

0+00/01:59:52:00 IS 12' START MARK

FIRST HARD CUT AT SCENE 3: 02:00:03:16/0017+08

SECOND HARD CUT AT SCENE 4: 02:00:06:20/0022+04

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
1	12' START MARK 01:59:52:00 0000+00					
2	CUT TO INT. ORPHANAGE - DINING HALL - NIGHT. MCU - 02:00:00:00 0012+00 MOVE DOWN AS ADDERSTONE R, LEANS DOWN BEHIND ROCKY L  ADDERSTONE: Make sure you look presentable.	2/001	02:00:01:17 0014+09	02:00:03:12 0017+04	01:19 2+11	ADDERSTONE TO ROCKY: Make sure you look presentable.
3	CUT TO MCU - TRINKLEBURY 02:00:03:16 0017+08 R. ADDERSTONE WALKS ACROSS L TO R  02:00:04:05 / 0018+05 START FADE IN MUSIC (SCORE)					
4	CUT TO CU - MOLLY CENTRE 02:00:06:20 0022+04  ROCKY (V/O): <i>I don't want to go without you.</i>	2/002	02:00:07:16 0023+08	02:00:09:07 0025+15	01:15 2+07	ROCKY TO MOLLY: <i>I don't want to go without you.</i>
5	CUT TO EXT. ORPHANAGE. 02:00:09:10 0026+02 NIGHT. MWS- ROCKY L, MOLLY R, ON THE SWINGS  MOLLY: We won't let that happen. We'll always stick together.	2/003	02:00:10:07 0027+07	<u>02:00:14:06</u> <u>0033+06</u>	03:23 5+15	MOLLY TO ROCKY: We won't let that happen. We'll always stick together.
6	CUT TO WS - DUO CENTRE/L 02:00:14:09 0033+09 ON THE SWINGS  MOLLY: Don't worry. I'll think of a plan.	2/004	<u>02:00:14:11</u> <u>0033+11</u>	<u>02:00:17:09</u> <u>0038+01</u>	02:22 4+06	MOLLY TO ROCKY: Don't worry. I'll think of a plan.

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
7	CUT TO INT. ORPHANAGE - 02:00:18:10 ADDERSTONE'S ROOM - 0039+10 NIGHT. WS - PAST REAR SEATED ADDERSTONE R (AT DESK USING IPHONE) TO TRINKLEBURY B/G L					
	TRINKLEBURY: You promised that Molly and Rocky would be adopted together.	2/005	<u>02:00:18:12</u> <u>0039+12</u>	<u>02:00:21:14</u> <u>0044+06</u>	03:02 4+10	TRINKLEBURY TO ADDERSTONE: You promised that Molly and Rocky would be adopted together.
	02:00:21:11 / 0044+03 END FADE OUT (SCORE)					
8	CUT TO MS - ADDERSTONE R 02:00:21:17 0044+09					
	ADDERSTONE: Don't tell me my job, Trinklebury.	2/006	<u>02:00:21:19</u> <u>0044+11</u>	<u>02:00:23:21</u> <u>0047+13</u>	02:02 3+02	ADDERSTONE TO TRINKLEBURY: Don't tell me my job, Trinklebury.
9	CUT TO OTS MCU 02:00:24:00 ADDERSTONE F/G R, ON MS 0048+00 TRINKLEBURY L					
	TRINKLEBURY: I've raised those two since the day they arrived	2/007	02:00:26:02 0051+02	<u>02:00:28:14</u> <u>0054+14</u>	02:12 3+12	TRINKLEBURY TO ADDERSTONE: I've raised those two since the day they arrived
10	CUT TO MS - ADDERSTONE R, 02:00:28:17 OPENS A FILE 0055+01					
	TRINKLEBURY (OS): and I'm not gonna stand by and see what	2/008	<u>02:00:28:19</u> <u>0055+03</u>	<u>02:00:32:06</u> <u>0060+06</u>	03:11 5+03	TRINKLEBURY TO ADDERSTONE: and I'm not gonna (stand by and) see what little happiness they have ripped away. (GONNA: CONTRACTION OF 'GOING TO')
	(TWO SCENES)					
11	CUT BACK TO OTS ON 02:00:30:13 TRINKLEBURY L 0057+13					
	TRINKLEBURY: little happiness they have ripped away.					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
12	CUT TO MS - BACK ON					
02:00:32:09	ADDERSTONE R					
0060+09						
	ADDERSTONE:	2/009	<u>02:00:32:11</u>	02:00:34:11	02:00	ADDERSTONE TO TRINKLEBURY:
	Well, it's my decision.		<u>0060+11</u>	0063+11	3+00	It's my decision.
