

0+00/04:59:52:00 IS 12' START MARK

FIRST HARD CUT AT SCENE 3: 05:00:07:01/0022+09

SECOND HARD CUT AT SCENE 4: 05:00:14:08/0033+08

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
1	12' START MARK 04:59:52:00 0000+00					
2	CUT TO INT. PORTLAND STUDIOS. NIGHT. OTS 05:00:00:00 0012+00 MOLLY F/G R, ON NOCKMAN'S RANSOM NOTE - COME ALONE. GET THE POLICE AND THE DOG DIES - HIS LOCATION MARKED ON SCRAP OF MAP 05:00:00:00 / 0012+00 START MUSIC (SCORE)					
		5/001	<u>05:00:00:02</u> <u>0012+02</u>	05:00:02:10 0015+10	02:08 3+08	NARRATIVE TITLE (of note) (Italics): <i>Come Alone.</i> <i>Get the police and the dog dies</i>
	MOLLY: (GASPS) Petula! She's been kidnapped! I've got to go to the	5/002	05:00:02:15 0015+15	05:00:05:17 0020+09	03:02 4+10	MOLLY TO ROCKY: Petula! She's been kidnapped!
		5/003	05:00:05:22 0020+14	<u>05:00:06:22</u> <u>0022+06</u>	01:00 1+08	MOLLY TO ROCKY: I've got to go
3	CUT TO H/A WS - MOLLY, 05:00:07:01 0022+09 ROCKY RUN DOWN STAIRS L TO R MOLLY: meeting point alone. I have to be there by dawn. DUO EXIT R, IN LS ROCKY: Let's call the police.					
		5/004	<u>05:00:07:03</u> <u>0022+11</u>	05:00:08:11 0024+11	01:08 2+00	MOLLY TO ROCKY: to the meeting point alone.
		5/005	05:00:08:16 0025+00	05:00:10:18 0028+02	02:02 3+02	MOLLY TO ROCKY THEN ROCKY TO MOLLY: - I have to be there by dawn. - Let's call the police.

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	DUO APPEAR B/G L, ON LOWER LANDING, CONTINUE DOWN L TO R					
	MOLLY: We can't tell the police. They'll find out what I've been doing.	5/006	05:00:10:23 0028+07	<u>05:00:14:05</u> <u>0033+05</u>	03:06 4+14	MOLLY TO ROCKY: We can't tell the police. They'll find out what I've been doing.
	DUO EXIT B/G R					
4	CUT TO EXT. PORTLAND STUDIOS. NIGHT. LS - ROCKY AND MOLLY WALK TOWARDS AND L					
05:00:14:08 0033+08						
	ROCKY: You can't just go alone. We need a plan, OK? He doesn't know about me. That's our advantage.	5/007	<u>05:00:14:10</u> <u>0033+10</u>	05:00:17:11 0038+03	03:01 4+09	ROCKY TO MOLLY: You can't just go alone. We need a plan, OK?
		5/008	05:00:19:05 0040+13	05:00:22:00 0045+00	02:19 4+03	ROCKY TO MOLLY: He doesn't know about me. That's our advantage.
	DUO CONTINUE TOWARDS INTO MLS					
	MOLLY: He said come alone.	5/009	05:00:22:05 0045+05	05:00:23:17 0047+09	01:12 2+04	MOLLY TO ROCKY: He said come alone.
	ROCKY: When did we start doing what grown-ups say?	5/010	05:00:23:22 0047+14	05:00:26:08 0051+08	02:10 3+10	ROCKY TO MOLLY: When did we start doing what grown-ups say?
	DUO CONTINUE INTO MS					
	MOLLY: Come on, then.	5/011	05:00:27:21 0053+13	05:00:29:02 0055+10	01:05 1+13	MOLLY TO ROCKY: Come on, then.
	MOLLY RUNS OSR. ROCKY FOLLOWS					
5	CUT TO H/A WS - LONDON AT NIGHT					
05:00:29:08 0056+00						

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
6	START DISSOLVE TO H/A					
05:00:31:16	WS LONDON AT DAWN -					
0059+08	MOVE R REVEALING BT					
	TOWER					
7	START DISSOLVE TO WS -					
05:00:35:20	BT TOWER R					
0065+12						
8	START DISSOLVE TO LS					
05:00:39:05	ST. PAUL'S. DAY					
0070+13						
9	CUT TO EXT. SHORINGS					
05:00:42:18	BANK - COLONNADE -					
0076+02	NIGHT. MOVE R AS REAR					
	MOLLY WALKS AWAY					
	FROM F/G, REVEAL LS					
	COLONNADE. MOVE IN					
10	CUT TO MCU - ROCKY R,					
05:00:48:15	WATCHING					
0084+15						
11	CUT TO MCU - MOVE					
05:00:50:21	BACK WITH MOLLY					
0088+05	CONTINUING TOWARDS.					
	NOCKMAN SUDDENLY					
	GRABS HER FROM F/G L					
	MOLLY:	5/012	05:00:55:12	05:00:56:18	01:06	MOLLY TO NOCKMAN:
	No!		0095+04	0097+02	1+14	No!
		(TWO SCENES)				
12	CUT TO INT. NOCKMAN'S					
05:00:56:05	VAN. DAY. MS - MOLLY R,					
0096+05	LANDS BY BOX					
	(FX: DOG)					
	NOCKMAN (OS):	5/013	05:00:57:08	<u>05:00:59:03</u>	01:19	NOCKMAN TO MOLLY THEN
	Now you listen.		0098+00	<u>0100+11</u>	2+11	MOLLY TO PETULA:
						- Now you listen.
	MOLLY:					- Petula.
	Petula.					
	MOLLY LOOKS DOWN AT					
	THE BOX - CONTAINS					
	PETULA					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
13	CUT TO DEEP SHOT -					
05:00:59:06	ANGLE ON ROCKY F/G L,					
0100+14	PEEPING ROUND THE					
	CORNER AT THE VAN B/G					
	R					
14	CUT TO INT. NOCKMAN'S					
05:01:00:23	VAN. DAY. MCU-					
0103+07	NOCKMAN L, WITH THE					
	GLASSES ON					
	MOLLY (OS):	5/014	<u>05:01:01:01</u>	<u>05:01:02:15</u>	01:14	MOLLY TO NOCKMAN:
	You, it's you!		<u>0103+09</u>	<u>0105+15</u>	2+06	You, it's you!
15	CUT TO MS - MOLLY R,					
05:01:02:18	LOOKS SCARED					
0106+02						
	MOLLY:	5/015	<u>05:01:02:20</u>	<u>05:01:04:11</u>	01:15	MOLLY TO NOCKMAN:
	Why are you wearing those...		<u>0106+04</u>	<u>0108+11</u>	2+07	Why are you wearing those...
16	CUT TO MCU - NOCKMAN					
05:01:04:14	L, LEANS TOWARDS,					
0108+14	JABBING A FINGER					
	NOCKMAN:	5/016	<u>05:01:04:16</u>	<u>05:01:07:08</u>	02:16	NOCKMAN TO MOLLY:
	I know what you learned in		<u>0109+00</u>	<u>0113+00</u>	4+00	I know what you learned in that book
	that book					
17	CUT TO MS - BACK ON					
05:01:07:11	MOLLY R					
0113+03						
	NOCKMAN (OS):	5/017	<u>05:01:07:13</u>	<u>05:01:09:14</u>	02:01	NOCKMAN TO MOLLY:
	and you won't do it to me.		<u>0113+05</u>	<u>0116+06</u>	3+01	and you won't do it to me.
18	CUT TO CU - BACK ON					
05:01:09:17	NOCKMAN L					
0116+09						
	NOCKMAN:	5/018	<u>05:01:09:19</u>	<u>05:01:11:11</u>	01:16	NOCKMAN TO MOLLY:
	I have a little job for you.		<u>0116+11</u>	<u>0119+03</u>	2+08	I have a little job for you.
19	CUT TO CU - H/A ON					
05:01:11:14	PETULA, VISIBLE IN THE					
0119+06	BOX					
	(FX: PETULA WHIMPERS)					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
20	CUT TO EXT. STREET.					
05:01:12:22	DAY. DEEP SHOT - PAST					
0121+06	ROCKY F/G L, TO LS					
	NOCKMAN HELPING					
	MOLLY DOWN FROM					
	BACK OF VAN B/G R					
	NOCKMAN:	5/019	<u>05:01:13:00</u>	05:01:15:22	02:22	NOCKMAN TO MOLLY:
	Do what you're told and you		<u>0121+08</u>	0125+14	4+06	Do what you're told
	and the dog go free. Come					and you and the dog go free.
	on.					
		5/020	05:01:16:03	05:01:18:03	02:00	NOCKMAN TO MOLLY:
			0126+03	0129+03	3+00	Come on.
	ROCKY RUNS OSR					
21	CUT TO EXT. BANK. DAY. -					
05:01:19:03	ANGLE ON SIGN -					
0130+11	'SHORINGS BANK SAFE					
	DEPOSIT SINCE 1883					
	MOLLY (OS):	5/021	<u>05:01:19:05</u>	<u>05:01:21:16</u>	02:11	MOLLY TO NOCKMAN:
	Rob a bank? I can't rob a		<u>0130+13</u>	<u>0134+08</u>	3+11	Rob a bank? I can't rob a bank.
	bank.					
22	CUT TO MCU - MOLLY IN					
05:01:21:19	THE BUSHES LOOKING L					
0134+11	AT NOCKMAN, FRINGING					
	MOLLY:	5/022	<u>05:01:21:21</u>	<u>05:01:24:13</u>	02:16	MOLLY TO NOCKMAN THEN
	I'm not a criminal.		<u>0134+13</u>	<u>0138+13</u>	4+00	NOCKMAN TO MOLLY:
						- I'm not a criminal.
	NOCKMAN:					- Don't fool yourself.
	Don't fool yourself.					
23	CUT TO MS - (UPPERS)					
05:01:24:16	ANGLE ON NOCKMAN L,					
0139+00	STABBING A FINGER AT					
	MOLLY R					
	NOCKMAN:	5/023	<u>05:01:24:18</u>	<u>05:01:26:13</u>	01:19	NOCKMAN TO MOLLY:
	You conned your way into		<u>0139+02</u>	<u>0141+13</u>	2+11	You conned your way
	fame and fortune, didn't you?					into fame and fortune.
						(CONNED: CHEATED)
24	CUT TO MCU - BACK ON					
05:01:26:16	MOLLY R, NOCKMAN					
0142+00	FRINGING L					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	NOCKMAN: How would that look on a billboard?	5/024	<u>05:01:26:18</u> <u>0142+02</u>	<u>05:01:29:07</u> <u>0145+15</u>	02:13 3+13	NOCKMAN TO MOLLY THEN MOLLY TO NOCKMAN: - How would that look on a billboard? - I was just trying...
	MOLLY: I was just trying...					
25	CUT TO MS - (UPPERS) 05:01:29:10 ANGLE ON NOCKMAN L, 0146+02 STABBING A FINGER AT MOLLY R					
	NOCKMAN: (OVER) You're a natural, all right? And we're not robbing a bank.	5/025	<u>05:01:29:12</u> <u>0146+04</u>	<u>05:01:31:11</u> 0149+03	01:23 2+15	NOCKMAN TO MOLLY: You're a natural, all right?
		5/026	<u>05:01:31:16</u> 0149+08	<u>05:01:33:21</u> <u>0152+13</u>	02:05 3+05	NOCKMAN TO MOLLY: And we're not robbing a bank.
26	CUT TO LS - BLACK 05:01:34:00 HUMVEE, CENTRE, 0153+00 OUTSIDE THE BANK					
	NOCKMAN (OS): We are robbing the people who are robbing a bank.	5/027	<u>05:01:34:02</u> <u>0153+02</u>	<u>05:01:37:07</u> <u>0157+15</u>	03:05 4+13	NOCKMAN TO MOLLY: We are robbing the people who are robbing a bank.
27	CUT TO MS - THRU 05:01:37:10 WINDSCREEN TO TONY 0158+02 CREGG R, AT THE WHEEL					
28	CUT TO CU - NOCKMAN L, 05:01:40:00 LOOKING TOWARDS THRU 0162+00 BINOCULARS - LOWERS BINOCULARS					
	NOCKMAN: Cregg.	5/028	<u>05:01:41:15</u> 0164+07	<u>05:01:43:04</u> <u>0166+12</u>	01:13 2+05	NOCKMAN TO MOLLY: Cregg.
29	CUT TO MCU - MOLLY R 05:01:43:07 0166+15					
30	CUT TO MWS - MOVE L AS 05:01:45:13 SECURITY TRUCK 0170+05 CROSSES R TO L AND AWAY INTO LS					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
31	CUT TO MS - (UPPERS)					
05:01:49:21	NOCKMAN L, MOLLY R,					
0176+13	WATCHING					
32	CUT TO MS - TRUCK EXITS					
05:01:51:11	F/G R, REVEALING BANK					
0179+03	SIGN					
		5/029	05:01:52:12 0180+12	<u>05:01:53:23</u> <u>0182+15</u>	01:11 2+03	NARRATIVE TITLE (of sign)(Italics): <i>Shorings Bank</i>
33	CUT TO WS - THE TRUCK					
05:01:54:02	L, DRIVES DOWN RAMP					
0183+02	TO BANK. HUMVEE B/G CENTRE					
34	CUT TO MCU - NOCKMAN					
05:01:55:22	L, USES BINOCULARS					
0185+14						
35	CUT TO MWS - TWO					
05:01:57:06	HEAVIES GET OUT OF					
0187+14	HUMVEE WITH GUNS AND PULL BALACLAVAS OVER FACES. MOVE L AS THEY RUN UP THE STREET					
	NOCKMAN (V/O): <i>Right.</i>	5/030	05:02:00:11 0192+11	<u>05:02:01:11</u> <u>0194+03</u>	01:00 1+08	NOCKMAN TO MOLLY: <i>Right.</i>
36	CUT TO MCU - MOLLY,					
05:02:01:14	CENTRE, REACTS.					
0194+06	NOCKMAN'S HAND ON HER SHOULDER L.					
	NOCKMAN: We'll wait for Cregg's men	5/031	<u>05:02:01:16</u> <u>0194+08</u>	<u>05:02:02:19</u> <u>0196+03</u>	01:03 1+11	NOCKMAN TO MOLLY: We'll wait for Cregg's men
37	CUT TO WS - THE TWO					
05:02:02:22	HEAVIES RUN DOWN					
0196+06	RAMP TO BANK AS SHUTTER DOOR CLOSSES					
	NOCKMAN (V/O): <i>to come out of the bank in the security</i>	5/032	<u>05:02:03:00</u> <u>0196+08</u>	<u>05:02:06:05</u> <u>0201+05</u>	03:05 4+13	NOCKMAN TO MOLLY: <i>to come out of the bank in the security truck.</i>
	(TWO SCENES)					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
38	CUT TO INT. 05:02:04:16 UNDERGROUND BANK. 0199+00 DAY. L/A LS - DUO RUN TOWARDS ROLL UNDER SHUTTER AS IT CLOSSES					
	NOCKMAN (V/O): <i>truck.</i>					
39	CUT TO MWS - CREGG R, 05:02:06:08 DRIVES TOWARDS 0201+08					
	NOCKMAN (V/O): <i>It will be stuffed with jewels.</i>	5/033	<u>05:02:06:10</u> <u>0201+10</u>	<u>05:02:08:14</u> <u>0204+14</u>	02:04 3+04	NOCKMAN TO MOLLY: <i>It'll be stuffed with jewels.</i>
40	CUT TO MCU - BACK ON 05:02:08:17 MOLLY, WATCHING. SHE 0205+01 LOOKS OSL AT NOCKMAN					
	NOCKMAN: Then you	5/034	<u>05:02:08:19</u> <u>0205+03</u>	<u>05:02:12:09</u> <u>0210+09</u>	03:14 5+06	NOCKMAN TO MOLLY: Then you do as you're told.
		(TWO SCENES)				
41	CUT TO MCU - ANGLE ON 05:02:09:23 NOCKMAN STABBING A 0206+15 FINGER AT MOLLY OSR					
	NOCKMAN: do as you're told.					
42	CUT TO MCU - MOLLY R 05:02:12:12 0210+12					
43	CUT TO WS - THE TRUCK 05:02:15:00 L, DRIVING UP THE RAMP 0214+08					
44	CUT TO TRAVELLING MS - 05:02:16:14 THRU WINDSCREEN TO 2 0216+14 HEAVIES IN THE TRUCK DRIVING TOWARDS					
	DRIVER TURNS TOWARDS, REACTS AND BRAKES					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
45	CUT TO WS - TRUCK					
05:02:18:16	STOPS INCHES FROM					
0220+00	PROFILE MOLLY L					
	(FX: BRAKES)					
46	CUT TO MS - THE 2					
05:02:19:02	HEAVIES THROWN					
0220+10	AGAINST THE					
	WINDSCREEN					
	HEAVY:					
	(REACTS)					
47	CUT TO H/A FROM TRUCK					
05:02:19:20	DOWN AT MOLLY,					
0221+12	CENTRE, STARING UP					
48	CUT TO MS - NOCKMAN L					
05:02:21:13						
0224+05						
49	CUT TO MS - THE TWO					
05:02:22:20	HEAVIES LOOKING					
0226+04	AROUND FOR MOLLY					
	DRIVER:	5/035	05:02:24:08	<u>05:02:25:08</u>	01:00	DRIVER TO HEAVY:
	Where did she come from?		0228+08	<u>0230+00</u>	1+08	Where did she come from?
50	CUT TO POV ON EMPTY					
05:02:25:11	STREET - MOLLY'S					
0230+03	DISAPPEARED					
51	CUT TO MS - ANGLE ON					
05:02:26:21	THE TWO HEAVIES					
0232+05	LOOKING FOR MOLLY					
	HEAVY:	5/036	<u>05:02:26:23</u>	05:02:28:15	01:16	HEAVY TO DRIVER:
	Where did she go?		<u>0232+07</u>	0234+15	2+08	Where did she go?
52	CUT TO OTS BCU MOLLY					
05:02:29:02	F/G L, ON PROFILE					
0235+10	HEAVIES R, TURN					
	TOWARDS					
53	CUT TO MS - MOLLY L,					
05:02:31:16	EYES GOING GREEN (VFX)					
0239+08						

