me when you are alone."
SCENE 102 - MCS - LILLIAN SMILES AND NODS FG. 626.07	3-118 ITAL	618.02	619.10/	1.08	ABIGAIL TO LILLIAN (voice over) Abigail."
SCENE 103 - FS - ABIGAIL'S PEEPHOLE. HER EYE IS VISIBLE. 628.06					
SCENE 104 - EXT. COLUMBUS CIRCLE - NIGHT - FS - HIGH ANGLE/AERIAL - CAMERA TRAVELS L. OVER COLUMBUS CIRCLE AND THE SURROUNDING BUILDINGS.					
ABIGAIL (voice over) Before you moved around, you were just... 633.15	3-119	630.10	636.02	5.08	ABIGAIL TO LILLIAN Before you moved around, you were just in Bakersfield that whole time?
SCENE 105 - INT. ABIGAIL'S APARTMENT - NIGHT - FS - HIGH ANGLE - ABIGAIL AND LILLIAN SIT TOGETHER AT THE DINGING TABLE.					
ABIGAIL ...you were just in Bakersfield that whole time?					
LILLIAN (face off) Bakersfield, California. 639.00	3-120	636.06	638.14/	2.08	LILLIAN TO ABIGAIL Bakersfield, California.

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 106 - MCS - PAST ABIGAIL, IN L.FG., TO LILLIAN.	3-121	/639.02	645.02	6.00	LILLIAN TO ABIGAIL My mom drank, mostly to get away from my father...
LILLIAN My mom drank, mostly to get away from my father...who also drank. 649.15	3-122	645.06	649.14/	4.08	LILLIAN TO ABIGAIL ...who also drank.
SCENE 107 - MCS - ABIGAIL. LILLIAN IS TIPPED IN R.FG.					
ABIGAIL Was he abusive?	3-123	653.10	656.10	3.00	ABIGAIL TO LILLIAN, THEN LILLIAN TO ABIGAIL -Was he abusive? -Yeah.
LILLIAN (face off) Yeah. That's pretty much why I left, because... 660.04	3-124	656.14	660.04/	3.06	LILLIAN TO ABIGAIL That's pretty much why I left, because...
SCENE 108 - MCS - PAST ABIGAIL, IN L.FG., TO LILLIAN.					
LILLIAN ...I couldn't take it anymore. I was fifteen and... I had (chuckling) seven dollars and twenty cents to my na-... 671.10	3-125	661.00	666.02	5.02	LILLIAN TO ABIGAIL ...I couldn't take it anymore. I was 15 and...
	3-126	667.00	672.06	5.06	LILLIAN TO ABIGAIL ...I had \$7.20 to my name.
SCENE 109 - MCS - PAST LILLIAN, IN R.FG., TO ABIGAIL.					
LILLIAN (face off) ...me. And I had fallen in love with Charlie... 677.00	3-127	673.02	676.15/	3.13	LILLIAN TO ABIGAIL And I had fallen in love with Charlie...
SCENE 110 - MS - PAST ABIGAIL, IN L.FG., TO LILLIAN.					
LILLIAN ...and he's pretty much just taken care of me. 684.01	3-128	677.14	683.12	5.14	LILLIAN TO ABIGAIL ...and he's pretty much just taken care of me.
SCENE 111 - MS - PAST LILLIAN, IN R.FG., TO ABIGAIL.					
ABIGAIL I couldn't...I couldn't stay with someone who hurt me. 690.13	3-129	684.10	686.12	2.02	ABIGAIL TO LILLIAN I couldn't...
	3-130	687.02	690.10/	3.08	ABIGAIL TO LILLIAN ...I couldn't stay with someone who hurt me.
SCENE 112 - MS - PAST ABIGAIL, IN L.FG., TO LILLIAN.					
LILLIAN I mean, we have a good time, but I don't really... 695.13	3-131	/690.14	695.12/	4.14	LILLIAN TO ABIGAIL I mean, we have a good time, but I don't really...

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 113 - MCS - ABIGAIL'S FORK FIDGETS WITH HER UNEATEN FOOD.					
LILLIAN (off) ...I wouldn't really have anything without him.	3-132	697.04	701.06	4.02	LILLIAN TO ABIGAIL ...I wouldn't really have anything without him.
CAMERA TILTS UP ONTO ABIGAIL'S FACE.					
ABIGAIL I just couldn't do it. 708.01	3-133	705.04	708.00/	2.12	ABIGAIL TO LILLIAN I just couldn't do it.
SCENE 114 - MS - PAST ABIGAIL, IN L.FG., TO LILLIAN.					
LILLIAN So what's the alternative? 711.04	3-134	/708.04	711.02/	2.14	LILLIAN TO ABIGAIL So what's the alternative?
SCENE 115 - MCS - PAST LILLIAN, IN R.FG., TO ABIGAIL.					
ABIGAIL Would you like some more wine? 719.13	3-135	718.04	722.12	4.08	ABIGAIL TO LILLIAN, THEN LILLIAN TO ABIGAIL -Would you like some more wine? -Yes, please.
SCENE 116 - MS - PAST ABIGAIL, IN L.FG., TO LILLIAN.					
LILLIAN Yes, please. (chuckles) 723.05					
SCENE 117 - MCS - ABIGAIL STANDS UP AND CARRIES THE WINE BOTTLE L.BG. 726.07					
SCENE 118 - MFS - PAST LILLIAN, IN FG., TO ABIGAIL AS SHE STEPS BG. INTO THE KITCHEN.					
LILLIAN (face off) So where's your family? 736.05	3-136	730.06	733.00	2.10	LILLIAN TO ABIGAIL So where's your family?
ABIGAIL My mom died. 736.05	3-137	733.04	735.04	2.00	ABIGAIL TO LILLIAN My mom died.
SCENE 119 - MS - LILLIAN.					
LILLIAN And your father? 738.06	3-138	/736.06	738.02/	1.12	LILLIAN TO ABIGAIL And your father?

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
<p>SCENE 120 - MFS - PAST LILLIAN, IN L.FG., TO ABIGAIL AS SHE CARRIES A NEW WINE BOTTLE FG.</p> <p>ABIGAIL He, he's dead, too.</p> <p>LILLIAN (off) Oh. 745.05</p>	<p>3-139 739.04 742.10 3.06 ABIGAIL TO LILLIAN He's dead, too.</p>
<p>SCENE 121 - MCS - PAST ABIGAIL, SITTING DOWN IN L.FG., TO LILLIAN.</p> <p>LILLIAN Were you close with them? 749.05</p>	<p>3-140 /745.06 747.08 2.02 LILLIAN TO ABIGAIL Were you close with them?</p>
<p>SCENE 122 - MCS - PAST LILLIAN, IN R.FG., TO ABIGAIL.</p> <p>ABIGAIL I was close with my mother.</p> <p>FADE TO WHITE.</p> <p>FADE IN ON:</p>	<p>3-141 749.12 752.07 2.11 ABIGAIL TO LILLIAN I was close with my mother.</p>
<p>SCENE 123 - INT. ROOM - DAY - MS - FLASHBACK - ELEANOR AND YOUNG JUSTINE EMBRACE.</p> <p>FADE TO WHITE.</p> <p>FADE IN ON:</p>	
<p>SCENE 124 - INT. ABIGAIL'S APARTMENT - NIGHT - MS - PAST LILLIAN, IN R.FG., TO ABIGAIL. 754.15</p>	
<p>SCENE 125 - MS - PAST ABIGAIL, IN L.FG., TO LILLIAN.</p> <p>ABIGAIL My dad...</p> <p>FADE TO WHITE.</p> <p>FADE IN ON:</p>	<p>3-142 /755.02 760.08 5.06 ABIGAIL TO LILLIAN My dad drank as well...</p>
<p>SCENE 126 - INT. ROOM - DAY - FLASHBACK - MONTAGE OF SCENES SHOWING PHILLIP DRINKING AND REACTING.</p> <p>ABIGAIL (voice over) ...my dad drank...</p> <p>FADE TO WHITE.</p> <p>FADE IN ON:</p>	

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
<p>SCENE 127 - INT. ABIGAIL'S APARTMENT - NIGHT - MS - PAST ABIGAIL, IN L.FG., TO LILLIAN.</p> <p>ABIGAIL ...as well and he'd... 761.04</p>	<p>3-143 760.12 765.04 4.08 ABIGAIL TO LILLIAN ...and he'd fly off the handle. He'd go into these rages. (fly...handle : lose control - become irrational)</p>
<p>SCENE 128 - MCS - ABIGAIL.</p> <p>ABIGAIL ...fly off the handle. He'd go...</p> <p>FADE TO WHITE.</p> <p>FADE IN ON:</p>	
<p>SCENE 129 - INT. ROOM - DAY - MCS - FLASHBACK - PHILLIP REACTS ANGRILY.</p> <p>ABIGAIL (voice over) ...into these rages.</p> <p>FADE TO WHITE.</p> <p>FADE IN ON:</p>	
<p>SCENE 130 - INT. ABIGAIL'S APARTMENT - NIGHT - MCS - ABIGAIL.</p> <p>ABIGAIL And he would beat...</p> <p>FADE TO WHITE.</p> <p>FADE IN ON:</p>	<p>3-144 767.10 771.02 3.08 ABIGAIL TO LILLIAN And he would beat my mother and me...</p>
<p>SCENE 131 - INT. ROOM - DAY - MCS - FLASHBACK - YOUNG JUSTINE AND ELEANOR.</p> <p>ABIGAIL (voice over) ...my mother and me...</p> <p>FADE TO WHITE.</p> <p>FADE IN ON:</p>	
<p>SCENE 132 - INT. ABIGAIL'S APARTMENT - NIGHT - MCS - ABIGAIL.</p> <p>ABIGAIL ...when I tried to protect her. 775.02</p>	<p>3-145 772.08 775.02/ 2.10 ABIGAIL TO LILLIAN ...when I tried to protect her.</p>

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
<p>SCENE 133 - MS - PAST ABIGAIL, IN L.FG., TO LILLIAN.</p> <p>LILLIAN (sighs)</p> <p>ABIGAIL (face off) My father... 785.09</p>	<p>3-146 784.06 788.04 3.14 ABIGAIL TO LILLIAN My father could control anything.</p>
<p>SCENE 134 - MS - PAST LILLIAN, IN R.FG., TO ABIGAIL.</p> <p>ABIGAIL ...could control (chuckling) anything.</p> <p>FADE TO WHITE.</p> <p>FADE IN ON:</p>	
<p>SCENE 135 - INT. ROOM - DAY - MCS - FLASHBACK - A NEWSPAPER PHOTO OF PHILLIP.</p> <p>PEOPLE (voice over) (yell indistinctly - continues under following scenes and dialogue) 789.03</p>	
<p>SCENE 136 - MCS - FLASHBACK - A NEWSPAPER WITH A BLACK AND WHITE PHOTO OF JUSTINE WITH A JORDANIAN PRINCE. THE HEADLINE READS:</p> <p style="padding-left: 40px;">The Great Merger Marriage of '92 Waters to Marry Jordanian Prince</p> <p style="text-align: right;">791.10</p>	<p>3-147 /789.04 791.10/ 2.06 NARRATIVE TITLE (of newspaper headline) The Great Merger Marriage of '92 Waters to Marry Jordanian Prince</p>
<p>SCENE 137 - INT. STOCK EXCHANGE - DAY - MCS - FLASHBACK - A STOCKBROKER YELLS INTO A TELEPHONE. 793.00</p>	
<p>SCENE 138 - MS - FLASHBACK - A MAN HITS HIS DESK WITH A GAVEL. 793.13</p>	
<p>SCENE 139 - INT. ROOM - DAY - MCS - FLASHBACK - A PARTIAL NEWSPAPER HEADLINE, WHICH READS:</p> <p style="padding-left: 40px;">Prices Soar Biggest Rise; Waters Ecstatic</p> <p style="text-align: right;">794.09</p>	
<p>SCENE 140 - MCS - FLASHBACK - THE BLACK AND WHITE PHOTO OF JUSTINE AND THE PRINCE. 795.03</p>	

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
SCENE 141 - INT. STOCK EXCHANGE - DAY - MS - FLASHBACK - THE BUSY FLOOR OF THE NEW YORK STOCK EXCHANGE. 796.05	
SCENE 142 - EXT. DESERT - DAY - FS - FLASHBACK - PAST A SOLDIER, IN R.FG., TO AN OIL WELL ON FIRE. 797.05	
SCENE 143 - INT. ABIGAIL'S APARTMENT - NIGHT - MCS - LILLIAN.	
LILLIAN So you grew up rich? 802.03	3-148 /797.06 799.15 2.09 LILLIAN TO ABIGAIL So you grew up rich?
SCENE 144 - MCS - ABIGAIL.	
ABIGAIL I suppose.	3-149 808.04 809.14 1.10 ABIGAIL TO LILLIAN I suppose.
LILLIAN (off) Well... 810.13	3-150 810.02 813.14 3.12 LILLIAN TO ABIGAIL Well, I grew up in the trailer park.
SCENE 145 - MCS - PAST ABIGAIL, IN L.FG., TO LILLIAN.	
LILLIAN ...I grew up in the trailer park.	
ABIGAIL (face off) and LILLIAN (laugh - continues under following scenes) 814.07	
SCENE 146 - WHITE FRAMES.	
FADE IN ON:	
SCENE 147 - EXT. AREA - DAY - FS - FLASHBACK - THROUGH A CHAIN LINK FENCE, IN FG., TO A PLASTIC BAG BLOWING R. ALONG THE ROAD. 815.05	
SCENE 148 - FS - FLASHBACK - A TRAILER PARK. 816.01	
SCENE 149 - FS - FLASHBACK - A MAN RIDES HIS BICYCLE BG. ALONG THE ROAD, PEDDLING MERCHANDISE.	
FADE TO WHITE.	
FADE IN ON:	

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 150 - INT. ABIGAIL'S APARTMENT - NIGHT - MCS - ABIGAIL REACTS. 818.15					
SCENE 151 - MCS - PAST ABIGAIL, IN L.FG., TO LILLIAN.					
LILLIAN Lucky me. 821.03	3-151	/819.00	821.00/	2.00	LILLIAN TO ABIGAIL Lucky me.
SCENE 152 - MCS - ABIGAIL.					
ABIGAIL (chuckles)					
LILLIAN (off) Do you have any brothers or sisters?	3-152	823.02	825.12	2.10	LILLIAN TO ABIGAIL Do you have any brothers or sisters?
ABIGAIL Nope. Just me. 830.10	3-153	826.00	827.08	1.08	ABIGAIL TO LILLIAN Nope.
	3-154	828.08	830.08/	2.00	ABIGAIL TO LILLIAN Just me.
SCENE 153 - MCS - PAST ABIGAIL, IN L.FG., TO LILLIAN.					
ABIGAIL (face off) You?	3-155	831.06	834.12	3.06	ABIGAIL TO LILLIAN, THEN LILLIAN TO ABIGAIL -You? -No. Just me too.
LILLIAN No. Just me too. So how'd you disappear? 839.01	3-156	836.06	839.00/	2.10	LILLIAN TO ABIGAIL So how'd you disappear?
SCENE 154 - MS - PAST LILLIAN, IN R.FG., TO ABIGAIL. 841.05					
SCENE 155 - WHITE FRAMES.					
FADE IN ON:					
SCENE 156 - INT. ROOM - DAY - MS - FLASHBACK - A NEWSPAPER WITH A BLACK AND WHITE PHOTO OF JUSTINE. THE HEADLINE READS: JUSTINE WATERS DISAPPEARS, DOCTOR QUESTIONED BY POLICE 843.02	3-157	/841.08	843.00/	1.08	NARRATIVE TITLE (of newspaper headline) (optional) JUSTINE WATERS DISAPPEARS, DOCTOR QUESTIONED BY POLICE
SCENE 157 - INT. ABIGAIL'S APARTMENT - DAY - MCS - FLASHBACK - PAST ABIGAIL, IN L.FG., TO RAY.					
RAY Haven't I always been there for you?	3-158	/843.04	845.14	2.10	RAY TO ABIGAIL Haven't I always been there for you?
FADE TO WHITE.					
FADE IN ON:					

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
<p>SCENE 158 - INT. ABIGAIL'S APARTMENT - NIGHT - MS - PAST LILLIAN, IN R.FG., TO ABIGAIL.</p> <p>ABIGAIL My father had a friend, my father had a friend and he... 850.10</p>	<p>3-159 846.02 852.12 6.10 ABIGAIL TO LILLIAN My father had a friend and he knew how bad my father could be...</p>
<p>SCENE 159 - MCS - PAST ABIGAIL, IN L.FG., TO LILLIAN.</p> <p>ABIGAIL (face off) ...he knew how bad my father could be and what he was... 853.11</p>	<p>3-160 853.00 856.06 3.06 ABIGAIL TO LILLIAN ...and what he was capable of, so he helped me to...</p>
<p>SCENE 160 - MS - PAST LILLIAN, IN R.FG., TO ABIGAIL.</p> <p>ABIGAIL ...capable of, so he helped me to...he helped me. 859.15</p>	<p>3-161 858.04 859.15/ 1.11 ABIGAIL TO LILLIAN ...he helped me.</p>
<p>SCENE 161 - MCS - LILLIAN.</p> <p>ABIGAIL (off) You know, I didn't, I didn't intentionally, I didn't set out intentionally... 866.09</p>	<p>3-162 860.14 868.08 7.10 ABIGAIL TO LILLIAN You know, I didn't set out intentionally to not...</p>
<p>SCENE 162 - MS - PAST LILLIAN, IN R.FG., TO ABIGAIL.</p> <p>ABIGAIL ...to, to not (chuckling) not go out again. I just...you know, I, I...</p> <p>FADE TO WHITE.</p> <p>FADE IN ON:</p>	<p>3-163 868.12 873.02 4.06 ABIGAIL TO LILLIAN ...not go out again. I just... (out : out of the apartment)</p> <p>3-164 874.00 878.06 4.06 ABIGAIL TO LILLIAN ...you know, I went to the grocery store...</p>
<p>SCENE 163 - EXT. CENTRAL PARK - NIGHT - FLASHBACK - MONTAGE OF SCENES SHOWING ABIGAIL WALKING THROUGH CENTRAL PARK ALONE.</p> <p>ABIGAIL (voice over) ...went to the grocery store and I'd sneak out at night. 883.00</p>	<p>3-165 ITAL 878.10 883.00/ 4.06 ABIGAIL TO LILLIAN (voice over) ...and I'd sneak out at night.</p>

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 164 - INT. ABIGAIL'S APARTMENT - NIGHT - MCS - ABIGAIL.</p> <p>ABIGAIL Go to Central Park.</p> <p>FADE TO WHITE.</p> <p>FADE IN ON:</p>	3-166	884.08	887.08	3.00	ABIGAIL TO LILLIAN Go to Central Park.
<p>SCENE 165 - EXT. CENTRAL PARK - NIGHT - FLASHBACK - MONTAGE OF SCENES SHOWING PEDESTRIANS IN CENTRAL PARK.</p> <p>ABIGAIL (voice over) I was always amazed at how quiet everything was. Such a...</p> <p>FADE TO WHITE.</p> <p style="text-align: right;">896.12</p>	3-167 ITAL	888.10	895.04	6.10	ABIGAIL TO LILLIAN (voice over) I was always amazed at how quiet everything was.
<p>SCENE 166 - INT. ABIGAIL'S APARTMENT - NIGHT - MS - PAST LILLIAN, IN R.FG., TO ABIGAIL.</p> <p>ABIGAIL ...big city. (chuckles)</p> <p>LILLIAN (face off) I wanna take you outside.</p> <p style="text-align: right;">903.15</p>	3-168	895.08	899.04	3.12	ABIGAIL TO LILLIAN Such a big city.
<p>SCENE 167 - MS - PAST ABIGAIL, IN L.FG., TO LILLIAN.</p> <p>LILLIAN There's this flower shop. It's a block away.</p> <p>ABIGAIL (face off) (overlapping) (sighs)</p> <p style="text-align: right;">909.07</p>	3-169	901.00	903.15/	2.15	LILLIAN TO ABIGAIL I wanna take you outside.
<p>SCENE 168 - MS - PAST LILLIAN, IN R.FG., TO ABIGAIL.</p> <p>LILLIAN (face off) I wanna take you there. It smells so incredible...</p> <p>FADE TO WHITE.</p> <p>FADE IN ON:</p>	3-170	905.02	909.06/	4.04	LILLIAN TO ABIGAIL There's this flower shop. It's a block away.
<p>SCENE 169 - INT. FLOWER SHOP - DAY - MS - CAMERA PANS R. OVER COLORFUL FLOWERS.</p> <p>LILLIAN (voice over) ...and I...</p> <p>FADE TO WHITE.</p> <p style="text-align: right;">917.06</p>	3-171	910.04	912.12	2.08	LILLIAN TO ABIGAIL I wanna take you there.
	3-172	913.00	916.12	3.12	LILLIAN TO ABIGAIL It smells so incredible and...
	3-173	917.00	920.07/	3.07	LILLIAN TO ABIGAIL ...I wanna pick out your favorite flowers.

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
SCENE 170 - INT. ABIGAIL'S APARTMENT - NIGHT - MS - PAST LILLIAN, IN R.FG., TO ABIGAIL. LILLIAN (face off) ...wanna pick out your favorite flowers. 920.10	
SCENE 171 - MS - PAST ABIGAIL, IN L.FG., TO LILLIAN. LILLIAN And then a block further is this rare book store that smells kind of musky... 928.10	3-174 /920.11 926.00 5.05 LILLIAN TO ABIGAIL And then a block further is this rare book store... 3-175 926.04 932.02 5.14 LILLIAN TO ABIGAIL ...that smells kind of musky and it has the most incredible books...
SCENE 172 - MCS - ABIGAIL SMILES. LILLIAN (off) ...and it has the most incredible books, and there's this... FADE TO WHITE. FADE IN ON:	3-176 932.06 936.11 4.05 LILLIAN TO ABIGAIL ...and there's this window seating and we can pick out some books...
SCENE 173 - INT. BOOKSTORE - DAY - MS - CAMERA PANS L. OVER THE STORE. LILLIAN (voice over) ...window... FADE TO WHITE. FADE IN ON:	
SCENE 174 - INT. ABIGAIL'S APARTMENT - NIGHT - MCS - ABIGAIL. LILLIAN (off) ...seating and we can pick out some books and read together. 939.10	3-177 936.15 938.14 1.15 LILLIAN TO ABIGAIL ...and read together.
SCENE 175 - EXT. STREET - DAY - MS - A BUSY STREET, CROWDED WITH VEHICLES AND PEDESTRIANS. 940.15	
SCENE 176 - INT. ABIGAIL'S APARTMENT - NIGHT - MS - PAST LILLIAN, IN R.FG., TO ABIGAIL. ABIGAIL I don't think I'd feel safe. 944.00	3-178 /941.00 943.12/ 2.12 ABIGAIL TO LILLIAN I don't think I'd feel safe.

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 177 - MCS - LILLIAN.					
LILLIAN I would be with you. 946.10	3-179	/944.04	946.10/	2.06	LILLIAN TO ABIGAIL I would be with you.
SCENE 178 - MS - ABIGAIL.					
LILLIAN (off) Protecting you. You can't stay in here for the rest of your life. Look at you. 953.13	3-180	/946.14	949.00	2.02	LILLIAN TO ABIGAIL Protecting you.
	3-181	949.04	953.13/	4.09	LILLIAN TO ABIGAIL You can't stay in here for the rest of your life. Look at you.
SCENE 179 - MS - PAST ABIGAIL, IN L.FG., TO LILLIAN.					
LILLIAN You're so beautiful.	3-182	/954.01	956.15/	2.14	LILLIAN TO ABIGAIL You're so beautiful.
LILLIAN TOUCHES ABIGAIL'S HAND. 956.15					
SCENE 180 - MCS - LILLIAN'S HAND ON ABIGAIL'S HAND. 959.15					
SCENE 181 - MS - PAST LILLIAN, IN R.FG., TO ABIGAIL. 962.05					
SCENE 182 - EXT. PARK - NIGHT - MCS - FLASHBACK - ABIGAIL'S BARE FEET IN THE GRASS.					
LILLIAN (voice over) You're stunning. 965.10	3-183	963.06	965.10/	2.04	LILLIAN TO ABIGAIL (voice over) You're stunning.
SCENE 183 - INT. ABIGAIL'S APARTMENT - NIGHT - MCS - PAST LILLIAN, IN R.FG., TO ABIGAIL.					
LILLIAN (face off) I wanna take you out into the world. 970.08	3-184	967.02	970.08/	3.06	LILLIAN TO ABIGAIL I wanna take you out into the world.
SCENE 184 - EXT. STREET - NIGHT - FS - HIGH ANGLE/AERIAL - CAMERA TRAVELS BG. WITH A CAR ALONG THE STREET. 978.01					

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
<p>SCENE 185 - EXT. RAY'S HOUSE - NIGHT - FS - PAST A PARKED CAR, IN FG., TO FRANK AND JERRY AS THEY STAND ON RAY'S PORCH. FRANK RINGS THE DOORBELL AS JERRY SNIFFS A NEARBY POTTED PLANT.</p>	
<p>JERRY (face off) You smell his lavender?</p>	<p>3-185 990.02 992.10 2.08 JERRY TO FRANK You smell his lavender?</p>
<p>FRANK Let's see if he's in the backyard.</p>	<p>3-186 994.12 997.10 2.14 FRANK TO JERRY Let's see if he's in the backyard.</p>
<p>THEY WALK R. AROUND THE HOUSE, CAMERA PANNING WITH THEM.</p>	
<p>FRANK (face off) This is a nice house. I should've been a doctor.</p>	<p>3-187 1000.02 1003.12 3.10 FRANK TO JERRY This is a nice house. I should've been a doctor.</p>
<p>THEY STEP BG. ONTO A WOODEN PORCH.</p>	
<p>FRANK (face off) Hello? 1007.09</p>	<p>3-188 1005.14 1007.09/ 1.11 FRANK AS IF TO RAY Hello?</p>
<p>SCENE 186 - FS - JERRY STEPS L. TO A WINDOW AS FRANK STEPS BG.</p>	
<p>JERRY You smell paint?</p>	<p>3-189 1011.04 1013.06 2.02 JERRY TO FRANK You smell paint?</p>
<p>THEY BOTH REACT, LOOKING DOWN AT THE FLOOR.</p>	
<p>FRANK For Christ's... 1020.04</p>	<p>3-190 1016.10 1021.00 4.06 FRANK TO HIMSELF For Christ's sake. (slang expression of frustration or dismay)</p>
<p>SCENE 187 - MS - RAY WALKS FG. WITH HIS DOG.</p>	
<p>FRANK (off) ...sake. Shit.</p>	
<p>JERRY (off) (overlapping) My good shoes. My mom's gonna have a fit. 1025.13</p>	<p>3-191 1021.04 1025.12/ 4.08 JERRY TO FRANK My good shoes. My mom's gonna have a fit. (have a fit : be very angry)</p>

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
SCENE 188 - MFS - PAST RAY AND THE DOG, IN L.FG., TO JERRY AND FRANK.	
RAY (face off) I just painted that porch.	3-192 /1026.00 1029.00 3.00 RAY TO FRANK AND JERRY I just painted that porch.
FRANK (laughs)	
RAY (face off) Yeah.	
FRANK (laughing) I'm so sorry.	3-193 1030.14 1033.08 2.10 FRANK TO RAY I'm so sorry.
JERRY (overlapping) Oh.	
FRANK (stammers indistinctly) We had no idea. I-I'm...so sorry. Uh, you must be, uh, Doctor Ray Fontaine?	3-194 1033.12 1038.08 4.12 FRANK TO RAY We had no idea. I'm...
JERRY AND FRANK STEP FG. OFF THE PORCH. 1044.07	3-195 1039.00 1044.04/ 5.04 FRANK TO RAY ...so sorry. You must be Dr. Ray Fontaine?
SCENE 189 - MCS - RAY.	
RAY Yes.	3-196 /1044.08 1048.10 4.02 RAY TO FRANK, THEN FRANK TO RAY -Yes. -Yeah, I'm Detective Frank Giardello.
FRANK (off) Uh, yeah, I'm... 1046.09	
SCENE 190 - MFS - PAST RAY, IN L.FG., TO JERRY AND FRANK.	
FRANK ...Detective, uh, Frank Giardello. This is my partner, Jerry Eans. 1050.15	3-197 1048.14 1050.14/ 2.00 FRANK TO RAY This is my partner, Jerry Eans.
SCENE 191 - MCS - RAY.	
RAY Two detectives and you couldn't figure out the porch was freshly painted? 1055.11	3-198 /1051.02 1055.10/ 4.08 RAY TO JERRY AND FRANK Two detectives and you couldn't figure out the porch was freshly painted?
SCENE 192 - MFS - PAST RAY, IN L.FG., TO JERRY AND FRANK.	
RAY (face off) and FRANK (laugh - continues under following scene and dialogue)	
JERRY We're really... 1057.03	3-199 /1055.14 1058.06 2.08 JERRY TO RAY We're really sorry.