						(TWO SCENES)
13	CUT BACK TO OTS ON					
02:00:33:17	TRINKLEBURY L					
0062+09						
14	CUT TO MS - BACK ON					
02:00:35:07	ADDERSTONE R, FILLING IN A					
0064+15	FORM					
	ADDERSTONE:	2/010	<u>02:00:35:09</u>	02:00:38:17	03:08	ADDERSTONE TO TRINKLEBURY:
	Anyway, they need to learn to		<u>0065+01</u>	0070+01	5+00	Anyway, they need to learn
	stand on their own two feet. Apart					to stand on their own two feet.
	from each other, if necessary.					
		2/011	02:00:38:22	02:00:42:07	03:09	ADDERSTONE TO TRINKLEBURY:
			0070+06	0075+07	5+01	Apart from each other, if necessary.
15	CUT TO CU - TRINKLEBURY L					
02:00:42:10						
0075+10						
	TRINKLEBURY:	2/012	<u>02:00:42:12</u>	02:00:44:15	02:03	TRINKLEBURY TO ADDERSTONE:
	If you go through with it, I will be		<u>0075+12</u>	0078+15	3+03	If you go through with it,
	forced to talk to the governing					
	board					
		2/013	02:00:44:20	<u>02:00:47:15</u>	02:19	TRINKLEBURY TO ADDERSTONE:
			0079+04	<u>0083+07</u>	4+03	I will be forced to talk to
						the governing board
	02:00:45:07 / 0079+15					
	START MUSIC (SCORE)					
16	CUT TO CU - ADDERSTONE					
02:00:47:18	STOPS WRITING					
0083+10						
	TRINKLEBURY (OS):	2/014	<u>02:00:47:20</u>	<u>02:00:52:20</u>	05:00	TRINKLEBURY TO ADDERSTONE:
	and they won't stand		<u>0083+12</u>	<u>0091+04</u>	7+08	and they won't stand for you treating
						the children's futures like this.
						(TWO SCENES)

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
17	CUT TO CU - BACK ON					
02:00:50:02	TRINKLEBURY L					
0087+02						
	TRINKLEBURY:					
	for you treating the children's					
	futures like this.					
18	CUT TO CU - ADDERSTONE					
02:00:52:23	LOOKS UP					
0091+07						
19	CUT TO WS - PAST REAR					
02:00:55:04	ADDERSTONE F/G R, TO					
0094+12	TRINKLEBURY L - SHE STARTS					
	TO WALK OUT R					
20	CUT TO CU - BACK ON					
02:00:56:22	ADDERSTONE					
0097+06	(FX: OS DOOR)					
	02:00:59:23 / 0101+15					
	END MUSIC (SCORE)					
21	CUT TO EXT. NOCKMAN'S					
02:01:00:00	WAREHOUSE. NIGHT. WS -					
0102+00	VAN L, DRIVES TOWARDS,					
	STARTS TO EXIT R (SIGN ON					
	BUILDING:					
	'S. NOCKMAN HOUSEHOLD					
	SUPPLIES WHOLESALE					
	NOVELTIES'					
	(FX: VAN)					
22	CUT TO INT. NOCKMAN'S					
02:01:05:07	WAREHOUSE. NIGHT. PAST CU					
0109+15	GNOMES TO NOCKMAN					
	CROSSING R TO L. MOVE L					
	NOCKMAN:	2/015	02:01:05:09	02:01:08:01	02:16	NOCKMAN TO HIMSELF:
	Moon. Moon.		0110+01	0114+01	4+00	Moon. Moon.
23	CUT TO CU - NOCKMAN					
02:01:08:04	(HANDS) USING KEYBOARD					
0114+04						

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	NOCKMAN: I	2/016	<u>02:01:08:06</u> <u>0114+06</u>	02:01:10:19 0118+03	02:13 3+13	NOCKMAN TO HIMSELF: I know where you live, Moon.
	(TWO SCENES)					
24 02:01:09:04 0115+12	CUT TO CU - MONITOR - OS NOCKMAN TYPES IN 'HARDWICK HOUSE ORPHANAGE INTO SEARCH ENGINE  (FX)					
	NOCKMAN (OS): know where you live, Moon.					
	SKYPE WINDOW APPEARS WITH NOCKMAN'S MOTHER (TRACEY) ON WEB CAM WINDOW					
		2/017	02:01:11:00 0118+08	<u>02:01:12:03</u> <u>0120+03</u>	01:03 1+11	NARRATIVE TITLE (of alert) (Italics): <i>Incoming Call</i> <i>Mum</i>
25 02:01:12:06 0120+06	CUT TO MCU - ANGLE ON NOCKMAN CENTRE, LOOKING AT SCREEN L					
26 02:01:13:08 0122+00	CUT TO CU - NOCKMAN (HAND R) PRESSES RETURN KEY ON KEYBOARD					
27 02:01:14:09 0123+09	CUT TO CU - MONITOR - TRACEY'S WEB CAM WINDOW ENLARGES					
	TRACEY: (THRU SCREEN) <i>There you are.</i>	2/018	02:01:14:22 0124+06	02:01:16:16 0127+00	01:18 2+10	TRACEY TO NOCKMAN THEN NOCKMAN TO TRACEY: - <i>There you are.</i> - Hello, Mum.