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
54	CUT BACK TO OTS ON 2					
05:02:33:09	HEAVIES - GREEN EYES					
0242+01	(VFX)					
55	CUT TO OTS BCU HEAVY					
05:02:35:07	F/G R, ON MOLLY L,					
0244+15	CONTINUING TO STARE					
56	CUT TO MS - NOCKMAN L,					
05:02:36:19	WATCHING					
0247+03						
	NOCKMAN:	5/037	05:02:36:21	05:02:39:15	02:18	NOCKMAN TO MOLLY:
	That's my girl.		0247+05	0251+07	4+02	That's my girl.
	(MUSIC DEVELOPS)					
57	CUT TO EXT. SECURITY					
05:02:40:11	TRUCK. DAY. MS - THRU					
0252+11	WINDSCREEN TO MOLLY					
	BEING DRIVEN TOWARDS.					
	VAN STARTS TO EXIT F/G					
	L					
58	CUT TO MWS - THRU					
05:02:43:14	WINDSCREEN TO MOLLY					
0257+06	L, NOCKMAN R, DRIVING.					
	MOVE UP REVEALING					
	ROCKY HANGING ON, ON					
	THE ROOF					
59	CUT TO EXT.					
05:02:46:21	WESTMINSTER BRIDGE.					
0262+05	DAY. H/A WS - THE TRUCK					
	DRIVES TOWARDS AND					
	OSL					
	ROCKY:					
	(SHOUTS)					
60	CUT TO WS - MOVE R AS					
05:02:49:05	THE VAN TURNS R TO L					
0265+13						
61	CUT TO INT. NOCKMAN'S					
05:02:51:20	WAREHOUSE. DAY H/A LS					
0269+12	- THE VAN DRIVES IN R.					
	MOVE L AS IT STARTS TO					
	EXIT					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
62	CUT TO LS - PAST F/G					
05:02:56:13	GNOMES TO THE TRUCK					
0276+13	STOPPING					
63	CUT TO MS - NOCKMAN					
05:02:58:11	(HEAD F/G L) OPENS THE					
0279+11	DOOR FOR MOLLY R					
	NOCKMAN:	5/038	05:02:59:16	<u>05:03:01:20</u>	02:04	NOCKMAN TO MOLLY:
	Out. Come on!		0281+08	<u>0284+12</u>	3+04	Out. Come on!
	NOCKMAN GRABS MOLLY					
64	CUT TO MS - ROCKY					
05:03:01:23	LAYING FLAT ON THE					
0284+15	ROOF (HEAD R)					
	(FX: DOG)					
	MOLLY (OS):	5/039	05:03:02:13	<u>05:03:04:07</u>	01:18	MOLLY TO NOCKMAN:
	I've done		0285+13	<u>0288+07</u>	2+10	I've done what you wanted.
	(TWO SCENES)					
65	CUT TO MS - REAR MOLLY					
05:03:03:03	R, PULLING THE BOX OUT					
0286+11	OF THE TRUCK.					
	NOCKMAN OSL, PULLS					
	MOLLY					
	MOLLY:					
	what you wanted.					
66	CUT TO WS - NOCKMAN					
05:03:04:10	DRAGS MOLLY L. ROCKY					
0288+10	WATCHES FROM ON TOP					
	OF THE TRUCK					
	MOLLY:	5/040	<u>05:03:04:12</u>	<u>05:03:06:04</u>	01:16	MOLLY TO NOCKMAN:
	You said you'd let me go.		<u>0288+12</u>	<u>0291+04</u>	2+08	You said you'd let me go.
67	CUT TO LS - NOCKMAN R,					
05:03:06:07	WALKS MOLLY TOWARDS					
0291+07						
68	CUT TO MCU - L/A ON					
05:03:07:09	ROCKY R, WATCHING					
0293+01						

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
69	CUT TO MS - REAR					
05:03:08:13	NOCKMAN L, PUSHES					
0294+13	MOLLY INTO METAL CAGE					
	NOCKMAN:	5/041	05:03:09:19	<u>05:03:11:12</u>	01:17	NOCKMAN TO MOLLY:
	Get in there.		0296+11	<u>0299+04</u>	2+09	Get in there.
		(TWO SCENES)				
70	CUT TO MCU - L/A ON					
05:03:10:08	ROCKY R, STARTS TO					
0297+08	GET UP					
71	CUT TO MCU - THRU					
05:03:11:15	CAGE TO NOCKMAN,					
0299+07	CENTRE, SHUTS THE					
	DOOR					
72	CUT TO OTS NOCKMAN					
05:03:12:16	F/G R, ON MS MOLLY L					
0301+00	RUNNING UP TO THE					
	DOOR. TILT UP					
	MOLLY:	5/042	<u>05:03:12:18</u>	<u>05:03:14:07</u>	01:13	MOLLY TO NOCKMAN:
	We had a deal.		<u>0301+02</u>	<u>0303+07</u>	2+05	We had a deal.
73	CUT TO THRU CAGE TO					
05:03:14:10	REAR CU MOLLY F/G L,,					
0303+10	MCU NOCKMAN R					
	NOCKMAN:	5/043	<u>05:03:14:12</u>	<u>05:03:16:15</u>	02:03	NOCKMAN TO MOLLY:
	Well, that's show business.		<u>0303+12</u>	<u>0306+15</u>	3+03	Well, that's show business.
74	CUT TO LS - ROCKY					
05:03:16:18	CLIMBING DOWN FROM					
0307+02	THE TRUCK					
75	CUT TO MS - MOLLY L,					
05:03:18:03	TRIES TO REACH THE					
0309+03	BOLT THRU CAGE MESH					
	(FX: DOG)					
76	CUT TO CU - ANGLE ON					
05:03:19:10	MOLLY L					
0311+02						

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
77	CUT TO MS - REAR					
05:03:21:02	NOCKMAN STEPS UP TO					
0313+10	THE TRUCK DOORS.					
	MOVE R					
	NOCKMAN:	5/044	05:03:21:20	<u>05:03:23:02</u>	01:06	NOCKMAN TO HIMSELF:
	OK, Mum.		0314+12	<u>0316+10</u>	1+14	OK, Mum.
78	CUT TO MS - PROFILE					
05:03:23:05	NOCKMAN R, STARTS TO					
0316+13	OPEN THE DOORS					
	NOCKMAN:	5/045	05:03:24:09	05:03:27:22	03:13	NOCKMAN TO HIMSELF:
	This is where your son		0318+09	0323+14	5+05	This is where your son
	(TWO SCENES)					hits the big time.
79	CUT TO MWS - REAR					
05:03:26:00	NOCKMAN, CENTRE/R					
0321+00	OPENS THE DOUBLE					
	DOORS					
	NOCKMAN:					
	hits the big time.					
80	CUT TO INT. TRUCK. DAY.					
05:03:28:15	THRU F/G BARS TO MCU					
0324+15	NOCKMAN REACTING. HE					
	LOOKS OSR AS PETULA					
	BARKS					
	(FX: DOG)					
	05:03:31:21 / 0329+13					
	END FADE OUT (SCORE)					
81	CUT TO MS - NOCKMAN R,					
05:03:31:22	POINTS OFF F/G					
0329+14						
	NOCKMAN:	5/046	05:03:33:03	<u>05:03:37:10</u>	04:07	NOCKMAN TO MOLLY:
	Ah. The dog		0331+11	<u>0338+02</u>	6+07	The dog stays in the box.
	(TWO SCENES)					Sit there.
82	CUT TO MS - MOLLY R, IN					
05:03:34:05	THE CAGE, ABOUT TO					
0333+05	TAKE PETULA OUT OF					
	THE BOX					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	NOCKMAN (OS): stays in the box. Sit there.					
83	CUT TO MS - BACK ON					
05:03:37:13	PROFILE NOCKMAN R,					
0338+05	POINTS					
	NOCKMAN: There.	5/047	<u>05:03:37:15</u> <u>0338+07</u>	<u>05:03:38:18</u> <u>0340+02</u>	01:03 1+11	NOCKMAN TO MOLLY: There.
84	CUT TO MS - MOLLY R,					
05:03:38:21	MOVES AND SITS					
0340+05						
85	CUT TO MS - BACK ON					
05:03:40:15	PROFILE NOCKMAN R,					
0342+15	URNS AND STEPS UP TO THE VAN					
86	CUT TO INT. VAN. DAY.					
05:03:42:09	THRU F/G BARS TO MCU					
0345+09	NOCKMAN R, TAKES OFF THE GLASSES					
87	CUT TO CU - IRIS					
05:03:45:11	RECOGNITION SECURITY					
0350+03	SYSTEM LOCK (FX)					
88	CUT BACK TO THRU BARS					
05:03:47:00	TO MCU NOCKMAN,					
0352+08	STEPPING CLOSER					
	NOCKMAN: What is this? What's this?	5/048	<u>05:03:47:02</u> <u>0352+10</u>	05:03:49:04 0355+12	02:02 3+02	NOCKMAN TO HIMSELF: What is this?
		5/049	05:03:49:09 0356+01	05:03:51:09 0359+01	02:00 3+00	NOCKMAN TO HIMSELF: What's this?
	HE PEERS RIGHT UP INTO THE UNIT					
89	CUT TO EXT. TRUCK. DAY.					
05:03:52:09	MS - PROFILE NOCKMAN					
0360+09	R, LOOKING INTO THE UNIT (FX)					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	AUTOMATED VOICE: (THRU SPEAKER) <i>Iris</i> <i>recognition. Access denied.</i>	5/050	<u>05:03:52:11</u> <u>0360+11</u>	<u>05:03:56:03</u> <u>0366+03</u>	03:16 5+08	AUTOMATED VOICE: <i>Iris recognition. Access denied.</i>
	MOVE R AS NOCKMAN STEPS BACK FROM THE TRUCK					
	AUTOMATED VOICE: (THRU SPEAKER) <i>Step</i>					
90	CUT TO INT. TRUCK. DAY. 05:03:56:06 THRU F/G BARS TO MCU 0366+06 NOCKMAN R					
	AUTOMATED VOICE: <i>away from the vehicle.</i>	5/051	<u>05:03:56:08</u> <u>0366+08</u>	05:03:58:08 0369+08	02:00 3+00	AUTOMATED VOICE: <i>Step away from the vehicle.</i>
	NOCKMAN TOUCHES THE BAR AND REACTS - IT'S ELECTRIFIED (FX)					
	NOCKMAN: (REACTS PAIN) Ah!					
91	CUT TO MWS - REAR 05:03:59:23 NOCKMAN R, STEPPING 0371+15 BACK					
92	CUT TO MS - MOLLY L, IN 05:04:00:07 THE CAGE 0372+07					
	AUTOMATED VOICE: (THRU SPEAKER) <i>Step</i> <i>away</i>	5/052	<u>05:04:00:09</u> <u>0372+09</u>	<u>05:04:02:07</u> <u>0375+07</u>	01:22 2+14	AUTOMATED VOICE: <i>Step away from the vehicle.</i>
	(TWO SCENES)					
93	CUT TO MWS - REAR 05:04:01:04 NOCKMAN R, REACTING 0373+12					
	AUTOMATED VOICE: (THRU SPEAKER) <i>from the</i> <i>vehicle.</i>					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
94	CUT TO INT. TRUCK. DAY.					
05:04:02:10	THRU F/G BARS TO MCU					
0375+10	NOCKMAN R, RUBBING HIS HAND					
	AUTOMATED VOICE: (THRU SPEAKER) <i>Step</i>	5/053	<u>05:04:02:12</u> <u>0375+12</u>	<u>05:04:06:16</u> <u>0382+00</u>	04:04 6+04	AUTOMATED VOICE THEN NOCKMAN TO HIMSELF: - <i>Step away from the vehicle.</i> - <i>It's not fair!</i>
		(THREE SCENES)				
95	CUT TO EXT. TRUCK. DAY					
05:04:03:09	MCU - PROFILE NOCKMAN					
0377+01	R, STARTS TO HIT THE DOOR					
	AUTOMATED VOICE: (THRU SPEAKER) <i>away from the vehicle.</i>					
	NOCKMAN: <i>It's not fair!</i>					
96	CUT TO MWS - REAR					
05:04:05:23	NOCKMAN R, HITS THE					
0380+15	DOOR AGAIN					
97	CUT TO WS - NOCKMAN L,					
05:04:06:19	HITS THE DOOR AS PICK					
0382+03	UP TRUCK SPEEDS IN B/G L					
98	CUT TO MWS - PAST					
05:04:07:17	NOCKMAN L, TO PICK UP					
0383+09	TRUCK CONTINUING TOWARDS					
99	CUT TO INT. TRUCK. DAY.					
05:04:08:06	THRU F/G BARS TO MCU					
0384+06	NOCKMAN R, STARTING TO RUN R					
100	CUT TO MWS - MOVE L AS					
05:04:08:19	NOCKMAN HURRIES					
0385+03	ROUND SIDE OF TRUCK. PICK UP STOPS B/G					
	NOCKMAN: (REACTS) (CONTINUES)					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	05:04:08:19 / 0385+03 START MUSIC (SCORE)					
101	CUT TO MCU - MASKED					
05:04:09:16	MAN STANDS UP FROM					
0386+08	TRUCK WITH GUN					
	(FX)					
102	CUT TO MCU - MOVE L					
05:04:10:16	WITH NOCKMAN					
0388+00	HURRYING AWAY					
103	CUT TO MCU - MASKED					
05:04:11:16	MAN, CENTRE					
0389+08						
	CREGG:	5/054	05:04:11:18	05:04:12:10	00:16	CREGG TO TRACEY:
	Get him.		0389+10	0390+10	1+00	Get him.
						(TWO SCENES)
104	CUT TO MS - NOCKMAN R,					
05:04:12:13	LOOKS UP OSR					
0390+13						
	NOCKMAN:					
	(REACTS)					
105	CUT TO LS - ANOTHER					
05:04:12:23	MASKED FIGURE JUMPS					
0391+07	FROM LOADING BAY					
	ONTO CHAIN					
106	CUT TO MCU - THRU F/G					
05:04:13:16	CAGE TO MOLLY L,					
0392+08	REACTING					
107	CUT TO H/A MS -					
05:04:14:06	NOCKMAN TURNS AND					
0393+06	STARTS TO RUN					
108	CUT TO L/A MWS -					
05:04:15:00	MASKED FIGURE SWINGS					
0394+08	DOWN ON THE CHAIN,					
	TOWARDS					
109	CUT TO H/A POV MOVING					
05:04:15:11	FORWARDS AFTER REAR					
0395+03	NOCKMAN					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
110	CUT TO MWS - L/A ON					
05:04:15:22	MASKED FIGURE					
0395+14	SWINGING TOWARDS					
111	CUT TO MS - MASKED					
05:04:16:08	FIGURE KICKS NOCKMAN					
0396+08	OVER					
	NOCKMAN: (REACTS) Urgh!					
112	CUT TO MWS - NOCKMAN					
05:04:17:06	FALLS TO THE GROUND					
0397+14						
113	CUT TO L/A - MASKED					
05:04:17:23	FIGURE LANDS F/G, B/G					
0398+15	NOCKMAN RUBS HIS REAR AND LOOKS UP					
114	CUT TO MS - TRACEY L,					
05:04:20:08	TAKES OFF MASK					
0402+08						
115	CUT TO MS - H/A ON					
05:04:22:00	NOCKMAN R, LOOKING					
0405+00	UP, REACTING					
	NOCKMAN: Mum!	5/055	05:04:22:20 0406+04	05:04:24:02 0408+02	01:06 1+14	NOCKMAN TO TRACEY: Mum!
						(TWO SCENES)
116	CUT TO MS - PAST VAN TO					
05:04:23:15	CREGG R, TAKING OFF					
0407+07	HIS MASK					
117	CUT TO MWS - H/A ON					
05:04:24:13	NOCKMAN. MOVE UP AS					
0408+13	HE STANDS R					
118	CUT TO OTS NOCKMAN					
05:04:26:04	F/GR, ON MS TRACEY L					
0411+04						
	TRACEY: Hello, sonny. Going somewhere?	5/056	05:04:27:06 0412+14	05:04:30:16 0418+00	03:10 5+02	TRACEY TO NOCKMAN: Hello, sonny. Going somewhere? (SONNY: SON)