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
<p>SCENE 193 - MCS - RAY.</p> <p>JERRY (off) ...sorry.</p> <p>FRANK (off) Uh, we, we were wondering... 1060.11</p>	<p>3-200 1058.14 1063.08 4.10 FRANK TO RAY We were wondering if you we could have a few minutes of your time.</p>
<p>SCENE 194 - MFS - PAST RAY, IN L.FG., TO JERRY AND FRANK.</p> <p>FRANK ...if you we could, uh, have a few minutes of your time.</p> <p>RAY (face off) Sure. 1064.11</p>	<p>3-201 1063.12 1068.00/ 4.04 RAY TO FRANK Sure. Would it be all right if we spoke out here? (i.e., 'because you have paint on your shoes')</p>
<p>SCENE 195 - MCS - RAY.</p> <p>RAY Would it be all right if we spoke out here? Uh... 1068.03</p>	
<p>SCENE 196 - MFS - PAST RAY, IN L.FG., TO JERRY AND FRANK.</p> <p>FRANK Oh, yeah.</p> <p>JERRY (overlapping) Yeah, that would be fine. Yeah.</p> <p>FRANK Uh, yeah, we, we wanted to talk to you about, uh, Missus Hilary Lonnigan.</p> <p>RAY (face off) (overlapping) (clears throat) 1076.13</p>	<p>3-202 /1068.04 1070.10 2.06 FRANK TO RAY, THEN JERRY TO RAY -Oh, yeah. -That would be fine.</p> <p>3-203 1070.14 1076.10/ 5.12 FRANK TO RAY Yeah, we wanted to talk to you about Mrs. Hilary Lonnigan.</p>
<p>SCENE 197 - MCS - PAST FRANK, IN R.FG., TO RAY.</p> <p>RAY Sure. What about her? 1079.09</p>	<p>3-204 /1076.14 1079.07/ 2.09 RAY TO FRANK Sure. What about her?</p>
<p>SCENE 198 - MCS - PAST RAY, TIPPED IN L.FG., TO FRANK.</p> <p>FRANK Well, I'm, I'm sure that you're aware that she, uh, she passed away a couple weeks ago. 1084.15</p>	<p>3-205 /1079.11 1084.14/ 5.03 FRANK TO RAY Well, I'm sure that you're aware that she passed away a couple weeks ago.</p>

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
<p>SCENE 199 - MCS - PAST FRANK, IN R.FG., TO RAY.</p> <p>RAY Of course. I was her doctor.</p> <p>FRANK (face off) Yeah.</p> <p style="text-align: right;">1088.11</p>	<p>3-206 /1085.02 1087.12 2.10 RAY TO FRANK Of course. I was her doctor.</p> <p>3-207 1088.00 1091.10/ 3.10 FRANK TO RAY Yeah. Could you tell us about her health?</p>
<p>SCENE 200 - MCS - PAST RAY, TIPPED IN L.FG., TO FRANK.</p> <p>FRANK Um, could you, could you tell us about her health?</p> <p style="text-align: right;">1091.12</p>	
<p>SCENE 201 - MCS - PAST FRANK, IN R.FG., TO RAY.</p> <p>RAY Oh, she'd been ill for a while.</p> <p>FRANK (face off) Oh, yeah, she was ill. Oh, yeah. With what?</p> <p>RAY Cancer.</p> <p>FRANK (face off) Mmm.</p> <p>RAY It was in remission actually.</p> <p>JERRY (off) Any...</p> <p style="text-align: right;">1105.03</p>	<p>3-208 /1091.14 1094.12 2.14 RAY TO FRANK She'd been ill for a while.</p> <p>3-209 1095.00 1098.12 3.12 FRANK TO RAY Oh, yeah, she was ill. With what?</p> <p>3-210 1099.00 1100.10 1.10 RAY TO FRANK Cancer.</p> <p>3-211 1101.02 1104.04 3.02 RAY TO FRANK It was in remission actually.</p> <p>3-212 1104.08 1107.07/ 2.15 JERRY TO RAY Any dizzy spells, anything like that?</p>
<p>SCENE 202 - MCS - PAST RAY, TIPPED IN L.FG., TO JERRY.</p> <p>JERRY ...dizzy spells, anything like that?</p> <p style="text-align: right;">1107.09</p>	
<p>SCENE 203 - MCS - PAST JERRY, IN R.FG., TO RAY.</p> <p>RAY She never complained of any.</p> <p style="text-align: right;">1109.06</p>	<p>3-213 /1107.11 1113.00 5.05 RAY TO JERRY She never complained of any. She did have tendencies to push herself.</p>

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
<p>SCENE 204 - MCS - PAST RAY, TIPPED IN L.FG., TO FRANK.</p> <p>RAY (face off) Uh, she did have tendencies to push herself. She was one of those people who didn't like standing still.</p> <p>FRANK SMILES. 1118.04</p>	<p>3-214 1113.04 1117.04 4.00 RAY TO JERRY She was one of those people who didn't like standing still.</p>
<p>SCENE 205 - MCS - PAST JERRY, IN R.FG., TO RAY.</p> <p>RAY Why? 1120.10</p>	<p>3-215 1119.02 1124.09/ 5.07 RAY TO JERRY, THEN JERRY TO RAY -Why? -Well, she was pretty badly injured.</p>
<p>SCENE 206 - MCS - PAST RAY, TIPPED IN L.FG., TO JERRY.</p> <p>JERRY Well, she was pretty badly injured. 1124.10</p>	
<p>SCENE 207 - MCS - PAST JERRY, IN R.FG., TO RAY.</p> <p>RAY Well, she did fall down the staircase. Uh, what are you suggesting? 1133.02</p>	<p>3-216 /1124.13 1129.00 4.03 RAY TO JERRY Well, she did fall down the staircase.</p> <p>3-217 1130.14 1133.00/ 2.02 RAY TO JERRY AND FRANK What are you suggesting?</p>
<p>SCENE 208 - MCS - PAST RAY, TIPPED IN L.FG., TO FRANK.</p> <p>FRANK Oh, no, no. We're not suggesting anything. We're just trying to find out whether or not we, uh, have a homicide on our hands.</p> <p>JERRY (off) Uh, we'd like... 1143.08</p>	<p>3-218 /1133.04 1135.12 2.08 FRANK TO RAY Oh, no, no. We're not suggesting anything.</p> <p>3-219 1136.00 1140.06 4.06 FRANK TO RAY We're just trying to find out whether or not we...</p> <p>3-220 1140.10 1145.01 4.07 FRANK TO RAY, THEN JERRY TO RAY -...have a homicide on our hands. -We'd like to see her medical records.</p>
<p>SCENE 209 - MCS - PAST RAY, TIPPED IN L.FG., TO JERRY.</p> <p>JERRY ...to see her medical records. If that's all right.</p> <p>RAY (face off) Of course. 1147.06</p>	<p>3-221 1145.05 1149.06 4.01 JERRY TO RAY, THEN RAY TO JERRY -If that's all right. -Of course. I'd need a subpoena.</p>

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
<p>SCENE 210 - MCS - PAST JERRY, IN R.FG., TO RAY.</p> <p>RAY I'd need a subpoena. Doctor patient confidentiality.</p> <p>FRANK (off) (overlapping) Of course.</p> <p>JERRY (face off) (overlapping) Su-... 1152.15</p>	<p>3-222 1149.10 1152.12/ 3.02 RAY TO JERRY, THEN FRANK TO RAY -Doctor patient confidentiality. -Of course. (Doctor patient confidentiality : referring to physician-patient privilege, which is a legal concept that protects communications between a patient and his or her doctor from being used against the patient in court)</p>
<p>SCENE 211 - MCS - PAST RAY, TIPPED IN L.FG., TO FRANK.</p> <p>JERRY (off) ...-re.</p> <p>FRANK Why don't we do this? 1154.03</p>	<p>3-223 /1153.00 1156.06 3.06 FRANK TO RAY Why don't we do this? Why don't I give you one of my cards and...</p>
<p>SCENE 212 - MFS - PAST RAY, IN L.FG., TO JERRY AND FRANK.</p> <p>FRANK Why don't I give you one of my cards and, uh...</p> <p>RAY Oh. Thank you.</p> <p>FRANK ...and we'll be in touch.</p>	<p>3-224 1156.10 1158.14 2.04 RAY TO FRANK, THEN FRANK TO RAY -Thank you. -...we'll be in touch.</p>
<p>RAY PUTS FRANK'S BUSINESS CARD INTO HIS POCKET.</p> <p>RAY All right.</p> <p>FRANK It was a pleasure to meet you.</p> <p>RAY Yeah, it's good to meet you.</p>	<p>3-225 1159.02 1162.00 2.14 FRANK TO RAY, THEN RAY TO FRANK -It was a pleasure to meet you. -Yeah, it's good to meet you.</p>
<p>FRANK (overlapping) What's your dog's name?</p> <p>RAY Oh, this is Digger.</p> <p>FRANK Digger?</p> <p>RAY (overlapping) Whoa. (to Frank) Yeah.</p>	<p>3-226 1162.04 1164.14 2.10 FRANK TO RAY, THEN RAY TO FRANK -What's your dog's name? -This is Digger.</p> <p>3-227 1165.02 1166.12 1.10 FRANK TO RAY Digger?</p>
<p>FRANK All right. Thanks.</p> <p>RAY All right.</p>	<p>3-228 1167.08 1170.02 2.10 FRANK TO RAY All right. Thanks.</p>

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
<p>SCENE 212 - (CONTINUED)</p> <p>FRANK STEPS L.FG. PAST RAY. JERRY FOLLOWS.</p> <p>FRANK (face off) Oh, by the way...</p> <p>FRANK STOPS AND TURNS BG. TO RAY. 1173.04</p>	<p>3-229 1170.10 1173.04/ 2.10 FRANK TO RAY Oh, by the way...</p>
<p>SCENE 213 - MCS - PAST RAY, TIPPED IN R.FG., TO FRANK.</p> <p>FRANK ...do you know Abigail Clayton? 1176.03</p>	<p>3-230 /1173.08 1176.00/ 2.08 FRANK TO RAY ...do you know Abigail Clayton?</p>
<p>SCENE 214 - MCS - PAST FRANK, IN L.FG., TO RAY.</p> <p>RAY Uh, again, Officer, doctor patient confidentiality.</p> <p>FRANK (face off) Oh. 1182.05</p>	<p>3-231 /1176.04 1181.06 5.02 RAY TO FRANK Again, Officer, doctor patient confidentiality.</p> <p>3-232 1181.10 1183.12 2.02 FRANK TO RAY Oh. Yeah.</p>
<p>SCENE 215 - MCS - PAST RAY, TIPPED IN R.FG., TO FRANK.</p> <p>FRANK Yeah.</p> <p>JERRY (off) We don't want to take up... 1184.15</p>	<p>3-233 1184.00 1186.14 2.14 JERRY TO FRANK We don't want to take up anymore of your time. Thank you.</p>
<p>SCENE 216 - MCS - JERRY.</p> <p>JERRY ...anymore of your time. 1186.03</p>	

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
SCENE 217 - MFS - PAST FRANK, IN L.FG., TO JERRY AND RAY.	
JERRY Thank you.	
JERRY WALKS L.FG. AFTER FRANK.	
FRANK (face off) Thank you.	3-234 1187.02 1189.06 2.04 FRANK TO RAY, THEN RAY TO FRANK
RAY You gentlemen have a good evening.	
FRANK (off) All right. You too.	3-235 1189.10 1191.08 1.14 FRANK TO RAY You too.
THE DOG PULLS RAY L.	
RAY Whoa!	
SCENE 218 - FS - RAY STOPS THE DOG IN BG. FRANK AND JERRY WALK FG. TO THE PARKED CAR IN FG. AND GET IN.	
RAY Stop that.	3-236 /1192.00 1193.10 1.10 RAY TO DOG Stop that.
FRANK (groans)	
THEY WATCH AS RAY AND THE DOG STEP BG. INTO THE HOUSE, EXITING.	
JERRY (face off) What?	3-237 1212.14 1214.08 1.10 JERRY TO FRANK What?
CAMERA RACKS FOCUS ONTO FRANK.	
FRANK Well, I didn't ask him if she was a patient. I asked him if he knew her.	3-238 1214.12 1218.08 3.12 FRANK TO JERRY Well, I didn't ask him if she was a patient.
SCENE 219 - EXT. APARTMENT BUILDING - EVENING - FS - THE APARTMENT BUILDING.	
SCENE 220 - INT. APARTMENT BUILDING/HALLWAY - NIGHT - FS - TILTED ANGLE - THE HALLWAY.	
SCENE 221 - FS - DIFFERENT ANGLE - THE HALLWAY.	

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
<p>SCENE 222 - MFS - LOW ANGLE - LILLIAN AND ABIGAIL STAND AT ABIGAIL'S DOOR, HOLDING HANDS.</p> <p>LILLIAN You're doing good. You're doing great.</p> <p>FADE TO WHITE.</p> <p>FADE IN ON:</p>	<p>3-240 1234.10 1237.14 3.04 LILLIAN TO ABIGAIL You're doing good. You're doing great.</p>
<p>SCENE 223 - MCS - CAMERA TILTS DOWN ONTO ABIGAIL'S LEGS AS SHE SLOWLY STEPS R.FG. LILLIAN IS L.</p> <p>LILLIAN (face off) Good.</p> <p>CAMERA TILTS UP ONTO THEIR FACES.</p>	<p>3-241 1239.06 1241.00 1.10 LILLIAN TO ABIGAIL Good.</p>
<p>LILLIAN Amazing, Abigail. Abigail...</p> <p>DISSOLVE TO:</p>	<p>3-242 1241.04 1244.14 3.10 LILLIAN TO ABIGAIL Amazing, Abigail. Abigail....</p>
<p>SCENE 224 - MCS - LILLIAN AND ABIGAIL, WHO REACTS.</p> <p>ABIGAIL Lillian, why are we even doing this? I don't want to leave.</p> <p>LILLIAN (overlapping) We're doing this because... 1250.07</p>	<p>3-243 1245.12 1250.05/ 4.09 ABIGAIL TO LILLIAN Lillian, why are we even doing this? I don't want to leave.</p>
<p>SCENE 225 - FS - THE HALLWAY.</p> <p>LILLIAN (off) ...it's good to get out of the...</p> <p>ABIGAIL (off) (overlapping) I don't want to leave.</p> <p>FADE TO WHITE.</p> <p>FADE IN ON:</p>	<p>3-244 /1250.09 1253.12 3.03 LILLIAN TO ABIGAIL It's good to get out of the apartment.</p>

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
<p>SCENE 226 - MCS - LILLIAN AND ABIGAIL. CAMERA PANS R. ONTO ABIGAIL'S HAND, TOUCHING THE WALL.</p> <p>LILLIAN (voice over) ...apartment.</p> <p>CAMERA PANS L. ONTO LILLIAN AND ABIGAIL AS SHE REACTS.</p> <p>ABIGAIL (breathes heavily)</p> <p>LILLIAN (off) You're doing (on) beautifully. Look at you. 1258.13</p>	<p>3-245 1254.10 1258.11/ 4.01 LILLIAN TO ABIGAIL You're doing beautifully. Look at you.</p>
<p>SCENE 227 - LS - DOWN THE HALLWAY TO LILLIAN AND ABIGAIL, WHO REACTS.</p> <p>ABIGAIL Let's stop. Lillian....</p> <p>LILLIAN (overlapping) No, no, no.</p> <p>DISSOLVE TO:</p>	<p>3-246 /1258.15 1262.06 3.07 ABIGAIL TO LILLIAN, THEN LILLIAN TO ABIGAIL -Let's stop. Lillian.... -No, no, no.</p>
<p>SCENE 228 - MCS - LILLIAN AND ABIGAIL.</p> <p>ABIGAIL (breathes heavily)</p> <p>DISSOLVE TO:</p>	
<p>SCENE 229 - MCS - LILLIAN STOPS ABIGAIL AS SHE TRIES TO STEP BG.</p> <p>ABIGAIL Okay, okay.</p> <p>LILLIAN (laughs)</p> <p>ABIGAIL (overlapping) (chuckles nervously)</p> <p>DISSOLVE TO:</p>	<p>3-247 1262.14 1265.04 2.06 ABIGAIL TO LILLIAN Okay, okay.</p>
<p>SCENE 230 - MCS - LILLIAN'S HAND ON ABIGAIL'S WAIST.</p> <p>ABIGAIL (face off) (breathes heavily)</p> <p>DISSOLVE TO:</p>	

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
SCENE 231 - MCS - LILLIAN AND ABIGAIL'S LEGS AS THEY STEP FG. SLOWLY.	
LILLIAN (face off) Great. 1271.07	3-248 1268.04 1270.02 1.14 LILLIAN TO ABIGAIL Great.
SCENE 232 - MCS - ABIGAIL'S HAND REACHES OUT AND GRIPS THE WALL. 1274.07	
SCENE 233 - MCS - LILLIAN AND ABIGAIL.	
ABIGAIL I don't feel well. LILLIAN It's okay. I know. 1278.01	3-249 /1274.08 1277.15/ 3.07 ABIGAIL TO LILLIAN, THEN LILLIAN TO ABIGAIL -I don't feel well. -It's okay. I know.
SCENE 234 - MCS - LILLIAN AND ABIGAIL.	
ABIGAIL This is far enough. ABIGAIL LOOKS L.BG. AT HER FRONT DOOR. 1280.05	3-250 /1278.03 1280.02/ 1.15 ABIGAIL TO LILLIAN This is far enough.
SCENE 235 - FS - LILLIAN'S CLOSED FRONT DOOR. ABIGAIL'S OPEN DOOR IS R. 1282.04	
SCENE 236 - MCS - LILLIAN AND ABIGAIL.	
ABIGAIL (breathes heavily) LILLIAN You're doing great. I'm here for you. I'm here for you. CAMERA TILTS DOWN ONTO LILLIAN'S HAND ON ABIGAIL'S WAIST. 1286.09	3-251 /1282.06 1286.09/ 4.03 LILLIAN TO ABIGAIL You're doing great. I'm here for you.
SCENE 237 - MS - LILLIAN AND ABIGAIL.	
LILLIAN Abigail. ABIGAIL (overlapping) (breathes heavily) 1290.00	3-252 1288.08 1290.00/ 1.08 LILLIAN TO ABIGAIL (optional) Abigail.

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
<p>SCENE 238 - INT. APARTMENT BUILDING/LOBBY - NIGHT - MFS - CAMERA TILTS UP OVER CHARLIE AS HE DRUNKENLY STAGGERS R. CAMERA PANS WITH HIM. HE WALKS FG. AS THE ELEVATOR DINGS.</p> <p>CHARLIE (slurring) Hold the do-... 1303.06</p>	<p>3-253 1302.04 1304.00 1.12 CHARLIE TO KLANDERMANN Hold the door.</p>
<p>SCENE 239 - MFS - THE ELEVATOR DOORS BEGIN TO CLOSE WITH KLANDERMANN INSIDE.</p> <p>CHARLIE (off) (slurring) ...-or.</p> <p>HE REACTS AND HOLDS THE DOORS OPEN.</p> <p>KLANDERMANN I got it, sir. I got it. Come on in. There you go.</p> <p>CHARLIE ENTERS IN R.FG. AND WALKS BG. INTO THE ELEVATOR. 1312.05</p>	<p>3-254 1304.04 1306.06 2.02 KLANDERMANN TO CHARLIE I got it, sir.</p> <p>3-255 1307.06 1312.04/ 4.14 KLANDERMANN TO CHARLIE I got it. Come on in. There you go.</p>
<p>SCENE 240 - INT. APARTMENT BUILDING/HALLWAY - NIGHT - MS - LILLIAN AND ABIGAIL.</p> <p>LILLIAN We're gonna at least walk to that table over there.</p> <p>ABIGAIL No, I think, I think we've gone far e-... 1319.03</p>	<p>3-256 /1312.08 1316.00 3.08 LILLIAN TO ABIGAIL We're gonna at least walk to that table over there.</p> <p>3-257 1316.04 1320.08 4.04 ABIGAIL TO LILLIAN No, I think we've gone far enough.</p>
<p>SCENE 241 - MS - A SMALL DECORATIVE TABLE IN THE HALLWAY. CAMERA ZOOMS OUT TO A FS.</p> <p>ABIGAIL (off) ...-nough. 1321.06</p>	
<p>SCENE 242 - INT. APARTMENT BUILDING/ELEVATOR - NIGHT - MCS - KLANDERMANN.</p> <p>KLANDERMANN Everything all right tonight? Sir? 1325.11</p>	<p>3-258 /1321.08 1325.10/ 4.02 KLANDERMANN TO CHARLIE Everything all right tonight? Sir?</p>
<p>SCENE 243 - MCS - CHARLIE SWAYS DRUNKENLY. 1328.08</p>	

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
<p>SCENE 244 - INT. APARTMENT BUILDING/HALLWAY - NIGHT - MCS - ABIGAIL'S HAND CLASPS LILLIAN'S HAND.</p>	
<p>LILLIAN (face off) Good.</p> <p>ABIGAIL I'm not ready yet.</p> <p>CAMERA PANS R. ONTO ABIGAIL'S FACE.</p>	<p>3-259 1331.04 1333.00 1.12 LILLIAN TO ABIGAIL, THEN ABIGAIL TO LILLIAN -Good. -I'm not ready yet.</p>
<p>LILLIAN (face off) Okay?</p> <p>ABIGAIL Okay.</p> <p style="text-align: right;">1335.10</p>	<p>3-260 1333.04 1336.14 3.10 LILLIAN TO ABIGAIL, THEN ABIGAIL TO LILLIAN -Okay? Okay. -Okay.</p>
<p>SCENE 245 - FS - THE TABLE. CAMERA MOVES IN SLOWLY.</p>	
<p>LILLIAN (off) Okay. Okay.</p> <p style="text-align: right;">1339.12</p>	<p>3-261 1338.02 1339.12/ 1.10 LILLIAN TO ABIGAIL Okay.</p>
<p>SCENE 246 - INT. APARTMENT BUILDING/ELEVATOR - NIGHT - MS - CHARLIE AND KLANDERMANN.</p>	
<p>KLANDERMANN Hey, this is me.</p> <p>CHARLIE Ahh.</p> <p style="text-align: right;">1343.04</p>	<p>3-262 1340.14 1343.02/ 2.04 KLANDERMANN TO CHARLIE Hey, this is me. (me : where I get off - my stop)</p>
<p>SCENE 247 - MCS - PAST CHARLIE, IN L.FG., TO KLANDERMANN AS HE STEPS BG. OUT OF THE ELEVATOR. HE STOPS.</p> <p style="text-align: right;">1345.03</p>	
<p>SCENE 248 - MCS - CHARLIE. THE ELEVATOR DOORS BEGIN TO CLOSE IN FG.</p> <p style="text-align: right;">1347.12</p>	
<p>SCENE 249 - MCS - PAST CHARLIE, IN L.FG., TO THE CLOSING ELEVATOR DOORS. KLANDERMANN HOLDS OUT HIS ARM AND THE DOORS REOPEN.</p>	
<p>KLANDERMANN I just remembered where I know you from.</p> <p style="text-align: right;">1357.01</p>	<p>3-263 1354.00 1357.01/ 3.01 KLANDERMANN TO CHARLIE I just remembered where I know you from.</p>
<p>SCENE 250 - MCS - CHARLIE.</p> <p style="text-align: right;">1358.13</p>	

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
SCENE 251 - MCS - KLANDERMANN. KLANDERMANN Yeah. KLANDERMANN TURNS AND STEPS BG. 1363.03	3-264 1359.04 1361.02 1.14 KLANDERMANN TO HIMSELF Yeah.
SCENE 252 - MCS - CHARLIE. THE DOORS BEGIN TO CLOSE AGAIN IN FG. 1365.09	
SCENE 253 - INT. APARTMENT BUILDING/HALLWAY - NIGHT - MCS - LILLIAN AND ABIGAIL, HOLDING HANDS. LILLIAN (counting) One...two...three. 1373.08	3-265 /1365.10 1367.10 2.00 LILLIAN TO ABIGAIL One... 3-266 1368.04 1370.00 1.12 LILLIAN TO ABIGAIL ...two...
SCENE 254 - MS - LILLIAN AND ABIGAIL RUN FG., CAMERA MOVING BACK WITH THEM. 1376.08	3-267 1371.04 1373.00 1.12 LILLIAN TO ABIGAIL ...three.
SCENE 255 - FS - HIGH ANGLE - LILLIAN AND ABIGAIL RUN R. TOGETHER, CAMERA PANNING WITH THEM. LILLIAN Come on! Good! Good! Good! 1377.13	3-268 /1376.09 1381.06 4.13 LILLIAN TO ABIGAIL Come on! Good! Great job! Great job!
SCENE 256 - MCS - LILLIAN AND ABIGAIL RUN R.FG., CAMERA MOVING BACK WITH THEM. LILLIAN Good! Good! 1378.13	
SCENE 257 - MS - LILLIAN AND ABIGAIL'S LEGS AS THEY RUN R.FG. LILLIAN (face off) Good! 1379.10	
SCENE 258 - MS - LILLIAN AND ABIGAIL RUN R.FG. TO THE TABLE. ABIGAIL GRIPS IT WITH BOTH HANDS, REACTING. LILLIAN Great job! Great job! ABIGAIL (breathes heavily) 1381.13	

COMBINED CONTINUITY & DIALOGUE	TITLE				
	NO.	START	END	TOTAL	TITLE
SCENE 259 - FS - HIGH ANGLE - LILLIAN AND ABIGAIL, WHO REACTS.					
ABIGAIL (laughs happily) 1385.09					
SCENE 260 - MS - LILLIAN AND ABIGAIL.					
ABIGAIL (breathes heavily)					
LILLIAN (overlapping) Beautiful.	3-269	/1385.10	1387.12	2.02	LILLIAN TO ABIGAIL Beautiful.
ABIGAIL REACTS AS THE ELEVATOR DINGS. 1389.09					
SCENE 261 - MS - ABIGAIL DROPS TO HER KNEES AS LILLIAN LOOKS BG. AT THE ELEVATOR.					
ABIGAIL (face off) (cries out) 1390.09					
SCENE 262 - MS - LILLIAN REACTS AND CROUCHES DOWN WITH ABIGAIL.					
LILLIAN (cries out) 1391.14					
SCENE 263 - FS - CHARLIE STAGGERS FG. OUT OF THE ELEVATOR.					
ABIGAIL (off) (breathes heavily) 1396.12					
SCENE 264 - MCS - ABIGAIL CROUCHES UNDER THE TABLE, REACTING. LILLIAN IS L.					
LILLIAN (face off) Shh, shh. 1398.06					
SCENE 265 - MFS - CHARLIE STAGGERS FG. 1401.11					
SCENE 266 - MCS - ABIGAIL REACTS. LILLIAN IS L.					
ABIGAIL (whimpers)					
LILLIAN (face off) Shh. 1403.15					