	NOCKMAN (OS): Hello, Mum.					
	TRACEY: (THRU SCREEN) <i>So where have you been all week, huh?</i>	2/019	02:01:16:21 0127+05	<u>02:01:18:15</u> <u>0129+15</u>	01:18 2+10	TRACEY TO NOCKMAN: <i>So where have you been all week?</i>
	NOCKMAN (OS): I'm					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
28	CUT TO MCU - ANGLE ON 02:01:18:18 NOCKMAN CENTRE, LOOKING 0130+02 AT SCREEN L					
	NOCKMAN: organising a job. Big one.	2/020	<u>02:01:18:20</u> <u>0130+04</u>	<u>02:01:22:17</u> <u>0136+01</u>	03:21 5+13	NOCKMAN TO TRACEY: I'm organising a job. Big one. I think you'll be impressed.
		(THREE SCENES)				
29	CUT TO OTS CU NOCKMAN F/G 02:01:20:02 R, ON MONITOR - TRACEY 0132+02 LOOKING INTO CAM					
	NOCKMAN: I think//					
30	CUT TO MCU - ANGLE ON 02:01:21:08 NOCKMAN CENTRE, LOOKING 0134+00 AT SCREEN L					
	NOCKMAN: you'll be impressed.					
31	CUT BACK TO OTS ON 02:01:22:20 MONITOR - TRACEY SMILES 0136+04					
	TRACEY: (THRU SCREEN) <i>Oh, I doubt that.</i>	2/021	<u>02:01:22:22</u> <u>0136+06</u>	<u>02:01:26:11</u> <u>0141+11</u>	03:13 5+05	TRACEY TO NOCKMAN: <i>I doubt that. You'll never be a master criminal like me, you know.</i>
		(TWO SCENES)				
32	CUT TO MCU - ANGLE ON 02:01:23:23 NOCKMAN CENTRE, LOOKING 0137+15 AT SCREEN L					
	TRACEY (OS): (THRU SCREEN) <i>You'll never be a master criminal like me, you know.</i>					
33	CUT BACK TO OTS ON 02:01:26:14 MONITOR - TRACEY LAUGHING 0141+14					
	TRACEY: (THRU SCREEN) (LAUGHS)					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
34	CUT TO MCU - ANGLE ON					
02:01:27:18	NOCKMAN L, LOOKING AT					
0143+10	SCREEN L					
	NOCKMAN:	2/022	<u>02:01:27:20</u>	<u>02:01:29:23</u>	02:03	NOCKMAN TO TRACEY:
	I'm going to rob Shorings Bank.		<u>0143+12</u>	<u>0146+15</u>	3+03	I'm going to rob Shorings Bank.
35	CUT BACK TO OTS ON					
02:01:30:02	MONITOR - TRACEY REACTS					
0147+02						
	TRACEY:	2/023	<u>02:01:30:04</u>	<u>02:01:31:19</u>	01:15	TRACEY TO NOCKMAN:
	(THRU SCREEN) <i>Shorings?</i>		<u>0147+04</u>	<u>0149+11</u>	2+07	<i>Shorings?</i>
36	CUT TO MCU - ANGLE ON					
02:01:31:22	NOCKMAN L, LOOKING AT					
0149+14	SCREEN L					
	TRACEY (OS):	2/024	<u>02:01:32:00</u>	<u>02:01:36:15</u>	04:15	TRACEY TO NOCKMAN:
	(THRU SCREEN) <i>You mean the</i>		<u>0150+00</u>	<u>0156+15</u>	6+15	<i>You mean the jewellery people?</i>
	<i>jewellery people? Are you mad?</i>					<i>Are you mad? It's like Fort Knox.</i>
		(TWO SCENES)				(FORT KNOX: US BULLION DEPOSITORY)
	NOCKMAN:					
	Hmm.					
37	CUT BACK TO OTS ON					
02:01:35:03	MONITOR - TRACEY REACTS					
0154+11						
	TRACEY:					
	(THRU SCREEN) <i>It's like Fort</i>					
	<i>Knox.</i>					
38	CUT TO MCU - ANGLE ON					
02:01:36:18	NOCKMAN L, LOOKING AT					
0157+02	SCREEN L					
	TRACEY (OS):	2/025	<u>02:01:36:20</u>	<u>02:01:40:18</u>	03:22	TRACEY TO NOCKMAN:
	(THRU SCREEN) <i>Anyway I heard</i>		<u>0157+04</u>	<u>0163+02</u>	5+14	<i>Anyway I heard that the Cregg gang</i>
		(THREE SCENES)				<i>have got their eyes on it.</i>
						(EYES ON IT: FIGURATIVE - MEANS
						WE'RE INTERESTED IN OR WATCHING
						THE BANK)
39	CUT BACK TO OTS ON					
02:01:38:09	MONITOR - TRACEY					
0159+09	CONTINUES					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	TRACEY: (THRU SCREEN) <i>that the Cregg gang have got their</i>					
40	CUT TO MCU - ANGLE ON					
02:01:39:09	NOCKMAN L, LOOKING AT					
0161+01	SCREEN L					
	TRACEY (OS): (THRU SCREEN) <i>eyes on it.</i>					
	NOCKMAN: Well, what if I told you that I'm going to get there before them?	2/026	02:01:40:23	<u>02:01:45:09</u>	04:10	NOCKMAN TO TRACEY:
			0163+07	<u>0170+01</u>	6+10	Well, what if I told you that I'm going to get there before them?