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	TRACEY TOSSES THE MASK AT NOCKMAN, REACHES FOR HER DARK GLASSES					
119	CUT TO MWS - PAST					
05:04:30:19	PROFILE NOCKMAN R, TO					
0418+03	CREGG STEPPING L AND TOWARDS					
	NOCKMAN: Cregg.	5/057	05:04:31:16 0419+08	<u>05:04:35:01</u> <u>0424+09</u>	03:09 5+01	NOCKMAN TO TRACEY: Cregg. You're in this together?
						(TWO SCENES)
120	CUT TO OTS CU CREGG					
05:04:32:13	F/G L, ON MS NOCKMAN R					
0420+13						
	NOCKMAN: You're in this together?					
121	CUT TO OTS CU					
05:04:35:04	NOCKMAN F/G R, ON MS					
0424+12	TRACEY L					
	NOCKMAN: But he's your biggest rival.	5/058	<u>05:04:35:06</u> <u>0424+14</u>	<u>05:04:37:09</u> <u>0428+01</u>	02:03 3+03	NOCKMAN TO TRACEY: He's your biggest rival.
122	CUT TO H/A WS - TRIO R.					
05:04:37:12	TRACEY WALKS OVER TO					
0428+04	NOCKMAN					
	TRACEY: Tony and I joined forces	5/059	<u>05:04:37:14</u> <u>0428+06</u>	<u>05:04:40:17</u> <u>0433+01</u>	03:03 4+11	TRACEY TO NOCKMAN: Tony and I joined forces
123	CUT TO MCU - TRACEY					
05:04:40:20	WALKS BEHIND NOCKMAN					
0433+04	R TO L					
	TRACEY: just before we joined forces.	5/060	<u>05:04:40:22</u> <u>0433+06</u>	<u>05:04:43:18</u> <u>0437+10</u>	02:20 4+04	TRACEY TO NOCKMAN: just before we joined forces. (NOTE DOUBLE MEANING - MEANS THEY HAD A SEXUAL LIAISON)

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
124	CUT TO MS - CREGG L,					
05:04:43:21	TRACEY/NOCKMAN R.					
0437+13	SHE STEPS OVER TO CREGG					
	TRACEY:	5/061	05:04:45:18	<u>05:04:48:07</u>	02:13	TRACEY TO CREGG:
	Didn't we		0440+10	<u>0444+07</u>	3+13	Didn't we, Tony? Oh, you're so cute.
		(TWO SCENES)				
125	CUT TO MCU - NOCKMAN					
05:04:46:08	R, REACTS AS DUO KISS					
0441+08	FRINGING F/G L					
	TRACEY:					
	Tony? Oh, you're so cute.					
126	CUT TO MWS - PAST					
05:04:48:10	NOCKMAN F/G R, TO					
0444+10	CREGG AND TRACEY L					
	NOCKMAN:	5/062	<u>05:04:48:12</u>	05:04:50:19	02:07	NOCKMAN TO TRACEY:
	You're old enough to be his...		<u>0444+12</u>	0448+03	3+07	You're old enough to be his...
	CREGG REACTS, PUMPS THE SHOTGUN, TRACEY TURNS TOWARDS (FX)					
	TRACEY:	5/063	05:04:51:00	<u>05:04:52:23</u>	01:23	TRACEY TO NOCKMAN:
	Think about the end of that sentence.		0448+08	<u>0451+07</u>	2+15	Think about the end of that sentence.
127	CUT TO MCU - NOCKMAN,					
05:04:53:02	CENTRE, THE SHOTGUN					
0451+10	F/G L					
	(FX: OS PETULA YAPS)					
128	CUT BACK TO MWS - PAST					
05:04:54:19	NOCKMAN F/G R, TO					
0454+03	CREGG AND TRACEY. SHE LOOKS OSL					
	MOLLY (OS):	5/064	<u>05:04:54:21</u>	05:04:55:21	01:00	MOLLY TO PETULA:
	Petula.		<u>0454+05</u>	0455+13	1+08	Petula.
	TRACEY:					
	Huh.					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	TRACEY PUTS HER SUNGLASSES ON					
129	CUT TO LS - MOLLY IN					
05:04:58:12	THE CAGE, CENTRE.					
0459+12	MOVE IN AS REAR					
	TRACEY ENTERS F/G R, CONTINUES OVER TO CAGE					
	TRACEY: Well, it's a pleasure to finally meet you. (LAUGHS)	5/065	05:04:59:14 0461+06	05:05:03:06 0466+14	03:16 5+08	TRACEY TO MOLLY: Well, it's a pleasure to finally meet you.
	TRACEY STOPS					
	TRACEY: You are					
130	CUT TO MS - CREGG					
05:05:04:19	LOWERS THE GUN AS					
0469+03	PROFILE NOCKMAN STARTS TO FOLLOW TRACEY OSL					
	TRACEY (OS): a clever girl.	5/066	<u>05:05:04:21</u> <u>0469+05</u>	05:05:08:12 0474+12	03:15 5+07	TRACEY TO MOLLY THEN CREGG TO NOCKMAN: - You are a clever girl. - Stay where you are, pal. (PAL: INFORMAL ADDRESS)
	(THREE SCENES)					
	CREGG: Hey.					
131	CUT TO MCU - THRU					
05:05:06:00	CAGE TO MOLLY L					
0471+00						
	CREGG (OS): Stay where you are, pal.					
132	CUT TO MCU - TRACEY L,					
05:05:07:10	LAUGHS, WAGS A FINGER					
0473+02	AT OS MOLLY. CREGG KEEPS NOCKMAN COVERED B/G R (OOF)					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	TRACEY: (LAUGHS) You think we don't know what we're dealing with here?	5/067	05:05:09:00 0475+08	<u>05:05:11:10</u> <u>0479+02</u>	02:10 3+10	TRACEY TO MOLLY: You think we don't know what we're dealing with here?
	TRACEY TAPS THE SIDE OF HER HEAD					
133 05:05:11:13 0479+05	CUT TO MCU - BACK ON MOLLY L					
	TRACEY (OS): You were fantastic hypnotising half the world,	5/068	<u>05:05:11:15</u> <u>0479+07</u>	<u>05:05:15:06</u> <u>0484+14</u>	03:15 5+07	TRACEY TO MOLLY: You were fantastic hypnotising half the world,
134 05:05:15:09 0485+01	CUT TO MCU - BACK ON TRACEY L					
	TRACEY: let alone my two guys at the bank. But now we have something that you're gonna have to do for us.	5/069	<u>05:05:15:11</u> <u>0485+03</u>	05:05:17:11 0488+03	02:00 3+00	TRACEY TO MOLLY: let alone my two guys at the bank.
		5/070	05:05:17:16 0488+08	<u>05:05:22:22</u> <u>0496+06</u>	05:06 7+14	TRACEY TO MOLLY: But now we have something that you're gonna have to do for us. (GONNA: CONTRACTION, GOING TO)
135 05:05:23:01 0496+09	CUT TO MCU - BACK ON MOLLY L					
	TRACEY (OS): Something that we knew about but my stupid son didn't.	5/071	<u>05:05:23:03</u> <u>0496+11</u>	05:05:27:07 0502+15	04:04 6+04	TRACEY TO MOLLY: Something that we knew about but my stupid son didn't.
136 05:05:27:12 0503+04	CUT TO MCU - BACK ON TRACEY L					
	05:05:28:19 / 0505+03 END MUSIC (SCORE)					
137 05:05:28:20 0505+04	CUT TO EXT. TRUCK. LATER. CU - IRIS RECOGNITION SYSTEM (FX)					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
138	CUT TO CU - PROFILE					
05:05:30:13	MOLLY R LOOKS INTO					
0507+13	THE I.R.S.					
	AUTOMATED VOICE: (THRU SPEAKER) <i>Iris</i> <i>recognition. Access denied.</i>	5/072	<u>05:05:30:15</u> <u>0507+15</u>	<u>05:05:33:20</u> <u>0512+12</u>	03:05 4+13	AUTOMATED VOICE: <i>Iris recognition. Access denied.</i>
	TRACEY (OS): (OVER) Come on.					
139	CUT TO INT. TRUCK. DAY.					
05:05:33:23	MS - THRU BARS TO					
0512+15	MOLLY L, TRACEY R					
	TRACEY: I know you can do it.	5/073	<u>05:05:34:01</u> <u>0513+01</u>	<u>05:05:35:18</u> <u>0515+10</u>	01:17 2+09	TRACEY TO MOLLY: Come on. I know you can do it.
	AUTOMATED VOICE: (THRU SPEAKER) <i>Step</i> <i>away</i>					
140	CUT TO CU - MOVE R AS					
05:05:35:21	PROFILE MOLLY TURNS					
0515+13	TO TRACEY, FRINGING F/G R					
	AUTOMATED VOICE: (THRU SPEAKER) <i>from the</i> <i>vehicle.</i>					
	MOLLY: I can't do it. It's a machine.	5/074	<u>05:05:35:23</u> <u>0515+15</u>	<u>05:05:37:19</u> <u>0518+11</u>	01:20 2+12	MOLLY TO TRACEY: I can't do it. It's a machine.
141	CUT TO INT. TRUCK. DAY.					
05:05:37:22	MS - THRU BARS TO					
0518+14	TRACEY R, FORCING MOLLY L, TOWARDS					
	TRACEY: Concentrate!	5/075	<u>05:05:38:00</u> <u>0519+00</u>	<u>05:05:42:15</u> <u>0525+15</u>	04:15 6+15	TRACEY TO MOLLY: Concentrate! Otherwise that dog of yours is dog meat. (DOG MEAT: MEANS GOING TO BE KILLED)
	(THREE SCENES)					
142	CUT TO MCU - ANGLE ON					
05:05:39:03	NOCKMAN L, GLANCES AT					
0520+11	CREGG OSR					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	AUTOMATED VOICE: (THRU SPEAKER) <i>Step away from the vehicle.</i>					
	TRACEY (OS): Otherwise that					
143	CUT TO INT. TRUCK. DAY.					
05:05:40:15	MS - THRU BARS TO					
0522+15	MOLLY L, TRACEY R					
	TRACEY: dog of yours is dog meat.					
144	CUT TO CU - TRACEY,					
05:05:42:18	OSR, PUSHES PROFILE					
0526+02	MOLLY TOWARDS THE IRS					
	TRACEY: Go on.	5/076	<u>05:05:42:20</u> <u>0526+04</u>	<u>05:05:44:13</u> <u>0528+13</u>	01:17 2+09	TRACEY TO MOLLY THEN AUTOMATED VOICE: - Go on. - <i>Iris recognition.</i>
	AUTOMATED VOICE: (THRU SPEAKER) <i>Iris recognition.</i>					
145	CUT TO MWS - ROCKY'S					
05:05:44:16	HEAD APPEARS IN					
0529+00	WAREHOUSE WINDOW R					
146	CUT TO H/A WS - TRACEY					
05:05:46:17	WITH MOLLY L. CREGG /					
0532+01	NOCKMAN CENTRE/R					
	AUTOMATED VOICE: (THRU SPEAKER) <i>Unable to identify.</i>					
	TRACEY: I know you can do it. Stop fooling around.	5/077	05:05:47:07 0532+15	05:05:49:11 0536+03	02:04 3+04	TRACEY TO MOLLY: I know you can do it. Stop fooling around.
147	CUT TO L/A LS - MOVE L					
05:05:49:17	AS ROCKY RUNS ACROSS					
0536+09	GANTRY R TO L					
148	CUT TO CU - PROFILE					
05:05:51:19	MOLLY R, LOOKING INTO					
0539+11	THE IRS					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	AUTOMATED VOICE: (THRU SPEAKER) <i>Unable to identify.</i>	5/078	<u>05:05:51:21</u> <u>0539+13</u>	05:05:53:19 0542+11	01:22 2+14	AUTOMATED VOICE: <i>Unable to identify.</i>
149 05:05:54:00 0543+00	CUT TO POV FROM IRS - GRAPHIC CROSS HAIR LOCKS ONTO MOLLY'S EYE - SHINES GREEN (FX)					
	AUTOMATED VOICE: (THRU SPEAKER) <i>Unable to...</i>	5/079	05:05:54:21 0544+05	<u>05:05:57:05</u> <u>0547+13</u>	02:08 3+08	AUTOMATED VOICE: <i>Unable to.. to... i... i...</i>
	(TWO SCENES)					
150 05:05:56:05 0546+05	CUT TO LS - ROCKY, CENTRE, PEEPS OUT FROM BEHIND STATUE OF LIBERTY					
	AUTOMATED VOICE: (THRU SPEAKER) <i>to i... i...</i>					
151 05:05:57:08 0548+00	CUT TO POV FROM IRS - CROSS HAIRS/GRAPHICS OVER BCU MOLLY'S GREEN EYE (FX)					
	AUTOMATED VOICE: (THRU SPEAKER) <i>iden... iden... Iris identification.</i>	5/080	<u>05:05:57:10</u> <u>0548+02</u>	05:05:58:11 0549+11	01:01 1+09	AUTOMATED VOICE: <i>iden... iden...</i>
		5/081	05:05:58:16 0550+00	<u>05:06:00:04</u> <u>0552+04</u>	01:12 2+04	AUTOMATED VOICE: <i>Iris identification.</i>
152 05:06:00:07 0552+07	CUT TO MCU - CREGG, CENTRE					
153 05:06:01:01 0553+09	CUT TO MCU - NOCKMAN L					
	AUTOMATED VOICE: (THRU SPEAKER) <i>Iris identification.</i>	5/082	<u>05:06:01:03</u> <u>0553+11</u>	<u>05:06:04:14</u> <u>0558+14</u>	03:11 5+03	AUTOMATED VOICE: <i>Iris identification. Access granted.</i>
	(TWO SCENES)					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
154	CUT TO POV FROM IRS -					
05:06:02:00	GRAPHIC CROSS HAIR					
0555+00	LOCKS ONTO MOLLY'S					
	EYE - SHINES GREEN					
	(FX)					
	AUTOMATED VOICE:					
	(THRU SPEAKER) <i>Access</i>					
	<i>granted.</i>					
155	CUT TO CU - PROFILE					
05:06:04:17	MOLLY R, STEPS AWAY					
0559+01	FROM THE IRS AS IT					
	SMOKES. THE DOOR					
	OPENS					
156	CUT TO MCU - CREGG,					
05:06:06:10	CENTRE, REACTS					
0561+10						
	CREGG:					
	Ha ha!					
157	CUT TO INT. TRUCK. DAY.					
05:06:07:10	MS - THRU BARS TO					
0563+02	TRACEY R, PICKS UP					
	MOLLY L					
	TRACEY:	5/083	<u>05:06:07:12</u>	05:06:09:12	02:00	TRACEY TO MOLLY:
	Yes! Get down.		<u>0563+04</u>	0566+04	3+00	Yes! Get down.
	05:06:09:00 / 0565+08					
	END FADE OUT (SCORE)					
	TRACEY TURNS AND					
	DEPOSITS MOLLY R					
158	CUT TO MWS - CREGG R,					
05:06:10:03	GRABS MOLLY AS SHE					
0567+03	ENTERS F/G L. NOCKMAN					
	L					
	CREGG:					
	Come here.					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
159 05:06:11:07 0568+15	CUT TO INT. TRUCK. DAY. MS - TRACEY OPENS THE DOOR, REACTS					
160 05:06:12:13 0570+13	CUT TO POV ON JEWELS TRACEY (OS): (GASPS)					
161 05:06:14:03 0573+03	CUT TO MS - BACK ON TRACEY, CENTRE, SMILING TRACEY: (REACTS) Oh.					
162 05:06:15:22 0575+14	CUT TO MCU - NOCKMAN L, TURNS TO CREGG OSR					
163 05:06:17:15 0578+07	CUT TO INT. TRUCK. DAY. CU - TRACEY (HANDS) PICKS UP JEWELLERY TRACEY: (LAUGHS)					
164 05:06:21:17 0584+09	CUT TO CU - PROFILE TRACEY L HOLDS UP ITEM OF JEWELLERY TRACEY: Bingo.	5/084	05:06:22:12 0585+12	05:06:24:09 0588+09	01:21 2+13	TRACEY TO MOLLY: Bingo. (JOYFUL EXCLAMATION)
165 05:06:24:12 0588+12	CUT TO OTS CU CREGG/MOLLY F/G R, ON LS TRACEY SITTING IN THE TRUCK L TRACEY: Put them both in the lock-up and	5/085	05:06:24:14 0588+14	05:06:27:23 0593+15	03:09 5+01	TRACEY TO CREGG: Put them both in the lock-up and let's get this stuff in the car.
						(TWO SCENES)