COMBINED CONTINUITY & DIALOGUE	TITLE				
	NO.	START	END	TOTAL	TITLE
SCENE 267 - MCS - CHARLIE LEANS DOWN, LOOKING FG. AT O.S. ABIGAIL.					
ABIGAIL (off) (whimpers)					
FADE TO WHITE.					
FADE IN ON:					
SCENE 268 - INT. ROOM - DAY - MS - FLASHBACK - A MAN'S HAND PULLS A CHAIR AWAY FROM THE TABLE.					
FADE TO WHITE.					
FADE IN ON:					
SCENE 269 - INT. APARTMENT BUILDING/HALLWAY - NIGHT - MCS - ABIGAIL REACTS, UNDER THE TABLE. LILLIAN IS L.					
ABIGAIL (breathes heavily)				1412.05	
SCENE 270 - MCS - CHARLIE.					
CHARLIE (slurring) You must be Abi-...	3-270	1413.10	1416.14	3.04	CHARLIE TO ABIGAIL You must be Abigail.
FADE TO WHITE.					
FADE IN ON:					
SCENE 271 - INT. ROOM - DAY - MCS - FLASHBACK - YOUNG JUSTINE.					
CHARLIE (voice over) (slurring) ...gail.					
FADE TO WHITE.					
FADE IN ON:					
SCENE 272 - INT. APARTMENT BUILDING/HALLWAY - NIGHT - MCS - CHARLIE'S HAND TOUCHES ABIGAIL'S SHOULDER. SHE REACTS. LILLIAN IS L.					
CHARLIE (face off) (slurring) You feeling all right, sweetheart?	3-271	1417.12	1420.12	3.00	CHARLIE TO ABIGAIL You feeling all right, sweetheart?
ABIGAIL (whimpers)					
FADE TO WHITE.					
FADE IN ON:					

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
<p>SCENE 273 - MCS - CHARLIE.</p> <p>CHARLIE (slurring) Here, let me help.</p> <p>CHARLIE REACHES FG.</p> <p>FADE TO WHITE.</p> <p>FADE IN ON:</p>	<p>3-272 1424.06 1427.06 3.00 CHARLIE TO ABIGAIL Here, let me help.</p>
<p>SCENE 274 - MCS - CHARLIE'S HAND TOUCHES ABIGAIL'S HAIR. SHE REACTS. LILLIAN IS L.</p> <p>ABIGAIL (whimpers)</p> <p>FADE TO WHITE.</p> <p>FADE IN ON:</p>	
<p>SCENE 275 - MCS - CHARLIE.</p> <p>CHARLIE Huh?</p> <p>LILLIAN (off) (overlapping) Don't touch... 1430.13</p>	<p>3-273 1429.12 1433.00 3.04 LILLIAN TO CHARLIE Don't touch her! Don't touch her, please!</p>
<p>SCENE 276 - MCS - CHARLIE LOWERS HIS HAND AWAY FROM ABIGAIL. LILLIAN IS L.</p> <p>LILLIAN (face off) ...her! Don't touch her, please!</p> <p>CAMERA PANS L. ONTO LILLIAN AS SHE REACTS.</p> <p>LILLIAN Just don't. 1435.00</p>	<p>3-274 1433.04 1435.00/ 1.12 LILLIAN TO CHARLIE Just don't.</p>
<p>SCENE 277 - MCS - CHARLIE REACHES FG.</p> <p>LILLIAN (off) Okay? Okay? 1438.06</p>	<p>3-275 1435.08 1438.05/ 2.13 LILLIAN TO CHARLIE Okay? Okay?</p>
<p>SCENE 278 - MCS - CHARLIE'S HAND REACHES BG. TOWARD LILLIAN. SHE PULLS AWAY, DUCKING.</p> <p>LILLIAN Don't, don't. Please don't. 1441.11</p>	<p>3-276 /1438.09 1441.10/ 3.01 LILLIAN TO CHARLIE Don't, don't. Please don't.</p>
<p>SCENE 279 - MCS - CHARLIE SHAKES HIS FINGER. 1444.04</p>	

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
<p>SCENE 280 - MCS - CHARLIE'S HAND REACHES BG. TOWARD LILLIAN. SHE PULLS AWAY, DUCKING.</p> <p>LILLIAN Charlie, please.</p> <p>CHARLIE TOUCHES LILLIAN'S NOSE. 1446.14</p>	<p>3-277 /1444.05 1446.14/ 2.09 LILLIAN TO CHARLIE Charlie, please.</p>
<p>SCENE 281 - MCS - CHARLIE SMILES AND BEGINS TO STRAIGHTEN. 1449.02</p>	
<p>SCENE 282 - MS - PAST LILLIAN, IN FG., TO CHARLIE AS HE STRAIGHTENS AND STEPS R.FG. CAMERA MOVES BACK WITH HIM.</p> <p>LILLIAN (face off) (exhales)</p> <p>CHARLIE STOPS AND LOOKS BG. AT ABIGAIL AND LILLIAN.</p> <p>CHARLIE (face off) (whistles - continues under following scene) 1458.00</p>	
<p>SCENE 283 - MCS - ABIGAIL REACTS. LILLIAN IS L. 1460.02</p>	
<p>SCENE 284 - MS - PAST CHARLIE, IN R.FG., TO ABIGAIL AND LILLIAN. CHARLIE TURNS AND WALKS R.FG., CAMERA MOVING WITH HIM.</p> <p>CHARLIE (slurring) You ladies have a good night. 1467.04</p>	<p>3-278 1463.08 1467.02/ 3.10 CHARLIE TO LILLIAN AND ABIGAIL You ladies have a good night.</p>
<p>SCENE 285 - MCS - LILLIAN AND ABIGAIL. CHARLIE IS IN BG.</p> <p>LILLIAN Just stay here for a second.</p> <p>THEY LOOK BG. AT CHARLIE AS HE TURNS R. TOWARD ABIGAIL'S OPEN FRONT DOOR. 1474.05</p>	<p>3-279 /1467.06 1469.14 2.08 LILLIAN TO ABIGAIL Just stay here for a second.</p>
<p>SCENE 286 - FS - CAMERA ZOOMS IN ON ABIGAIL AND LILLIAN.</p> <p>ABIGAIL No... 1475.03</p>	<p>3-280 /1474.06 1476.10 2.04 ABIGAIL TO CHARLIE No, no!</p>

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
<p>SCENE 287 - INT. ABIGAIL'S APARTMENT - NIGHT - MS - CHARLIE STOPS IN THE DOORWAY, LOOKING FG.</p>	
<p>ABIGAIL (off) ...no! Please don't go in there! Please...</p>	<p>3-281 1476.14 1478.10 1.12 ABIGAIL TO CHARLIE Please don't go in there!</p>
<p>LILLIAN (off) (overlapping) (indistinct pleading - continues under following scenes and dialogue) 1480.04</p>	<p>3-282 1478.14 1481.12 2.14 ABIGAIL TO CHARLIE Please don't!</p>
<p>SCENE 288 - FS - CHARLIE.</p>	
<p>ABIGAIL (off) ...don't!</p>	
<p>CHARLIE QUICKLY SETS DOWN HIS BRIEFCASE AND HURRIES FG. HE IS NO LONGER PRETENDING TO BE DRUNK.</p>	
<p>ABIGAIL and LILLIAN (off) (indistinct arguing - continues under following scenes and dialogue) 1488.13</p>	
<p>SCENE 289 - INT. APARTMENT BUILDING/HALLWAY - NIGHT - MCS - LILLIAN PREVENTS ABIGAIL FROM GETTING UP.</p>	
<p>LILLIAN Stay right here. He's violent! 1492.00</p>	<p>3-283 /1488.14 1492.00/ 3.02 LILLIAN TO ABIGAIL Stay right here. He's violent!</p>
<p>SCENE 290 - MS - ABIGAIL CRAWLS FG., PUSHING LILLIAN AWAY. LILLIAN GRABS ABIGAIL AGAIN.</p>	
<p>LILLIAN Abigail!</p>	
<p>FADE TO WHITE.</p>	
<p>FADE IN ON:</p>	
<p>SCENE 291 - INT. ROOM - DAY - FLASHBACK - MONTAGE OF SCENES SHOWING FLIERS FOR MISSING JUSTINE WATERS AND NEWSPAPER CLIPPINGS.</p>	
<p>FADE TO WHITE. 1502.12</p>	
<p>SCENE 292 - INT. ABIGAIL'S APARTMENT - NIGHT - MS - CHARLIE STEPS L. TO ABIGAIL'S COMPUTER.</p>	
<p>ABIGAIL and LILLIAN (off) (indistinct arguing - continues under following scenes and dialogue) 1507.11</p>	

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
SCENE 293 - MCS - CHARLIE'S HANDS INSERT A FLASH DRIVE INTO THE COMPUTER.	
FADE TO WHITE.	
FADE IN ON:	
SCENE 294 - INT. APARTMENT - NIGHT - MCS - FLASHBACK SEQUENCE BEGINS - PAST LILLIAN, IN R.FG., TO CHARLIE. CAMERA DOLLIES L.	
CHARLIE When you get her out of her apartment, I install some computer software so that when she goes online, we'll be able to get her banking password. 1525.01	3-284 1513.10 1516.06 2.12 CHARLIE TO LILLIAN When you get her out of her apartment...
	3-285 1516.10 1521.14 5.04 CHARLIE TO LILLIAN ...I install some computer software so that when she goes online...
SCENE 295 - MCS - LILLIAN.	3-286 1522.02 1524.14/ 2.12 CHARLIE TO LILLIAN ...we'll be able to get her banking password.
LILLIAN Right.	3-287 /1525.02 1527.12 2.10 LILLIAN TO CHARLIE, THEN CHARLIE TO LILLIAN -Right. Got it. -Got it?
CHARLIE (off) Got it?	
LILLIAN Got it.	
FADE TO WHITE.	
FADE IN ON:	
SCENE 296 - MCS - SEVERAL ITEMS ON A DESK, INCLUDING NEWSPAPER ARTICLES ABOUT JUSTINE AND A LAPTOP COMPUTER.	
LILLIAN (off) It's like stealing the identity of a ghost.	3-288 1528.00 1530.12/ 2.12 LILLIAN TO CHARLIE It's like stealing the identity of a ghost.
FADE TO WHITE.	
FLASHBACK SEQUENCE ENDS. 1530.15	
SCENE 297 - INT. ABIGAIL'S APARTMENT - NIGHT - MCS - CHARLIE.	
CHARLIE (voice over) Exactly. She wants to remain hidden.	3-289 /1531.00 1535.00/ 4.00 CHARLIE TO LILLIAN (voice over) Exactly. She wants to remain hidden.
CAMERA DOLLIES R. 1535.03	ITAL

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
<p>SCENE 298 - MCS - ABIGAIL'S COMPUTER SCREEN. CAMERA TILTS UP ONTO THE OPEN FRONT DOOR IN BG.</p>	
<p>CHARLIE (voice over) And after we've got the money, who the hell is she gonna run to?</p>	<p>3-290 /1535.04 1537.08 2.04 CHARLIE TO LILLIAN (voice over) ITAL And after we've got the money...</p>
<p>CAMERA TILTS DOWN AND RACKS FOCUS ONTO THE COMPUTER SCREEN, WHICH SHOWS A WINDOW THAT READS: Pass Code Tracker</p>	<p>3-291 1537.12 1540.01 2.05 CHARLIE TO LILLIAN (voice over) ITAL ...who the hell is she gonna run to?</p>
<p>FADE TO WHITE. FADE IN ON:</p>	
<p>SCENE 299 - INT. APARTMENT - DAY - MS - FLASHBACK SEQUENCE BEGINS - PAST CHARLIE AND A BIRTHDAY CAKE, IN FG., TO LILLIAN.</p>	
<p>CHARLIE (face off) We've got her account information, her... DISSOLVE TO:</p>	<p>3-292 1540.06 1546.00 5.10 CHARLIE TO LILLIAN We've got her account information, her social security number...</p>
<p>SCENE 300 - MONTAGE OF SCENES SHOWING DOCUMENTS AND A FAKE ID BEING MADE.</p>	
<p>CHARLIE (voice over) ...social security number, her signature, but we still need to get your fake ID.</p>	<p>3-293 1546.04 1551.00 4.12 CHARLIE TO LILLIAN (voice over) ITAL ...her signature, but we still need to get your fake ID.</p>
<p>LILLIAN (voice over) It's just so perfect.</p>	<p>3-294 1551.04 1554.14 3.10 LILLIAN TO CHARLIE (voice over) ITAL It's just so perfect.</p>
<p>CHARLIE (voice over) We're talking about hundreds of millions of dollars.</p>	<p>3-295 1555.02 1560.00 4.14 CHARLIE TO LILLIAN (voice over) ITAL We're talking about hundreds of millions of dollars.</p>
<p>LILLIAN (voice over) No more nickel and dime shit.</p>	
<p>CHARLIE (voice over) Just sunsets and mimosas, baby. And once we get the password... FADE TO WHITE. FADE IN ON:</p>	<p>3-296 1560.04 1567.00 6.12 LILLIAN TO CHARLIE (voice over), THEN ITAL CHARLIE TO LILLIAN (voice over) -No more nickel and dime shit. -Just sunsets and mimosas, baby. (nickel and dime shit : minor con jobs involving comparatively small amounts of money)</p>
<p>SCENE 301 - MCS - PAST LILLIAN, IN R.FG., TO CHARLIE.</p>	<p>3-297 1567.04 1569.10 2.06 CHARLIE TO LILLIAN (voice over) ITAL And once we get the password...</p>
<p>CHARLIE ...we're home free.</p>	<p>3-298 1570.02 1572.08 2.06 CHARLIE TO LILLIAN ...we're home free.</p>
<p>LILLIAN (face off) (chuckles) 1573.06</p>	

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
<p>SCENE 302 - MCS - LILLIAN.</p> <p>LILLIAN Happy birthday.</p> <p>CHARLIE Thank you. I love you, baby.</p> <p>LILLIAN I love you.</p> <p>CHARLIE ENTERS IN L.FG. 1582.10</p>	<p>3-299 1575.04 1577.10 2.06 LILLIAN TO CHARLIE Happy birthday.</p> <p>3-300 1577.14 1580.08 2.10 CHARLIE TO LILLIAN Thank you. I love you, baby.</p> <p>3-301 1580.12 1582.10/ 1.14 LILLIAN TO CHARLIE I love you.</p>
<p>SCENE 303 - MCS - PAST THE CAKE, IN FG., TO CHARLIE AND LILLIAN AS THEY KISS.</p> <p>FLASHBACK SEQUENCE ENDS. 1586.01</p>	
<p>SCENE 304 - INT. ABIGAIL'S APARTMENT - NIGHT - MCS - PAST CHARLIE, IN R.FG., TO THE COMPUTER SCREEN. IT SHOWS THAT THE PROGRAM IS STILL DOWNLOADING.</p> <p>LILLIAN (off) Abigail, please!</p> <p>ABIGAIL (off) (overlapping) What is he doing to my house?!</p> <p style="text-align: right;">1589.04</p>	<p>3-302 /1586.02 1590.00 3.14 LILLIAN TO ABIGAIL, THEN ABIGAIL TO LILLIAN -Abigail, please! -What is he doing to my house?!</p>
<p>SCENE 305 - CU - CHARLIE'S EYES AS HE WATCHES.</p> <p>LILLIAN and ABIGAIL (off) (indistinct arguing - continues under following scenes and dialogue)</p> <p>HE GRABS THE O.S. FLASH DRIVE AND STANDS UP. 1595.00</p>	
<p>SCENE 306 - INT. APARTMENT BUILDING/HALLWAY - NIGHT - MS - ABIGAIL SHOVES LILLIAN AWAY AND CRAWLS FG.</p> <p>LILLIAN He's drinking! Abigail!</p> <p style="text-align: right;">1596.13</p>	<p>3-303 /1595.01 1596.13/ 1.12 LILLIAN TO ABIGAIL He's drinking! Abigail!</p>
<p>SCENE 307 - FS - LILLIAN TRIES TO STOP ABIGAIL, WHO CRAWLS BG.</p> <p>LILLIAN (face off) He's drinking!</p> <p style="text-align: right;">1598.07</p>	
<p>SCENE 308 - MS - LILLIAN STRUGGLES WITH ABIGAIL, WHO CRAWLS FG. 1600.04</p>	

COMBINED CONTINUITY & DIALOGUE	TITLE				
	NO.	START	END	TOTAL	TITLE
SCENE 309 - INT. ABIGAIL'S APARTMENT - NIGHT - MS - CHARLIE HURRIES R., GRABBING A BREADSTICK AND A BOTTLE OF WINE FROM THE TABLE. CAMERA MOVES WITH HIM. 1604.14					
SCENE 310 - INT. APARTMENT BUILDING/HALLWAY - NIGHT - FS - LILLIAN AND ABIGAIL. 1606.11					
SCENE 311 - MCS - ABIGAIL AND LILLIAN. 1608.08					
SCENE 312 - INT. ABIGAIL'S APARTMENT - NIGHT - MS - CHARLIE WALKS BG. TO THE DOOR. HE LIFTS HIS BRIEFCASE AND STAGGERS BG. INTO THE HALLWAY, HOLDING THE BREADSTICK AND WINE BOTTLE.					
CHARLIE Hey! 1620.08	3-304	1618.14	1624.03/	5.05	CHARLIE TO LILLIAN AND ABIGAIL Hey! That's not my apartment.
SCENE 313 - INT. APARTMENT BUILDING/HALLWAY - NIGHT - MCS - ABIGAIL AND LILLIAN. CHARLIE STANDS IN BG.					
CHARLIE (slurring) That's not my apartment. 1624.03					
SCENE 314 - MCS - CHARLIE.					
CHARLIE (laughs) HE STEPS L. 1626.15					
SCENE 315 - MCS - LILLIAN WATCHES AS CHARLIE STEPS L.BG. INTO THEIR APARTMENT. SHE HOLDS ABIGAIL.					
ABIGAIL (whimpers)					
LILLIAN I'm right here. I'm right here.	3-305	1631.02	1634.12	3.10	LILLIAN TO ABIGAIL I'm right here. I'm right here.
ABIGAIL I wanna go home.	3-306	1635.08	1638.04	2.12	ABIGAIL TO LILLIAN I wanna go home.
ABIGAIL (voice over) I live in... 1641.10	3-307	1639.12	1644.06	4.10	ABIGAIL TO LILLIAN I live in here and this is how I want it.

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
<p>SCENE 316 - INT. ABIGAIL'S APARTMENT - NIGHT - MS - ABIGAIL.</p> <p>ABIGAIL ...here and this is, this is how I want it. I want to be alone. This is how... 1646.05</p>	<p>3-308 1644.10 1649.00/ 4.06 ABIGAIL TO LILLIAN I want to be alone. This is how I want it.</p>
<p>SCENE 317 - MFS - LILLIAN CARRIES DISHES FG. INTO THE KITCHEN. ABIGAIL TURNS AND WALKS BG.</p> <p>ABIGAIL (face off) ...this is how I want it. 1649.03</p>	
<p>SCENE 318 - MS - LILLIAN.</p> <p>LILLIAN You did a great job tonight, Abby. 1653.04</p> <p>ABIGAIL (off) Oh.</p>	<p>3-309 /1649.04 1653.04/ 4.00 LILLIAN TO ABIGAIL You did a great job tonight, Abby.</p>
<p>SCENE 319 - FS - ABIGAIL REACTS, LOOKING DOWN AT HER DESK. SHE REPOSITIONS AN ITEM.</p> <p>ABIGAIL I cannot... 1656.01</p>	<p>3-310 1654.02 1659.12/ 5.10 ABIGAIL TO LILLIAN I cannot have people in my life. I cannot have people in my life.</p>
<p>SCENE 320 - MS - LILLIAN REACTS, WATCHING O.S. ABIGAIL.</p> <p>ABIGAIL (off) ...have people in my life. I cannot have people in my life. 1659.12</p>	
<p>SCENE 321 - FS - ABIGAIL.</p> <p>ABIGAIL I cannot have you in my life...if he is in your life. 1666.03</p>	<p>3-311 /1660.00 1663.00 3.00 ABIGAIL TO LILLIAN I cannot have you in my life...</p> <p>3-312 1664.00 1668.00 4.00 ABIGAIL TO LILLIAN ...if he is in your life. I can't....</p>
<p>SCENE 322 - MCS - LILLIAN.</p> <p>ABIGAIL (off) I can't.... No, I wanna be alone. I wanna be alone. 1671.06</p>	<p>3-313 1668.04 1672.08 4.04 ABIGAIL TO LILLIAN No, I wanna be alone. I wanna be alone. I wanna be alone.</p>

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
SCENE 323 - MFS - LILLIAN AND ABIGAIL. ABIGAIL I wanna be alone. LILLIAN (face off) Okay. 1673.09	3-314 1672.12 1674.04 1.08 LILLIAN TO ABIGAIL Okay.
SCENE 324 - MCS - LILLIAN SETS DOWN THE DISHES. LILLIAN Okay. (pause) I'm really sorry about Charlie. 1683.00	3-315 1675.04 1677.04 2.00 LILLIAN TO ABIGAIL Okay. 3-316 1680.04 1682.14/ 2.10 LILLIAN TO ABIGAIL I'm really sorry about Charlie.
SCENE 325 - MFS - LILLIAN AND ABIGAIL. ABIGAIL Stop apologizing. He's...he is dangerous and he will only end up hurting you more than he already has. 1697.09	3-317 /1683.02 1685.14 2.12 ABIGAIL TO LILLIAN Stop apologizing. 3-318 1686.08 1688.08 2.00 ABIGAIL TO LILLIAN He's...
SCENE 326 - MCS - LILLIAN. 1700.10	3-319 1689.14 1697.08/ 7.10 ABIGAIL TO LILLIAN ...he is dangerous and he will only end up hurting you more than he already has.
SCENE 327 - MFS - LILLIAN AND ABIGAIL. ABIGAIL (softly) Please go. 1707.03	3-320 1704.08 1706.10 2.02 ABIGAIL TO LILLIAN Please go.
SCENE 328 - MCS - LILLIAN. LILLIAN Okay. LILLIAN STEPS L. 1713.03	3-321 1709.04 1711.08 2.04 LILLIAN TO ABIGAIL Okay.
SCENE 329 - MFS - LILLIAN STEPS R. AS ABIGAIL STEPS FG. TO HER. LILLIAN HOLDS OUT HER HAND, BUT ABIGAIL GESTURES FOR HER TO LEAVE. ABIGAIL (softly) Please go. LILLIAN HOLDS ABIGAIL'S HAND, THEN STEPS FG. LILLIAN Thank you so much for dinner tonight, Abigail. LILLIAN EXITS R.FG. 1737.06	3-322 1716.12 1718.14 2.02 ABIGAIL TO LILLIAN Please go. 3-323 1727.04 1731.12 4.08 LILLIAN TO ABIGAIL Thank you so much for dinner tonight, Abigail.

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
<p>SCENE 330 - FS - HIGH ANGLE - LILLIAN WALKS L. OUT OF THE APARTMENT. ABIGAIL HURRIES BG. AND LOCKS THE DOOR BEHIND HER. 1752.04</p>	
<p>SCENE 331 - EXT. COLUMBUS CIRCLE - NIGHT - FS - HIGH ANGLE/AERIAL - COLUMBUS CIRCLE. ELECTRONIC VOICE (over cell phone) First new message. Sent today at nine seventeen PM. 1761.13</p>	<p>3-324 1753.10 1761.06 7.12 ELECTRONIC VOICE TO CHARLIE ITAL (over cell phone) First new message. Sent today at 9:17 PM.</p>
<p>SCENE 332 - INT. APARTMENT - NIGHT - MCS - CHARLIE REACTS, HOLDING HIS CELL PHONE. KLANDERMANN (over cell phone) Mister Stanford? It's Joe Klandermann. I guess now I should call you... 1767.03</p>	<p>3-325 /1761.14 1765.04 3.06 KLANDERMANN TO CHARLIE ITAL (over cell phone) Mr. Stanford? It's Joe Klandermann.</p>
<p>SCENE 333 - INT. APARTMENT BUILDING/EMPLOYEE LOCKER ROOM - DAY - MS - KLANDERMANN PUTS ON HIS WRISTWATCH AND CLOSES HIS LOCKER. KLANDERMANN (over cell phone) ...Charlie since we go back, huh? Anyway, if you're having trou-... 1772.15</p>	<p>3-326 1765.08 1769.14 4.06 KLANDERMANN TO CHARLIE ITAL (over cell phone) I guess now I should call you Charlie since we go back, huh?</p> <p>3-327 1770.04 1774.00 3.12 KLANDERMANN TO CHARLIE ITAL (over cell phone) Anyway, if you're having trouble remembering me...</p>
<p>SCENE 334 - LS - KLANDERMANN WALKS BG. KLANDERMANN (over cell phone) ...ble remembering me, think back twelve years ago to a holding cell. Rahway Prison? 1779.07</p>	<p>3-328 1774.04 1777.12 3.08 KLANDERMANN TO CHARLIE ITAL (over cell phone) ...think back 12 years ago to a holding cell.</p> <p>3-329 1778.00 1781.04 3.04 KLANDERMANN TO CHARLIE ITAL (over cell phone) Rahway Prison? Remember?</p>
<p>SCENE 335 - INT. APARTMENT - NIGHT - MCS - CHARLIE REACTS. KLANDERMANN (over cell phone) Remember? You were about to do a five-year stretch on some con and I was on my way out... 1786.12</p>	<p>(Rahway Prison : the Rahway State Prison in New Jersey)</p> <p>3-330 1781.08 1784.12 3.04 KLANDERMANN TO CHARLIE ITAL (over cell phone) You were about to do a five-year stretch on some con... (stretch : slang for 'prison sentence')</p>
	<p>3-331 1785.00 1788.06 3.06 KLANDERMANN TO CHARLIE ITAL (over cell phone) ...and I was on my way out after doing a deuce. (deuce : two-year prison sentence)</p>

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 336 - INT. APARTMENT BUILDING/SERVICE ENTRANCE - NIGHT - FS - KLANDERMANN WALKS FG. UP THE STAIRS.</p> <p>KLANDERMANN (over cell phone) ...after doin' a deuce. (chuckling) Good times. Yeah. Enough reminiscing. Meet me at the coffee shop around the corner on Fifty-ninth Street right after I get off work.</p> <p style="text-align: right;">1801.01</p>	3-332 ITAL	1788.10	1791.06	2.12	KLANDERMANN TO CHARLIE (over cell phone) Good times. Yeah.
	3-333 ITAL	1791.10	1793.06	1.12	KLANDERMANN TO CHARLIE (over cell phone) Enough reminiscing.
<p>SCENE 337 - EXT. APARTMENT BUILDING/SERVICE ENTRANCE - NIGHT - FS - KLANDERMANN WALKS FG. UP ANOTHER FLIGHT OF STAIRS.</p> <p>KLANDERMANN (over cell phone) We need to talk. You're gonna cut me in on whatever scam you're runnin'...</p> <p style="text-align: right;">1808.06</p>	3-334 ITAL	1793.10	1798.12	5.02	KLANDERMANN TO CHARLIE (over cell phone) Meet me at the coffee shop around the corner on 59th Street...
	3-335 ITAL	1799.00	1801.01/	2.01	KLANDERMANN TO CHARLIE (over cell phone) ...right after I get off work.
<p>SCENE 338 - MS - KLANDERMANN WALKS BG. UP THE STAIRS, CAMERA MOVING WITH HIM.</p> <p>KLANDERMANN (over cell phone) ...Charlie. I don't know what it is, of course, but you living here means it's gotta be...</p> <p style="text-align: right;">1814.03</p>	3-336 ITAL	/1801.05	1803.15	2.10	KLANDERMANN TO CHARLIE (over cell phone) We need to talk.
	3-337 ITAL	1804.03	1808.12	4.09	KLANDERMANN TO CHARLIE (over cell phone) You're gonna cut me in on whatever scam you're running, Charlie.
<p>SCENE 339 - MCS - KLANDERMANN WALKS FG., CAMERA MOVING BACK WITH HIM.</p> <p>KLANDERMANN (over cell phone) ...big. Yeah. Don't make me wait...partner.</p> <p>KLANDERMANN DROPS SEVERAL COINS. HE KNEELS DOWN, PICKING THEM UP OFF THE GROUND.</p> <p>KLANDERMANN (softly) Damn it.</p> <p style="text-align: right;">1823.14</p>	3-338 ITAL	1809.00	1811.06	2.06	KLANDERMANN TO CHARLIE (over cell phone) I don't know what it is, of course...
	3-339 ITAL	1811.10	1815.04	3.10	KLANDERMANN TO CHARLIE (over cell phone) ...but you living here means it's gotta be big. (big : very valuable)
	3-340 ITAL	1815.08	1819.06	3.14	KLANDERMANN TO CHARLIE (over cell phone) Yeah. Don't make me wait...
	3-341 ITAL	1819.12	1821.10	1.14	KLANDERMANN TO CHARLIE (over cell phone) ...partner.
<p>SCENE 340 - FS - KLANDERMANN PICKS UP HIS COINS, THEN STANDS AND STEPS BG. PEDESTRIANS ARE VISIBLE IN BG., THROUGH A LOCKED GATE.</p> <p style="text-align: right;">1828.15</p>	3-342	1822.10	1824.08	1.14	KLANDERMANN TO HIMSELF Damn it.