	02:01:43:01 / 0166+09 START FADE IN MUSIC (SCORE)					
41	CUT BACK TO OTS ON					
02:01:45:12	MONITOR - TRACEY REACTS					
0170+04						
	NOCKMAN: And...	2/027	<u>02:01:45:14</u>	02:01:50:00	04:10	NOCKMAN TO TRACEY:
			<u>0170+06</u>	0177+00	6+10	And what if I told you that I'm going to use hypnosis?
	(TWO SCENES)					
42	CUT TO MCU - ANGLE ON					
02:01:46:12	NOCKMAN L, LOOKING AT					
0171+12	SCREEN L					
	NOCKMAN: what if I told you that I'm going to use hypnosis?					
43	CUT BACK TO OTS ON					
02:01:50:05	MONITOR - TRACEY LAUGHS					
0177+05						
	TRACEY: (THRU SCREEN) (LAUGHS) <i>What are you talking about?</i>	2/028	02:01:51:12	02:01:54:17	03:05	TRACEY TO NOCKMAN THEN
			0179+04	0184+01	4+13	NOCKMAN TO TRACEY: - <i>What are you talking about?</i> - There's this girl.
	(TWO SCENES)					
44	CUT TO MCU - ANGLE ON					
02:01:52:16	NOCKMAN L, LOOKING AT					
0181+00	SCREEN L					



<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	NOCKMAN: There's this girl. And, er, she has a book, tells you everything.	2/029	02:01:54:22 0184+06	<u>02:01:57:13</u> <u>0188+05</u>	02:15 3+15	NOCKMAN TO TRACEY: And she has a book, tells you everything.
45	CUT BACK TO OTS ON 02:01:57:16 MONITOR/TRACEY 0188+08					
	TRACEY: (THRU SCREEN) <i>A girl and a book...</i>	2/030	<u>02:01:57:18</u> <u>0188+10</u>	<u>02:01:59:08</u> <u>0191+00</u>	01:14 2+06	TRACEY TO NOCKMAN: <i>A girl and a book...</i>
46	CUT TO MCU - ANGLE ON 02:01:59:11 NOCKMAN L, LOOKING AT 0191+03 SCREEN L					
	TRACEY (OS): (THRU SCREEN) <i>what are you talking about?</i>					
	NOCKMAN: (OVER) Mum,	2/031	<u>02:01:59:13</u> <u>0191+05</u>	02:02:02:12 0195+12	02:23 4+07	NOCKMAN TO TRACEY: Mum, this book's amazing.
						(TWO SCENES)
47	CUT BACK TO OTS ON 02:02:12:20 MONITOR, TRACEY 0199+04					
	NOCKMAN: this book's amazing. It has the power to choose who becomes a master hypnotist and it's going to choose me.	2/032	02:02:02:17 0196+01	02:02:05:17 0200+09	03:00 4+08	NOCKMAN TO TRACEY: It has the power to choose who becomes a master hypnotist
		2/033	02:02:05:22 0200+14	<u>02:02:07:23</u> <u>0203+15</u>	02:01 3+01	NOCKMAN TO TRACEY: and it's going to choose me.
48	CUT TO MCU - ANGLE ON 02:02:08:02 NOCKMAN L, LOOKING AT 0204+02 SCREEN L					
	NOCKMAN: I just have to get the book off the girl. Umm... Her name is Moon.	2/034	<u>02:02:08:04</u> <u>0204+04</u>	02:02:12:02 0210+02	03:22 5+14	NOCKMAN TO TRACEY: I just have to get the book off the girl.
		2/035	02:02:12:07 0210+07	02:02:15:08 0215+00	03:01 4+09	NOCKMAN TO TRACEY: Her name is Moon. She lives in an orphanage.
						(TWO SCENES)

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
49	CUT BACK TO OTS ON					
02:02:13:11	MONITOR, TRACEY GLANCES					
0212+03	AWAY					
	NOCKMAN:					
	She lives in an orphanage.					
50	CUT TO MCU - ANGLE ON					
02:02:15:13	NOCKMAN L, LOOKING AT					
0215+05	SCREEN L					
	TRACEY (OS):	2/036	<u>02:02:15:15</u>	02:02:18:06	02:15	TRACEY TO NOCKMAN:
	(THRU SCREEN) <i>Moon,</i>		<u>0215+07</u>	0219+06	3+15	<i>Moon, hypnotism, robbing banks.</i>
	<i>hypnotism, robbing banks. Are</i>					
	<i>you on medication?</i>	2/037	02:02:18:11	<u>02:02:20:09</u>	01:22	TRACEY TO NOCKMAN THEN
			0219+11	<u>0222+09</u>	2+14	NOCKMAN TO TRACEY:
						- <i>Are you on medication?</i>
						- Mum...