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
166	CUT TO MCU - NOCKMAN,					
05:06:26:11	CENTRE, REACTS					
0591+11						
	TRACEY (OS): let's get this stuff in the car.					
	CREGG: OK, babe.					
	NOCKMAN: Mum, what about me?	5/086	05:06:28:04 0594+04	05:06:30:15 0597+15	02:11 3+11	NOCKMAN TO TRACEY: Mum, what about me? Mum!
						(TWO SCENES)
	CREGG: Go on.					
	CREGG ENTERS L, FORCING NOCKMAN R					
167	CUT TO MS ON TRACEY L,					
05:06:29:17	INSPECTS NECKLACE AS					
0596+09	CREGG CROSSES F/G R TO L					
	NOCKMAN: Mum!					
	CREGG (OS): Get in there.	5/087	05:06:30:23 0598+07	05:06:33:10 0602+02	02:11 3+11	CREGG TO NOCKMAN THEN TRACEY TO NOCKMAN: - Get in there. - What about you, son?
	TRACEY GLANCES OFF F/G, SMILES. OS CREGG SHUTS THE CAGE (FX: CAGE)					
	TRACEY: What about you, son?					
	CREGG (OS): (LAUGHS)					
168	CUT TO DEEP SHOT -					
05:06:34:19	THRU CAGE TO NOCKMAN					
0604+03	F/G R, MOLLY B/G L					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	NOCKMAN: All the work I put into this. Double-crossed by my own mother.	5/088	05:06:35:18 0605+10	05:06:37:22 0608+14	02:04 3+04	NOCKMAN TO MOLLY: All the work I put into this.
		5/089	05:06:39:06 0610+14	<u>05:06:41:18</u> <u>0614+10</u>	02:12 3+12	NOCKMAN TO MOLLY: Double-crossed by my own mother.
169 05:06:41:21 0614+13	CUT TO MCU - ANGLE ON NOCKMAN L, LOOKS OFF B/G					
	MOLLY (OS): And now your mum's dumped you and it's all gone wrong.	5/090	<u>05:06:41:23</u> <u>0614+15</u>	<u>05:06:46:08</u> <u>0621+08</u>	04:09 6+09	MOLLY TO NOCKMAN: And now your mum's dumped you and it's all gone wrong. (DUMPED: REJECTED)
	05:06:42:00 / 0615+00 FADE IN MUSIC (SCORE)					
	NOCKMAN TURNS TOWARDS					
170 05:06:46:11 0621+11	CUT TO LOOSE MCU - MOLLY L, REACTS. NOCKMAN FRINGES F/G R					
	MOLLY: Don't expect me to feel sorry for you, Nockman.	5/091	<u>05:06:46:13</u> <u>0621+13</u>	<u>05:06:49:12</u> <u>0626+04</u>	02:23 4+07	MOLLY TO NOCKMAN: Don't expect me to feel sorry for you, Nockman.
171 05:06:49:15 0626+07	CUT TO MCU - BACK ON NOCKMAN L					
	MOLLY (OS): You stole something that wasn't yours	5/092	<u>05:06:49:17</u> <u>0626+09</u>	<u>05:06:52:23</u> <u>0631+07</u>	03:06 4+14	MOLLY TO NOCKMAN: You stole something that wasn't yours and you cheated.
	(TWO SCENES)					
172 05:06:51:21 0629+13	CUT TO MCU - BACK ON MOLLY L					
	MOLLY: and you cheated.					
173 05:06:53:02 0631+10	CUT TO MCU - BACK ON NOCKMAN L					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
174	CUT TO MCU - BACK ON					
05:06:54:08	MOLLY L, LOOKS DOWN					
0633+08						
	NOCKMAN (OS):	5/093	05:06:54:14	<u>05:06:56:00</u>	01:10	NOCKMAN TO MOLLY:
	You're one to talk.		0633+14	<u>0636+00</u>	2+02	You're one to talk. (MEANS HYPOCRITE)
175	CUT TO DEEP SHOT -					
05:06:56:03	PAST NOCKMAN F/G R, TO					
0636+03	MOLLY L					
	MOLLY:	5/094	<u>05:06:58:02</u>	<u>05:07:00:05</u>	02:03	MOLLY TO NOCKMAN:
	I guess we've both got		<u>0639+02</u>	<u>0642+05</u>	3+03	I guess we've both got ourselves
	ourselves into a mess.					into a mess.
176	CUT TO MCU - NOCKMAN					
05:07:00:08	R, LOOKS AWAY					
0642+08						
	MOLLY (OS):	5/095	05:07:01:04	05:07:04:23	03:19	MOLLY TO NOCKMAN:
	You're right. I cheated too. I		0643+12	0649+07	5+11	You're right. I cheated too. I was wrong.
	was wrong.					
177	CUT TO LOOSE MCU -					
05:07:06:00	MOLLY L					
0651+00						
	MOLLY:	5/096	<u>05:07:06:02</u>	05:07:09:08	03:06	MOLLY TO NOCKMAN:
	And I've lost my best friend...		<u>0651+02</u>	0656+00	4+14	And I've lost my best friend... again.
	again.					
178	CUT TO MS - NOCKMAN R,					
05:07:10:10	SPOTS SOMETHING OFF					
0657+10	F/G					
179	CUT TO THRU F/G CAGE					
05:07:12:22	TO LS ROCKY, CENTRE,					
0661+06	CREEPS TOWARDS					
180	CUT TO MS - NOCKMAN R,					
05:07:14:19	LOOKS OSL AT MOLLY					
0664+03						
	NOCKMAN:	5/097	<u>05:07:14:21</u>	05:07:17:03	02:06	NOCKMAN TO MOLLY:
	Perhaps not. Hmm?		<u>0664+05</u>	0667+11	3+06	Perhaps not.

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	NOCKMAN GLANCES OFF F/G IN ROCKY'S DIRECTION					
181	CUT TO MS - ANGLE ON					
05:07:17:09	MOLLY L, TURNS					
0668+01	TOWARDS					
182	CUT TO THRU CAGE TO					
05:07:18:19	LS ROCKY R, STEPPING L					
0670+03	CARRYING A MIRROR					
183	CUT TO MS - MOLLY L,					
05:07:20:11	REACTS					
0672+11						
	MOLLY:	5/098	05:07:20:13	05:07:21:06	00:17	MOLLY TO ROCKY :
	Rocky.		0672+13	0673+14	1+01	Rocky.
	MOLLY SITS UP					
184	CUT TO MS - NOCKMAN R,					
05:07:21:09	SHUSHES AT MOLLY OSL					
0674+01						
	NOCKMAN:					
	Shh.					
	NOCKMAN GLANCES OSR					
185	CUT TO MLS - CREGG R,					
05:07:23:02	AT THE REAR OF HIS					
0676+10	TRUCK (HALF FILLED WITH LOOT) HE LOOKS OFF F/G AT THE CAGE					
186	CUT TO LS - NOCKMAN,					
05:07:23:22	CENTRE, MOLLY B/G L, IN					
0677+14	THE CAGE					
187	CUT TO MS - CREGG					
05:07:25:04	URNS AND STEPS TO					
0679+12	THE SECURITY TRUCK					
188	CUT TO MS - NOCKMAN R,					
05:07:26:21	URNS TO MOLLY OSL					
0682+05						

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
189	CUT TO MCU - MOLLY,					
05:07:27:21	CENTRE, LOOKS OFF F/G					
0683+13	AT ROCKY					
190	CUT TO MLS - ROCKY					
05:07:29:13	MOVES L WITH THE					
0686+05	MIRROR. ANOTHER					
	MIRROR B/G					
191	CUT TO MCU - MOLLY					
05:07:31:13	CENTRE/R, REACTS					
0689+05	PUZZLED AT ROCKY'S					
	ACTIONS					
192	CUT TO ROCKY'S					
05:07:33:02	REFLECTION IN MIRROR					
0691+10	B/G L AS HE CREEPS					
	AWAY					
193	CUT TO EXT. TRUCK. DAY.					
05:07:35:15	MLS - TRACEY L, PACKS					
0695+07	BAG WITH JEWELLERY					
194	CUT TO MWS - CREGG L,					
05:07:36:20	TAKES A BOX OUT OF					
0697+04	TRUCK AND OVER TO HIS					
	VAN R					
195	CUT TO MLS - ROCKY L,					
05:07:38:12	POSITIONS ANOTHER					
0699+12	MIRROR TO REVEAL					
	TRUCK BARS/IRS					
196	CUT TO WS - MOLLY L,					
05:07:40:16	NOCKMAN R, IN CAGE					
0703+00						
197	CUT TO WS - SECURITY					
05:07:41:23	TRUCK L, CREGG					
0704+15	LOADING HIS TRUCK R.					
	ROCKY RUNS ACROSS					
	F/G R TO L. CREGG					
	LOOKS UP					
198	CUT TO MWS - CREGG L,					
05:07:44:09	URNS TOWARDS, LOOKS					
0708+09	AROUND					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
199	CUT TO POV SWEEPING R					
05:07:46:03	TO L ACROSS					
0711+03	WAREHOUSE					
200	CUT TO MS - CREGG R,					
05:07:48:11	LOOKS AROUND					
0714+11						
201	CUT TO MLS - THRU F/G					
05:07:50:21	CAGE TO ROCKY,					
0718+05	CENTRE, HIDING,					
	CROUCHING DOWN					
202	CUT TO MCU - MOLLY					
05:07:53:06	CENTRE, WATCHING					
0721+14						
203	CUT BACK TO MLS -					
05:07:54:21	ROCKY L, LOOKING OFF					
0724+05	F/G AT MOLLY, POINTS TO					
	HIS EYES, THEN B/G					
	MIRROR					
204	CUT TO MCU- MOLLY,					
05:07:58:01	CENTRE, REACTS,					
0729+01	CONFUSED					
205	CUT TO MLS - BACK ON					
05:07:59:13	ROCKY L, GESTURING					
0731+05						
	NOCKMAN (OS):	5/099	05:08:02:16	<u>05:08:05:07</u>	02:15	NOCKMAN TO MOLLY:
	He wants you to lock it again		0736+00	<u>0739+15</u>	3+15	He wants you to lock it again
	with your eyes...					with your eyes...
206	CUT TO MCU - ANGLE ON					
05:08:05:10	NOCKMAN L					
0740+02						
207	CUT TO MCU - MOLLY,					
05:08:06:17	CENTRE/R					
0742+01						
	NOCKMAN (OS):	5/100	<u>05:08:06:19</u>	05:08:10:10	03:15	NOCKMAN TO MOLLY:
using the mirrors		<u>0742+03</u>	0747+10	5+07using the mirrors when they're
		(THREE SCENES)				both in the back of the truck.