COMBINED CONTINUITY & DIALOGUE	TITLE				
	NO.	START	END	TOTAL	TITLE
<p>SCENE 341 - MFS - THROUGH THE GATE, IN FG., TO KLANDERMANN AS HE STEPS FG. CHARLIE ENTERS IN BG., RUNNING FG. TO KLANDERMANN WITH A NECKTIE. HE PULLS THE TIE ACROSS KLANDERMANN'S THROAT, CHOKING HIM.</p> <p>KLANDERMANN (chokes - continues under following scenes)</p> <p>CHARLIE (grunts and groans - continues under following scenes)</p>				1837.07	
<p>SCENE 342 - MCS - THROUGH THE GATE, IN FG., TO KLANDERMANN AS HE STRUGGLES. CHARLIE IS IN BG.</p>				1839.04	
<p>SCENE 343 - MCS - CHARLIE AND KLANDERMANN STRUGGLE, FALLING L. AGAINST THE WALL.</p>				1841.14	
<p>SCENE 344 - MCS - CHARLIE STRUGGLES WITH KLANDERMANN, WHO IS TIPPED IN R.</p>				1844.00	
<p>SCENE 345 - FS - KLANDERMANN AND CHARLIE STRUGGLE.</p>				1846.09	
<p>SCENE 346 - MCS - KLANDERMANN AND CHARLIE STRUGGLE.</p>				1848.09	
<p>SCENE 347 - MCS - CHARLIE STRUGGLES WITH KLANDERMANN, WHO IS TIPPED IN FG.</p>				1850.14	
<p>SCENE 348 - MCS - KLANDERMANN AS HE STRUGGLES. CHARLIE IS IN BG.</p>				1854.01	
<p>SCENE 349 - MCS - KLANDERMANN SLAMS CHARLIE BG. INTO THE WALL.</p>				1856.00	
<p>SCENE 350 - MCS - KLANDERMANN ELBOWS CHARLIE IN THE STOMACH AND PULLS AWAY.</p>				1859.03	
<p>SCENE 351 - FS - CHARLIE AND KLANDERMANN FALL L. ONTO THE GROUND. KLANDERMANN STANDS AND MOVES L.FG.</p>				1861.06	

COMBINED CONTINUITY & DIALOGUE	TITLE				
	NO.	START	END	TOTAL	TITLE
SCENE 352 - FS - KLANDERMANN STANDS AND RUNS BG. TO THE GATE. CHARLIE LIES ON THE GROUND IN L.FG.					
KLANDERMANN (yells indistinctly - continues under following scene) 1864.00					
SCENE 353 - MCS - KLANDERMANN RUNS BG. THROUGH THE GATE, CAMERA MOVING WITH HIM. VEHICLES AND PEDESTRIANS ARE IN BG. 1866.15					
SCENE 354 - FS - CHARLIE STANDS UP. 1868.14					
SCENE 355 - FS - KLANDERMANN RUNS BG. INTO THE STREET. A TAXI CAB STOPS, BARELY MISSING KLANDERMANN. PEDESTRIANS ARE IN BG. 1871.08					
SCENE 356 - MFS - CHARLIE STANDS AND STEPS FG.					
KLANDERMANN (off) (yelling) You're a dead man! You hear me? 1874.10	3-343	/1871.10	1877.02	5.08	KLANDERMANN TO CHARLIE You're a dead man! You hear me? You're a dead--
SCENE 357 - FS - KLANDERMANN LOOKS FG., NOT REALIZING THAT HE HAS STEPPED BG. INTO ANOTHER TRAFFIC LANE. PEDESTRIANS ARE IN BG.					
KLANDERMANN (yelling) You're a dead--					
A BUS ENTERS L. AND CRASHES INTO KLANDERMANN. 1877.07					
SCENE 358 - MCS - CHARLIE REACTS.					
PEDESTRIANS (off) (scream indistinctly - continues under following scenes) 1881.05					
SCENE 359 - MCS - CHARLIE HURRIES BG., GRABBING HIS TIE FROM THE GROUND.					
TV ANCHOR WOMAN (over television) Tonight's top story is... 1888.07	3-344 ITAL	1885.12	1893.13/	8.01	TV ANCHOR WOMAN TO VIEWERS (on television) Tonight's top story is the bizarre death of a wanted felon on Columbus Circle.

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 360 - INT. APARTMENT - NIGHT - FS - THE TELEVISION, SHOWING A NEWS BROADCAST. TV ANCHOR WOMAN (on television) ...the bizarre death of a wanted felon on Columbus Circle. <div style="text-align: right;">1893.14</div>					
SCENE 361 - FS - CHARLIE SITS ON THE SOFA, WATCHING THE O.S. TELEVISION. TV ANCHOR WOMAN (over television) We go now live to Diane Weiss, who's on the scene. Apparently, Diane, the man was strangled before being hit by a bus? LILLIAN ENTERS R. AND SITS DOWN NEXT TO CHARLIE. <div style="text-align: right;">1906.00</div>	3-345 ITAL	/1894.01	1898.12	4.11	TV ANCHOR WOMAN TO VIEWERS (over television) We go now live to Diane Weiss, who's on the scene.
SCENE 362 - FS - THE TELEVISION, SHOWING A FEMALE TV REPORTER. TV REPORTER (on television) Yes, Ginger. Police believe the victim may have been fleeing from an attacker. However, the victim, Joseph Klandermann... <div style="text-align: right;">1918.15</div>	3-347 ITAL	/1906.04	1914.00	7.12	TV REPORTER TO TV ANCHOR WOMAN (on television) Yes, Ginger. Police believe the victim may have been fleeing from an attacker.
SCENE 363 - FS - CHARLIE AND LILLIAN, WHO REACTS. TV REPORTER (over television) ...whose real name was Nathaniel Muskit, was a wanted felon. LILLIAN Charlie? <div style="text-align: right;">1927.02</div>	3-348 ITAL	1914.04	1918.14/	4.10	TV REPORTER TO TV ANCHOR WOMAN (on television) However, the victim, Joseph Klandermann...
SCENE 364 - FS - THE TELEVISION, SHOWING THE FEMALE TV REPORTER. TV REPORTER (on television) Muskit disappeared nearly twelve years ago and had alluded authorities for that long. <div style="text-align: right;">1934.05</div>	3-349 ITAL	/1919.02	1925.06	6.04	TV REPORTER TO TV ANCHOR WOMAN (over television) ...whose real name was Nathaniel Muskit, was a wanted felon.
SCENE 365 - MCS - PAST CHARLIE, IN L.FG., TO LILLIAN. LILLIAN Charlie? TV REPORTER (over television) He... <div style="text-align: right;">1935.04</div>	3-350 3-351	1925.10 1931.00	1930.12 1935.02/	5.02 4.02	LILLIAN TO CHARLIE, THEN TV REPORTER TO TV ANCHOR WOMAN (over television) -Charlie? <u>-Muskit disappeared nearly 12 years ago...</u> (Muskit...ago : to appear in ITALICS)
SCENE 365 - MCS - PAST CHARLIE, IN L.FG., TO LILLIAN. LILLIAN Charlie? TV REPORTER (over television) He... <div style="text-align: right;">1935.04</div>					TV REPORTER TO TV ANCHOR WOMAN (over television), THEN LILLIAN TO CHARLIE <u>...and had alluded authorities for that long.</u> -Charlie? (and...long : to appear in ITALICS)

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
SCENE 366 - MCS - PAST LILLIAN, IN R.FG., TO CHARLIE.	
TV REPORTER (over television) ...was convicted in nineteen ninety-eigh-... 1937.08	3-352 /1935.06 1942.12/ 7.06 TV REPORTER TO TV ANCHOR WOMAN (on television) ITAL He was convicted in 1998 for running a Ponzi scheme that bilked investors...
SCENE 367 - FS - THE TELEVISION, SHOWING THE FEMALE TV REPORTER.	
TV REPORTER (on television) ...t for running a Ponzi scheme that bilked investors.... 1942.14	(Ponzi scheme : a fraudulent investment operation that pays returns to separate investors from their own money or money paid by subsequent investors, rather than from any actual profit earned)
SCENE 368 - MCS - PAST CHARLIE, IN L.FG., TO LILLIAN.	
TV REPORTER (over television) (low and indistinct chatter - continues under following scenes and dialogue)	
LILLIAN You killed Klanderma-... 1944.13	3-353 /1943.00 1946.13/ 3.13 LILLIAN TO CHARLIE You killed Klanderma-? Charlie?
SCENE 369 - MCS - PAST LILLIAN, IN R.FG., TO CHARLIE.	
LILLIAN (face off) ...n? Charlie? 1946.13	
SCENE 370 - FS - THE TELEVISION, SHOWING THE FEMALE TV REPORTER.	
LILLIAN (off) Charlie, we don't kill people! 1951.00	3-354 1948.02 1950.14/ 2.12 LILLIAN TO CHARLIE Charlie, we don't kill people!
SCENE 371 - MCS - PAST LILLIAN, IN R.FG., TO CHARLIE.	
CHARLIE Lillian-- 1951.10	3-355 /1951.02 1954.00 2.14 CHARLIE TO LILLIAN, THEN LILLIAN TO CHARLIE -Lillian-- -No, Charlie.
SCENE 372 - MCS - PAST CHARLIE, IN L.FG., TO LILLIAN.	
LILLIAN (interrupting) No, Charlie. This is the one. This is the one we've been waiting for, Charlie! 1959.10	3-356 1954.04 1956.04 2.00 LILLIAN TO CHARLIE This is the one.
	3-357 1956.08 1959.08/ 3.00 LILLIAN TO CHARLIE This is the one we've been waiting for, Charlie!

COMBINED CONTINUITY & DIALOGUE	TITLE				
	NO.	START	END	TOTAL	TITLE
SCENE 373 - MCS - PAST LILLIAN, IN R.FG., TO CHARLIE.					
CHARLIE He could have turned us in. I made a decision to protect us. 1964.08	3-358	/1959.12	1964.06/	4.10	CHARLIE TO LILLIAN He could have turned us in. I made a decision to protect us.
SCENE 374 - MCS - PAST CHARLIE, IN L.FG., TO LILLIAN.					
LILLIAN You made a stupid decision, Charlie. I don't wanna run from the cops! 1972.06	3-359	/1964.10	1968.02	3.08	LILLIAN TO CHARLIE You made a stupid decision, Charlie.
	3-360	1968.06	1971.14	3.08	LILLIAN TO CHARLIE I don't wanna run from the cops!
SCENE 375 - MCS - PAST LILLIAN, IN R.FG., TO CHARLIE.					
CHARLIE You don't have to be scared. Okay? It's gonna be fine. 1979.13	3-361	/1972.07	1977.00	4.09	CHARLIE TO LILLIAN You don't have to be scared. Okay?
	3-362	1977.04	1979.04	2.00	CHARLIE TO LILLIAN It's gonna be fine.
SCENE 376 - MCS - PAST CHARLIE, IN L.FG., TO LILLIAN. 1983.06					
SCENE 377 - MCS - PAST LILLIAN, IN R.FG., TO CHARLIE. HIS O.S. CELL PHONE BEEPS.					
CHARLIE It's okay.	3-363	1986.08	1988.10	2.02	CHARLIE TO LILLIAN It's okay.
CAMERA TILTS DOWN ONTO CHARLIE'S HAND AS HE CHECKS HIS CELL PHONE.					
LILLIAN (off) What does that say?	3-364	1997.14	2000.04	2.06	LILLIAN TO CHARLIE What does that say? (that : that text message)
CAMERA TILTS UP ONTO CHARLIE'S FACE.					
CHARLIE He wants to see us. 2007.10	3-365	2005.04	2009.02	3.14	CHARLIE TO LILLIAN, THEN LILLIAN TO CHARLIE -He wants to see us. -Yeah.
SCENE 378 - MCS - PAST CHARLIE, IN L.FG., TO LILLIAN.					
LILLIAN Yeah. (exhales)					
LILLIAN STANDS AND STEPS R., EXITING. CAMERA RACKS FOCUS ONTO CHARLIE. 2015.07					

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
SCENE 379 - EXT. NEW YORK CITY - NIGHT - MS - HIGH ANGLE/AERIAL - THE CITY SKYLINE.	
ABIGAIL (voice over) (into cell phone) Klandermann's dead, Ray. 2019.02	3-366 2017.02 2019.14 2.12 ABIGAIL TO RAY (into cell phone) Klandermann's dead, Ray. He's dead.
SCENE 380 - INT. ABIGAIL'S APARTMENT - NIGHT - MS - ABIGAIL SITS ON THE STAIRS WITH HER CELL PHONE. CAMERA DOLLIES R.	
ABIGAIL (into cell phone) He's dead.	
RAY (over cell phone) I know, I heard. Are you all right?	3-367 2020.02 2024.02 4.00 RAY TO ABIGAIL (over cell phone) ITAL I know, I heard. Are you all right?
ABIGAIL (into cell phone) I don't know. I don't know. What am I gonna do? 2029.11	3-368 2024.06 2027.02 2.12 ABIGAIL TO RAY (into cell phone) I don't know. I don't know.
SCENE 381 - INT. RAY'S HOUSE/DEN - NIGHT - MCS - RAY.	
RAY (into cell phone) They will get a new concierge.	3-369 2027.10 2029.09/ 1.15 ABIGAIL TO RAY (into cell phone) What am I gonna do?
ABIGAIL (over cell phone) Ray, you know I can't trust... 2034.14	3-370 /2029.13 2032.12 2.15 RAY TO ABIGAIL (into cell phone) They will get a new concierge.
SCENE 382 - INT. ABIGAIL'S APARTMENT - NIGHT - MCS - ABIGAIL.	
ABIGAIL (into cell phone) ...a new concierge. I can't trust a new concierge. Klandermann had been here so long. How am I gonna trust a new concierge, Ray? Ray, I need to see you. 2049.00	3-372 2036.14 2042.04 5.06 ABIGAIL TO RAY (into cell phone) I can't trust a new concierge. Klandermann had been here so long.
	3-373 2042.08 2046.02 3.10 ABIGAIL TO RAY (into cell phone) How am I gonna trust a new concierge, Ray?
SCENE 383 - INT. RAY'S HOUSE/DEN - NIGHT - MCS - RAY.	
RAY (into cell phone) I can't right now. I-I-I promise I'll come by later. 2052.15	3-374 2046.10 2048.14/ 2.04 ABIGAIL TO RAY (into cell phone) Ray, I need to see you.
SCENE 384 - INT. ABIGAIL'S APARTMENT - NIGHT - MCS - ABIGAIL.	
ABIGAIL (into cell phone) Please, Ray? I really need to see you.	3-375 /2049.02 2052.13/ 3.11 RAY TO ABIGAIL (into cell phone) I can't right now. I promise I'll come by later.
RAY (over cell phone) I'll see you later tonight. You just relax. 2061.06	3-376 /2053.01 2055.10 2.09 ABIGAIL TO RAY (into cell phone) Please, Ray? I really need to see you.
	3-377 2055.14 2061.04/ 5.06 RAY TO ABIGAIL (over cell phone) ITAL I'll see you later tonight. You just relax.

COMBINED CONTINUITY & DIALOGUE	TITLE				
	NO.	START	END	TOTAL	TITLE
SCENE 385 - INT. RAY'S HOUSE/DEN - NIGHT - MCS - RAY.					
RAY (into cell phone) Take a long breath now. For me, okay? 2066.10	3-378	/2061.08	2065.08	4.00	RAY TO ABIGAIL (into cell phone) Take a long breath now. For me, okay?
SCENE 386 - INT. ABIGAIL'S APARTMENT - NIGHT - MCS - ABIGAIL.					
ABIGAIL (into cell phone) (exhales) Bye. ABIGAIL DISCONNECTS THE CALL. 2075.02	3-379	2067.12	2069.14	2.02	ABIGAIL TO RAY (into cell phone) Bye.
LAST FRAME OF PICTURE IS 2075.02					LAST FRAME OF PICTURE IS 2075.02
<u>END OF REEL 3AB</u>					<u>END OF REEL 3AB</u>

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
LABORATORY: MEASURE 0.00 AT START MARK. 11.15					LABORATORY: 0.00 AT START MARK 27.13 = 1 ST SCENE END
SCENE 1 - INT. RAY'S HOUSE/DEN - NIGHT - MCS - RAY DISCONNECTS THE CALL. RAY (sighs) This has gotten completely out of hand.					30.09 = 2 ND SCENE END 32.03 = 3 RD SCENE END (Flat/Cinemascope)
RAY TURNS AND STEPS BG. CAMERA TILTS DOWN TO REVEAL LILLIAN AND CHARLIE SITTING IN BG.	4-1	16.10	20.06	3.12	RAY TO CHARLIE AND LILLIAN This has gotten completely out of hand.
CHARLIE I understand.	4-2	21.06	25.02	3.12	CHARLIE TO RAY, THEN RAY TO CHARLIE -I understand. -No, I don't think you do.
RAY (face off) No, I don't think you do. It's all over the television. 27.13	4-3	25.06	27.10/	2.04	RAY TO CHARLIE It's all over the television.
SCENE 2 - MCS - RAY. RAY I mean, Missus Lonnigan was one thing. 30.09	4-4	/27.14	32.00/	4.02	RAY TO CHARLIE I mean, Mrs. Lonnigan was one thing. That had to be done.
SCENE 3 - MCS - LILLIAN REACTS. RAY (off) That had to be done. 32.03					
SCENE 4 - MCS - CHARLIE. CHARLIE And so did Klandermann. 34.03	4-5	/32.04	35.03/	2.15	CHARLIE TO RAY, THEN LILLIAN TO CHARLIE -And so did Klandermann. -Charlie?
SCENE 5 - MCS - LILLIAN. LILLIAN Charlie? 35.06					
SCENE 6 - MCS - CHARLIE. RAY (off) But there was a mista-... 36.14	4-6	/35.07	39.07	4.00	RAY TO CHARLIE But there was a mistake made with Mrs. Lonnigan.
SCENE 7 - MCS - RAY. RAY ...-ke made with Missus Lonnigan. FADE TO WHITE. FADE IN ON:					

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
<p>SCENE 8 - INT. APARTMENT - NIGHT - MCS - FLASHBACK - MRS. LONNIGAN REACTS AS SHE IS GRABBED FROM BEHIND.</p>	
<p>FADE TO WHITE. 40.14</p>	
<p>SCENE 9 - INT. RAY'S HOUSE/DEN - NIGHT - MCS - CHARLIE.</p>	
<p>CHARLIE What are you talking about? 42.02</p>	<p>4-7 /40.15 44.00/ 3.01 CHARLIE TO RAY, THEN LILLIAN TO CHARLIE -What are you talking about? -What is he talking about?</p>
<p>SCENE 10 - MCS - LILLIAN.</p>	
<p>LILLIAN What is he talking about? 44.01</p>	
<p>SCENE 11 - MCS - CHARLIE LOOKS FG. AT O.S. LILLIAN.</p>	
<p>LILLIAN (off) When were you gonna tell me this, Charlie? 48.11</p>	<p>4-8 /44.04 46.00 1.12 LILLIAN TO CHARLIE When were you gonna tell me this?</p>
<p>CHARLIE This is not the time or the place for this. 48.11</p>	<p>4-9 46.04 48.11/ 2.07 CHARLIE TO LILLIAN This is not the time or the place for this.</p>
<p>SCENE 12 - MCS - CHARLIE LOOKS FG. AT O.S. RAY.</p>	
<p>CHARLIE Ray, what do you mean "mistake"? 50.15</p>	<p>4-10 /48.15 55.01 6.02 CHARLIE TO RAY, THEN RAY TO CHARLIE -Ray, what do you mean "mistake"? -There was obviously a serious error made.</p>
<p>SCENE 13 - MCS - RAY.</p>	
<p>RAY There was obviously a serious error made.</p>	
<p>FADE TO WHITE. FADE IN ON:</p>	
<p>SCENE 14 - EXT. RAY'S HOUSE - DAY - MCS - FLASHBACK - PAST RAY, IN L.FG., TO FRANK.</p>	
<p>FRANK We wanted to talk to you about, uh, Missus Hilary Lonnigan. 48.11</p>	<p>4-11 55.05 59.03 3.14 FRANK TO RAY We wanted to talk to you about Mrs. Hilary Lonnigan.</p>
<p>FADE TO WHITE. FADE IN ON:</p>	

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
<p>SCENE 15 - INT. RAY'S HOUSE/DEN - NIGHT - MCS - PAST RAY, CROSSING R. IN FG., TO CHARLIE AS HE REACTS. LILLIAN SITS IN L.BG..</p>	
<p>RAY (face off) The police were here, (off) investigating a homicide, not a slip and... 65.09</p>	<p>4-12 59.07 63.14 4.07 RAY TO CHARLIE The police were here, investigating a homicide...</p>
	<p>4-13 64.02 68.14 4.12 RAY TO CHARLIE ...not a slip and fall of an 82-year-old woman.</p>
<p>SCENE 16 - MCS - RAY.</p>	
<p>RAY ...fall of...</p>	
<p>FADE TO WHITE.</p>	
<p>FADE IN ON:</p>	
<p>SCENE 17 - INT. APARTMENT - DAY - FS - HIGH ANGLE - FLASHBACK - THE POLICE OFFICERS AND CRIME SCENE INVESTIGATORS AROUND MRS. LONNIGAN'S BODY.</p>	
<p>RAY (voice over) ...an eighty-two-yea-... 67.08</p>	
<p>SCENE 18 - MCS - HIGH ANGLE - FLASHBACK - MRS. LONNIGAN'S FACE.</p>	
<p>RAY (voice over) ...-r-old woman. 69.08</p>	
<p>SCENE 19 - WHITE FRAMES.</p>	
<p>FADE IN ON:</p>	
<p>SCENE 20 - INT. RAY'S HOUSE/DEN - NIGHT - MCS - CHARLIE.</p>	
<p>CHARLIE I don't make mistakes. 71.12</p>	<p>4-14 /69.09 74.02 4.09 CHARLIE TO RAY, THEN RAY TO CHARLIE -I don't make mistakes. -Apparently you do.</p>
<p>SCENE 21 - MCS - RAY STEPS L., CAMERA PANNING WITH HIM.</p>	
<p>RAY Oh, apparently you do. Otherwise they wouldn't be investigating a homicide, Charles. 80.02</p>	<p>4-15 75.00 80.00/ 5.00 RAY TO CHARLIE Otherwise they wouldn't be investigating a homicide, Charles.</p>

COLUMBUS CIRCLE REEL 4AB	P/4	SPOTTING LIST FOOTAGE & TITLES
-----------------------------	-----	---

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 22 - MS - PAST CHARLIE, IN R.FG., TO LILLIAN.					
LILLIAN Jesus Christ.	4-16	/80.04	81.14	1.10	LILLIAN TO HERSELF Jesus Christ.
RAY (off) Now thanks to me, Missus Lonnigan... 85.04	4-17	82.02	90.08	8.06	RAY TO CHARLIE Now thanks to me, Mrs. Lonnigan lived a long and prosperous life.
SCENE 23 - MCS - RAY.					
RAY ...lived a long and prosperous life. Three years longer than I anticipated, and there's only a certain amount of time one can wait. But this is over now. 102.05	4-18	91.12	95.06	3.10	RAY TO CHARLIE Three years longer than I anticipated...
	4-19	95.10	99.10	4.00	RAY TO CHARLIE ...and there's only a certain amount of time one can wait.
SCENE 24 - MCS - CHARLIE.	4-20	99.14	102.05/	2.07	RAY TO CHARLIE But this is over now.
RAY (off) We nee-... 104.04	4-21	103.08	107.00	3.08	RAY TO CHARLIE We need to discuss an exit strategy.
SCENE 25 - MCS - RAY.					
RAY ...-d to discuss an exit strategy.					
CHARLIE (off) No... 107.13	4-22	107.04	110.14	3.10	CHARLIE TO RAY No, there is no exit strategy.
SCENE 26 - MCS - CHARLIE.					
CHARLIE ...there is no exit strategy. We're one email away from a fortune. 114.09	4-23	111.02	114.06/	3.04	CHARLIE TO RAY We're one email away from a fortune.
SCENE 27 - MCS - LILLIAN.					
RAY (off) Charles, how long do you think it's gonna take for th-... 118.10	4-24	/114.10	119.10	5.00	RAY TO CHARLIE Charles, how long do you think it's gonna take for them to figure out...
SCENE 28 - MCS - PAST RAY, CROSSING L. IN FG., TO CHARLIE. LILLIAN SITS IN L.BG.					
RAY (face off) ...-em to figure out I'm... 120.07	4-25	119.14	125.02	5.04	RAY TO CHARLIE ...I'm the one who owns the apartment? That I paid for the whole thing?

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 29 - MCS - RAY TURNS FG.					
RAY ...the one who owns the apartment? That I paid for the whole thing? It's my money! Once they figure that out... 129.09	4-26	125.06	127.08	2.02	RAY TO CHARLIE It's my money!
	4-27	127.12	131.06	3.10	RAY TO CHARLIE Once they figure that out, it's a short walk in the park...
SCENE 30 - MCS - CHARLIE. LILLIAN IS IN L.BG.					
RAY (off) ...it's a short walk in the park for them to put together who Abigail is. 135.04	4-28	131.10	135.04/	3.10	RAY TO CHARLIE ...for them to put together who Abigail is.
SCENE 31 - MCS - RAY.					
RAY And what we're all up to. 138.01	4-29	/135.08	138.01/	2.09	RAY TO CHARLIE And what we're all up to.
SCENE 32 - MCS - LILLIAN.					
RAY (off) We need... 142.03	4-30	140.06	147.06	7.00	RAY TO CHARLIE We need to discuss an exit strategy.
SCENE 33 - MCS - RAY.					
RAY ...to discuss an exit strategy. 148.12					
SCENE 34 - MCS - CHARLIE.					
CHARLIE (sighs) He may be right. 157.10	4-31	155.10	159.06	3.12	CHARLIE TO LILLIAN He may be right. Lillian.
SCENE 35 - MS - PAST CHARLIE, IN R.FG., TO LILLIAN.					
CHARLIE (face off) Lillian. CAMERA RACKS FOCUS ONTO CHARLIE AS HE LOOKS L. AT O.S. RAY. 162.07					
SCENE 36 - MCS - CHARLIE.					
CHARLIE It's just a shame. 164.14	4-32	/162.08	164.12/	2.04	CHARLIE TO RAY It's just a shame.