	NOCKMAN:					
	(OVER) Mum, I just need to get					
	the ...					
51	CUT TO CU -					
02:02:20:12	MONITOR/TRACEY					
0222+12						
	TRACEY:	2/038	<u>02:02:20:14</u>	<u>02:02:22:00</u>	01:10	TRACEY TO NOCKMAN:
	(THRU SCREEN) <i>Stick to the</i>		<u>0222+14</u>	<u>0225+00</u>	2+02	<i>Stick to the small stuff.</i>
	<i>small stuff.</i>					
52	CUT TO MCU - ANGLE ON					
02:02:22:03	NOCKMAN L, LOOKING AT					
0225+03	SCREEN L					
	NOCKMAN:	2/039	<u>02:02:22:05</u>	<u>02:02:25:11</u>	03:06	NOCKMAN TO TRACEY:
	I don't want to sell off other		<u>0225+05</u>	<u>0230+03</u>	4+14	I don't want to sell off other
	people's stolen things for the re...					people's stolen things for the...
53	CUT BACK TO OTS ON					
02:02:25:14	MONITOR, TRACEY REACTS					
0230+06						
	TRACEY:	2/040	<u>02:02:25:16</u>	02:02:28:17	03:01	TRACEY TO NOCKMAN:
	(OVER, THRU SCREEN) <i>Oh,</i>		<u>0230+08</u>	0235+01	4+09	<i>Oh, shut up and get on with it.</i>
	<i>shut up and get on with it.</i>					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	TRACEY ENDS CALL/WINDOW SHRINKS (FX)					
54	CUT TO WS - NOCKMAN L					
02:02:29:16						
0236+08						
	NOCKMAN: I'll show her.	2/041	02:02:31:17 0239+09	02:02:33:17 0242+09	02:00 3+00	NOCKMAN TO HIMSELF: I'll show her.
	NOCKMAN USES KEYBOARD					
55	CUT TO CU - MONITOR -					
02:02:34:09	ORPHANAGE WEBSITE ON					
0243+09	DISPLAY					
	NOCKMAN (OS): Hardwick House.	2/042	<u>02:02:34:11</u> <u>0243+11</u>	02:02:37:00 0247+08	02:13 3+13	NOCKMAN TO HIMSELF: Hardwick House.
56	START DISSOLVE TO EXT.					
02:02:37:04	ORPHANAGE. DAY. LS -					
0247+12	NOCKMAN M/G R DRIVING AWAY TOWARDS B/G HOUSE					
57	CUT TO INT. ORPHANAGE.					
02:02:42:13	DAY. MWS - NOCKMAN					
0255+13	CREEPING IN R, SHUTS DOOR AND CONTINUES TOWARDS					
	02:02:52:06 / 0270+06 END FADE OUT MUSIC (SCORE)					
58	CUT TO CU - NOCKMAN					
02:02:59:15	(SHOES) STEPS ON A TOY					
0281+07	(FX: TOY SQUEAKS)					
59	CUT BACK TO MWS -					
02:03:01:04	NOCKMAN CENTRE/R,					
0283+12	REACTS, LOOKS AROUND. MOVE BACK AS HE CONTINUES SLOWLY TOWARDS					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
60	CUT TO POV ON MCU PIN BOARD - MOVE OVER					
02:03:05:07	NOTICES TO ALLOCATION					
0289+15	PLAN OF DORMITORIES					
		2/043	02:03:11:03	02:03:12:21	01:18	NARRATIVE TITLE (of plan) (Italics):
			0298+11	0301+05	2+10	<i>Dorm D</i>
						<i>2nd Floor</i>
	NOCKMAN'S GLOVED HAND ENTERS F/G, POINTS AT MOLLY'S NAME					
	NOCKMAN:	2/044	02:03:13:02	02:03:15:02	02:00	NOCKMAN TO HIMSELF:
	Hmm. (READS) <i>Moon</i> .		0301+10	0304+10	3+00	<i>Moon</i> .
	NOCKMAN POINTS TO '2ND FLOOR'					
61	CUT TO CU - NOCKMAN R, LOOKS UP OSR					
02:03:16:03						
0306+03						
	NOCKMAN:	2/045	02:03:17:08	02:03:19:08	02:00	NOCKMAN TO HIMSELF:
	Second floor.		0308+00	0311+00	3+00	Second floor.
	NOCKMAN STARTS TO EXIT R					
62	CUT TO CU - REAR NOCKMAN STEPS ACROSS F/G R TO L					
02:03:21:05						
0313+13						
	ADDERSTONE (OS):	2/046	02:03:21:18	<u>02:03:23:17</u>	01:23	ADDERSTONE TO NOCKMAN:
	What do you want?		0314+10	<u>0317+09</u>	2+15	What do you want? Speak!