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
208	CUT TO MLS - ROCKY L					
05:08:08:01						
0744+01						
	NOCKMAN (OS): when they're both in the					
209	CUT TO MCU - BACK ON					
05:08:09:04	MOLLY, CENTRE, TURNS					
0745+12	TO NOCKMAN OSR					
	NOCKMAN (OS): back of the truck.					
210	CUT TO MS - TRACEY L, IN					
05:08:10:15	THE TRUCK					
0747+15						
	TRACEY: Come on, Tony. Don't just stand there.	5/101	<u>05:08:10:17</u> <u>0748+01</u>	<u>05:08:12:10</u> <u>0750+10</u>	01:17 2+09	TRACEY TO CREGG: Come on, Tony. Don't just stand there.
211	CUT TO MS - ANGLE ON					
05:08:12:13	CREGG, CENTRE, TURNS					
0750+13	TO TRACEY OSL					
	TRACEY (OS): Come and help me.	5/102	<u>05:08:12:15</u> <u>0750+15</u>	05:08:16:02 0756+02	03:11 5+03	TRACEY TO CREGG: Come and help me. We've got one more load and we're done.
	(THREE SCENES)					
212	CUT TO MS - BACK ON					
05:08:13:20	TRACEY L, CONTINUES TO					
0752+12	PACK BAG WITH LOOT					
	TRACEY: We've got one more load and we're					
213	CUT TO MS/MLS - MOVE L					
05:08:15:04	AS CREGG CLIMBS UP					
0754+12	INTO THE TRUCK WITH TRACEY					
	TRACEY (OS): done. Take this. There.	5/103	05:08:16:09 0756+09	05:08:17:20 0758+12	01:11 2+03	TRACEY TO CREGG: Take this.

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
214	CUT TO MS - PAST					
05:08:20:01	GNOMES F/G L, TO					
0762+01	ROCKY, CENTRE, GESTURES TO MOLLY OSR					
	ROCKY: (MOUTHS) Now.	5/104	<u>05:08:20:03</u> <u>0762+03</u>	<u>05:08:21:00</u> <u>0763+08</u>	00:21 1+05	ROCKY TO MOLLY: Now.
215	CUT TO MCU - MOLLY L,					
05:08:21:03	LEANS TOWARDS LOOKS					
0763+11	AT OS MIRROR					
	CREGG (OS): ...Put it in here. Put it in here.					
216	CUT TO LS MIRROR					
05:08:22:15	(RECOGNITION SYSTEM					
0765+15	REFLECTED)					
	CREGG (OS): Over here, babe.					
217	CUT TO MCU - BACK ON					
05:08:24:19	MOLLY L,					
0769+03	CONCENTRATES					
	CREGG, TRACEY (OS): (INDISTINCT CHAT)					
218	CUT TO MCU - NOCKMAN					
05:08:27:04	R, WATCHES					
0772+12						
219	CUT TO MS - MOLLY L,					
05:08:29:05	BLINKS					
0775+13						
	MOLLY: (WHISPERS) I can't do it.	5/105	05:08:30:14 0777+14	<u>05:08:32:06</u> <u>0780+06</u>	01:16 2+08	MOLLY TO NOCKMAN: I can't do it.
220	CUT TO LS - MIRROR					
05:08:32:09						
0780+09						

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	MOLLY (OS): (WHISPERS) It's too far away.	5/106	<u>05:08:32:11</u> <u>0780+11</u>	05:08:34:09 0783+09	01:22 2+14	MOLLY TO NOCKMAN: It's too far away.
221	CUT TO MCU - ANGLE ON NOCKMAN L, GLANCES OSR					
05:08:34:15 0783+15						
222	CUT TO MCU - MOLLY L GLANCES OSR AT NOCKMAN					
05:08:36:09 0786+09						
	NOCKMAN (OS): I					
223	CUT TO MCU - NOCKMAN (FRINGING R) TAKES BINOCULARS (IN CASE) FROM BOX. MOVE R					
05:08:37:17 0788+09						
	NOCKMAN: saw what you did	5/107	<u>05:08:37:19</u> <u>0788+11</u>	<u>05:08:41:17</u> <u>0794+09</u>	03:22 5+14	NOCKMAN TO MOLLY: I saw what you did in the studio (THREE SCENES)
224	CUT TO MCU - BACK ON MOLLY L, WATCHING					
05:08:39:06 0790+14						
	NOCKMAN (OS): in the					
225	CUT TO CU - NOCKMAN R					
05:08:40:21 0793+05						
	NOCKMAN: studio.					
226	CUT TO MCU - NOCKMAN (TORSO) TAKES OUT THE BINOCULARS					
05:08:41:20 0794+12						
	NOCKMAN: with the big magnifying glass.	5/108	<u>05:08:41:22</u> <u>0794+14</u>	05:08:43:20 0797+12	01:22 2+14	NOCKMAN TO MOLLY: with the big magnifying glass.

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
227	CUT TO OTS CU					
05:08:44:01	NOCKMAN F/G R, ON MCU					
0798+01	MOLLY L, TAKES THE					
	BINOCULARS					
228	CUT TO CU - BACK ON					
05:08:45:12	NOCKMAN					
0800+04						
229	CUT BACK TO OTS ON					
05:08:46:20	MOLLY L. NOCKMAN					
0802+04	MOVES TOWARDS					
230	CUT TO MCU - MOLLY,					
05:08:48:16	CENTRE, LOOKS					
0805+00	TOWARDS THRU					
	BINOCULARS. SLOW					
	MOVE IN					
	(VFX - GREEN LIGHT)					
231	CUT TO POV MOVING IN					
05:08:56:00	THRU THE 3 MIRRORS					
0816+00	AND TOWARDS REAR					
	TRUCK/IRIS SYSTEM					
232	CUT TO CU - MOLLY					
05:09:00:06	LOOKING TOWARDS THRU					
0822+06	THE BINOCULARS. MOVE					
	IN (VFX)					
	AUTOMATED VOICE:					
	(THRU SPEAKER) <i>Iris</i>					
233	CUT TO POV ON REAR					
05:09:01:13	TRUCK - IRIS					
0824+05	RECOGNITION SYSTEM					
	GLOWS GREEN					
	AUTOMATED VOICE:	5/109	05:09:01:15	05:09:04:04	02:13	AUTOMATED VOICE:
	(THRU SPEAKER)		0824+07	0828+04	3+13	<i>Iris identification. Apply lock.</i>
	<i>identification.</i>					
	(TWO SCENES)					
234	CUT TO CU - BACK ON					
05:09:02:17	MOLLY LOOKING THRU					
0826+01	BINOCULARS. MOVE IN					
	(VFX)					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	AUTOMATED VOICE: (THRU SPEAKER) <i>Apply lock.</i>					
235 05:09:04:07 0828+07	CUT TO MS - THE BARRED DOOR SWINGS SHUT - CREGG L, REACTS. TRACEY B/G R. CREGG GRABS THE BARS - THROWN BACK BY ELECTRIC CURRENT (FX)					
	CREGG: (REACTS PAIN) Argh!					
236 05:09:07:00 0832+08	CUT TO MS - PAST GNOMES F/G L, TO ROCKY R					
	ROCKY: (WHISPERS) Yes!	5/110	<u>05:09:07:02</u> <u>0832+10</u>	<u>05:09:08:05</u> <u>0834+05</u>	01:03 1+11	ROCKY TO MOLLY: Yes!
	(TWO SCENES)					
237 05:09:07:18 0833+10	CUT TO MS - THRU BARS TO CREGG L, TRACEY B/G R					
	CREGG: (SHOUTS) Oi!					
238 05:09:08:08 0834+08	CUT TO CU - MOLLY, LOWERS BINOCULARS, REACTS					
	MOLLY: It worked!	5/111	<u>05:09:08:10</u> <u>0834+10</u>	<u>05:09:09:18</u> <u>0836+10</u>	01:08 2+00	MOLLY TO ROCKY: It worked!
	(TWO SCENES)					
	05:09:09:00 / 0835+08 END FADE OUT (SCORE)					
239 05:09:09:06 0835+14	CUT TO MCU- NOCKMAN, CENTRE, TURNS TO MOLLY OSL					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
240	CUT TO THRU F/G BARS					
05:09:09:21	TO MCU TRACEY R,					
0836+13	REACTS. CREGG FRINGES					
	F/G L					
	TRACEY:	5/112	<u>05:09:09:23</u>	<u>05:09:11:17</u>	01:18	TRACEY TO CREGG:
	That little monster.		<u>0836+15</u>	<u>0839+09</u>	2+10	That little monster.
241	CUT TO MCU - MOLLY R,					
05:09:11:20	STEPS UP TO CAGE					
0839+12						
	ROCKY (OS):	5/113	<u>05:09:11:22</u>	<u>05:09:14:10</u>	02:12	ROCKY TO MOLLY THEN
	Molly, you did it!		<u>0839+14</u>	<u>0843+10</u>	3+12	MOLLY TO ROCKY:
						- Molly, you did it!
	REAR ROCKY ENTERS F/G					- Rocky, that was brilliant.
	L					
	MOLLY:					
	Rocky, that was brilliant.					
	CREGG/TRACEY (OS):					
	(Indistinct overlapping					
	shouts)					
242	CUT TO OTS CU MOLLY					
05:09:14:13	F/G R, ON MCU ROCKY L					
0843+13						
	ROCKY:	5/114	<u>05:09:14:15</u>	<u>05:09:17:16</u>	03:01	ROCKY TO MOLLY THEN
	Let's get you out of here.		<u>0843+15</u>	<u>0848+08</u>	4+09	TRACEY TO MOLLY:
						- Let's get you out of here.
						- You won't get away with this!
	ROCKY EXITS L					
243	CUT TO MCU - MOVE UP					
05:09:16:03	AS NOCKMAN R, STANDS					
0846+03						
	TRACEY (OS):					
	You won't get away with this!					
244	CUT TO MCU - THRU					
05:09:17:19	CAGE TO ROCKY L					
0848+11						

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	CREGG (OS): You don't want to mess with us!					
	ROCKY: What about him?	5/115	<u>05:09:17:21</u> <u>0848+13</u>	<u>05:09:20:05</u> <u>0852+05</u>	02:08 3+08	ROCKY TO MOLLY: What about him?
		(TWO SCENES)				
245 05:09:19:02 0850+10	CUT TO MCU- NOCKMAN, CENTRE, TURNS TO MOLLY OSL					
	CREGG (OS): Trace,					
246 05:09:20:08 0852+08	CUT TO OTS BCU ROCKY F/G L, ON MOLLY R					
	CREGG (OS): tell him.					
	MOLLY: I don't think he's a problem anymore.	5/116	<u>05:09:20:10</u> <u>0852+10</u>	<u>05:09:23:11</u> <u>0857+03</u>	03:01 4+09	MOLLY TO ROCKY: I don't think he's a problem anymore.
	TRACEY (OS): I'm telling you.					
247 05:09:23:14 0857+06	CUT TO MCU - NOCKMAN, CENTRE					
	CREGG (OS): Make her open this door now.					
	MOLLY (OS): But...	5/117	05:09:24:09 0858+09	05:09:27:19 0863+11	03:10 5+02	MOLLY TO ROCKY: But... we do have to deal with them.
		(TWO SCENES)				
	TRACEY (OS): You won't					
248 05:09:32:06 0858+06	CUT BACK TO OTS ON MOLLY R, LOOKS OFF F/G					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	MOLLY: we do have to deal with them.					
	TRACEY (OS): away with this.					
	ROCKY TURNS TOWARDS					
249	CUT TO LS - PAST					
05:09:28:00	GNOMES TO SECURITY					
0864+00	TRUCK L (SEMI-OBSCURED)					
	CREGG (OS): Trace, talk to your boy.					
250	CUT TO MCU - MOLLY R.					
05:09:29:07	ROCKY ENTERS EDGE OF					
0865+15	FRAME, F/G L					
	TRACEY (OS): Nocky, darling.					
	ROCKY: You know,	5/118	<u>05:09:29:09</u> <u>0866+01</u>	<u>05:09:32:06</u> <u>0870+06</u>	02:21 4+05	ROCKY TO MOLLY: You know, they took their glasses off.
						(TWO SCENES)
	05:09:30:07 / 0867+07 START MUSIC (SCORE)					
251	CUT TO MCU - ROCKY L					
05:09:30:20						
0868+04						
	ROCKY: they took their glasses off.					
	TRACEY (OS): I'm your mother.					
252	CUT TO MCU - NOCKMAN,					
05:09:32:09	CENTRE, LOOKS UP L					
0870+09						