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
SCENE 37 - MCS - RAY. RAY Well, if you'll excuse me, I'm gonna go water my plants, get over to Abigail's, take out her trash, pick up her cleaning, and give her a foot massage to calm her down...thanks to you. <p style="text-align: right;">183.05</p>	4-33 /165.00 169.12 4.12 RAY TO CHARLIE AND LILLIAN Well, if you'll excuse me, I'm gonna go water my plants... 4-34 170.00 175.08 5.08 RAY TO CHARLIE AND LILLIAN ...get over to Abigail's, take out her trash, pick up her cleaning...
SCENE 38 - MCS - CHARLIE. <p style="text-align: right;">187.01</p>	4-35 175.12 181.00 5.04 RAY TO CHARLIE AND LILLIAN ...and give her a foot massage to calm her down...
SCENE 39 - MCS - RAY STEPS R. <p style="text-align: right;">190.05</p>	4-36 181.04 183.05/ 2.01 RAY TO CHARLIE ...thanks to you.
SCENE 40 - MS - PAST CHARLIE, IN R.FG., TO LILLIAN. RAY CROSSES R. <p style="text-align: right;">193.00</p>	
SCENE 41 - MCS - RAY STOPS AND TURNS FG. RAY I guess I'm doomed to take care of this woman the rest of my life. RAY TURNS AND STEPS BG. <p style="text-align: right;">201.09</p>	4-37 /193.04 198.04 5.00 RAY TO CHARLIE AND LILLIAN I guess I'm doomed to take care of this woman the rest of my life.
SCENE 42 - MCS - CHARLIE. RAY EXITS IN BG. <p style="text-align: right;">210.00</p>	
SCENE 43 - MS - PAST CHARLIE, IN R.FG., TO LILLIAN. THE BACK DOOR CLOSSES O.S. LILLIAN What do we do? <p style="text-align: right;">221.02</p>	4-38 217.12 220.00 2.04 LILLIAN TO CHARLIE What do we do?
SCENE 44 - MCS - CHARLIE. CHARLIE Let me try to talk to him. CHARLIE STANDS UP. <p style="text-align: right;">228.07</p>	4-39 225.14 228.04/ 2.06 CHARLIE TO LILLIAN Let me try to talk to him.
SCENE 45 - MS - PAST CHARLIE, IN R.FG., TO LILLIAN. CAMERA MOVES IN. CHARLIE STEPS R., EXITING. <p style="text-align: right;">247.10</p>	
SCENE 46 - EXT. RAY'S HOUSE/GARDEN - NIGHT - MS - CHARLIE STEPS FG. THROUGH A GARDEN SHED. <p style="text-align: right;">254.09</p>	

COMBINED CONTINUITY & DIALOGUE	TITLE				
	NO.	START	END	TOTAL	TITLE
SCENE 47 - MS - RAY FACES BG., WATERING HIS PLANTS. 258.13					
SCENE 48 - CS - CHARLIE. 262.15					
SCENE 49 - INT. RAY'S HOUSE/DEN - NIGHT - MCS - LILLIAN. 269.02					
SCENE 50 - EXT. RAY'S HOUSE/GARDEN - NIGHT - MS - RAY FACES R., WATERING HIS PLANTS. 274.03					
SCENE 51 - MS - LILLIAN STEPS FG. OUT OF THE GARDEN SHED, LOOKING AROUND.					
RAY (off) (choking noises - continues under following scenes) 313.15					
SCENE 52 - MS - CHARLIE CHOKES RAY FROM BEHIND. CAMERA DOLLIES R. 321.03					
SCENE 53 - MCS - LILLIAN STEPS L.FG., REACTING. 327.01					
SCENE 54 - MCS - CHARLIE CHOKES RAY FROM BEHIND. RAY GOES LIMP AND FALLS ONTO THE GROUND. 344.04					
SCENE 55 - CS - LILLIAN REACTS. 352.14					
SCENE 56 - MS - CHARLIE GLANCES FG. AND SEES O.S. LILLIAN. HE REACTS.					
CHARLIE (breathes heavily) 359.12					

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
SCENE 57 - EXT. RAY'S HOUSE/GARDEN - NIGHT - MFS - RAY'S BODY. CAMERA DOLLIES R. AND PANS L. ONTO CHARLIE, DIGGING A GRAVE.	
CHARLIE (breathes heavily)	
HE STOPS SHOVELING AND LOOKS FG.	4-40 375.04 377.00 1.12 CHARLIE TO LILLIAN (optional) Lillian.
CHARLIE Lillian. (pause) Please go in the house and...make it look like it was robbed. 388.00	4-41 381.04 384.02 2.14 CHARLIE TO LILLIAN Please go in the house and...
SCENE 58 - MCS - LILLIAN.	4-42 384.12 387.12/ 3.00 CHARLIE TO LILLIAN ...make it look like it was robbed.
CHARLIE (off) Okay?	4-43 388.08 390.10 2.02 CHARLIE TO LILLIAN Okay?
LILLIAN REACTS.	
DISSOLVE TO:	
SCENE 59 - EXT. NEW YORK CITY - NIGHT - FS - HIGH ANGLE/AERIAL - CAMERA TRAVELS R. OVER A BRIDGE. THE CITY SKYLINE IS IN BG. DISSOLVE TO:	
SCENE 60 - INT. APARTMENT - NIGHT - FS - CHARLIE AND LILLIAN WALK FG. INTO THEIR APARTMENT. 418.00	
SCENE 61 - MFS - CHARLIE AND LILLIAN STEP FG., CLOSING THE DOOR BEHIND THEM.	
LILLIAN (sighs)	
LILLIAN STOPS, LEANING AGAINST A TABLE. CHARLIE STEPS FG. PAST HER.	
LILLIAN Did you roll the body?	4-44 429.10 433.06 3.12 LILLIAN TO CHARLIE, THEN CHARLIE TO LILLIAN -Did you roll the body? -Yeah.
CHARLIE Yeah.	(roll : remove any valuables from)
LILLIAN Did you get that phone?	4-45 434.00 436.06 2.06 LILLIAN TO CHARLIE Did you get that phone?
CHARLIE STOPS, REACTING. 445.04	
SCENE 62 - MS - PAST LILLIAN, IN R.FG., TO CHARLIE AS HE TURNS FG.	
CHARLIE It wasn't in the house? 451.05	4-46 448.00 450.04 2.04 CHARLIE TO LILLIAN It wasn't in the house?

COMBINED CONTINUITY & DIALOGUE	TITLE				
	NO.	START	END	TOTAL	TITLE
SCENE 63 - MCS - PAST CHARLIE, IN L.FG., TO LILLIAN.					
LILLIAN No. 456.10	4-47	453.08	455.04	1.12	LILLIAN TO CHARLIE No.
SCENE 64 - MCS - PAST LILLIAN, IN R.FG., TO CHARLIE.					
CHARLIE (groans) 462.04					
SCENE 65 - FS - CHARLIE STEPS BG. PAST LILLIAN. 466.04					
SCENE 66 - MS - CHARLIE SITS DOWN IN A CHAIR, REACTING.					
CHARLIE (sighs) 478.14					
SCENE 67 - MCS - LILLIAN.					
LILLIAN It has all our information. 482.03	4-48	/478.15	481.14	2.15	LILLIAN TO CHARLIE It has all our information.
SCENE 68 - MS - CHARLIE.					
CHARLIE I know. 491.02	4-49	/482.04	484.06	2.02	CHARLIE TO LILLIAN I know.
SCENE 69 - MCS - LILLIAN.					
LILLIAN Do we walk? 497.06	4-50	493.02	495.12	2.10	LILLIAN TO CHARLIE Do we walk? (walk : abandon our plan and leave)
SCENE 70 - MS - CHARLIE.					
CHARLIE No. No. 511.03	4-51	500.00	502.00	2.00	CHARLIE TO LILLIAN No.
CHARLIE STANDS UP AND STEPS FG. CAMERA MOVES BACK WITH HIM TO INCLUDE LILLIAN IN R.FG.	4-52	502.04	506.08	4.04	CHARLIE TO LILLIAN No. We don't walk.
CHARLIE We don't walk. We, we're too close.	4-53	506.12	510.04	3.08	CHARLIE TO LILLIAN We're too close.

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 71 - MCS - PAST CHARLIE, IN L.FG., TO LILLIAN.	4-54	/511.06	515.04	3.14	CHARLIE TO LILLIAN With no money, how far would we get?
CHARLIE (face off) With no money, how far would we get? (sighs) Look, we knew that if things went wrong, we'd have a backup plan and we do. 528.03	4-55	519.06	524.10	5.04	CHARLIE TO LILLIAN Look, we knew that if things went wrong, we'd have a backup plan...
SCENE 72 - MCS - PAST LILLIAN, IN R.FG., TO CHARLIE.	4-56	524.14	526.10	1.12	CHARLIE TO LILLIAN ...and we do.
CHARLIE Okay? We, we have to force her hand. 535.01	4-57	528.12	530.12	2.00	CHARLIE TO LILLIAN Okay?
SCENE 73 - MCS - PAST CHARLIE, IN L.FG., TO LILLIAN.	4-58	531.04	535.01/	3.13	CHARLIE TO LILLIAN We have to force her hand.
CHARLIE (face off) Okay? We have to do it now. 546.09	4-59	537.02	538.14	1.12	CHARLIE TO LILLIAN Okay?
SCENE 74 - MCS - PAST LILLIAN, IN R.FG., TO CHARLIE.	4-60	540.14	543.10	2.12	CHARLIE TO LILLIAN We have to do it now.
CHARLIE It's gonna be okay. THEY EMBRACE. 555.04	4-61	/546.12	549.04	2.08	CHARLIE TO LILLIAN It's gonna be okay.
SCENE 75 - MCS - PAST CHARLIE, IN FG., TO LILLIAN. 560.09					
SCENE 76 - INT. ABIGAIL'S APARTMENT/LOFT - NIGHT - MCS - CAMERA SWISH PANS R. ONTO ABIGAIL AS SHE WAKES AND SITS UP IN BED. FURIOUS POUNDING IS HEARD AT HER FRONT DOOR.					
LILLIAN (off) (yells indistinctly) 564.14					
SCENE 77 - INT. APARTMENT BUILDING/HALLWAY - NIGHT - MS - LILLIAN POUNDS AT ABIGAIL'S FRONT DOOR.					
LILLIAN Please! Please, I need you! Open... 567.03	4-62	/564.15	568.10/	3.11	LILLIAN TO ABIGAIL Please! Please, I need you! Open up! Hurry, please!

COMBINED CONTINUITY & DIALOGUE	TITLE				
	NO.	START	END	TOTAL	TITLE
SCENE 78 - INT. ABIGAIL'S APARTMENT - NIGHT - MS - ABIGAIL HURRIES BG. DOWN THE STAIRS.					
LILLIAN (off) ...up! Hurry, please! 568.12					
SCENE 79 - INT. APARTMENT BUILDING/HALLWAY - NIGHT - MCS - LILLIAN POUNDS AT ABIGAIL'S FRONT DOOR.					
LILLIAN Please! 570.00	4-63	/568.14	573.10/	4.12	LILLIAN TO ABIGAIL Please! Open up! Let me in! Open the door and let me in!
SCENE 80 - INT. ABIGAIL'S APARTMENT - NIGHT - FS - HIGH ANGLE - ABIGAIL HURRIES L.BG. TO THE DOOR.					
LILLIAN (off) Open up! Let me in! 571.13					
SCENE 81 - INT. APARTMENT BUILDING/HALLWAY - NIGHT - MFS - CAMERA ZOOMS IN ON LILLIAN AS SHE POUNDS ON THE DOOR.					
LILLIAN Open the door and let me in! 573.10					
SCENE 82 - INT. ABIGAIL'S APARTMENT - NIGHT - MCS - ABIGAIL TURNS ON THE LIGHT AND PEERS L. THROUGH THE PEEPHOLE.					
LILLIAN (off) (indistinct panicked pleading) 576.10					
SCENE 83 - INT. APARTMENT BUILDING/HALLWAY - NIGHT - MCS - LILLIAN POUNDS ON THE DOOR.					
LILLIAN He's gonna kill m-... 577.15	4-64	/576.11	581.02	4.07	LILLIAN TO ABIGAIL He's gonna kill me, Abigail! Please!
SCENE 84 - INT. ABIGAIL'S APARTMENT - NIGHT - MCS - ABIGAIL.					
LILLIAN (off) ...-e, Abigail! Please! (indistinct panicked pleading) 582.07					

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
<p>SCENE 85 - INT. APARTMENT BUILDING/HALLWAY - NIGHT - MCS - LILLIAN POUNDS ON THE DOOR.</p> <p>LILLIAN Please, Abigail! 583.13</p>	<p>4-65 /582.08 585.12 3.04 LILLIAN TO ABIGAIL Please, Abigail! Open the door, please!</p>
<p>SCENE 86 - INT. ABIGAIL'S APARTMENT - NIGHT - MCS - ABIGAIL.</p> <p>LILLIAN (off) Open the door, please! Please, Abigail! Please! ABIGAIL UNLOCKS THE DOOR AND OPENS IT. 589.00</p>	<p>4-66 586.00 588.10 2.10 LILLIAN TO ABIGAIL Please, Abigail! Please!</p>
<p>SCENE 87 - INT. APARTMENT - NIGHT - MCS - CHARLIE WAITS BY THE DOORWAY. HE LUNGES BG. THROUGH THE DOORWAY, CHASING AFTER LILLIAN AND ABIGAIL, WHO TRY TO CLOSE ABIGAIL'S FRONT DOOR BEHIND THEM.</p> <p>LILLIAN and ABIGAIL (scream indistinctly - continues under following scenes and dialogue)</p> <p>CHARLIE (face off) (overlapping) Open the... 593.08</p>	<p>4-67 592.06 596.08 4.02 CHARLIE TO LILLIAN AND ABIGAIL Open the door! Open the door!</p>
<p>SCENE 88 - INT. ABIGAIL'S APARTMENT - NIGHT - MCS - LILLIAN AND ABIGAIL TRY TO CLOSE THE DOOR, BUT CHARLIE PUSHES IT OPEN.</p> <p>CHARLIE ...door! Open the door! 597.02</p>	
<p>SCENE 89 - MCS - PAST CHARLIE, LUNGING BG., TO LILLIAN AND ABIGAIL AS THEY REACT, BACKING AWAY.</p> <p>LILLIAN Charlie, calm down! Calm down! 601.12</p>	<p>4-68 598.06 601.10/ 3.04 LILLIAN TO CHARLIE Charlie, calm down! Calm down!</p>
<p>SCENE 90 - MCS - PAST LILLIAN, IN L.FG., TO CHARLIE.</p> <p>CHARLIE (slurring) Think you're gonna leave me? 602.14</p>	<p>4-69 /601.14 604.07/ 2.09 CHARLIE TO LILLIAN, THEN LILLIAN TO CHARLIE -Think you're gonna leave me? -No!</p>

COMBINED CONTINUITY & DIALOGUE	TITLE				
	NO.	START	END	TOTAL	TITLE
<p>SCENE 91 - MCS - ABIGAIL BACKS AWAY, LOOKING AROUND.</p> <p>LILLIAN (off) No! (indistinct panicked pleading)</p> <p>ABIGAIL (overlapping) (breathes heavily)</p> <p style="text-align: right;">604.10</p>					
<p>SCENE 92 - MCS - PAST LILLIAN, IN L.FG., TO CHARLIE.</p> <p>CHARLIE (slurring) You gonna leave me?!</p> <p>LILLIAN (face off) (overlapping) I'm not...</p> <p style="text-align: right;">606.03</p>	4-70	/604.11	608.07/	3.12	CHARLIE TO LILLIAN, THEN LILLIAN TO CHARLIE -You gonna leave me?! -I'm not gonna leave you! Please!
<p>SCENE 93 - MCS - LILLIAN REACTS, BACKING AWAY FROM CHARLIE, TIPPED IN R.FG. CAMERA MOVES WITH THEM.</p> <p>LILLIAN ...gonna leave you!</p> <p style="text-align: right;">607.10</p>					
<p>SCENE 94 - MCS - PAST LILLIAN, IN L.FG., TO CHARLIE.</p> <p>LILLIAN (face off) Please!</p> <p>CHARLIE SLAPS LILLIAN IN THE FACE.</p> <p>LILLIAN (face off) (screams indistinctly)</p> <p style="text-align: right;">608.07</p>					
<p>SCENE 95 - MCS - ABIGAIL REACTS, BACKING AWAY. CAMERA MOVES WITH HER.</p> <p>LILLIAN (off) I'm sorry!</p> <p style="text-align: right;">610.00</p>	4-71	/608.11	611.12	3.01	LILLIAN TO CHARLIE I'm sorry! I'm sorry!
<p>SCENE 96 - MCS - CHARLIE STEPS FG., CAMERA MOVING BACK WITH HIM.</p> <p>LILLIAN (off) I'm sorr-...</p> <p style="text-align: right;">610.14</p>					

COMBINED CONTINUITY & DIALOGUE	TITLE				
	NO.	START	END	TOTAL	TITLE
SCENE 97 - MCS - LILLIAN REACTS, BACKING AWAY FROM CHARLIE, TIPPED IN R.FG. CAMERA MOVES WITH THEM. ABIGAIL WATCHES IN BG.					
LILLIAN ...-y! (indistinct panicked pleading - continues under following scene)					
CHARLIE HOLDS UP A HANDGUN AND AIMS IT AT LILLIAN. 612.13					
SCENE 98 - MCS - PAST LILLIAN, IN L.FG., TO CHARLIE. HE REACTS AS LILLIAN KNOCKS THE HANDGUN OUT OF HIS HAND. 614.04					
SCENE 99 - MFS - LILLIAN JUMPS FG. ONTO CHARLIE, KNOCKING HIM ONTO THE FLOOR.					
LILLIAN and CHARLIE (grunt and groan)					
LILLIAN CRAWLS BG., TRYING TO GRAB THE GUN ON THE FLOOR.					
CHARLIE (face off) Bitch! 619.04	4-72	618.00	620.09/	2.09	CHARLIE TO LILLIAN Bitch! Get back here!
SCENE 100 - MS - CHARLIE REACHES FG.					
CHARLIE Get back here! 620.09					
SCENE 101 - MFS - LILLIAN STRUGGLES, KICKING FG.					
LILLIAN (grunts and groans) 621.09					
SCENE 102 - MCS - LILLIAN'S FOOT KICKS CHARLIE IN THE FACE.					
CHARLIE (grunts) 622.09					
SCENE 103 - MFS - LILLIAN CRAWLS BG. TOWARD THE GUN. ABIGAIL IS IN BG.					
LILLIAN (face off) Gimme the gun! 624.02	4-73	/622.10	624.02/	1.08	LILLIAN TO ABIGAIL Gimme the gun!
SCENE 104 - MCS - ABIGAIL REACTS. 625.10					

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
SCENE 105 - FS - LILLIAN TRIES TO CRAWL FG., BUT IS GRABBED BY CHARLIE IN BG.	
LILLIAN (grunts and groans) 629.13	
SCENE 106 - MFS - LILLIAN HITS CHARLIE IN THE FACE. HE FALLS FG.	
LILLIAN and CHARLIE (face off) (grunt and groan) 631.01	
SCENE 107 - MFS - LILLIAN CRAWLS BG. TOWARD THE GUN. ABIGAIL IS IN BG.	
LILLIAN (face off) Gimme the gun! 633.03	4-74 631.06 633.03/ 1.13 LILLIAN TO ABIGAIL Gimme the gun!
SCENE 108 - MCS - ABIGAIL. 634.06	
SCENE 109 - FS - LILLIAN TRIES TO CRAWL FG., BUT IS GRABBED BY CHARLIE IN BG.	
LILLIAN (grunts and groans) The gun! 636.00	4-75 /634.07 638.03/ 3.12 LILLIAN TO ABIGAIL The gun! Gimme the gun!
SCENE 110 - MCS - ABIGAIL.	
LILLIAN (off) Gimme the gun! 638.03	
SCENE 111 - MCS - ABIGAIL'S FOOT KICKS THE GUN R. TO LILLIAN.	
LILLIAN (face off) and CHARLIE (off) (grunt and groan - continues under following scenes and dialogue) 639.11	
SCENE 112 - FS - LILLIAN ROLLS ONTO HER BACK, AIMING THE GUN BG. AT CHARLIE. HE STRADDLES HER LEGS.	
LILLIAN (face off) I'm gonna shoot you, Charlie! I'm gonna shoot you! 644.06	4-76 640.14 644.04/ 3.06 LILLIAN TO CHARLIE I'm gonna shoot you, Charlie! I'm gonna shoot you!
SCENE 113 - MCS - ABIGAIL REACTS.	
CHARLIE (off) You're gonna shoot me? 645.09	4-77 /644.08 647.10/ 3.02 CHARLIE TO LILLIAN, THEN LILLIAN TO CHARLIE -You're gonna shoot me? -I'll shoot you, Charlie!

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
<p>SCENE 114 - MS - HIGH ANGLE - CHARLIE GRABS LILLIAN'S THROAT WITH ONE HAND AS SHE AIMS THE GUN AT HIM.</p> <p>LILLIAN I'll shoot you, Charlie!</p> <p style="text-align: right;">647.12</p>	
<p>SCENE 115 - MS - CHARLIE.</p>	
<p>CHARLIE Do it!</p> <p>CHARLIE IS SHOT IN THE CHEST.</p> <p style="text-align: right;">650.05</p>	<p>4-78 /647.14 649.12 1.14 CHARLIE TO LILLIAN Do it!</p>
<p>SCENE 116 - MCS - ABIGAIL REACTS.</p>	
<p>ABIGAIL (gasps)</p> <p style="text-align: right;">651.08</p>	
<p>SCENE 117 - MCS - LILLIAN REACTS.</p>	
<p>LILLIAN (gasps)</p> <p style="text-align: right;">653.11</p>	
<p>SCENE 118 - MS - CHARLIE REACTS, LOOKING AT HIS BLOODY SHIRT.</p>	
<p>LILLIAN (off) (breathes heavily)</p> <p>CHARLIE REACHES FG. FOR O.S. LILLIAN.</p> <p style="text-align: right;">657.00</p>	
<p>SCENE 119 - MCS - HIGH ANGLE - LILLIAN REACTS AS CHARLIE CHOKES HER.</p>	
<p>LILLIAN (screams indistinctly) (choking noises - continues under following scenes and dialogue)</p> <p>CHARLIE (face off) (grunts and groans - continues under following scenes)</p> <p style="text-align: right;">658.12</p>	
<p>SCENE 120 - MCS - ABIGAIL REACTS, LOOKING AROUND. SHE STEPS R.</p> <p style="text-align: right;">661.10</p>	
<p>SCENE 121 - MCS - HIGH ANGLE - LILLIAN REACTS AS CHARLIE CHOKES HER.</p>	
<p>LILLIAN (strangled) Charlie!</p> <p style="text-align: right;">665.02</p>	

COMBINED CONTINUITY & DIALOGUE	TITLE				
	NO.	START	END	TOTAL	TITLE
SCENE 122 - MCS - CHARLIE REACTS AS HE CHOKES O.S. LILLIAN. HE REACTS AS ABIGAIL ENTERS IN BG., STABBING HIM IN THE BACK WITH THE METAL LETTER OPENER.					
CHARLIE (cries out)				670.04	
SCENE 123 - MCS - ABIGAIL AS SHE STABS O.S. CHARLIE.				670.07	
SCENE 124 - INT. ROOM - DAY - CU - FLASHBACK - PHILLIP'S EYES.				670.08	
SCENE 125 - INT. ABIGAIL'S APARTMENT - NIGHT - MCS - ABIGAIL AS SHE STABS O.S. CHARLIE.				671.03	
SCENE 126 - MCS - HIGH ANGLE - PAST CHARLIE, IN R.FG., TO LILLIAN AS SHE REACTS. LILLIAN (screams indistinctly - continues under following scenes)				673.09	
SCENE 127 - MCS - ABIGAIL AS SHE STABS O.S. CHARLIE.				673.12	
SCENE 128 - INT. ROOM - DAY - MCS - FLASHBACK - THE LEATHER BELT WRAPPED AROUND PHILLIP'S HAND.				673.14	
SCENE 129 - INT. ABIGAIL'S APARTMENT - NIGHT - MCS - ABIGAIL AS SHE STABS O.S. CHARLIE.				674.06	
SCENE 130 - MCS - HIGH ANGLE - PAST CHARLIE, IN R.FG., TO LILLIAN AS SHE REACTS.					
LILLIAN (screaming) Stop! Oh...	4-79	/674.07	678.00/	3.09	LILLIAN TO ABIGAIL Stop! Oh, my God! Stop!
				675.12	

COMBINED CONTINUITY & DIALOGUE	TITLE				
	NO.	START	END	TOTAL	TITLE
SCENE 131 - MCS - ABIGAIL AS SHE STABS O.S. CHARLIE.					
LILLIAN (off) (screaming) ...my God!				676.14	
SCENE 132 - INT. ROOM - DAY - MCS - FLASHBACK - PHILLIP HITS ELEANOR IN THE FACE.				677.01	
SCENE 133 - INT. ABIGAIL'S APARTMENT - NIGHT - MCS - ABIGAIL AS SHE STABS O.S. CHARLIE.					
LILLIAN (off) (screaming) S-...				677.07	
SCENE 134 - MCS - CHARLIE REACTS AS ABIGAIL STABS HIM.					
LILLIAN (off) (screaming) ...-to-...				678.00	
SCENE 135 - MCS - HIGH ANGLE - PAST CHARLIE, IN R.FG., TO LILLIAN AS SHE REACTS.					
LILLIAN (screaming) ...-p! (screams indistinctly - continues under following scenes)				680.04	
SCENE 136 - MCS - ABIGAIL AS SHE STABS O.S. CHARLIE.				681.07	
SCENE 137 - INT. ROOM - DAY - MCS - FLASHBACK - ELEANOR REACTS AS SHE IS HIT.				681.11	
SCENE 138 - INT. ABIGAIL'S APARTMENT - NIGHT - MCS - ABIGAIL AS SHE STABS O.S. CHARLIE.				682.05	
SCENE 139 - MCS - HIGH ANGLE - PAST CHARLIE, IN R.FG., TO LILLIAN AS SHE REACTS.				684.08	
SCENE 140 - MCS - ABIGAIL AS SHE STABS O.S. CHARLIE.				685.07	

COMBINED CONTINUITY & DIALOGUE	TITLE				
	NO.	START	END	TOTAL	TITLE
SCENE 141 - INT. ROOM - DAY - MCS - FLASHBACK - ELEANOR REACTS AS SHE IS HIT. 685.11					
SCENE 142 - INT. ABIGAIL'S APARTMENT - NIGHT - MCS - ABIGAIL AS SHE STABS O.S. CHARLIE. 687.03					
SCENE 143 - INT. ROOM - DAY - MCS - FLASHBACK - PHILLIP LOOKS FG. 687.08					
SCENE 144 - INT. ABIGAIL'S APARTMENT - NIGHT - FS - ABIGAIL AND LILLIAN REACT AS CHARLIE FALLS R. ONTO THE FLOOR.					
LILLIAN (face off) (screaming) Oh, my God! What are you doing?! LILLIAN SITS UP AS ABIGAIL REACTS. 692.11	4-80	688.00	692.08/	4.08	LILLIAN TO ABIGAIL Oh, my God! What are you doing?!
SCENE 145 - MS - LOW ANGLE - ABIGAIL REACTS. ABIGAIL (breathes heavily)					
LILLIAN (off) (screaming) What are you doing? (to Charlie) Charlie! (indistinct panicked pleading - continues under following scenes)	4-81	/692.12	696.00	3.04	LILLIAN TO ABIGAIL, THEN TO CHARLIE What are you doing? Charlie!
FADE TO WHITE. FADE IN ON:					
SCENE 146 - MCS - CHARLIE DOESN'T MOVE AS LILLIAN, TIPPED IN R., SHAKES HIM.					
FADE TO WHITE. FADE IN ON:					
SCENE 147 - MCS - ABIGAIL REACTS. CAMERA TILTS DOWN ONTO HER HAND AS SHE DROPS THE LETTER OPENER ONTO THE FLOOR.					
FADE TO WHITE. FADE IN ON:					
SCENE 148 - FS - ABIGAIL CLOSES THE FRONT DOOR.					
DISSOLVE TO:					