						(TWO SCENES)
	NOCKMAN, REACTS, TURNS TOWARDS					
	NOCKMAN:					
	(REACTS)					
63	CUT TO MS - ADDERSTONE L, BRANDISHING A POKER					
02:03:22:21						
0316+05						
	ADDERSTONE:					
	Speak!					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
64	CUT TO MCU - NOCKMAN L, 02:03:23:20 TAKES OFF HIS CAP 0317+12					
65	CUT TO MS - ADDERSTONE L, 02:03:25:12 WAITS 0320+04					
66	CUT TO MCU - NOCKMAN L, 02:03:26:16 REACTING, POINTS OSL 0322+00					
	NOCKMAN: The sign.	2/047	02:03:28:07 0324+07	<u>02:03:30:00</u> <u>0327+00</u>	01:17 2+09	NOCKMAN TO ADDERSTONE: The sign.
			(TWO SCENES)			
67	CUT TO MS - BACK ON 02:03:29:01 ADDERSTONE L, 0325+09 BRANDISHING THE POKER					
68	CUT TO MCU - BACK ON 02:03:30:03 NOCKMAN L 0327+03					
	NOCKMAN: Help wanted.	2/048	<u>02:03:30:05</u> <u>0327+05</u>	<u>02:03:34:14</u> <u>0333+14</u>	04:09 6+09	NOCKMAN TO ADDERSTONE THEN
			(TWO SCENES)			
	ADDERSTONE (OS): Oh...					ADDERSTONE TO NOCKMAN: - Help wanted. - Oh, you want the job.
69	CUT TO MS - BACK ON 02:03:32:20 ADDERSTONE L, 0331+04 BRANDISHING THE POKER					
	ADDERSTONE: you want the job.					
70	CUT TO MCU - BACK ON 02:03:34:17 NOCKMAN L, NODS 0334+01					
	ADDERSTONE (OS): Let's start with the sewage	2/049	02:03:36:03 0336+03	<u>02:03:37:22</u> <u>0338+14</u>	01:19 2+11	ADDERSTONE TO NOCKMAN: Let's start with the sewage tank.
			(TWO SCENES)			

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
71	CUT TO EXT. ORPHANAGE - 02:03:38:01 REAR YARD - DAY. MS - H/A ON 0339+01 ADDERSTONE R, MOVING BACK LID TO SEPTIC TANK					
	02:03:38:01 / 0339+01 START MUSIC (SCORE)					
	ADDERSTONE: tank...					
72	CUT TO MCU - L/A ON 02:03:39:17 NOCKMAN, CENTRE, 0341+09 REACTING					
	NOCKMAN: (REACTS) Ugh!					
	ADDERSTONE (OS): I want it finished before the children get back from school.	2/050	02:03:40:03 0342+03	<u>02:03:42:03</u> <u>0345+03</u>	02:00 3+00	ADDERSTONE TO NOCKMAN: I want it finished before the children get back from school.
	(TWO SCENES)					
73	CUT TO WS - NOCKMAN L, 02:03:42:06 STEPS INTO THE TANK AS 0345+06 ADDERSTONE R, REACTS TO SMELL (FX)					
	ADDERSTONE: (REACTS) Oh... Revolting.	2/051	02:03:43:13 0347+05	<u>02:03:45:10</u> <u>0350+02</u>	01:21 2+13	ADDERSTONE TO NOCKMAN: Revolting.
74	CUT TO CU - NOCKMAN L, 02:03:45:13 REACTING 0350+05					
	NOCKMAN: (REACTS) (CONTINUES)					
75	CUT TO H/A MCU - NOCKMAN 02:03:47:22 (LOWER) FILLS BUCKET WITH 0353+14 SLUDGE					
76	CUT TO LS - NOCKMAN, 02:03:49:14 CENTRE, POURS SLUDGE 0356+06 INTO WHEELBARROW					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
77	CUT TO CU - (ON BUCKET)					
02:03:51:07	NOCKMAN CONTINUES					
0358+15						
78	CUT TO MWS - ANGLE ON					
02:03:52:01	NOCKMAN L, FILLING THE					
0360+01	WHEELBARROW					
79	CUT TO MS - H/A ON					
02:03:53:17	NOCKMAN L, FILLING BUCKET					
0362+09	WITH SLUDGE					
80	CUT TO CU - OS NOCKMAN					
02:03:54:19	POURS SLUDGE INTO					
0364+03	WHEELBARROW					
81	CUT BACK TO MWS -					
02:03:56:03	NOCKMAN L, CONTINUES					
0366+03						
82	CUT TO INT. ORPHANAGE -					
02:03:58:09	ADDERSTONE'S ROOM. NIGHT.					