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	TRACEY (OS): I'm your mother. I love you.	5/119	<u>05:09:32:11</u> <u>0870+11</u>	05:09:35:11 <u>0875+03</u>	03:00 4+08	TRACEY TO NOCKMAN THEN CREGG TO NOCKMAN: - I'm your mother. I love you. - Listen to your mother!
	CREGG (OS): Nockman, listen to					
253	CUT TO OTS BCU ROCKY					
05:09:33:20	F/G L, ON MOLLY R					
0872+12						
	CREGG (OS): your mother.					
254	CUT TO THRU F/G BARS					
05:09:37:00	TO MS CREGG AND					
0877+08	TRACEY STARING BLISSFULLY TOWARDS IN A TRANCE. MOVE IN					
	MOLLY (OS): Aww...They look happy now.	5/120	05:09:38:06 0879+06	<u>05:09:40:16</u> <u>0883+00</u>	02:10 3+10	MOLLY TO ROCKY AND NOCKMAN: They look happy now.
255	CUT TO INT. TRUCK. DAY.					
05:09:40:19	THRU F/G BARS TO MCU					
0883+03	MOLLY L, NOCKMAN R (TORSO)					
256	CUT TO MCU - JEWELS					
05:09:42:15	SCATTERED ON THE					
0885+15	FLOOR. MOVE IN					
	MOLLY (OS): We've got to get	5/121	05:09:43:11 0887+03	05:09:45:16 0890+08	02:05 3+05	MOLLY TO ROCKY AND NOCKMAN: We've got to get those jewels back.
	(TWO SCENES)					
257	CUT BACK TO THRU F/G					
05:09:44:10	BARS TO MCU MOLLY L,					
0888+10	NOCKMAN (TORSO) R					
	MOLLY: those jewels back.					
258	CUT THRU F/G BARS TO					
05:09:45:21	MWS TRIO - MOLLY L,					
0890+13	ROCKY R, TURN TO NOCKMAN B/G R					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	MOLLY: Don't we, Nockman?	5/122	05:09:47:05 0892+13	<u>05:09:48:13</u> <u>0894+13</u>	01:08 2+00	MOLLY TO NOCKMAN: Don't we, Nockman?
259 05:09:48:16 0895+00	CUT TO THRU F/G BARS TO MCU NOCKMAN R, NODS					
	NOCKMAN: Yeah.	5/123	05:09:51:12 0899+04	<u>05:09:53:01</u> <u>0901+09</u>	01:13 2+05	NOCKMAN TO MOLLY: Yeah.
260 05:09:53:04 0901+12	CUT TO EXT. TRAFALGAR SQUARE. DAY. MWS - CREGG AND TRACEY SITTING, BLISSSED OUT, ON PLINTH - GNOMES/JEWELLERY SCATTERED ABOUT. MOVE UP					
	NEWSREADER (V/O): <i>Mystery surrounds the discovery of two notorious criminals found in Trafalgar Square this morning.</i>	5/124	<u>05:09:53:06</u> <u>0901+14</u>	05:09:56:01 0906+01	02:19 4+03	NEWSREADER TO AUDIENCE: <i>Mystery surrounds the discovery of two notorious criminals</i>
		5/125	05:09:56:06 0906+06	<u>05:09:57:22</u> <u>0908+14</u>	01:16 2+08	NEWSREADER TO AUDIENCE: <i>found in Trafalgar Square this morning.</i>
261 05:09:58:01 0909+01	CUT TO H/A VWS - POLICE L, RUN UP TO PLINTH R, WITH LADDER					
	NEWSREADER (V/O): <i>Police believe they masterminded yesterday's Shorings Bank robbery. The</i>	5/126	<u>05:09:58:03</u> <u>0909+03</u>	05:10:03:01 0916+09	04:22 7+06	NEWSREADER TO AUDIENCE: <i>Police believe they masterminded yesterday's Shorings Bank robbery.</i>
262 05:10:03:06 0916+14	CUT TO EXT. BLACK HUMMER. DAY. TRAVELLING MS - THRU WINDSCREEN TO MOLLY L, ROCKY, CENTRE, NOCKMAN R, DRIVING - LISTEN TO RADIO					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	NEWSREADER: (THRU RADIO) <i>jewels from the heist were recovered along with eight hundred and forty-seven garden gnomes. Now, there's a Christmas puzzle to solve.</i>	5/127	<u>05:10:03:08</u> <u>0917+00</u>	05:10:05:01 0919+09	01:17 2+09	NEWSREADER TO AUDIENCE: <i>The jewels from the heist were recovered</i>
		5/128	05:10:05:06 0919+14	05:10:08:02 0924+02	02:20 4+04	NEWSREADER TO AUDIENCE: <i>along with 847 garden gnomes.</i>
		5/129	05:10:08:07 0924+07	<u>05:10:10:22</u> <u>0928+06</u>	02:15 3+15	NEWSREADER TO AUDIENCE: <i>Now, there's a Christmas puzzle to solve.</i>
263 05:10:11:01 0928+09	CUT TO EXT. STREET. LONDON. LS - THE HUMMER DRIVES TOWARDS AND OFF F/G L					
264 05:10:15:16 0935+08	CUT TO TRAVELLING SHOT - CU MOLLY, CENTRE, LOOKS OFF F/G					
265 05:10:18:15 0939+15	CUT TO THRU WINDSCREEN TO WS DIGITAL ADVERTISING HOARDING - MOLLY MOON MARVELLOUS - CHANGES TO FABULOUS! DAVINA NUTTEL SHE'S BACK					
		5/130	<u>05:10:18:17</u> <u>0940+01</u>	05:10:21:02 0943+10	02:09 3+09	NARRATIVE TITLE (of billboard) (Italics): <i>Molly Moon in Marvellous</i>
		5/131	05:10:21:07 0943+15	05:10:23:15 0947+07	02:08 3+08	NARRATIVE TITLE (of billboard) (Italics): <i>Fabulous! Davina Nuttel She's Back!</i>
266 05:10:23:20 0947+12	CUT TO CU - BACK ON MOLLY, CENTRE, SMILES					
	05:10:26:19 / 0952+03 END MUSIC (SCORE)					
267 05:10:27:18 0953+10	CUT TO EXT. SIDE STREET/TRAIN STATION. DAY. MWS - TRIO IN STATIONARY HUMMER.					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
268 05:10:29:23 0956+15	CUT TO MS - THRU WINDSCREEN TO MOLLY L, ROCKY CENTRE, NOCKMAN R					
	NOCKMAN: So tell them you're going to Briersville. Yeah? And they'll tell you where to change trains.	5/132	<u>05:10:30:01</u> <u>0957+01</u>	05:10:32:22 0961+06	02:21 4+05	NOCKMAN TO MOLLY AND ROCKY: So tell them you're going to Briersville.
		5/133	05:10:34:09 0963+09	05:10:36:11 0966+11	02:02 3+02	NOCKMAN TO MOLLY AND ROCKY: And they'll tell you where to change trains.
269 05:10:36:16 0967+00	CUT TO MCU - MOLLY L, LOOKS OSR					
	MOLLY: So what are you going to do now, Nockman? Find another bank to rob?	5/134	<u>05:10:36:18</u> <u>0967+02</u>	05:10:39:07 0970+15	02:13 3+13	MOLLY TO NOCKMAN: So what are you going to do now, Nockman?
		5/135	05:10:39:12 0971+04	<u>05:10:41:02</u> <u>0973+10</u>	01:14 2+06	MOLLY TO NOCKMAN: Find another bank to rob?
270 05:10:41:05 0973+13	CUT TO MCU - NOCKMAN R, LOOKS OSL					
	NOCKMAN: I					
271 05:10:42:08 0975+08	CUT TO MCU - BACK ON MOLLY L					
	NOCKMAN (OS): don't want to end up like my mum.	5/136	<u>05:10:42:10</u> <u>0975+10</u>	<u>05:10:44:01</u> <u>0978+01</u>	01:15 2+07	NOCKMAN TO MOLLY: I don't want to end up like my mum.
272 05:10:44:04 0978+04	CUT TO MCU - ROCKY, CENTRE					
	ROCKY: In prison.	5/137	<u>05:10:44:06</u> <u>0978+06</u>	<u>05:10:45:07</u> <u>0979+15</u>	01:01 1+09	ROCKY TO NOCKMAN: In prison.

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
273	CUT TO MCU - BACK ON					
05:10:45:10	MOLLY L					
0980+02						
274	CUT TO MCU - BACK ON					
05:10:46:21	NOCKMAN R					
0982+05						
	NOCKMAN:	5/138	<u>05:10:46:23</u>	<u>05:10:48:02</u>	01:03	NOCKMAN TO MOLLY AND ROCKY:
	But she's all I had.		<u>0982+07</u>	<u>0984+02</u>	1+11	But she's all I had.
275	CUT TO MCU - BACK ON					
05:10:48:05	MOLLY L					
0984+05						
	MOLLY:	5/139	<u>05:10:49:11</u>	<u>05:10:51:09</u>	01:22	MOLLY TO NOCKMAN:
	You must have friends.		<u>0986+03</u>	<u>0989+01</u>	2+14	You must have friends.
276	CUT TO MCU - ROCKY					
05:10:51:12	LOOKS OSR AT NOCKMAN					
0989+04						
277	CUT TO MCU - BACK ON					
05:10:52:09	NOCKMAN R, THINKING					
0990+09						
278	CUT TO MCU - ROCKY					
05:10:54:04	LOOKS OSR AT NOCKMAN					
0993+04						
279	CUT TO MCU - BACK ON					
05:10:55:17	NOCKMAN R					
0995+09						
280	CUT TO MCU - BACK ON					
05:10:56:14	MOLLY L					
0996+14						
281	CUT TO MCU - BACK ON					
05:10:57:13	NOCKMAN R, THINKING					
0998+05						
282	CUT TO MCU - BACK ON					
05:10:58:18	MOLLY L					
1000+02						
	MOLLY:	5/140	<u>05:10:58:20</u>	<u>05:11:00:10</u>	01:14	MOLLY TO NOCKMAN:
	We can be your friends.		<u>1000+04</u>	<u>1002+10</u>	2+06	We can be your friends.