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
<p>SCENE 149 - MS - SLOW MOTION - ABIGAIL TURNS R.FG. CAMERA SWISH PANS R.</p> <p>FADE TO WHITE.</p> <p>FADE IN ON:</p>	
<p>SCENE 150 - MCS - LILLIAN REACTS.</p> <p>LILLIAN Charlie, wake up! Wake up, Charlie!</p> <p>FADE TO WHITE.</p> <p>FADE IN ON:</p>	<p>4-82 711.14 715.08 3.10 LILLIAN TO CHARLIE Charlie, wake up! Wake up, Charlie!</p>
<p>SCENE 151 - MCS - ABIGAIL REACTS.</p> <p>LILLIAN (off) You killed him, Abigail!</p> <p>FADE TO WHITE.</p> <p>FADE IN ON:</p>	<p>4-83 715.12 723.06 7.10 LILLIAN TO ABIGAIL You killed him, Abigail! What have you done?! What have you done?</p>
<p>SCENE 152 - MFS - SLOW MOTION - ABIGAIL HURRIES L., PULLING THE WINDOW SHADES CLOSED.</p> <p>LILLIAN (off) What have you done?! What have you...</p> <p>FADE TO WHITE.</p> <p>FADE IN ON:</p>	
<p>SCENE 153 - MCS - LILLIAN REACTS.</p> <p>LILLIAN ...done? (sobs indistinctly - continues under following scenes)</p> <p>FADE TO WHITE.</p> <p>FADE IN ON:</p>	
<p>SCENE 154 - MFS - ABIGAIL REACTS.</p> <p>CAMERA TILTS DOWN AND PANS R. ONTO THE LETTER OPENER ON THE FLOOR.</p> <p>ABIGAIL (off) (crying) You shot...</p> <p>FADE TO WHITE.</p> <p>FADE IN ON:</p>	<p>4-84 726.04 728.13 2.09 ABIGAIL TO LILLIAN, THEN LILLIAN TO ABIGAIL -You shot him! -No!</p>

COMBINED CONTINUITY & DIALOGUE	TITLE				
	NO.	START	END	TOTAL	TITLE
SCENE 155 - FS - LILLIAN CROUCHES OVER CHARLIE'S BODY.					
ABIGAIL (off) (crying) ...him!					
LILLIAN (screaming) No!					
FADE TO WHITE.					
FADE IN ON:					
SCENE 156 - MCS - ABIGAIL REACTS.					
LILLIAN (off) (indistinct panicked pleading - continues under following scenes and dialogue)					
OPTICAL EFFECT - RED AND BLUE POLICE VEHICLE LIGHTS FLASH. 731.04					
SCENE 157 - MS - HIGH ANGLE - LILLIAN CROUCHES OVER CHARLIE'S BODY, SHAKING HIM.					
FADE TO WHITE.					
FADE IN ON:					
SCENE 158 - MCS - ABIGAIL'S HAND REACHING FOR HER TELEPHONE.					
FADE TO WHITE.					
FADE IN ON:					
SCENE 159 - MCS - ABIGAIL REACTS.					
DISSOLVE TO:					
SCENE 160 - MFS - ABIGAIL WALKS FG.					
ABIGAIL (tearfully) I have to call someone. 739.03	4-85	736.10	739.02/	2.08	ABIGAIL TO LILLIAN I have to call someone.
SCENE 161 - MCS - ABIGAIL'S HAND PICKS UP THE CORDLESS TELEPHONE. 740.10					
SCENE 162 - MFS - ABIGAIL DIALS THE TELEPHONE. 743.06					
SCENE 163 - EXT. RAY'S HOUSE - NIGHT - FS - RAY'S HOUSE. 746.04					

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
<p>SCENE 164 - EXT. RAY'S HOUSE/GARDEN - NIGHT - FS - A PATCH OF THE GARDEN, COVERED WITH MULCH. RAY'S O.S. CELL PHONE RINGS.</p> <p style="text-align: right;">760.03</p>	
<p>SCENE 165 - INT. ABIGAIL'S APARTMENT - NIGHT - MCS - ABIGAIL. CAMERA TILTS DOWN AS LILLIAN ENTERS IN FG., GRABBING THE TELEPHONE.</p>	
<p>LILLIAN (off) Abigail, no, (face off) you can't call anybody! Are you crazy? Nobody can know about this. No, Abigail!</p>	<p>4-86 /760.04 764.04 4.00 LILLIAN TO ABIGAIL Abigail, no, you can't call anybody! Are you crazy?</p>
<p>ABIGAIL (overlapping) (breathes heavily)</p> <p style="text-align: right;">768.12</p>	<p>4-87 764.08 768.12/ 4.04 LILLIAN TO ABIGAIL Nobody can know about this. No, Abigail!</p>
<p>SCENE 166 - MCS - PAST ABIGAIL, IN R.FG., TO LILLIAN.</p>	
<p>LILLIAN We just murdered Charlie. We have to leave. We have to get out of here...</p> <p style="text-align: right;">778.15</p>	<p>4-88 770.00 773.00 3.00 LILLIAN TO ABIGAIL We just murdered Charlie.</p>
<p>SCENE 167 - MS - PAST THE STAIRCASE, IN FG., TO ABIGAIL AND LILLIAN. ABIGAIL STEPS FG., SITTING DOWN ON THE STAIRS.</p>	
<p>LILLIAN ...Abigail.</p>	
<p>ABIGAIL (overlapping) (crying) No, no, I can't go anywhere!</p> <p style="text-align: right;">782.12</p>	<p>4-90 /779.01 782.12/ 3.11 ABIGAIL TO LILLIAN No, no, I can't go anywhere!</p>
<p>SCENE 168 - MCS - ABIGAIL.</p>	
<p>ABIGAIL (cries)</p> <p style="text-align: right;">792.01</p>	
<p>SCENE 169 - EXT. NEW YORK CITY - NIGHT - FS - HIGH ANGLE/AERIAL - CAMERA TRAVELS L. OVER THE CITY.</p> <p style="text-align: right;">799.15</p>	
<p>SCENE 170 - INT. ABIGAIL'S APARTMENT - NIGHT - MFS - CHARLIE'S BODY ON THE FLOOR.</p> <p style="text-align: right;">803.07</p>	

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
SCENE 171 - MCS - LILLIAN SITS ON THE STAIRS.	
FADE TO WHITE.	
FADE IN ON:	
SCENE 172 - INT. RAY'S HOUSE/DEN - NIGHT - MCS - FLASHBACK - CHARLIE. RAY IS IN BG.	
CHARLIE We're one email away from a fortune.	4-91 807.04 811.04 4.00 CHARLIE TO RAY We're one email away from a fortune.
FADE TO WHITE.	
FADE IN ON:	
SCENE 173 - INT. ABIGAIL'S APARTMENT - NIGHT - MCS - LILLIAN.	
ABIGAIL (off) (breathes heavily) 813.15	
SCENE 174 - MCS - PAST LILLIAN, IN R.FG., TO ABIGAIL.	
ABIGAIL (breathes heavily) 819.01	
SCENE 175 - MCS - LILLIAN.	
LILLIAN (crying) I'm all alone and I don't know what to do now and I need to go. 827.00	4-92 820.14 826.14/ 6.00 LILLIAN TO ABIGAIL I'm all alone and I don't know what to do now and I need to go.
SCENE 176 - MCS - PAST LILLIAN, IN R.FG., TO ABIGAIL.	
LILLIAN (face off) (crying) Please, Abigail...help me. 842.13	4-93 833.02 836.02 3.00 LILLIAN TO ABIGAIL Please, Abigail...
	4-94 836.06 838.08 2.02 LILLIAN TO ABIGAIL ...help me.
SCENE 177 - MCS - LILLIAN.	
LILLIAN (crying) We need to scrape whatever money we can together and I need to get out of here. Okay? 856.15	4-95 844.14 851.00 6.02 LILLIAN TO ABIGAIL We need to scrape whatever money we can together and...
	4-96 851.04 856.15/ 5.11 LILLIAN TO ABIGAIL ...I need to get out of here. Okay?
SCENE 178 - CS - CAMERA PANS R. ONTO ABIGAIL.	
ABIGAIL I have money. 862.14	4-97 859.02 861.12 2.10 ABIGAIL TO LILLIAN I have money.

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 179 - MCS - LILLIAN. 865.14					
SCENE 180 - MCS - PAST LILLIAN, IN R.FG., TO ABIGAIL. SHE SITS UP, CAMERA MOVING WITH HER.	4-98	869.00	872.06	3.06	ABIGAIL TO LILLIAN I don't have any cash.
ABIGAIL I don't have any cash. We can transfer money from my account. 881.10	4-99	874.06	877.00	2.10	ABIGAIL TO LILLIAN We can transfer...
SCENE 181 - WHITE FRAMES. 881.13	4-100	878.12	881.10/	2.14	ABIGAIL TO LILLIAN ...money from my account.
SCENE 182 - INT. APARTMENT - NIGHT - MCS - FLASHBACK - PAST LILLIAN, IN R.FG., TO CHARLIE.	4-101	/881.14	884.10	2.12	CHARLIE TO LILLIAN And once we get the password...
CHARLIE And once we get the password, we're home free. 887.00	4-102	884.14	887.00/	2.02	CHARLIE TO LILLIAN ...we're home free.
SCENE 183 - WHITE FRAMES. 887.03					
SCENE 184 - INT. ABIGAIL'S APARTMENT - NIGHT - CS - ABIGAIL.	4-103	890.02	892.11/	2.09	ABIGAIL TO LILLIAN I wish I could talk to Ray.
ABIGAIL I wish I could talk to Ray. 892.13					
SCENE 185 - MCS - PAST ABIGAIL, IN R.FG., TO LILLIAN.	4-104	/892.15	897.01/	4.02	LILLIAN TO ABIGAIL No, you can't talk to Ray. You can't talk to anybody.
LILLIAN No, you can't talk to Ray. You can't talk to anybody. 897.01					
SCENE 186 - MCS - PAST LILLIAN, IN L.FG., TO ABIGAIL.	4-105	897.08	900.00	2.08	ABIGAIL TO LILLIAN I trust him.
ABIGAIL (breathes heavily) I trust him. 901.14					
SCENE 187 - MCS - PAST ABIGAIL, IN R.FG., TO LILLIAN.	4-106	902.06	904.08	2.02	LILLIAN TO ABIGAIL Look at me.
LILLIAN Look at me. 903.13					

COMBINED CONTINUITY & DIALOGUE	TITLE				
	TITLE NO.	START	END	TOTAL	TITLE
SCENE 188 - MCS - PAST LILLIAN, IN L.FG., TO ABIGAIL. LILLIAN TOUCHES ABIGAIL'S FACE, FORCING HER TO LOOK FG. LILLIAN (face off) We can only trust each other now. 914.09	4-107	908.12	913.04	4.08	LILLIAN TO ABIGAIL We can only trust each other now.
SCENE 189 - MCS - PAST ABIGAIL, IN R.FG., TO LILLIAN. LILLIAN Okay? 918.10	4-108	915.10	917.08	1.14	LILLIAN TO ABIGAIL Okay?
SCENE 190 - MCS - PAST LILLIAN, IN L.FG., TO ABIGAIL. SHE NODS. ABIGAIL Mm-hmm. LILLIAN (face off) Okay. LILLIAN EMBRACES ABIGAIL. ABIGAIL (breathes heavily) 936.09	4-109	921.02	923.04	2.02	LILLIAN TO ABIGAIL Okay.
SCENE 191 - EXT. COLUMBUS CIRCLE - DAY - FS - HIGH ANGLE/AERIAL - COLUMBUS CIRCLE AND ITS SURROUNDING BUILDINGS. 941.13					
SCENE 192 - EXT. STORE - DAY - FS - JERRY STANDS ON THE SIDEWALK IN FRONT OF HOWARD'S STORE, TALKING ON HIS CELL PHONE. PEDESTRIANS CROSS IN FG. PEDESTRIANS (low and indistinct chatter - continues under following scenes and dialogue) JERRY (into cell phone) Really? Are you kiddin' me? 945.07	4-110	/941.14	945.07/	3.09	JERRY TO CALLER (into cell phone) Really? Are you kidding me?
SCENE 193 - MCS - PAST PEDESTRIANS, CROSSING IN FG., TO JERRY AS HE REACTS. JERRY (into cell phone) You're positive? (pause) Same guy? 952.06	4-111	946.02	948.06	2.04	JERRY TO CALLER (into cell phone) You're positive?
	4-112	950.02	952.04/	2.02	JERRY TO CALLER (into cell phone) Same guy?

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 194 - INT. STORE - DAY - MS - PAST FRANK, IN L.FG., AND THROUGH THE WINDOW TO JERRY. CAMERA RACKS FOCUS ONTO FRANK.					
FRANK So what'd you find out?	4-113	/952.08	955.00	2.08	FRANK TO HOWARD So what'd you find out?
HOWARD (off) Well, I don't think that this is an M you brought me, Detective.	4-114	955.04	960.04	5.00	HOWARD TO FRANK Well, I don't think that this is an M you brought me, Detective.
FRANK What do you mean? 961.08	4-115	960.08	964.00	3.08	FRANK TO HOWARD, THEN HOWARD TO FRANK -What do you mean? -I think it's a W.
SCENE 195 - MFS - FRANK AND HOWARD.					
HOWARD I think it's a W. And if it is... 966.10	4-116	964.14	969.08	4.10	HOWARD TO FRANK And if it is, it could very well be...
SCENE 196 - MCS - HOWARD'S FINGERS TURN THE DRAWING UPSIDE DOWN ON THE PAGE OF AN OPENED BOOK. AN ILLUSTRATED VERSION OF THE SAME DESIGN IS L. ON THE PAGE.					
HOWARD (face off) ...it could very well be the crest for the Waters family. Are you familiar... 973.15	4-117	969.12	972.08	2.12	HOWARD TO FRANK ...the crest for the Waters family.
	4-118	972.12	977.10	4.14	HOWARD TO FRANK, THEN FRANK TO HOWARD -Are you familiar with the Waters family? -Yeah, of course, of course. Yeah.
SCENE 197 - MCS - HOWARD.					
HOWARD ...with the Waters family?					
CAMERA PANS L. ONTO FRANK.					
FRANK (off) Yeah, of course, (on) of course. Yeah.	4-119	977.14	981.10	3.12	HOWARD TO FRANK This is incredibly exciting.
HOWARD (off) This is incredibly exciting. (chuckles) Is there any chance that you could tell me exactly where you saw this?	4-120	981.14	987.08	5.10	HOWARD TO FRANK Is there any chance that you could tell me exactly where you saw this?
JERRY ENTERS THE STORE IN BG. AND STEPS FG. TO FRANK.	4-121	987.12	991.06	3.10	FRANK TO HOWARD I'm sorry, I can't do that.
FRANK I'm sorry, I-I can't do that.	4-122	991.12	993.10	1.14	JERRY TO FRANK I just found out...
JERRY I just found out Missus Lonnigan's apartment was paid for by a corporation. Apparently she was a nanny for some rich family. Guess who runs the corporation? 1004.02	4-123	993.14	997.14	4.00	JERRY TO FRANK ...Mrs. Lonnigan's apartment was paid for by a corporation.
	4-124	998.02	1001.10	3.08	JERRY TO FRANK Apparently she was a nanny for some rich family.
	4-125	1001.14	1004.02/	2.04	JERRY TO FRANK Guess who runs the corporation?

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
SCENE 198 - MCS - PAST JERRY, IN R.FG., TO FRANK.	
FRANK Who? 1006.06	4-126 1005.04 1008.15/ 3.11 FRANK TO JERRY, THEN JERRY TO FRANK -Who? -Dr. Raymond Fontaine.
SCENE 199 - MCS - PAST FRANK, IN L.FG., TO JERRY.	
JERRY Doctor Raymond Fontaine. 1008.15	
SCENE 200 - MCS - PAST JERRY, IN R.FG., TO FRANK.	
FRANK Really? Let's go pay the good doctor a visit. (to Howard) Thanks, Howie.	4-127 1009.14 1014.10 4.12 FRANK TO JERRY Really? Let's go pay the good doctor a visit. Thanks, Howie.
HOWARD Anytime, Frank.	4-128 1014.14 1016.11/ 1.13 HOWARD TO FRANK Anytime, Frank.
JERRY AND FRANK WALK R.FG. 1016.11	
SCENE 201 - MS - PAST HOWARD, IN R.FG., TO JERRY AND FRANK AS THEY WALK BG. TO THE DOOR. 1018.09	
SCENE 202 - EXT. COLUMBUS CIRCLE - DAY - FS - HIGH ANGLE/AERIAL - COLUMBUS CIRCLE AND ITS SURROUNDING BUILDINGS. 1024.05	
SCENE 203 - INT. ABIGAIL'S APARTMENT - DAY - MCS - ABIGAIL'S REFLECTION ON HER DESK. CAMERA TILTS UP ONTO HER HANDS, TYPING ON THE COMPUTER KEYBOARD, THEN UP ONTO HER FACE. 1039.03	
SCENE 204 - FS - PAST ABIGAIL, IN R.FG., TO THE COMPUTER SCREEN. IT SHOWS THAT SHE IS LOGGING ONTO HER BANKING WEBSITE. CAMERA PANS L. ONTO LILLIAN. SHE GLANCES R. 1057.15	
SCENE 205 - FS - CHARLIE'S BODY ON THE FLOOR. 1061.10	
SCENE 206 - MCS - ABIGAIL. 1072.01	

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
<p>SCENE 207 - MCS - LILLIAN. CAMERA SWISH PANS L. ONTO LILLIAN'S PURSE, ON A CHAIR. 1078.12</p>	
<p>SCENE 208 - FS - CAMERA PANS L. ONTO LILLIAN'S CELL PHONE. THE DISPLAY WINDOW SHOWS A TEXT MESSAGE THAT READS:</p> <p style="padding-left: 40px;">Message: Private Bank Account Passcode HULAHOO14</p> <p style="text-align: right;">1083.12</p>	<p>4-129 1079.04 1083.12/ 4.08 NARRATIVE TITLE (of text message) Private Bank Account Passcode HULAHOO14</p>
<p>SCENE 209 - EXT. RAY'S HOUSE - DAY - FS - HIGH ANGLE - FRANK KNOCKS ON THE FRONT DOOR AS JERRY WALKS FG. AROUND THE HOUSE.</p>	
<p>JERRY The porch was repainted. 1093.04</p>	<p>4-130 1090.10 1093.04/ 2.10 JERRY TO FRANK The porch was repainted.</p>
<p>SCENE 210 - MS - FRANK RINGS THE DOORBELL AS JERRY ENTERS R.</p>	
<p>FRANK Nothing?</p> <p>FRANK PEERS BG. THROUGH THE GLASS DOOR.</p>	<p>4-131 1100.06 1102.04 1.14 FRANK TO JERRY Nothing?</p>
<p>FRANK No?</p> <p>FRANK WALKS L.FG., LOOKING AROUND. CAMERA PANS WITH HIM. HE REACTS AS THE O.S. DOG BARKS. 1112.11</p>	<p>4-132 1106.12 1108.12 2.00 FRANK TO JERRY No?</p>
<p>SCENE 211 - EXT. RAY'S HOUSE/GARDEN - DAY - FS - PAST THE GATE, IN FG., TO FRANK AND JERRY AS THEY WALK FG. 1120.15</p>	
<p>SCENE 212 - MS - FRANK AND JERRY STEP L. TO THE GATE.</p>	
<p>FRANK Doctor Fontaine?</p> <p>FRANK TRIES THE GATE, BUT IT IS LOCKED FROM THE OTHER SIDE. 1128.03</p>	<p>4-133 1122.04 1124.12 2.08 FRANK AS IF TO RAY Dr. Fontaine?</p>

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
<p>SCENE 213 - MCS - FRANK'S HAND REACHES OVER AND UNLOCKS THE GATE. HE OPENS IT AND STEPS FG., FOLLOWED BY JERRY. CAMERA CRANES UP.</p>	
<p>FRANK Hello? NYPD.</p>	<p>4-134 1137.04 1139.00 1.12 FRANK AS IF TO RAY Hello?</p>
<p>CAMERA PANS L. WITH THEM.</p>	
<p>JERRY (face off) (low and indistinct)</p> <p style="text-align: right;">1147.13</p>	<p>4-135 1142.10 1145.00 2.06 FRANK AS IF TO RAY NYPD.</p>
<p>SCENE 214 - FS - CAMERA TILTS DOWN ON JERRY AS HE SLOWLY WALKS FG. THROUGH THE GARDEN.</p> <p style="text-align: right;">1155.05</p>	
<p>SCENE 215 - FS - THE DOG DIGS AT THE SOIL, FACING BG.</p> <p style="text-align: right;">1159.15</p>	
<p>SCENE 216 - MFS - JERRY STEPS FG., REACTING. HE STOPS.</p>	
<p>JERRY Frank. Check this out.</p> <p style="text-align: right;">1176.04</p>	<p>4-136 1170.10 1172.04 1.10 JERRY TO FRANK (optional) Frank.</p>
<td data-bbox="609 1018 1559 1081"> <p>4-137 1173.08 1175.08 2.00 JERRY TO FRANK Check this out.</p> </td>	<p>4-137 1173.08 1175.08 2.00 JERRY TO FRANK Check this out.</p>
<p>SCENE 217 - INT. ABIGAIL'S APARTMENT - DAY - MCS - ABIGAIL DIALS THE TELEPHONE AND REACTS AS IT RINGS.</p>	
<p>ABIGAIL (whispering) Ray, Ray. (sighs)</p> <p>SHE REACTS AND LOWERS THE TELEPHONE.</p> <p style="text-align: right;">1188.08</p>	<p>4-138 1184.06 1186.14 2.08 ABIGAIL AS IF TO RAY (optional) Ray, Ray.</p>
<p>SCENE 218 - MCS - ABIGAIL'S HAND HIDES THE TELEPHONE UNDER A THROW BLANKET ON THE CHAIR.</p> <p style="text-align: right;">1190.14</p>	
<p>SCENE 219 - EXT. RAY'S HOUSE/GARDEN - DAY - MS - JERRY. FRANK ENTERS R. AND LOOKS FG. RAY'S O.S. CELL PHONE RINGS.</p> <p style="text-align: right;">1198.08</p>	
<p>SCENE 220 - FS - RAY'S ARM, EXPOSED IN THE SOIL THAT THE DOG WAS DIGGING IN.</p> <p style="text-align: right;">1204.10</p>	

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
<p>SCENE 221 - MS - JERRY AND FRANK.</p> <p>JERRY (sighs) It's not mine.</p> <p>FRANK STEPS R.FG. 1217.12</p>	<p>4-139 1206.10 1208.06 1.12 JERRY TO FRANK It's not mine.</p>
<p>SCENE 222 - MCS - RAY'S ARM. CAMERA PANS R. ONTO HIS CELL PHONE, EXPOSED IN THE DIRT NEARBY.</p>	
<p>LILLIAN (voice over) I'm heading out. 1225.00</p>	<p>4-140 1223.02 1225.08 2.06 LILLIAN TO ABIGAIL I'm heading out.</p>
<p>SCENE 223 - INT. ABIGAIL'S APARTMENT - DAY - MS - LILLIAN STEPS FG. TO ABIGAIL. LILLIAN IS SHOWERED AND WEARING A BLACK DRESS.</p>	
<p>LILLIAN Why don't you go take a shower (face off) and by the time you're ready... 1230.09</p>	<p>4-141 1225.12 1230.07/ 4.11 LILLIAN TO ABIGAIL Why don't you go take a shower and by the time you're ready...</p>
<p>SCENE 224 - MS - PAST ABIGAIL, IN R.FG., TO LILLIAN.</p>	
<p>LILLIAN ...I will be back. 1232.13</p>	<p>4-142 /1230.11 1232.13/ 2.02 LILLIAN TO ABIGAIL ...I will be back.</p>
<p>SCENE 225 - MCS - PAST LILLIAN, IN L.FG., TO ABIGAIL AS SHE NODS.</p>	
<p>ABIGAIL Okay. 1236.02</p>	<p>4-143 /1233.01 1235.04 2.03 ABIGAIL TO LILLIAN Okay.</p>
<p>SCENE 226 - MS - PAST ABIGAIL, IN R.FG., TO LILLIAN.</p>	
<p>LILLIAN And then...we'll take care of.... 1242.02</p>	<p>4-144 /1236.06 1238.02 1.12 LILLIAN TO ABIGAIL And then...</p>
<p>SCENE 227 - MCS - PAST LILLIAN, IN L.FG., TO ABIGAIL AS SHE NODS AND STANDS UP. 1245.07</p>	<p>4-145 1238.06 1241.10 3.04 LILLIAN TO ABIGAIL ...we'll take care of....</p>
<p>SCENE 228 - MS - PAST ABIGAIL, STEPPING R.FG., TO LILLIAN.</p>	
<p>LILLIAN Don't go anywhere. 1249.05</p>	<p>4-146 1246.14 1249.05/ 2.07 LILLIAN TO ABIGAIL Don't go anywhere.</p>

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
SCENE 229 - MS - PAST LILLIAN, IN L.FG., TO ABIGAIL AS SHE SMILES.	
ABIGAIL Where would I go? 1253.14	4-147 1251.04 1253.10/ 2.06 ABIGAIL TO LILLIAN Where would I go?
SCENE 230 - MS - PAST ABIGAIL, IN R.FG., TO LILLIAN. 1257.05	
SCENE 231 - MS - PAST LILLIAN, IN L.FG., TO ABIGAIL AS SHE WALKS L.BG. UP THE STAIRS. CAMERA PANS L. WITH HER. 1267.12	
SCENE 232 - MS - LILLIAN TURNS AND STEPS BG. 1273.04	
SCENE 233 - MCS - LILLIAN STEPS FG., CAMERA MOVING BACK WITH HER. SHE STOPS AS THE TELEPHONE RINGS. 1288.09	
SCENE 234 - FS - CAMERA MOVES IN ON THE THROW BLANKET, WHICH HIDES THE TELEPHONE. LILLIAN'S HAND ENTERS, REACHING UNDERNEATH AND LIFTING THE TELEPHONE. 1294.11	
SCENE 235 - MS - LILLIAN ANSWERS THE TELEPHONE.	
FRANK (over telephone) Miss Clayton, it's Detective Giardello.	4-148 1301.04 1304.10 3.06 FRANK TO LILLIAN (over cell phone) ITAL Miss Clayton, it's Detective Giardello.
LILLIAN (into telephone) Yes, Detective? 1312.05	4-149 1309.08 1312.04/ 2.12 LILLIAN TO FRANK (into cell phone) Yes, Detective?
SCENE 236 - EXT. RAY'S HOUSE - DAY - FS - PAST POLICE OFFICERS AND CRIME SCENE INVESTIGATORS, IN FG., TO JERRY AND FRANK.	
DISPATCHER (over radio) (low and indistinct chatter - continues under following scenes and dialogue)	
FRANK (into cell phone) Uh, look, I'm not calling with the best of news. Uh, my partner and I, uh, tracked down Doctor Fontaine...	4-150 /1312.08 1315.12 3.04 FRANK TO LILLIAN (into cell phone) Look, I'm not calling with the best of news.
1320.10	4-151 1316.00 1320.08/ 4.08 FRANK TO LILLIAN (into cell phone) My partner and I tracked down Dr. Fontaine...

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
SCENE 237 - MS - FRANK. OTHER POLICE OFFICERS AND CRIME SCENE INVESTIGATORS ARE IN BG.	
FRANK (into cell phone) ...and I'm sorry to inform you that, uh, he was found dead. He's been murdered. 1328.14	4-152 /1320.12 1323.12 3.00 FRANK TO LILLIAN (into cell phone) ...and I'm sorry to inform you that...
	4-153 1324.06 1328.12/ 4.06 FRANK TO LILLIAN (into cell phone) ...he was found dead. He's been murdered.
SCENE 238 - INT. ABIGAIL'S APARTMENT - DAY - MCS - LILLIAN REACTS.	
FRANK (over telephone) If you are who I think you are, I-I think you're at the center of something very dangerous. 1334.09	4-154 ITAL /1329.00 1334.08/ 5.08 FRANK TO LILLIAN (over cell phone) If you are who I think you are, I think you're at the center of something very dangerous.
SCENE 239 - EXT. RAY'S HOUSE - DAY - MCS - FRANK. OTHER POLICE OFFICERS AND CRIME SCENE INVESTIGATORS ARE IN BG.	
FRANK (into cell phone) I'm sorry, Miss Clayton.	4-155 /1334.12 1339.02 4.06 FRANK TO LILLIAN (into cell phone), THEN LILLIAN TO FRANK (over cell phone) -I'm sorry, Miss Clayton.
LILLIAN (over cell phone) Well, what do I do?	- <u>What do I do?</u> (What...do : to appear in ITALICS)
FRANK (into cell phone) Look, we're on our way. We're gonna be there in an hour. Don't leave and don't answer the door, all right?	4-156 1339.06 1342.08 3.02 FRANK TO LILLIAN (into cell phone) Look, we're on our way. We're gonna be there in an hour.
FRANK STEPS L. 1345.13	4-157 1342.12 1345.12/ 3.00 FRANK TO LILLIAN (into cell phone) Don't leave and don't answer the door, all right?
SCENE 240 - INT. ABIGAIL'S APARTMENT - DAY - MCS - LILLIAN.	
LILLIAN (into telephone) Thank you, Detective.	4-158 /1346.00 1348.12 2.12 LILLIAN TO FRANK (into cell phone) Thank you, Detective.
LILLIAN DISCONNECTS THE CALL. 1350.09	
SCENE 241 - MCS - THE TELEPHONE IS DROPPED ONTO THE CHAIR. 1355.12	
SCENE 242 - EXT. RAY'S HOUSE - DAY - MCS - FRANK WALKS R., CAMERA PANNING WITH HIM. OTHER POLICE OFFICERS AND CRIME SCENE INVESTIGATORS ARE IN BG.	
FRANK Let's go. 1359.01	4-159 /1355.13 1357.10 1.13 FRANK TO JERRY Let's go.