0369+09	MCU - DECORATIVE CLOCK ON					
	WALL CHIMES - 6.00					
	(FX)					
	02:03:59:07 / 0370+15					
	END MUSIC (SCORE)					
83	CUT TO CU- ADDERSTONE					
02:03:59:23	TAKES DRINK FROM F/G TRAY					
0371+15	- MOVE UP FOR MCU AS SHE					
	SIPS DRINK					
84	CUT TO MCU - BACK ON THE					
02:04:04:11	WALL CLOCK - 6.00					
0378+11						
	ADDERSTONE (OS):	2/052	02:04:05:05	02:04:07:15	02:10	ADDERSTONE TO AUDIENCE:
	Show time, Trinklebury.		0379+13	0383+07	3+10	Show time, Trinklebury.
85	CUT TO MCU - BACK ON					
02:04:07:18	ADDERSTONE L, FINISHES					
0383+10	HER DRINK AND PUTS IT					
	DOWN OS					
	MOLLY (V/O):	2/053	02:04:10:02	02:04:11:05	01:03	MOLLY TO AUDIENCE:
	(READS) <i>To lull your subject</i>		0387+02	0388+13	1+11	<i>To lull your subject</i>

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
86	CUT TO INT. LAUNDRY ROOM.					
02:04:11:08	NIGHT. MWS - MOLLY IN BED					
0389+00	R, READING THE BOOK BY TORCHLIGHT. MOVE IN					
	02:04:11:08 / 0389+00					
	START MUSIC (SCORE)					
	MOLLY (V/O): (READS) <i>into a trance, echo their feelings, see the world as they do.</i>	2/054	<u>02:04:11:10</u> <u>0389+02</u>	02:04:13:18 0392+10	02:08 3+08	MOLLY TO AUDIENCE: <i>into a trance, echo their feelings,</i>
		2/055	02:04:13:23 0392+15	02:04:16:15 0396+15	02:16 4+00	MOLLY TO AUDIENCE: <i>see the world as they do.</i>
	MOLLY: Adderstone's mad.	2/056	02:04:16:20 0397+04	02:04:18:20 0400+04	02:00 3+00	MOLLY TO HERSELF: Adderstone's mad.
	MOLLY (V/O): (READS) <i>Beware, Angry people are difficult to hypnotise.</i>	2/057	02:04:19:01 0400+09	02:04:23:02 0406+10	04:01 6+01	MOLLY TO AUDIENCE: <i>Beware, Angry people are difficult to hypnotise</i>
87	CUT TO MS - MOLLY, CENTRE,					
02:04:24:02	URNS THE PAGE					
0408+02						
	MOLLY (V/O): (READS) <i>Find something that they are deeply attached to. This thing could be a hobby,</i>	2/058	02:04:25:07 0409+15	02:04:27:20 0413+12	02:13 3+13	MOLLY TO AUDIENCE: <i>Find something that they are deeply attached to.</i>
		2/059	02:04:28:01 0414+01	<u>02:04:29:05</u> <u>0415+13</u>	01:04 1+12	MOLLY TO AUDIENCE: <i>This thing could be a hobby,</i>
88	CUT TO MCU - PROFILE MOLLY					
02:04:29:08	L, CONTINUES - TURNS A					
0416+00	PAGE					
	MOLLY (V/O): (READS) <i>a piece of music, a favourite belonging.</i>	2/060	<u>02:04:29:10</u> <u>0416+02</u>	02:04:31:03 0418+11	01:17 2+09	MOLLY TO AUDIENCE: <i>a piece of music,</i>
		2/061	02:04:31:08 0419+00	<u>02:04:33:07</u> <u>0421+15</u>	01:23 2+15	MOLLY TO AUDIENCE: <i>a favourite belonging.</i>
89	CUT TO MCU - MOLLY,					
02:04:33:10	CENTRE, LOOKS UP					
0422+02						



<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
90	CUT TO MS - THE WASHING MACHINE IN ACTION					
02:04:35:01						
0424+09						
91	CUT TO MCU- BACK ON MOLLY. SHE SMILES					
02:04:36:20						
0427+04						
92	CUT TO CU- CLOTHES TUMBLING AROUND IN WASHING MACHINE					
02:04:38:10						
0429+10						
	MOLLY (OS): Your patterns.	2/062	<u>02:04:38:12</u> <u>0429+12</u>	<u>02:04:41:13</u> <u>0434+05</u>	03:01 4+09	MOLLY TO AUDIENCE: Your patterns.
93	CUT TO INT. HALL. NIGHT. LS - TRINKLEBURY R, WALKS TOWARDS					
02:04:41:16						
0434+08						
	ADDERSTONE (OS): Mrs Trinklebury.	2/063	<u>02:04:41:18</u> <u>0434+10</u>	<u>02:04:43:09</u> <u>0437+01</u>	01:15 2+07	ADDERSTONE TO TRINKLEBURY: Mrs Trinklebury.