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
283	CUT TO MCU - BACK ON					
05:11:00:13	NOCKMAN R, TURNS TO					
1002+13	MOLLY OSL					
284	CUT TO MS - THRU					
05:11:01:11	WINDSCREEN TO MOLLY					
1004+03	L, ROCKY CENTRE, NOCKMAN R					
	MOLLY: You know where we are.	5/141	<u>05:11:01:13</u> <u>1004+05</u>	<u>05:11:03:06</u> <u>1006+14</u>	01:17 2+09	MOLLY TO NOCKMAN: You know where we are.
285	CUT TO MCU - MOLLY L,					
05:11:03:09	LOOKS OSR					
1007+01						
	MOLLY: Come and visit us.	5/142	<u>05:11:03:11</u> <u>1007+03</u>	<u>05:11:05:03</u> <u>1009+11</u>	01:16 2+08	MOLLY TO NOCKMAN: Come and visit us.
286	CUT TO MCU - BACK ON					
05:11:05:06	NOCKMAN R, NODS					
1009+14						
	NOCKMAN: Thank you.	5/143	05:11:07:00 1012+08	<u>05:11:08:00</u> <u>1014+00</u>	01:00 1+08	NOCKMAN TO MOLLY: Thank you.
287	CUT TO MCU - BACK ON					
05:11:08:03	MOLLY L, SMILES					
1014+03						
	05:11:09:04 / 1015+12 START MUSIC (SCORE)					
288	CUT TO MCU - BACK ON					
05:11:09:10	NOCKMAN R					
1016+02						
	NOCKMAN: I will.	5/144	<u>05:11:09:12</u> <u>1016+04</u>	05:11:11:10 1019+02	01:22 2+14	NOCKMAN TO MOLLY: I will.
289	CUT TO MS - THRU					
05:11:11:15	WINDSCREEN TO MOLLY					
1019+07	L, ROCKY CENTRE, NOCKMAN R					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	NOCKMAN: OK, now, come on. You'll be late.	5/145	05:11:12:15 1020+15	<u>05:11:15:14</u> <u>1025+06</u>	02:23 4+07	NOCKMAN TO MOLLY AND ROCKY: OK, now, come on. You'll be late.
	MOLLY, ROCKY GET READY TO GET OUT					
290 05:11:15:17 1025+09	CUT TO EXT. TRAIN. STATION. DAY. LS - REAR ROCKY AND MOLLY WALK AWAY WITH SHOPPING BAGS, PETULA. REAR NOCKMAN ENTERS F/G L					
	NOCKMAN: Merry Christmas.	5/146	05:11:18:04 1029+04	05:11:19:09 1031+01	01:05 1+13	NOCKMAN TO MOLLY, ROCKY: Merry Christmas.
	ROCKY: Did we spend all of the	5/147	05:11:19:14 1031+06	<u>05:11:24:02</u> <u>1038+02</u>	04:12 6+12	ROCK TO MOLLY THEN MOLLY TO ROCKY: - Did we spend all the money on Christmas presents. - Yes, we did.
291 05:11:20:21 1033+05	CUT TO MCU - NOCKMAN L, LOOKING OFF F/G AT DUO, NODS					
	ROCKY (OS): money on Christmas presents.					
	MOLLY (OS): Yes, we did.					
292 05:11:24:05 1038+05	CUT TO EXT. ORPHANAGE. DAY. WS - ESTABLISHER. REAR MOLLY AND ROCKY ENTER F/G R, CONTINUE AWAY					
	MOLLY: It looks deserted. Oh, I hope everything's all right.	5/148	05:11:27:01 1042+09	<u>05:11:30:12</u> <u>1047+12</u>	03:11 5+03	MOLLY TO ROCKY: It looks deserted. I hope everything's all right.
293 05:11:30:15 1047+15	CUT TO REVERSE - LS ROCKY AND MOLLY L, CONTINUE TOWARDS WITH SHOPPING AND PETULA					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	ROCKY: We weren't away for that long.	5/149	05:11:31:10 1049+02	05:11:33:10 1052+02	02:00 3+00	ROCKY TO MOLLY: We weren't away for that long.
	MOLLY: When Gerry called,	5/150	05:11:34:05 1053+05	<u>05:11:35:16</u> <u>1055+08</u>	01:10 2+02	MOLLY TO ROCKY: When Gerry called,
294 05:11:35:19 1055+11	CUT TO WS - REAR DUO R, CONTINUE AWAY					
	MOLLY: now I think about it, he sounded so worried. Oh, dear. Where is	5/151	<u>05:11:35:21</u> <u>1055+13</u>	05:11:39:00 1060+08	03:03 4+11	MOLLY TO ROCKY: now I think about it, he sounded so worried.
		5/152	05:11:39:05 1060+13	05:11:41:14 1064+06	02:09 3+09	MOLLY TO ROCKY: Oh, dear. Where is everybody?
		(TWO SCENES)				
295 05:11:40:20 1063+04	CUT TO LS - JINX CENTRE/R APPEARS AT THE WINDOW					
	MOLLY (OS); everybody?					
	JINX: Molly! Rocky!	5/153	05:11:41:19 1064+11	05:11:43:07 1066+15	01:12 2+04	JINX TO MOLLY AND ROCKY THEN MOLLY TO JINX: - Molly! Rocky! - Jinx!
	MOLLY (OS): Jinx!					
296 05:11:43:12 1067+04	CUT TO MWS - ROCKY AND MOLLY L, CONTINUE TOWARDS					
	JINX (OS): Petula!	5/154	<u>05:11:43:14</u> <u>1067+06</u>	05:11:45:14 1070+06	02:00 3+00	JINX TO PETULA: Petula!
	THEY START TO RUN. MOVE R					
297 05:11:46:19 1072+03	CUT TO INT. ORPHANAGE. DAY. LS - RUBY AND JINX L, RUN DOWN THE STAIRS. MOVE DOWN					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	JINX: Molly! Rocky! You're home!	5/155	05:11:47:20 1073+12	05:11:50:20 1078+04	03:00 4+08	JINX TO MOLLY AND ROCKY THEN GEMMA TO DUO: - Molly! Rocky! You're home! - You're back!
	GEMMA: You're back!					
	DUO RUN OFF F/G R. GEMMA RUNS IN B/G, FOLLOWED BY GERRY					
	CHILDREN: (REACT EXCITEMENT) (INDISTINCT & OVERLAPPING CHAT)					
298 05:11:51:05 1078+13	CUT TO H/A LS - ROCKY L, HUGS JINX AND GERRY. MOLLY B/G R, HUGS RUBY/GEMMA					
	GERRY: Hurray!	5/156	<u>05:11:51:07</u> <u>1078+15</u>	<u>05:11:52:21</u> <u>1081+05</u>	01:14 2+06	GERRY TO ROCKY AND MOLLY: Hurray!
299 05:11:53:00 1081+08	CUT TO MCU - GEMMA AND RUBY HUGGING MOLLY					
	ROCKY (OS): We've missed you.	5/157	<u>05:11:53:02</u> <u>1081+10</u>	<u>05:11:54:04</u> <u>1083+04</u>	01:02 1+10	ROCKY TO ORPHANS: We've missed you.
300 05:11:54:07 1083+07	CUT TO MCU - ROCKY L, HUGGING JINX					
301 05:11:55:13 1085+05	CUT TO MCU - ANGLE ON JINX JUMPING R					
	JINX: Molly!					
302 05:11:56:00 1086+00	CUT TO L/A MS - JINX HUGS MOLLY (TORSO) R. GEMMA, RUBY/ROCKY L					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
303 05:11:57:12 1088+04	CUT TO MS ROGER L, AND GORDON R, WALK TOWARDS. HAZEL B/G, FOLLOWS					
304 05:11:58:16 1090+00	CUT TO CU ROGER (SHOULDER) STOPS F/G R, HAZEL BEHIND HIM L					
	HAZEL: What are you doing back here?	5/158	05:12:00:04 1092+04	05:12:02:01 1095+01	01:21 2+13	HAZEL TO MOLLY: What are you doing back here?
	ROGER EXITS F/G R					
305 05:12:01:07 1093+15	CUT TO MS – ANGLE ON MOLLY, CENTRE, WITH GERRY L					
306 05:12:02:14 1095+14	CUT TO DEEP SHOT – PAST ROGER L, AND GORDON R, TO HAZEL B/G L					
	GORDON: I thought you were adopted.	5/159	<u>05:12:02:16</u> <u>1096+00</u>	<u>05:12:05:00</u> <u>1099+08</u>	02:08 3+08	GORDON TO ROCKY THEN ROCKY TO GORDON: - I thought you were adopted. - I'd rather be here.
			(THREE SCENES)			
307 05:12:03:13 1097+05	CUT TO CU - ROCKY R					
	ROCKY: I'd rather be here.					
308 05:12:05:03 1099+11	CUT TO CU - GEMMA L					
	GEMMA: We thought you'd left us, Molly.	5/160	<u>05:12:05:05</u> <u>1099+13</u>	05:12:07:12 1103+04	02:07 3+07	GEMMA TO MOLLY THEN MOLLY TO GEMMA: - We thought you'd left us, Molly. - No.
			(TWO SCENES)			
309 05:12:06:14 1101+14	CUT TO MCU - PROFILE MOLLY R, LOOKS OSL. JINX ENTERS L					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	MOLLY: No. London was amazing, JINX EXITS L	5/161	05:12:08:13 1104+13	05:12:10:13 1107+13	02:00 3+00	MOLLY TO ORPHANS: London was amazing,
	MOLLY: but there was something missing.	5/162	05:12:11:05 1108+13	<u>05:12:13:10</u> <u>1112+02</u>	02:05 3+05	MOLLY TO ORPHANS: but there was something missing.
		(TWO SCENES)				
310	CUT TO PAST PROFILE 05:12:13:13 MOLLY R, TO MS RUBY L. 1112+05 ROCKY/GERRY BEHIND HER					
	RUBY: Spaghetti?	5/163	<u>05:12:13:15</u> <u>1112+07</u>	05:12:16:07 1116+07	02:16 4+00	RUBY TO MOLLY THEN MOLLY TO RUBY: - Spaghetti? - No, not spaghetti, Ruby.
		(TWO SCENES)				
311	CUT TO MCU - BACK ON 05:12:14:17 PROFILE MOLLY R 1114+01					
	MOLLY: No, not spaghetti, Ruby. (LAUGHS)					
312	CUT TO MCU GERRY 05:12:16:10 SMILES, LOOKS UP OSL 1116+10					
313	CUT TO PAST REAR 05:12:17:18 MOLLY F/G R, TO MS 1118+10 RUBY L					
	MOLLY: You.	5/164	05:12:18:10 1119+10	05:12:21:02 1123+10	02:16 4+00	MOLLY TO ORPHANS: You. I missed all of you.
		(THREE SCENES)				
314	CUT TO MCU - BACK ON 05:12:18:22 PROFILE MOLLY R, 1120+06 SMILES					
	MOLLY: I missed all of you.					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
315	CUT TO ANGLE ON					
05:12:21:14	GERRY, ROCKY AND					
1124+06	OTHERS					
316	CUT TO DEEP SHOT -					
05:12:22:21	PAST ROGER L, GORDON					
1126+05	R, TO HAZEL B/G L					
317	CUT TO PAST REAR					
05:12:23:21	CHILDREN F/G L, TO LS					
1127+13	REAR MOLLY PICKING UP					
	LARGE PRESENT AND					
	TURNING TOWARDS					
318	CUT TO MS MOLLY					
05:12:26:02	CONTINUES R-L WITH					
1131+02	PRESENT, PASSING					
	ROGER AND GORDON					
	CHILD (OS):					
	Ooh.					
	CHILD (OS):					
	Wow.					
	CONTINUE BACK AND					
	HOLD OTS CU HAZEL F/G					
	L, ON MOLLY R,					
	PRESENTS HER WITH THE					
	PRESENT					
	MOLLY:	5/165	05:12:28:12	<u>05:12:29:21</u>	01:09	MOLLY TO HAZEL:
	Even you, Hazel.		1134+12	<u>1136+13</u>	2+01	Even you, Hazel.
319	CUT TO OTS MCU MOLLY					
05:12:30:00	F/G R, ON HAZEL L,					
1137+00	REACTS, TAKES THE					
	PRESENT					
	HAZEL:	5/166	05:12:31:15	<u>05:12:33:10</u>	01:19	HAZEL TO MOLLY:
	Thanks, Molly.		1139+07	<u>1142+02</u>	2+11	Thanks, Molly.
320	CUT TO MWS – ANGLE ON					
05:12:33:13	CHILDREN. MOLLY					
1142+05	FRINGING F/G L					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	GERRY: Do we all get presents?	5/167	<u>05:12:33:15</u> <u>1142+07</u>	<u>05:12:36:00</u> <u>1146+00</u>	02:09 3+09	GERRY TO MOLLY THEN MOLLY TO GERRY: - Do we all get presents? - Of course.
	MOLLY WALKS R					
	MOLLY: Of course.					
321 05:12:36:03 1146+03	CUT TO MWS - REVERSE ANGLE, MOLLY CENTRE					
	MOLLY: Of course. There's something for everyone.	5/168	<u>05:12:36:05</u> <u>1146+05</u>	05:12:38:06 1149+06	02:01 3+01	MOLLY TO ORPHANS: There's something for everyone.
	MOLLY STEPS L. THE CHILDREN REACT					
	ORPHANS: Yeah!	5/169	05:12:38:11 1149+11	05:12:39:14 1151+06	01:03 1+11	ORPHANS TO MOLLY: Yeah!
	ALL COME TOGETHER FOR A GROUP HUG					
322 05:12:40:10 1152+10	CUT TO TIGHT ON KIDS REACTING FAV MCU GERRY R					
323 05:12:51:05 1156+13	CUT TO TIGHT ON CHILDREN REACTING. MOVE IN ON STATIONARY ROCKY L, STARING OSR					
	CHILD (OS): We all get presents!					
324 05:12:43:17 1157+09	CUT TO MS - ADDERSTONE'S PORTRAIT ON THE WALL - SOMEONE'S DRAWN A MOUSTACHE ON THE FACE					
	ROCKY (OS): Where's Adderstone?	5/170	<u>05:12:43:19</u> <u>1157+11</u>	<u>05:12:46:01</u> <u>1161+01</u>	02:06 3+06	ROCKY TO ORPHANS THEN GEMMA TO ROCKY: - Where's Adderstone? - She's in her room.
	(TWO SCENES)					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	GEMMA (OS): She's in					
325	CUT TO MWS - HUDDLE					
05:12:46:04	OF CHILDREN. MOLLY L,					
1161+04	ROCKY R					
	GEMMA: her room. She hardly ever comes out any more.	5/171	<u>05:12:46:06</u> <u>1161+06</u>	05:12:48:06 1164+06	02:00 3+00	GEMMA TO ROCKY: She hardly ever comes out any more.
	MOLLY: So who's looking after you?	5/172	05:12:48:11 1164+11	<u>05:12:49:18</u> <u>1166+10</u>	01:07 1+15	MOLLY TO ORPHANS: So who's looking after you?
326	CUT TO MLS -					
05:12:49:21	TRINKLEBURY ENTERS,					
1166+13	CENTRE TO L, IN THE GLOOM, WITH BOX OF XMAS DECORATIONS					
	MRS TRINKLEBURY: I am.	5/173	05:12:50:03 1167+03	05:12:51:11 1169+03	01:08 2+00	MRS TRINKLEBURY TO MOLLY: I am.
327	CUT TO MCU - GEMMA L,					
05:12:52:04	ROCKY R, REACTS,					
1170+04	HURRIES OSL					
	ROCKY: Oh, Mrs					
328	CUT TO MS - MOVE BACK					
05:12:53:13	AS TRINKLEBURY STEPS					
1172+05	TOWARDS WITH THE BOX					
	ROCKY (OS): Trinklebury!	5/174	<u>05:12:53:15</u> <u>1172+07</u>	<u>05:12:55:07</u> <u>1174+15</u>	01:16 2+08	ROCKY TO TRINKLEBURY : Mrs Trinklebury!
	REAR ROCKY ENTERS F/G R, TAKES THE BOX					
	TRINKLEBURY: (WHISPERS) Thank you.					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
329 05:12:55:10 1175+02	CUT TO DEEP SHOT - PAST REAR CHILDREN TO MRS TRINKLEBURY GIVES ROCKY THE BOX. ROCKY EXITS L, MOVE IN MRS TRINKLEBURY HOLDS HER ARMS OUT TO MOLLY					
	TRINKLEBURY: (WHISPERS) Molly, come here.	5/175	05:12:55:20 1175+12	05:12:57:21 1178+13	02:01 3+01	TRINKLEBURY TO MOLLY: Molly, come here.
330 05:12:57:18 1178+10	CUT TO MCU MOLLY, TRINKLEBURY HUG. SHE KISSES MOLLY. SHE HOLDS HER ARM OUT TO ROCK					
	TRINKLEBURY: Rocky.	5/176	05:12:58:18 1180+02	05:12:59:21 1181+13	01:03 1+11	TRINKLEBURY TO ROCKY: Rocky.
	ROCKY STEPS IN, TRINKLEBURY PUTS AN ARM AROUND HIM AND KISSES HIM					
	TRINKLEBURY: I came back this morning when I heard what had been going on. And to make sure all you.	5/177	05:13:01:17 1184+09	05:13:05:03 1189+11	03:10 5+02	TRINKLEBURY TO MOLLY AND ROCKY: I came back this morning when I heard what had been going on.
		5/178	05:13:05:08 1190+00	<u>05:13:07:19</u> <u>1193+11</u>	02:11 3+11	TRINKLEBURY TO ORPHANS: And to make sure all you sprouts were all right. (SPROUTS: CHILDREN)
	(TWO SCENES)					
331 05:13:06:08 1191+08	CUT TO MWS CHILDREN					
	TRINKLEBURY (OS): sprouts were all right.					
332 05:13:07:22 1193+14	CUT TO CU - MOLLY L, LOOKING UP OSL AT TRINKLEBURY					
	MOLLY: Adderstone was horrible to you.	5/179	<u>05:13:08:00</u> <u>1194+00</u>	<u>05:13:09:19</u> <u>1196+11</u>	01:19 2+11	MOLLY TO TRINKLEBURY: Adderstone was horrible to you.