COMBINED CONTINUITY & DIALOGUE	TITLE				
	NO.	START	END	TOTAL	TITLE
SCENE 243 - MS - JERRY GETS INTO THE DRIVER'S SEAT. OTHER POLICE OFFICERS AND CRIME SCENE INVESTIGATORS ARE IN BG.				1360.08	
SCENE 244 - FS - JERRY AND FRANK GET INTO THE CAR.				1362.01	
SCENE 245 - INT. ABIGAIL'S APARTMENT - DAY - FS - ABIGAIL WALKS R. DOWN THE STAIRS, CAMERA PANNING WITH HER. ABIGAIL GRABS THE THROW BLANKET AND HURRIES FG., PREPARING TO COVER CHARLIE'S BODY WITH IT. SHE LOOKS DOWN AND REACTS.				1387.00	
SCENE 246 - MCS - ABIGAIL.				1390.12	
SCENE 247 - MCS - HIGH ANGLE - PAST ABIGAIL, IN R.FG., TO HER HAND AS SHE PULLS RAY'S WALLET OUT OF CHARLIE'S JACKET POCKET.				1397.03	
SCENE 248 - MCS - ABIGAIL REACTS.				1399.12	
SCENE 249 - MCS - ABIGAIL'S HANDS REMOVE THE RUBBER BAND AND OPEN THE WALLET.				1403.06	
SCENE 250 - MCS - ABIGAIL REACTS, LOOKING INTO THE WALLET. SHE GLANCES DOWN AND REACTS.				1413.06	
SCENE 251 - MCS - HIGH ANGLE - ABIGAIL REACHES DOWN AND TOUCHES CHARLIE'S WOUND.				1417.03	
SCENE 252 - CS - ABIGAIL'S FINGER TOUCHES A SPIKY METAL SHARD PROTRUDING FROM CHARLIE'S SHIRT.				1419.03	
SCENE 253 - CS - ABIGAIL REACTS.				1421.06	
SCENE 254 - CS - ABIGAIL'S HAND UNBUTTONS CHARLIE'S SHIRT, REVEALING A SPECIAL EFFECTS BLOOD PACK TAPED TO HIS CHEST.				1432.06	

COMBINED CONTINUITY & DIALOGUE	TITLE				
	NO.	START	END	TOTAL	TITLE
SCENE 255 - CU - ABIGAIL'S EYES AS SHE REACTS.					
1437.03					
SCENE 256 - EXT. BANK - DAY - MS - CAMERA PULLS BACK ON THE BANK. PEDESTRIANS AND VEHICLES CROSS IN FG. ABIGAIL ENTERS IN FG., WALKING BG. ACROSS THE STREET. SHE NOW WEARS A BLACK WIG.					
PEDESTRIANS (low and indistinct chatter - continues under following scenes and dialogue)					
1454.14					
SCENE 257 - MFS - ABIGAIL HURRIES L., CAMERA PANNING WITH HER. PEDESTRIANS ARE IN BG.					
1459.02					
SCENE 258 - INT. ABIGAIL'S APARTMENT - DAY - MCS - ABIGAIL'S HAND LIFTS THE GUN. CAMERA TILTS UP ONTO HER FACE.					
1469.10					
SCENE 259 - MCS - ABIGAIL'S HANDS OPEN THE CHAMBER, REVEALING THAT EACH BULLET IS FAKE AND PRINTED WITH THE MESSAGE:					
BLANK .38	4-160	1475.10	1479.01/	3.07	NARRATIVE TITLE (of bullets) BLANK .38
ABIGAIL (face off) (gasps)					
1479.01					
SCENE 260 - CU - ABIGAIL'S EYES AS SHE REACTS.					
ABIGAIL (laughs)					
1483.00					
SCENE 261 - CAMERA SWISH PANS L.					
1483.15					
SCENE 262 - INT. ABIGAIL'S APARTMENT - DAY - MCS - FLASHBACK - ABIGAIL.					
ABIGAIL (into cell phone) I just know I don't want to be involved.	4-161	/1484.00	1487.15/	3.15	ABIGAIL TO RAY (into cell phone) I just know I don't want to be involved.
1487.15					
SCENE 263 - INT. ABIGAIL'S APARTMENT - DAY - CS - ABIGAIL REACTS.					
1490.00					

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
SCENE 264 - CAMERA SWISH PANS L. 1490.08	
SCENE 265 - EXT. STREET - DAY - MCS - FLASHBACK - RAY STEPS FG. WITH HIS CELL PHONE.	
RAY (into cell phone) I think you should have her for dinner. 1492.08	4-162 /1490.09 1492.08/ 1.15 RAY TO ABIGAIL (into cell phone) I think you should have her for dinner.
SCENE 266 - INT. ABIGAIL'S APARTMENT - DAY - CS - ABIGAIL REACTS. 1494.09	
SCENE 267 - INT. ABIGAIL'S APARTMENT - NIGHT - MCS - FLASHBACK - LILLIAN.	
LILLIAN I wanna take you outside. 1497.00	4-163 /1494.10 1496.14/ 2.04 LILLIAN TO ABIGAIL I wanna take you outside.
SCENE 268 - INT. ABIGAIL'S APARTMENT - DAY - MS - FLASHBACK - ABIGAIL.	
ABIGAIL (into cell phone) She reminded me of... 1498.14	4-164 /1497.02 1499.06 2.04 ABIGAIL TO RAY (into cell phone) She reminded me of...
SCENE 269 - INT. ROOM - DAY - MCS - FLASHBACK - ELEANOR STRUGGLES WITH PHILLIP. 1500.00	
SCENE 270 - MCS - FLASHBACK - PHILLIP HITS ELEANOR IN R.FG. 1500.10	
SCENE 271 - MCS - FLASHBACK - ELEANOR REACTS AS PHILLIP HITS HER. 1501.09	
SCENE 272 - INT. ABIGAIL'S APARTMENT - DAY - MS - FLASHBACK - ABIGAIL.	
ABIGAIL (into cell phone) ...well, you know, you were there. 1503.13	4-165 /1501.10 1503.13/ 2.03 ABIGAIL TO RAY (into cell phone) ...well, you know, you were there.
SCENE 273 - CAMERA SWISH PANS L. 1504.04	
SCENE 274 - INT. ROOM - DAY - MCS - FLASHBACK - PHILLIP PULLS A CHAIR AWAY FROM THE TABLE. 1505.07	

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
SCENE 275 - CS - FLASHBACK - YOUNG JUSTINE. 1506.09	
SCENE 276 - INT. APARTMENT BUILDING/HALLWAY - NIGHT - MCS - FLASHBACK - CHARLIE LEANS DOWN, LOOKING FG.	
ABIGAIL (into cell phone) (voice over) Well, I was... 1508.02	4-166 /1506.10 1508.02/ 1.08 ABIGAIL TO RAY (into cell phone) (voice over) ITAL Well, I was...
SCENE 277 - INT. ABIGAIL'S APARTMENT - DAY - MS - FLASHBACK - ABIGAIL.	
ABIGAIL (into cell phone) ...I was just a child then. 1511.07	4-167 1508.08 1511.07/ 2.15 ABIGAIL TO RAY (into cell phone) ...I was just a child then.
SCENE 278 - INT. ROOM - DAY - MCS - FLASHBACK - YOUNG JUSTINE IS EMBRACED BY ELEANOR. 1512.10	
SCENE 279 - INT. APARTMENT BUILDING/HALLWAY - NIGHT - MCS - FLASHBACK - ABIGAIL REACTS AS CHARLIE'S HAND TOUCHES HER HAIR. LILLIAN IS L. 1513.13	
SCENE 280 - MCS - FLASHBACK - CHARLIE SMILES FG. 1515.00	
SCENE 281 - INT. ABIGAIL'S APARTMENT - NIGHT - MCS - FLASHBACK - PAST ABIGAIL, IN R.FG., TO LILLIAN.	
LILLIAN No, you can't talk to Ray. You can't talk to anybody. 1519.01	4-168 /1515.01 1519.01/ 4.00 LILLIAN TO ABIGAIL No, you can't talk to Ray. You can't talk to anybody.
SCENE 282 - INT. ABIGAIL'S APARTMENT - DAY - CS - ABIGAIL REACTS. 1521.11	
SCENE 283 - INT. ABIGAIL'S APARTMENT - DAY - MCS - FLASHBACK - PAST ABIGAIL, IN L.FG., TO RAY.	
RAY You gotta trust me, girl. 1523.11	4-169 /1521.12 1523.11/ 1.15 RAY TO ABIGAIL You gotta trust me, girl.
SCENE 284 - CAMERA SWISH PANS L. 1524.04	

COMBINED CONTINUITY & DIALOGUE	TITLE				
	NO.	START	END	TOTAL	TITLE
SCENE 285 - INT. ABIGAIL'S APARTMENT - DAY - CS - ABIGAIL REACTS.					
ABIGAIL (exhales) 1528.09					
SCENE 286 - EXT. NEW YORK CITY - DAY - FS - HIGH ANGLE/AERIAL - THE TALL BUILDINGS SURROUNDING CENTRAL PARK.					
ABIGAIL (voice over) (inhales) 1531.06					
LAST FRAME OF PICTURE IS 1531.06					LAST FRAME OF PICTURE IS 1531.06
<u>END OF REEL 4AB</u>					<u>END OF REEL 4AB</u>

COMBINED CONTINUITY & DIALOGUE		TITLE NO.	START	END	TOTAL	TITLE
LABORATORY: MEASURE 0.00 AT START MARK.						LABORATORY: 0.00 AT START MARK
11.15						15.10 = 1 ST SCENE END
SCENE 1 - INT. BANK - DAY - FS - LILLIAN WALKS FG. TO A FEMALE BANK TELLER. OTHER CUSTOMERS ARE IN BG.	15.10					30.06 = 2 ND SCENE END 35.02 = 3 RD SCENE END (Flat/Cinemascope)
SCENE 2 - MFS - LILLIAN STEPS FG. TO THE BANK TELLER. OTHER CUSTOMERS ARE IN BG.		5-1	/15.12	17.08	1.12	LILLIAN TO BANK TELLER Excuse me.
LILLIAN Excuse me. I'd like to see someone about closing an account.		5-2	17.12	21.04	3.08	LILLIAN TO BANK TELLER I'd like to see someone about closing an account.
BANK TELLER (face off) That would be Mister Ross, the bank manager. (on) His desk is right over there.		5-3	21.08	24.08	3.00	BANK TELLER TO LILLIAN That would be Mr. Ross, the bank manager.
THE BANK TELLER GESTURES L.FG.		5-4	24.12	27.02	2.06	BANK TELLER TO LILLIAN His desk is right over there.
LILLIAN Thank you.		5-5	27.06	29.00	1.10	LILLIAN TO BANK TELLER Thank you.
BANK TELLER Mm-hmm.						
LILLIAN WALKS L.FG.	30.06					
SCENE 3 - EXT. JERRY'S CAR - DAY - MS - THROUGH THE FRONT WINDSHIELD, IN FG., TO FRANK AS HE ANSWERS HIS RINGING CELL PHONE. JERRY DRIVES. CAMERA MOVES BACK WITH THE CAR.		5-6	33.06	35.00/	1.10	FRANK TO CALLER (into cell phone) Giardello.
FRANK (into cell phone) Giardello.	35.02					
SCENE 4 - INT. ABIGAIL'S APARTMENT - DAY - MCS - ABIGAIL HOLDS HER CELL PHONE.		5-7	/35.04	38.06/	3.02	ABIGAIL TO FRANK (into cell phone) Detective, this is Abigail Clayton.
ABIGAIL (into cell phone) (tearfully) Detective, this is Abigail Clayton.	38.09					
SCENE 5 - EXT. JERRY'S CAR - DAY - MS - THROUGH THE FRONT WINDSHIELD, IN FG., TO FRANK AND JERRY. CAMERA MOVES BACK WITH THE CAR.		5-8	/38.10	42.10/	4.00	FRANK TO ABIGAIL (into cell phone), THEN ABIGAIL TO FRANK (over cell phone) -We're on our way. Is everything all right? <u>-On your way?</u> (On...way : to appear in ITALICS)
FRANK (into cell phone) Hey, we're on our way. Is everything all right?						
ABIGAIL (over cell phone) On your way?	42.12					

COLUMBUS CIRCLE REEL 5AB	P/2	SPOTTING LIST FOOTAGE & TITLES
-----------------------------	-----	---

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 6 - INT. ABIGAIL'S APARTMENT - DAY - MCS - ABIGAIL.					
FRANK (over cell phone) Uh, yeah, since we last spoke.	5-9 ITAL	/42.14	45.08	2.10	FRANK TO ABIGAIL (over cell phone) Yeah, since we last spoke.
ABIGAIL (into cell phone) Since we last spoke? Two weeks ago? 48.14	5-10	45.12	48.12/	3.00	ABIGAIL TO FRANK (into cell phone) Since we last spoke? Two weeks ago?
SCENE 7 - EXT. JERRY'S CAR - DAY - MS - THROUGH THE FRONT WINDSHIELD, IN FG., TO FRANK AND JERRY. CAMERA MOVES BACK WITH THE CAR.					
FRANK (into cell phone) No, we spoke less than a half hour ago. 52.03	5-11	/49.00	52.00/	3.00	FRANK TO ABIGAIL (into cell phone) No, we spoke less than a half hour ago.
SCENE 8 - INT. ABIGAIL'S APARTMENT - DAY - MCS - ABIGAIL REACTS. CAMERA DOLLIES R.					
ABIGAIL (into cell phone) No, you must be mistaken. I was in the shower. I didn't take any calls. 56.14	5-12	/52.04	56.12/	4.08	ABIGAIL TO FRANK (into cell phone) No, you must be mistaken. I was in the shower. I didn't take any calls.
SCENE 9 - EXT. JERRY'S CAR - DAY - MCS - THROUGH THE FRONT WINDSHIELD, IN FG., TO FRANK. CAMERA MOVES BACK WITH THE CAR.					
FRANK (into cell phone) That wasn't you I was talking to?	5-13	/57.00	62.04	5.04	FRANK TO ABIGAIL (into cell phone), THEN ABIGAIL TO FRANK (into cell phone) -That wasn't you I was talking to? -No. Oh, my God.
ABIGAIL (over cell phone) No. 60.05					
SCENE 10 - INT. ABIGAIL'S APARTMENT - DAY - MCS - ABIGAIL REACTS. CAMERA DOLLIES R.					
ABIGAIL (into cell phone) Oh, my God. 63.01					
SCENE 11 - INT. BANK - DAY - MS - PAST LILLIAN, SITTING IN L.FG., TO THE BANK MANAGER.					
BANK MANAGER How can I help you? 64.07	5-14	/63.02	67.14	4.12	BANK MANAGER TO LILLIAN, THEN LILLIAN TO BANK MANAGER -How can I help you? -I'd like to close out an account.

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
<p>SCENE 12 - MS - PAST THE BANK MANAGER, IN R.FG., TO LILLIAN. CAMERA DOLLIES L. OTHER CUSTOMERS ARE IN BG.</p> <p>LILLIAN I'd like to close out an account.</p> <p>LILLIAN HANDS THE BANK MANAGER A FILE FOLDER.</p> <p>BANK MANAGER (face off) All right. 72.06</p>	<p>5-15 68.08 71.00 2.08 BANK MANAGER TO LILLIAN All right.</p>
<p>SCENE 13 - MCS - PAST LILLIAN, IN R.FG., TO THE BANK MANAGER AS HE EXAMINES HER FAKE ID AND REACTS, SMILING.</p> <p>BANK MANAGER You can hang on to this.</p> <p>HE HANDS HER THE ID CARD. 79.10</p>	<p>5-16 76.14 79.10/ 2.12 BANK MANAGER TO LILLIAN You can hang on to this.</p>
<p>SCENE 14 - MS - PAST THE BANK MANAGER, IN L.FG., TO LILLIAN. OTHER CUSTOMERS ARE IN BG.</p> <p>BANK MANAGER All... 90.08</p>	<p>5-17 89.06 92.04 2.14 BANK MANAGER TO HIMSELF All righty.</p>
<p>SCENE 15 - MS - PAST LILLIAN, IN R.FG., TO THE BANK MANAGER.</p> <p>BANK MANAGER ...righty. Account closure. 96.01</p>	<p>5-18 93.00 96.01/ 3.01 BANK MANAGER TO HIMSELF Account closure.</p>
<p>SCENE 16 - MCS - PAST THE BANK MANAGER, IN L.FG., TO LILLIAN. CAMERA DOLLIES R. OTHER CUSTOMERS ARE IN BG.</p> <p>BANK MANAGER (face off) Um, may I have the account pass code, please?</p> <p>LILLIAN Hula hoop fourteen.</p> <p>CAMERA DOLLIES L. AS THE BANK MANAGER TYPES ON HIS COMPUTER KEYBOARD. 111.07</p>	<p>5-19 97.08 102.00 4.08 BANK MANAGER TO LILLIAN May I have the account pass code, please?</p> <p>5-20 102.14 107.02 4.04 LILLIAN TO BANK MANAGER Hula hoop 14.</p>
<p>SCENE 17 - INT. ABIGAIL'S APARTMENT - DAY - FS - ABIGAIL STANDS AT HER DESK, TYPING FURIOUSLY ON THE COMPUTER KEYBOARD. CAMERA MOVES IN. 114.13</p>	

COMBINED CONTINUITY & DIALOGUE	TITLE				
	NO.	START	END	TOTAL	TITLE
SCENE 18 - MCS - THE COMPUTER SCREEN, SHOWING ABIGAIL LOGGING IN TO HER BANK WEBSITE. 116.11					
SCENE 19 - INT. BANK - DAY - MS - PAST THE BANK MANAGER, IN FG., TO LILLIAN. CAMERA DOLLIES L. OTHER CUSTOMERS ARE IN BG. BANK MANAGER (face off) Huh. 121.02					
SCENE 20 - MS - PAST LILLIAN, IN L.FG., TO THE BANK MANAGER AS HE TYPES. 122.15					
SCENE 21 - INT. ABIGAIL'S APARTMENT - DAY - MS - CAMERA MOVES IN ON ABIGAIL AS SHE TYPES. CAMERA SWISH PANS R. 126.04					
SCENE 22 - INT. BANK - DAY - MS - PAST LILLIAN, IN L.FG., TO THE BANK MANAGER. BANK MANAGER Oh. There we go. 130.08	5-21	129.00	130.08/	1.08	BANK MANAGER TO LILLIAN There we go.
SCENE 23 - INT. ABIGAIL'S APARTMENT - DAY - MS - ABIGAIL WALKS R. AND OPENS HER WINDOW SHADES, WALKING L. 136.00					
SCENE 24 - MFS - ABIGAIL STEPS L.BG., PULLING OPEN THE WINDOW SHADES. 137.00					
SCENE 25 - INT. BANK - DAY - MS - PAST LILLIAN, IN L.FG., TO THE BANK MANAGER AS HE READS THROUGH HER FILE. 139.03					
SCENE 26 - MS - PAST THE BANK MANAGER, IN R.FG., TO LILLIAN. OTHER CUSTOMERS ARE IN BG. BANK MANAGER (face off) All right, Miss Clayton. 143.11	5-22	/139.04	143.11/	4.07	BANK MANAGER TO LILLIAN All right, Miss Clayton.
SCENE 27 - INT. ABIGAIL'S APARTMENT - DAY - MFS - ABIGAIL STEPS R., PULLING OPEN THE WINDOW SHADES. 146.02					

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
SCENE 28 - INT. BANK - DAY - MS - PAST LILLIAN, IN L.FG., TO THE BANK MANAGER.	
BANK MANAGER Everything appears to be in order here. 151.01	5-23 146.08 151.00/ 4.08 BANK MANAGER TO LILLIAN Everything appears to be in order here.
SCENE 29 - MS - PAST THE BANK MANAGER, IN R.FG., TO LILLIAN. OTHER CUSTOMERS ARE IN BG.	
LILLIAN Wonderful.	5-24 151.08 153.02 1.10 LILLIAN TO BANK MANAGER Wonderful.
CAMERA DOLLIES R.	
BANK MANAGER (face off) Now, um, before we finish, I'm, uh, required to ask you a few questions. 160.08	5-25 153.06 156.09 3.03 BANK MANAGER TO LILLIAN Now, before we finish...
	5-26 156.13 160.06/ 3.09 BANK MANAGER TO LILLIAN ...I'm required to ask you a few questions.
SCENE 30 - MS - PAST LILLIAN, IN R.FG., TO THE BANK MANAGER.	
BANK MANAGER I apologize. It'll just take a few minutes of your time. 164.05	5-27 /160.10 164.05/ 3.11 BANK MANAGER TO LILLIAN I apologize. It'll just take a few minutes of your time.
SCENE 31 - CS - LILLIAN. 166.12	
SCENE 32 - INT. ABIGAIL'S APARTMENT - DAY - MCS - ABIGAIL WALKS L., TALKING ON HER CELL PHONE. CAMERA PANS WITH HER.	
ABIGAIL (into cell phone) Justine Waters has decided... 169.07	5-28 /166.13 171.04/ 4.07 ABIGAIL TO PERSON (into cell phone) Justine Waters has decided to come out of hiding.
SCENE 33 - MCS - ABIGAIL WALKS R., CAMERA PANNING WITH HER.	
ABIGAIL (into cell phone) ...to come out of hiding. 171.04	
SCENE 34 - INT. BANK - DAY - MS - PAST LILLIAN, IN L.FG., TO THE BANK MANAGER. HE BEGINS TO SIGN A PAPER, THEN REACTS.	
BANK MANAGER (chuckles) Out of ink. 179.07	5-29 178.00 180.00 2.00 BANK MANAGER TO LILLIAN Out of ink. (I.e., 'This pen is out of ink.')

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
<p>SCENE 35 - MS - PAST THE BANK MANAGER, IN R.FG., TO LILLIAN. OTHER CUSTOMERS ARE IN BG.</p> <p>BANK MANAGER (face off) Oh, it's gonna be one of those days, all right. 184.08</p>	<p>5-30 180.04 183.14 3.10 BANK MANAGER TO LILLIAN Oh, it's gonna be one of those days, all right. (all right : slang emphatic)</p>
<p>SCENE 36 - INT. ABIGAIL'S APARTMENT - DAY - MCS - ABIGAIL WALKS L. WITH THE CELL PHONE.</p> <p>ABIGAIL (into cell phone) She will be at... 186.06</p>	<p>5-31 /184.09 189.10/ 5.01 ABIGAIL TO PERSON (into cell phone) She will be at the Waters Bank, 59th and Broadway.</p>
<p>SCENE 37 - MCS - ABIGAIL STEPS L.</p> <p>ABIGAIL (into cell phone) ...the Waters Bank... 187.10</p>	
<p>SCENE 38 - MS - ABIGAIL PACES L. AND R.</p> <p>ABIGAIL (into cell phone) ...Fifty-ninth and Broadway. 189.11</p>	
<p>SCENE 39 - INT. BANK - DAY - MS - PAST THE BANK MANAGER, IN FG., TO LILLIAN. CAMERA DOLLIES R. OTHER CUSTOMERS ARE IN BG.</p> <p>BANK MANAGER (face off) All right. 192.01</p>	<p>5-32 /189.14 192.00/ 2.02 BANK MANAGER TO LILLIAN All right.</p>
<p>SCENE 40 - MS - PAST LILLIAN, IN R.FG., TO THE BANK MANAGER. CAMERA DOLLIES L.</p> <p>BANK MANAGER Were you at any time dissatisfied with our service? 196.15</p>	<p>5-33 /192.04 196.10 4.06 BANK MANAGER TO LILLIAN Were you at any time dissatisfied with our service?</p>
<p>SCENE 41 - MS - PAST THE BANK MANAGER, IN L.FG., TO LILLIAN. OTHER CUSTOMERS ARE IN BG.</p> <p>LILLIAN No. 200.13</p>	<p>5-34 199.00 200.13/ 1.13 LILLIAN TO BANK MANAGER No.</p>
<p>SCENE 42 - MS - PAST LILLIAN, IN R.FG., TO THE BANK MANAGER. CAMERA DOLLIES L.</p> <p>BANK MANAGER Glad to hear it. 204.03</p>	<p>5-35 201.10 204.02/ 2.08 BANK MANAGER TO LILLIAN Glad to hear it.</p>

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
<p>SCENE 43 - INT. ABIGAIL'S APARTMENT - DAY - MS - ABIGAIL PACES R., CAMERA MOVING WITH HER.</p> <p>ABIGAIL (into cell phone) She goes by the name... 205.06</p>	<p>5-36 /204.06 208.06/ 4.00 ABIGAIL TO PERSON (into cell phone) She goes by the name Abigail Clayton and...</p>
<p>SCENE 44 - MCS - ABIGAIL.</p> <p>ABIGAIL (into cell phone) ...Abigail Clayton... 207.04</p>	
<p>SCENE 45 - MS - ABIGAIL PACES R.</p> <p>ABIGAIL (into cell phone) ...and... 208.09</p>	
<p>SCENE 46 - INT. BANK - DAY - MS - PAST LILLIAN, IN L.FG., TO THE BANK MANAGER.</p> <p>BANK MANAGER May I ask, what are your reasons for withdrawing your money? 213.03</p>	<p>5-37 /208.10 213.00/ 4.06 BANK MANAGER TO LILLIAN May I ask, what are your reasons for withdrawing your money?</p>
<p>SCENE 47 - INT. ABIGAIL'S APARTMENT - DAY - MS - ABIGAIL STEPS L.</p> <p>ABIGAIL (into cell phone) ...she'll be wearing a black dress. 216.11</p>	<p>5-38 /213.04 216.10/ 3.06 ABIGAIL TO PERSON (into cell phone) ...she'll be wearing a black dress.</p>
<p>SCENE 48 - INT. BANK - DAY - MS - PAST THE BANK MANAGER, IN R.FG., TO LILLIAN. OTHER CUSTOMERS ARE IN BG.</p> <p>LILLIAN I'm leaving the country.</p>	<p>5-39 /216.14 218.12 1.14 LILLIAN TO BANK MANAGER I'm leaving the country.</p>
<p>BANK MANAGER (face off) Wonderful! 220.11</p>	<p>5-40 219.00 225.06 6.06 BANK MANAGER TO LILLIAN Wonderful! Are you going to Europe? I was just in Paris with my fiancée.</p>
<p>SCENE 49 - MS - PAST LILLIAN, IN L.FG., TO THE BANK MANAGER.</p> <p>BANK MANAGER Are you going to Europe? I was just in Paris with my fian-... 224.13</p>	

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 50 - MCS - LILLIAN. SEVERAL ARMORED CAR GUARDS APPROACH IN BG.</p> <p>BANK MANAGER (off) ...-cée. We stayed at-- Oh, God, what is the name of that hotel? It was great. It had these butlers in it and, um-- Oh, man, what is the name of the hotel?</p> <p>DISPATCHER (over radio) (low and indistinct chatter)</p> <p>LILLIAN REACTS.</p> <p style="text-align: right;">243.05</p>	5-41	225.10	230.04	4.10	BANK MANAGER TO LILLIAN, THEN TO HIMSELF We stayed at-- Oh, God, what is the name of that hotel?
	5-42	230.08	235.10	5.02	BANK MANAGER TO LILLIAN It was great. It had these butlers in it and--
	5-43	236.06	241.10	5.04	BANK MANAGER TO HIMSELF Oh, man, what is the name of the hotel?
<p>SCENE 51 - MS - PAST LILLIAN, IN L.FG., TO THE BANK MANAGER.</p> <p>BANK MANAGER Excuse me.</p> <p>THE BANK MANAGER TAKES A SIGNATURE FORM FROM THE O.S. ARMORED CAR GUARDS.</p> <p>BANK MANAGER Fellas, how's it going?</p> <p style="text-align: right;">248.07</p>	5-44	/243.06	245.14	2.08	BANK MANAGER TO LILLIAN Excuse me.
<p>SCENE 52 - FS - THE BANK MANAGER AND LILLIAN. TWO ARMORED CAR GUARDS STAND R.</p> <p>BANK MANAGER Hmm.</p> <p style="text-align: right;">249.15</p>	5-45	246.02	248.07/	2.05	BANK MANAGER TO ARMORED CAR GUARDS Fellas, how's it going?
<p>SCENE 53 - MS - PAST THE BANK MANAGER, IN R.FG., TO LILLIAN. THE ARMORED CAR GUARDS ARE IN R.BG.</p> <p>BANK MANAGER (face off) Looks like you guys got a busy day ahead of you, huh? You stay hydrated out there. Remember, only stop at the red lights and the short skirt-...</p> <p style="text-align: right;">260.00</p> <p>SCENE 54 - FS - THE BANK MANAGER HANDS THE FORM BACK TO THE ARMORED CAR GUARDS. LILLIAN SITS R.</p> <p>BANK MANAGER ...-s, huh?</p> <p style="text-align: right;">262.05</p>	5-46	/250.00	253.12	3.12	BANK MANAGER TO ARMORED CAR GUARDS Looks like you guys got a busy day ahead of you, huh?
	5-47	254.00	256.04	2.04	BANK MANAGER TO ARMORED CAR GUARDS You stay hydrated out there.
	5-48	256.08	261.00	4.08	BANK MANAGER TO ARMORED CAR GUARDS Remember, only stop at the red lights and the short skirts, huh?