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
333	CUT TO CU -					
05:13:09:22	TRINKLEBURY L, MOLLY					
1196+14	FRINGING R					
	TRINKLEBURY:	5/180	05:13:10:20	05:13:13:17	02:21	TRINKLEBURY TO MOLLY:
	I think she's forgotten about		1198+04	1202+09	4+05	I think she's forgotten about that.
	that. She's not been quite					
	herself.	5/181	05:13:13:22	<u>05:13:15:16</u>	01:18	TRINKLEBURY TO MOLLY:
			1202+14	<u>1205+08</u>	2+10	She's not been quite herself.
334	CUT TO CU - BACK ON					
05:13:15:19	MOLLY					
1205+11						
	TRINKLEBURY:	5/182	<u>05:13:15:21</u>	<u>05:13:18:18</u>	02:21	TRINKLEBURY TO MOLLY:
	But, anyway, she's leaving		<u>1205+13</u>	<u>1210+02</u>	4+05	But, anyway, she's leaving today.
	today.					
335	CUT TO INT.					
05:13:18:21	ADDERSTONE'S ROOM.					
1210+05	DAY. LS - ADDERSTONE					
	SITTING ON WINDOW					
	SEAT L. REAR MOLLY					
	STEPS IN F/G R					
	MOLLY:	5/183	05:13:22:02	05:13:23:02	01:00	MOLLY TO ADDERSTONE:
	Miss Adderstone.		1215+02	1216+10	1+08	Miss Adderstone.
336	CUT TO MS - ANGLE ON					
05:13:23:09	ADDERSTONE L					
1217+01						
	ADDERSTONE:	5/184	05:13:24:17	<u>05:13:26:02</u>	01:09	ADDERSTONE TO MOLLY:
	Molly Moon.		1219+01	<u>1221+02</u>	2+01	Molly Moon.
337	CUT TO MS - MOLLY R,					
05:13:26:05	LOOKS L					
1221+05						
338	CUT TO MS - TEA SET ON					
05:13:27:03	TABLE. THE TOY BEAR					
1222+11	VISIBLE					
339	CUT TO MS - BACK ON					
05:13:29:03	MOLLY R					
1225+11						

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	05:13:29:19 / 1226+11 END FADE OUT (SCORE)					
	MOLLY: Are you still...	5/185	05:13:30:23 1228+07	<u>05:13:32:01</u> <u>1230+01</u>	01:02 1+10	MOLLY TO ADDERSTONE: Are you still hypnotised?
340 05:13:32:04 1230+04	CUT TO MS - ANGLE ON ADDERSTONE L, SHAKES HER HEAD					
	MOLLY (OS): hypnotised?					
341 05:13:34:02 1233+02	CUT TO MS - MOLLY R					
	ADDERSTONE (OS): I'm just waiting for a taxi.	5/186	<u>05:13:34:04</u> <u>1233+04</u>	<u>05:13:36:15</u> <u>1236+15</u>	02:11 3+11	ADDERSTONE TO MOLLY: I'm just waiting for a taxi.
342 05:13:36:18 1237+02	CUT TO MS - BACK ON ADDERSTONE L					
	ADDERSTONE: I think I've been making a bit of a fool of myself.	5/187	05:13:37:10 1238+02	<u>05:13:40:05</u> <u>1242+05</u>	02:19 4+03	ADDERSTONE TO MOLLY: I think I've been making a bit of a fool of myself.
343 05:13:40:08 1242+08	CUT TO MS - BACK ON MOLLY R, SITS					
	ADDERSTONE (OS): And I know I haven't been very nice to you.	5/188	<u>05:13:40:10</u> <u>1242+10</u>	<u>05:13:43:19</u> <u>1247+11</u>	03:09 5+01	ADDERSTONE TO MOLLY: And I know I haven't been very nice to you.
344 05:13:43:22 1247+14	CUT TO MCU - ADDERSTONE L, LEANS TOWARDS					
	ADDERSTONE: Molly...There's something I should have given to you that I never have.	5/189	05:13:45:22 1250+14	05:13:47:22 1253+14	02:00 3+00	ADDERSTONE TO MOLLY: Molly...
		5/190	05:13:49:07 1255+15	<u>05:13:52:07</u> <u>1260+07</u>	03:00 4+08	ADDERSTONE TO MOLLY: There's something I should have given to you that I never have.

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
345	CUT TO MS - MOLLY R					
05:13:52:10						
1260+10						
	05:13:53:16 / 1262+08					
	START MUSIC (SCORE)					
	ADDERSTONE (OS):	5/191	05:13:54:00	05:13:56:00	02:00	ADDERSTONE TO MOLLY:
	I'm sorry.		1263+00	1266+00	3+00	I'm sorry.
	REAR ADDERSTONE					
	ENTERS F/G L					
346	CUT TO MCU-					
05:13:56:17	ADDERSTONE (WAIST) R,					
1267+01	TAKES AN ENVELOPE OUT					
	OF DESK DRAWER					
347	CUT TO OTS CU MOLLY					
05:13:59:02	F/G L, ON MCU					
1270+10	ADDERSTONE R					
	ADDERSTONE:	5/192	05:14:00:22	05:14:03:07	02:09	ADDERSTONE TO MOLLY:
	When you were found on the		1273+06	1276+15	3+09	When you were found
	doorstep... this was in the					on the doorstep...
	box with you.					
		5/193	05:14:06:05	05:14:07:19	01:14	ADDERSTONE TO MOLLY:
			1281+05	1283+11	2+06	...this was in the box with you.
348	CUT TO BCU - (HANDS)					
05:14:07:23	MOLLY, FRINGING L,					
1283+15	TAKES THE ENVELOPE					
349	CUT TO OTS BCU					
05:14:10:10	ADDERSTONE F/G R, ON					
1287+10	MCU MOLLY L, LOOKS					
	DOWN OS ENVELOPE.					
	ADDERSTONE:	5/194	05:14:11:19	05:14:14:17	02:22	ADDERSTONE TO MOLLY:
	Your mother wanted to keep		1289+11	1294+01	4+06	Your mother wanted to keep you,
	you, but she couldn't.					but she couldn't.
	MOLLY LOOKS UP					
350	CUT TO OTS CU MOLLY					
05:14:15:10	F/G L, ON MCU					
1295+02	ADDERSTONE R					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	ADDERSTONE: She did love you, Molly, that's for certain.	5/195	<u>05:14:15:12</u> <u>1295+04</u>	<u>05:14:18:12</u> <u>1299+12</u>	03:00 4+08	ADDERSTONE TO MOLLY: She did love you, Molly, that's for certain.
351	CUT BACK TO OTS ON 05:14:18:15 MOLLY L, LOOKS DOWN 1299+15					
352	CUT TO BCU - SMALL 05:14:21:04 LOCKET WITH 'M' IN 1303+12 MOLLY'S HANDS					
353	CUT BACK TO OTS ON 05:14:23:16 ADDERSTONE R, 1307+08 EMOTIONAL, TURNS AWAY					
	ADDERSTONE: Now, go... go back and join the others.	5/196	05:14:25:06 1309+14	05:14:27:23 1313+15	02:17 4+01	ADDERSTONE TO MOLLY: Now, go back and join the others.
354	CUT TO CU - TEXT ON THE 05:14:29:01 ENVELOPE - 'FOR MY 1315+09 DARLING DAUGHTER'					
		5/197	<u>05:14:29:03</u> <u>1315+11</u>	<u>05:14:32:02</u> <u>1320+02</u>	02:23 4+07	NARRATIVE TITLE (of envelope) (Italics): <i>For my darling daughter</i>
355	CUT TO CU - MOLLY R, 05:14:32:05 SMILES 1320+05					
	MOLLY: (READS) 'My darling daughter.'	5/198	<u>05:14:32:07</u> <u>1320+07</u>	05:14:34:07 1323+07	02:00 3+00	MOLLY READS: 'My darling daughter.'
356	CUT TO EXT. BRIERSVILLE 05:14:37:05 LIBRARY. DAY. WS 1327+13 TOWARDS ENTRANCE. SLOW MOVE IN					
	05:14:38:07 / 1329+07 END FADE OUT (SCORE)					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
357 05:14:39:23 1331+15	CUT TO INT. LIBRARY. DAY. MCU - L/A UP AT REAR LIBRARIAN R, TURNS HEARING OS DOOR (FX)					
358 05:14:45:14 1340+06	CUT TO MS - MOLLY L					
	LIBRARIAN (OS): I haven't seen you for some time.	5/199	<u>05:14:45:16</u> <u>1340+08</u>	05:14:48:00 1344+00	02:08 3+08	LIBRARIAN TO MOLLY: I haven't seen you for some time.
	MOLLY: I have something of yours.	5/200	05:14:48:05 1344+05	<u>05:14:50:00</u> <u>1347+00</u>	01:19 2+11	MOLLY TO LIBRARIAN: I have something of yours.
359 05:14:50:03 1347+03	CUT TO MWS - PROFILE MOLLY L, WITH THE BOOK. LIBRARIAN R, SMILES					
	LIBRARIAN: Thank you, Molly. I hope it helped.	5/201	05:14:51:06 1348+14	05:14:54:17 1354+01	03:11 5+03	LIBRARIAN TO MOLLY: Thank you, Molly. I hope it helped.
	LIBRARIAN TAKES THE BOOK					
360 05:14:55:21 1355+13	CUT TO OTS LIBRARIAN F/G R, ON MS MOLLY L					
	MOLLY: How did you know?	5/202	<u>05:14:55:23</u> <u>1355+15</u>	<u>05:14:57:10</u> <u>1358+02</u>	01:11 2+03	MOLLY TO LIBRARIAN: How did you know?
361 05:14:57:13 1358+05	CUT TO OTS CU MOLLY F/G L, ON MCU LIBRARIAN R, SHRUGS					
362 05:14:59:07 1360+15	CUT BACK TO OTS ON MOLLY L					
	MOLLY: It has. I mean, it really has.	5/203	<u>05:14:59:09</u> <u>1361+01</u>	05:15:01:19 1364+11	02:10 3+10	MOLLY TO LIBRARIAN: It has.

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
		5/204	05:15:02:00 1365+00	<u>05:15:05:00</u> <u>1369+08</u>	03:00 4+08	MOLLY TO LIBRARIAN: I mean, it really has.
363	CUT TO MWS - LIBRARIAN					
05:15:05:03	SITS R, GESTURES TO					
1369+11	MOLLY. MOLLY SITS L					
364	CUT TO OTS MOLLY F/G L,					
05:15:10:06	ON MCU LIBRARIAN R					
1377+06						
	LIBRARIAN:	5/205	05:15:10:23 1378+07	05:15:14:11 1383+11	03:12 5+04	LIBRARIAN TO MOLLY: It's funny how it has a way of getting into the right hands.
	It's funny how it has a way of getting into the right hands.					
365	CUT TO CU - MOLLY L					
05:15:14:15						
1383+15						
	MOLLY:	5/206	<u>05:15:14:17</u> <u>1384+01</u>	<u>05:15:17:04</u> <u>1387+12</u>	02:11 3+11	MOLLY TO LIBRARIAN: You left it there for me to find?
	You left it there for me to find?					
366	CUT BACK TO OTS ON					
05:15:17:07	LIBRARIAN R					
1387+15						
	MOLLY:	5/207	<u>05:15:17:09</u> <u>1388+01</u>	05:15:18:19 1390+03	01:10 2+02	MOLLY TO LIBRARIAN: Didn't you?
	Didn't you?					
	LIBRARIAN:	5/208	05:15:19:00 1390+08	05:15:24:06 1398+06	05:06 7+14	LIBRARIAN TO MOLLY: Well, sometimes it needs a little help finding the right person.
	Well, sometimes it needs a little help finding the right					
	(TWO SCENES)					
367	CUT TO CU - BACK ON					
05:15:23:04	MOLLY L, LIBRARIAN JUST					
1396+12	IN FRAME F/G R					
	LIBRARIAN:					
	person.					
	MOLLY:	5/209	05:15:26:18 1402+02	05:15:28:18 1405+02	02:00 3+00	MOLLY TO LIBRARIAN: Who are you?
	Who are you?					
368	CUT TO MWS - ANGLE ON					
05:15:29:09	MOLLY L, LIBRARIAN R					
1406+01						

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	LIBRARIAN: I'm just the librarian.	5/210	05:15:31:03 1408+11	05:15:32:20 1411+04	01:17 2+09	LIBRARIAN TO MOLLY: I'm just the librarian.
369	CUT TO CU - BACK ON					
05:15:33:02	MOLLY L, LIBRARIAN JUST					
1411+10	IN FRAME F/G R					
	LIBRARIAN: Now,	5/211	05:15:34:01 1413+01	<u>05:15:36:22</u> <u>1417+06</u>	02:21 4+05	LIBRARIAN TO MOLLY: Now, hadn't you better be getting back?
						(TWO SCENES)
370	CUT TO OTS MOLLY F/G L,					
05:15:34:23	ON MCU LIBRARIAN R					
1414+07						
	LIBRARIAN: hadn't you better be getting back?					
371	CUT TO CU - BACK ON					
05:15:37:01	MOLLY L, LIBRARIAN JUST					
1417+09	IN FRAME F/G R					
	LIBRARIAN: It's Christmas Eve.	5/212	<u>05:15:37:03</u> <u>1417+11</u>	05:15:39:05 1420+13	02:02 3+02	LIBRARIAN TO MOLLY: It's Christmas Eve.
	MOLLY: I probably should.	5/213	05:15:39:10 1421+02	05:15:41:10 1424+02	02:00 3+00	MOLLY TO LIBRARIAN: I probably should.
	MOVE UP AS MOLLY STANDS. SHE TAKES A STEP AWAY, TURNS TOWARDS					
	05:15:46:18 / 1432+02 START FADE IN (SCORE)					
	MOLLY: Thank you.	5/214	05:15:48:23 1435+07	<u>05:15:49:23</u> <u>1436+15</u>	01:00 1+08	MOLLY TO LIBRARIAN: Thank you.
372	CUT TO MCU- MOLLY					
05:15:50:02	(WAIST) L, HOLDS OUT					
1437+02	HER HAND					
373	CUT TO OTS CU MOLLY					
05:15:51:16	F/G L, ON MCU LIBRARIAN					
1439+08	R, TAKES MOLLY'S HAND					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	LIBRARIAN: You're very welcome.	5/215	05:15:53:01 1441+09	<u>05:15:54:06</u> <u>1443+06</u>	01:05 1+13	LIBRARIAN TO MOLLY: You're very welcome.
374	CUT TO MCU - HANDS 05:15:54:09 HOLDING (MOLLY FROM L, 1443+09 LIBRARIAN FROM R)					
375	CUT TO MS - ANGLE ON 05:15:56:04 MOLLY L, SMILES, TURNS 1446+04 AND STARTS TO WALK AWAY					
	LIBRARIAN (OS): Oh, and, Molly,	5/216	05:15:58:14 1449+14	05:16:02:23 1456+07	04:09 6+09	LIBRARIAN TO MOLLY: And, Molly, it wasn't the hypnotism that made you special.
	MOLLY STOPS L, TURNS TOWARDS					
376	CUT TO MCU - LIBRARIAN 05:16:00:07 R 1452+07					
	LIBRARIAN: it wasn't the hypnotism that made you special. It was you.	5/217	05:16:05:04 1459+12	<u>05:16:06:15</u> <u>1461+15</u>	01:11 2+03	LIBRARIAN TO MOLLY: It was you.
377	CUT TO MCU - MOLLY L, 05:16:06:18 SMILES 1462+02					
378	CUT TO MCU - BACK ON 05:16:10:09 LIBRARIAN R, SMILES 1467+09					
379	CUT TO EXT. LIBRARY. 05:16:11:21 DAY. L/A CU - SNOW ON 1469+13 THE GROUND. DOOR OPENS, MOLLY STEPS OUT					
380	CUT TO MS - MOLLY 05:16:13:21 REACTS TO SNOW, 1472+13 WALKS TOWARDS					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
381	START FADE TO BLACK					
05:16:20:10						
1482+10						
	05:16:21:19/1484+11					
	END MUSIC (SCORE)					
05:16:21:23	BLACK SCREEN					
1484+15						
EP	LAST FRAME ACTION REEL 5A/5B					
05:16:22:02						
1485+02						
15:11	FOOTAGE FROM SPOT 5/217 TO LAST FRAME ACTION REEL 5A/5B					
23+03						
16:30:02	FOOTAGE FROM 12' START MARK TO LAST FRAME ACTION REEL 5A/5B					
1485+02						
<u>16:22:02</u>	<u>FOOTAGE FROM FIRST FRAME TO LAST FRAME ACTION REEL 5A/5B</u>					
<u>1473+02</u>						