COMBINED CONTINUITY & DIALOGUE	TITLE				
	NO.	START	END	TOTAL	TITLE
SCENE 55 - MS - PAST THE BANK MANAGER, IN R.FG., TO LILLIAN. OTHER CUSTOMERS ARE IN BG.					
BANK MANAGER (face off) (chuckles)					
CAMERA DOLLIES R.					
BANK MANAGER (face off) Uh....				272.08	
SCENE 56 - MS - PAST LILLIAN, IN R.FG., TO THE BANK MANAGER.					
BANK MANAGER Are you all right?	5-49	273.08	275.06/	1.14	BANK MANAGER TO LILLIAN Are you all right?
				275.06	
SCENE 57 - MS - PAST THE BANK MANAGER, IN L.FG., TO LILLIAN. OTHER CUSTOMERS ARE IN BG.					
LILLIAN Yes, I'm-- Yes, I'm...I-I-I just need to hurry. I have a plane to catch.	5-50	/275.10	279.08	3.14	LILLIAN TO BANK MANAGER Yes, I'm-- Yes, I'm...
BANK MANAGER (face off) Ahh. Leaving things till the last minute, huh?	5-51	280.06	286.00	5.10	LILLIAN TO BANK MANAGER ...I just need to hurry. I have a plane to catch.
	5-52	286.08	292.08	6.00	BANK MANAGER TO LILLIAN Leaving things till the last minute, huh? A woman after my own heart.
				289.12	
SCENE 58 - MS - PAST LILLIAN, IN R.FG., TO THE BANK MANAGER.					
BANK MANAGER A woman after my own heart. My father always says, "If you didn't do it at the last minute, you didn't do it right."	5-53	292.12	296.04	3.08	BANK MANAGER TO LILLIAN My father always says, "If you didn't do it at the last minute..."
	5-54	296.08	298.06/	1.14	BANK MANAGER TO LILLIAN ...you didn't do it right."
				298.06	
SCENE 59 - MCS - PAST THE BANK MANAGER, IN L.FG., TO LILLIAN. OTHER CUSTOMERS ARE IN BG.					
LILLIAN That's funny.	5-55	299.06	304.00	4.10	LILLIAN TO BANK MANAGER, THEN BANK MANAGER TO LILLIAN -That's funny. -He's a funny guy.
BANK MANAGER (face off) Yeah...				301.12	
SCENE 60 - MS - PAST LILLIAN, IN R.FG., TO THE BANK MANAGER.					
BANK MANAGER ...he's a funny guy.				304.10	

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
<p>SCENE 61 - MS - PAST THE BANK MANAGER, IN L.FG., TO LILLIAN. OTHER CUSTOMERS ARE IN BG.</p> <p>BANK MANAGER (face off) Uh... 306.11</p>	
<p>SCENE 62 - MS - PAST LILLIAN, IN R.FG., TO THE BANK MANAGER.</p> <p>BANK MANAGER ...finally, is there anything we can do to improve? 311.00</p>	<p>5-56 /306.12 311.00/ 4.04 BANK MANAGER TO LILLIAN Finally, is there anything we can do to improve?</p>
<p>SCENE 63 - MS - PAST THE BANK MANAGER, IN FG., TO LILLIAN. CAMERA DOLLIES L. OTHER CUSTOMERS ARE IN BG.</p> <p>LILLIAN No. You've been great.</p> <p>BANK MANAGER (face off) Well, thank you. Okay. So, um... 318.10</p>	<p>5-57 311.14 316.00 4.02 LILLIAN TO BANK MANAGER, THEN BANK MANAGER TO LILLIAN -No. You've been great. -Well, thank you.</p> <p>5-58 316.04 318.08/ 2.04 BANK MANAGER TO LILLIAN Okay. So...</p>
<p>SCENE 64 - MS - PAST LILLIAN, IN L.FG., TO THE BANK MANAGER.</p> <p>BANK MANAGER ...are there any other questions I can answer for you before we liquidate your account? 323.09</p>	<p>5-59 /318.12 323.06/ 4.10 BANK MANAGER TO LILLIAN ...are there any other questions I can answer for you before we liquidate your account?</p>
<p>SCENE 65 - MS - PAST THE BANK MANAGER, IN R.FG., TO LILLIAN. OTHER CUSTOMERS ARE IN BG.</p> <p>LILLIAN Yes. Can you give me the account balance? 328.09</p>	<p>5-60 /323.10 328.09/ 4.15 LILLIAN TO BANK MANAGER Yes. Can you give me the account balance?</p>
<p>SCENE 66 - MCS - THE BANK MANAGER.</p> <p>BANK MANAGER Not a problem.</p> <p>HE TYPES ON THE COMPUTER KEYBOARD. CAMERA DOLLIES L. TO INCLUDE LILLIAN IN L.FG. 337.07</p>	<p>5-61 328.14 331.02 2.04 BANK MANAGER TO LILLIAN Not a problem.</p>

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
SCENE 67 - MCS - PAST THE BANK MANAGER, IN L.FG., TO LILLIAN. OTHER CUSTOMERS ARE IN BG.	
BANK MANAGER (face off) Hmm. Seven twenty.	5-62 340.04 343.04 3.00 BANK MANAGER TO LILLIAN Seven twenty.
LILLIAN REACTS.	
LILLIAN (laughs) Seven hundred and twenty million?	5-63 347.10 352.04 4.10 LILLIAN TO BANK MANAGER 720 million?
BANK MANAGER (off) (laughs - continues under following scenes and dialogue)	
LILLIAN (overlapping) (laughs - continues under following scenes and dialogue) 355.12	(note that Lillian assumes that the Bank Manager is speaking about millions of dollars)
SCENE 68 - MCS - PAST LILLIAN, IN R.FG., TO THE BANK MANAGER. 357.06	
SCENE 69 - MCS - PAST THE BANK MANAGER, IN L.FG., TO LILLIAN. OTHER CUSTOMERS ARE IN BG.	
BANK MANAGER (face off) You want it all in singles? 363.04	5-64 358.00 361.04 3.04 BANK MANAGER TO LILLIAN You want it all in singles?
SCENE 70 - MCS - PAST LILLIAN, IN R.FG., TO THE BANK MANAGER.	
BANK MANAGER Are you gonna buy France? 365.06	5-65 /363.05 365.06/ 2.01 BANK MANAGER TO LILLIAN Are you gonna buy France?
SCENE 71 - CS - LILLIAN REACTS.	
LILLIAN Oh, my God. 367.10	5-66 365.14 368.06 2.08 LILLIAN TO BANK MANAGER Oh, my God.
SCENE 72 - MS - PAST LILLIAN, IN R.FG., TO THE BANK MANAGER. 369.09	
SCENE 73 - CS - LILLIAN.	
BANK MANAGER (off) Seven hundred and twenty million.	5-67 /369.10 374.00 4.06 BANK MANAGER TO LILLIAN, THEN LILLIAN TO HERSELF
LILLIAN (overlapping) Oh, my God. 374.14	-720 million. -Oh, my God.

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
SCENE 74 - MS - PAST LILLIAN, IN R.FG., TO THE BANK MANAGER.	
BANK MANAGER You are a card. Seven dollars twenty cents. 381.05	5-68 375.14 381.05/ 5.07 BANK MANAGER TO LILLIAN You are a card. \$7.20. (card : slang for 'extremely funny person')
SCENE 75 - MCS - PAST THE BANK MANAGER, IN L.FG., TO LILLIAN. OTHER CUSTOMERS ARE IN BG.	
LILLIAN and BANK MANAGER (face off) (laugh)	
CAMERA DOLLIES L. 389.04	
SCENE 76 - MCS - THE BANK MANAGER.	
BANK MANAGER So did you want that in a cashier's check? 392.05	5-69 /389.05 392.05/ 3.00 BANK MANAGER TO LILLIAN So did you want that in a cashier's check?
SCENE 77 - MS - PAST THE BANK MANAGER, IN R.FG., TO LILLIAN. OTHER CUSTOMERS ARE IN BG.	
LILLIAN (laughs)	
LILLIAN REACTS.	
BANK MANAGER (face off) Uh, seven dollars twenty cents. Is that... 408.04	5-70 405.06 408.04/ 2.14 BANK MANAGER TO LILLIAN \$7.20. Is that...
SCENE 78 - MS - PAST LILLIAN, IN L.FG., TO THE BANK MANAGER.	
BANK MANAGER ...is that not accurate?	5-71 408.10 411.09 2.15 BANK MANAGER TO LILLIAN ...is that not accurate?
FADE TO WHITE.	
FADE IN ON:	
SCENE 79 - INT. ABIGAIL'S APARTMENT - NIGHT - MS - FLASHBACK - PAST ABIGAIL, SITTING IN L.FG., TO LILLIAN.	
LILLIAN I had seven dollars and twenty cents to my name.	5-72 411.13 416.06 4.09 LILLIAN TO ABIGAIL I had \$7.20 to my name.
FADE TO WHITE.	
FADE IN ON:	

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
<p>SCENE 80 - INT. BANK - DAY - CS - LILLIAN REACTS.</p> <p>LILLIAN (chuckles)</p> <p>BANK MANAGER (off) Uh...Miss Clayton, are, are you all right?</p> <p>LILLIAN (whimpers) 431.00</p>	<p>5-73 420.00 424.00 4.00 BANK MANAGER TO LILLIAN Miss Clayton, are you all right?</p>
<p>SCENE 81 - FS - LILLIAN STANDS AND STUMBLES FG. AS THE BANK MANAGER WATCHES. OTHER CUSTOMERS ARE IN BG.</p> <p>LILLIAN EXITS IN R.FG. CAMERA PANS L. ONTO ABIGAIL, STANDING AT THE COUNTER.</p> <p>ABIGAIL Psst. 454.12</p>	
<p>SCENE 82 - MFS - PAST ABIGAIL, IN L.FG., TO LILLIAN AS SHE STOPS AND TURNS FG. A MALE SECURITY GUARD STANDS IN BG.</p> <p>LILLIAN What are you doing here?</p> <p>LILLIAN STEPS FG. TO ABIGAIL. 461.11</p>	<p>5-74 459.10 461.06 1.12 LILLIAN TO ABIGAIL What are you doing here?</p>
<p>SCENE 83 - MCS - PAST LILLIAN, IN R.FG., TO ABIGAIL. OTHER CUSTOMERS ARE IN BG.</p> <p>ABIGAIL I left. I couldn't stay there anymore. You made sure of that. 471.10</p>	<p>5-75 /461.12 463.12 2.00 ABIGAIL TO LILLIAN I left.</p> <p>5-76 465.02 468.06 3.04 ABIGAIL TO LILLIAN I couldn't stay there anymore.</p>
<p>SCENE 84 - MS - ABIGAIL AND LILLIAN. OTHER CUSTOMERS ARE IN BG.</p> <p>LILLIAN Can we go someplace and talk?</p> <p>ABIGAIL (exhales) I don't think there's time for that... 480.00</p>	<p>5-77 469.00 471.10/ 2.10 ABIGAIL TO LILLIAN You made sure of that.</p> <p>5-78 473.00 475.06 2.06 LILLIAN TO ABIGAIL Can we go someplace and talk?</p> <p>5-79 477.00 479.14/ 2.14 ABIGAIL TO LILLIAN I don't think there's time for that...</p>
<p>SCENE 85 - MCS - PAST LILLIAN, IN R.FG., TO ABIGAIL. OTHER CUSTOMERS ARE IN BG.</p> <p>ABIGAIL ...Abigail. I made some phone calls. 484.09</p>	<p>5-80 /480.02 484.06/ 4.04 ABIGAIL TO LILLIAN ...Abigail. I made some phone calls.</p>

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
<p>SCENE 86 - MCS - PAST ABIGAIL, IN L.FG., TO LILLIAN. OTHER CUSTOMERS ARE IN BG.</p> <p>LILLIAN Phone calls?</p> <p>ABIGAIL (face off) Yeah.</p> <p style="text-align: right;">487.01</p>	<p>5-81 /484.10 486.14/ 2.04 LILLIAN TO ABIGAIL, THEN ABIGAIL TO LILLIAN -Phone calls? -Yeah.</p>
<p>SCENE 87 - MCS - PAST LILLIAN, IN R.FG., TO ABIGAIL. OTHER CUSTOMERS ARE IN BG.</p> <p>ABIGAIL I called a whole bunch of people. I mean, you've been in hiding for a long time. This is your big coming out party, Abigail.</p> <p style="text-align: right;">497.09</p>	<p>5-82 /487.02 490.02 3.00 ABIGAIL TO LILLIAN I called a whole bunch of people.</p> <p>5-83 490.06 494.02 3.12 ABIGAIL TO LILLIAN I mean, you've been in hiding for a long time.</p>
<p>SCENE 88 - MCS - PAST ABIGAIL, IN L.FG., TO LILLIAN. OTHER CUSTOMERS ARE IN BG.</p> <p>LILLIAN Why do you keep calling me Abigail?</p> <p style="text-align: right;">500.03</p>	<p>5-84 494.06 497.08/ 3.02 ABIGAIL TO LILLIAN This is your big coming out party, Abigail.</p> <p>5-85 /497.12 500.01/ 2.05 LILLIAN TO ABIGAIL Why do you keep calling me Abigail?</p>
<p>SCENE 89 - CS - PAST LILLIAN, IN R.FG., TO ABIGAIL. OTHER CUSTOMERS ARE IN BG.</p> <p>ABIGAIL That's what you told the man your name was. Didn't you? That's what you wanted to do. Steal my life, look like me, steal my money.</p> <p style="text-align: right;">515.05</p>	<p>5-86 /500.05 505.04 4.15 ABIGAIL TO LILLIAN That's what you told the man your name was. Didn't you?</p> <p>5-87 505.10 508.06 2.12 ABIGAIL TO LILLIAN That's what you wanted to do.</p>
<p>SCENE 90 - CS - PAST ABIGAIL, IN L.FG., TO LILLIAN. OTHER CUSTOMERS ARE IN BG.</p> <p>ABIGAIL Or maybe it's Justine.</p> <p>LILLIAN I'm sorry. I have so much to tell you.</p> <p style="text-align: right;">526.04</p>	<p>5-88 508.12 513.00 4.04 ABIGAIL TO LILLIAN Steal my life, look like me...</p> <p>5-89 513.04 515.05/ 2.01 ABIGAIL TO LILLIAN ...steal my money.</p> <p>5-90 515.12 519.00 3.04 ABIGAIL TO LILLIAN Or maybe it's Justine.</p> <p>5-91 519.14 522.00 2.02 LILLIAN TO ABIGAIL I'm sorry.</p> <p>5-92 523.06 526.02/ 2.12 LILLIAN TO ABIGAIL I have so much to tell you.</p>

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
<p>SCENE 91 - CS - PAST LILLIAN, IN R.FG., TO ABIGAIL. OTHER CUSTOMERS ARE IN BG.</p> <p>ABIGAIL Gee, I don't think we have much time, so I hope it's not a long story. 531.08</p>	<p>5-93 /526.06 531.06/ 5.00 ABIGAIL TO LILLIAN Gee, I don't think we have much time, so I hope it's not a long story.</p>
<p>SCENE 92 - CS - PAST ABIGAIL, IN L.FG., TO LILLIAN. OTHER CUSTOMERS ARE IN BG.</p> <p>LILLIAN Please. There's gotta be another way. 536.13</p>	<p>5-94 /531.10 533.14 2.04 LILLIAN TO ABIGAIL Please.</p> <p>5-95 534.02 536.12/ 2.10 LILLIAN TO ABIGAIL There's gotta be another way.</p>
<p>SCENE 93 - CS - PAST LILLIAN, IN R.FG., TO ABIGAIL. OTHER CUSTOMERS ARE IN BG.</p> <p>ABIGAIL You should leave. 544.07</p>	<p>5-96 538.12 541.02 2.06 ABIGAIL TO LILLIAN You should leave.</p>
<p>SCENE 94 - CS - PAST ABIGAIL, IN L.FG., TO LILLIAN. OTHER CUSTOMERS ARE IN BG.</p> <p>ABIGAIL (face off) Go. LILLIAN TURNS AND STEPS BG. 558.04</p>	<p>5-97 548.02 550.02 2.00 ABIGAIL TO LILLIAN Go.</p>
<p>SCENE 95 - CS - ABIGAIL. OTHER CUSTOMERS ARE IN BG.</p> <p>ABIGAIL (softly) Psst. (whispering) There's a body in your apartment. 569.06</p>	<p>5-98 565.04 568.12 3.08 ABIGAIL AS IF TO LILLIAN There's a body in your apartment.</p>
<p>SCENE 96 - EXT. SIDEWALK - DAY - MS - PAST PEDESTRIANS, CROSSING IN FG., TO LILLIAN AS SHE STEPS FG. OUT OF THE BANK.</p> <p>REPORTERS (off) (low and indistinct chatter - continues under following scenes and dialogue) 572.13</p>	
<p>SCENE 97 - MCS - A FEMALE TV REPORTER LOOKS R. OTHER REPORTERS AND PEDESTRIANS ARE IN BG. 573.10</p>	

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
<p>SCENE 98 - MONTAGE OF SCENES SHOWING LILLIAN AS SHE IS SURROUNDED BY THE REPORTERS AND PHOTOGRAPHERS.</p>	
<p>FEMALE REPORTER Excuse me! Excuse me, are you Justine Waters?</p>	<p>5-99 /573.11 577.08 3.13 FEMALE REPORTER TO LILLIAN Excuse me! Excuse me, are you Justine Waters?</p>
<p>LILLIAN (indistinct) No!</p>	<p>5-100 595.12 597.03 1.07 LILLIAN TO REPORTERS (optional) No!</p>
<p>FADE TO WHITE.</p>	
<p>FADE IN ON:</p>	
<p>SCENE 99 - MCS - ABIGAIL STEPS R., CAMERA PANNING WITH HER. SHE STOPS AND SMILES, THEN STEPS R. PEDESTRIANS ARE IN BG.</p>	
<p>FADE TO WHITE.</p>	
<p>FADE IN ON:</p>	
<p>SCENE 100 - MONTAGE OF SCENES SHOWING LILLIAN AS SHE IS SURROUNDED BY THE REPORTERS AND PHOTOGRAPHERS.</p>	
<p>FADE TO WHITE.</p>	
<p>FADE IN ON:</p>	
<p>SCENE 101 - MFS - SLOW MOTION - ABIGAIL WALKS FG., SMILING. THE CROWD OF REPORTERS AND PHOTOGRAPHERS ARE IN BG. 631.04</p>	
<p>SCENE 102 - MS - SLOW MOTION - LILLIAN REACTS, COVERING HER FACE WITH HER HANDS AND FALLING TO HER KNEES, SURROUNDED BY REPORTERS AND PHOTOGRAPHERS. CAMERA TILTS DOWN WITH HER. 636.10</p>	
<p>SCENE 103 - MFS - SLOW MOTION - ABIGAIL WALKS FG. THE CROWD OF REPORTERS AND PHOTOGRAPHERS ARE IN BG. 643.11</p>	
<p>SCENE 104 - MCS - SLOW MOTION - PAST A REPORTER, IN L.FG., TO LILLIAN AS SHE REACTS. 647.09</p>	
<p>SCENE 105 - MS - SLOW MOTION - ABIGAIL WALKS FG. SHE STOPS, SEEING FRANK IN R.FG. THE CROWD OF REPORTERS AND PHOTOGRAPHERS ARE IN BG. 664.02</p>	

COMBINED CONTINUITY & DIALOGUE	TITLE				
	NO.	START	END	TOTAL	TITLE
SCENE 106 - MS - PAST ABIGAIL, IN L.FG., TO JERRY AND FRANK. PEDESTRIANS ARE IN BG. 667.00					
SCENE 107 - MCS - PAST FRANK, IN R.FG., TO ABIGAIL. THE CROWD OF REPORTERS AND PHOTOGRAPHERS ARE IN BG. 671.03					
SCENE 108 - MCS - PAST ABIGAIL, IN L.FG., TO FRANK. PEDESTRIANS ARE IN BG. 674.12					
SCENE 109 - CS - ABIGAIL. THE CROWD OF REPORTERS AND PHOTOGRAPHERS ARE IN BG. 680.02					
SCENE 110 - MS - PAST ABIGAIL, IN L.FG., TO JERRY AND FRANK. FRANK TIPS HIS HEAD L., THEN STEPS FG. PAST ABIGAIL. PEDESTRIANS ARE IN BG. 686.11					
SCENE 111 - MCS - ABIGAIL SMILES AS FRANK AND JERRY STEP BG. PAST HER. THE CROWD OF REPORTERS AND PHOTOGRAPHERS ARE IN BG.					
DISSOLVE TO:					
SCENE 112 - MCS - ABIGAIL REACTS. THE CROWD OF REPORTERS AND PHOTOGRAPHERS ARE IN BG. 702.04					
SCENE 113 - MS - ABIGAIL MOVES R., CAMERA PANNING WITH HER. SHE RAISES HER ARM, HAILING A TAXI CAB. PEDESTRIANS ARE IN BG. 709.01					
SCENE 114 - MCS - ABIGAIL WAITS AS A TAXI CAB STOPS, THEN GETS INTO THE REAR PASSENGER SEAT. PEDESTRIANS ARE IN BG. 714.07					
SCENE 115 - INT. TAXI CAB - DAY - MCS - ABIGAIL SITS DOWN AND CLOSES THE DOOR.					
DISSOLVE TO:					
SCENE 116 - EXT. SIDEWALK - DAY - FS - HIGH ANGLE - THE CROWD OF REPORTERS AND PHOTOGRAPHERS SURROUNDING LILLIAN.					
DISSOLVE TO:					

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
SCENE 117 - FS - HIGH ANGLE - FRANK AND JERRY PUSH THROUGH THE CROWD. DISSOLVE TO:	
SCENE 118 - FS - HIGH ANGLE - JERRY HANDCUFFS LILLIAN AS FRANK LEADS HER R. THROUGH THE CROWD. DISSOLVE TO:	
SCENE 119 - FS - HIGH ANGLE - THE CROWD MOVES R., AFTER O.S. LILLIAN, FRANK AND JERRY. DISSOLVE TO:	
SCENE 120 - FS - HIGH ANGLE - THE CROWD MOVES R. TAXI CAB DRIVER (voice over) Where to?	5-101 733.08 735.08 2.00 TAXI CAB DRIVER TO ABIGAIL Where to?
DISSOLVE TO: SCENE 121 - INT. TAXI CAB - DAY - MCS - ABIGAIL. ABIGAIL Kennedy Airport.	5-102 736.12 738.13/ 2.01 ABIGAIL TO TAXI CAB DRIVER Kennedy Airport.
738.15	
SCENE 122 - MCS - THE YOUNG MALE TAXI CAB DRIVER. TAXI CAB DRIVER What's all that about?	5-103 /739.01 741.00 1.15 TAXI CAB DRIVER TO ABIGAIL What's all that about?
ABIGAIL (off) Oh, they just found that girl...	5-104 741.12 744.10/ 2.14 ABIGAIL TO TAXI CAB DRIVER Oh, they just found that girl...
744.10	
SCENE 123 - MCS - ABIGAIL. ABIGAIL ...Justine Waters.	5-105 /744.14 748.14 4.00 ABIGAIL TO TAXI CAB DRIVER, THEN TAXI CAB DRIVER TO ABIGAIL -...Justine Waters. -No kidding.
TAXI CAB DRIVER (off) Ahh, no kidding.	751.00
SCENE 124 - MCS - THE TAXI CAB DRIVER. TAXI CAB DRIVER No bags?	5-106 /751.01 753.02/ 2.01 TAXI CAB DRIVER TO ABIGAIL No bags?
753.02	

COMBINED CONTINUITY & DIALOGUE	TITLE NO. START END TOTAL TITLE
SCENE 125 - CS - ABIGAIL. ABIGAIL No baggage. 756.05	5-107 753.08 756.00 2.08 ABIGAIL TO TAXI CAB DRIVER No baggage. (baggage : note double meaning 1] 'luggage' and 2] painful memories, mistrust and hurt carried from past relationships)
SCENE 126 - MCS - THE TAXI CAB DRIVER. TAXI CAB DRIVER So where you goin'? 759.06	5-108 757.00 759.04/ 2.04 TAXI CAB DRIVER TO ABIGAIL So where you going?
SCENE 127 - MCS - ABIGAIL. ABIGAIL Someplace safe and warm. TAXI CAB DRIVER (off) Ahh. 766.08	5-109 762.00 765.00 3.00 ABIGAIL TO TAXI CAB DRIVER Someplace safe and warm.
SCENE 128 - MCS - THE TAXI CAB DRIVER. TAXI CAB DRIVER Safe and warm. I always wanted to go there myself, ma'am. 770.14	5-110 /766.09 770.14/ 4.05 TAXI CAB DRIVER TO ABIGAIL Safe and warm. I always wanted to go there myself, ma'am.
SCENE 129 - CS - ABIGAIL. ABIGAIL No, not, not "ma'am." You can...you can call me Lillian. 799.01	5-111 771.05 774.02 2.13 ABIGAIL TO TAXI CAB DRIVER No, not "ma'am." 5-112 775.02 777.00 1.14 ABIGAIL TO TAXI CAB DRIVER You can...
SCENE 130 - EXT. BRIDGE - DAY - FS - HIGH ANGLE - THE TAXI CAB MOVES L. ALONG A BRIDGE. OTHER VEHICLES ARE IN BG. END CREDITS ROLL UP. CAMERA PULLS BACK AND TRAVELS L. FADE TO BLACK. 1161.00	5-113 779.04 782.00 2.12 ABIGAIL TO TAXI CAB DRIVER ...you can call me Lillian.
LAST FRAME OF PICTURE IS 1161.00 <u>END OF REEL 5AB</u> <u>END OF FILM</u>	LAST FRAME OF PICTURE IS 1161.00 <u>END OF REEL 5AB</u> <u>END OF FILM</u>