94	CUT TO L/A MWS - ADDERSTONE L, ON THE STAIRS BY CHANDELIER					
02:04:43:12						
0437+04						
	ADDERSTONE: These light bulbs need replacing.	2/064	<u>02:04:43:14</u> <u>0437+06</u>	<u>02:04:46:07</u> <u>0441+07</u>	02:17 4+01	ADDERSTONE TO TRINKLEBURY: These light bulbs need replacing.
95	CUT TO MWS - TRINKLEBURY R, STOPS. STAIRS L					
02:04:46:10						
0441+10						
	ADDERSTONE (OS): Erm, could you give me a hand? I can't quite reach.	2/065	<u>02:04:46:12</u> <u>0441+12</u>	02:04:49:08 0446+00	02:20 4+04	ADDERSTONE TO TRINKLEBURY: Could you give me a hand? I can't quite reach.
	TRINKLEBURY PUTS DOWN HER BAGS					
	TRINKLEBURY: Oh. Course, Miss Adderstone.	2/066	02:04:49:13 0446+05	02:04:50:22 0448+06	01:09 2+01	TRINKLEBURY TO ADDERSTONE: Course, Miss Adderstone. (COURSE: OF COURSE)
	ADDERSTONE (OS): The children need to see where they're going.	2/067	02:04:51:03 0448+11	02:04:53:15 0452+07	02:12 3+12	ADDERSTONE TO TRINKLEBURY: The children need to see where they're going.

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	MOVE L AS SHE WALKS OSL. REVEAL NOCKMAN F/G L					
96	CUT TO L/A MWS - UP AT					
02:04:55:07	ADDERSTONE L, AS					
0454+15	TRINKLEBURY EXITS F/G L, ON HER WAY UP					
	ADDERSTONE: Don't want there to be a nasty accident, do we?	2/068	<u>02:04:55:09</u> <u>0455+01</u>	<u>02:04:58:00</u> <u>0459+00</u>	02:15 3+15	ADDERSTONE TO TRINKLEBURY: Don't want there to be a nasty accident, do we?
97	CUT TO CU - NOCKMAN					
02:04:58:03	HIDING F/G L. TRINKLEBURY					
0459+03	EXITS B/G R UP THE STAIRS. NOCKMAN STARTS TO EXIT F/G					
98	CUT TO L/A LS UP AT					
02:05:03:07	TRINKLEBURY JOINING					
0466+15	ADDERSTONE CENTRE/L, AT THE BANNISTERS					
99	CUT TO L/A MS - TRINKLEBURY					
02:05:05:03	L, STEPS UP ONTO WOBBLY					
0469+11	CHAIR. ADDERSTONE BEHIND HER (LOWERS)					
100	CUT TO L/A MWS - DUO L.					
02:05:07:08	TRINKLEBURY REACHES OUT					
0473+00	TO THE CHANDELIER					
	ADDERSTONE: Yes...					
101	CUT TO L/A MS -					
02:05:08:22	TRINKLEBURY'S CHAIR					
0475+06	WOBBLES L					
	TRINKLEBURY: (STRAINS)(CONTINUES)					
102	CUT TO CU - ADDERSTONE R,					
02:05:09:15	GLANCES DOWN					
0476+07						

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
103	CUT TO L/A LS - TRINKLEBURY					
02:05:11:01	L, BY ADDERSTONE,					
0478+09	REACHING FOR THE					
	CHANDELIER					
	ADDERSTONE:	2/069	<u>02:05:11:03</u>	<u>02:05:13:02</u>	01:23	ADDERSTONE TO TRINKLEBURY:
	J,J,Just a		<u>0478+11</u>	<u>0481+10</u>	2+15	Just a few more inches.
		(TWO SCENES)				
104	CUT TO CU - TRINKLEBURY'S					
02:05:11:20	HAND NEARING THE DEAD					
0479+12	LIGHT BULB					
	ADDERSTONE (OS):					
	few more inches.					
	TRINKLEBURY:					
	(STRAINS)					
105	CUT TO L/A LS - DUO CENTRE					
02:05:13:05	L. ADDERSTONE GLANCES					
0481+13	DOWN					
106	CUT TO CU - TRINKLEBURY					
02:05:14:08	(HAND) REACHING FOR THE					
0483+08	BULB					
107	CUT TO L/A MS - THE CHAIR					
02:05:14:23	WOBBLES L					
0484+07						
108	CUT TO L/A LS - UP AT DUO					
02:05:15:23	CENTRE//L					
0485+15						
109	CUT TO CU - ADDERSTONE R,					
02:05:16:23	LOOKING UP, KICKS OS CHAIR					
0487+07						
110	CUT TO L/A MS - ADDERSTONE					
02:05:17:15	(LEG L) KNOCKS THE CHAIR					
0488+07	OVER, TRINKLEBURY FALLS					
	TRINKLEBURY:					
	(SCREAMS)					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
111	CUT TO EXT. DORMITORY. 02:05:18:04 NIGHT. MCU - ANGLE ON 0489+04 NOCKMAN (WAIST) AT THE DOOR. MOVE UP AS HE HEARS THE SCREAM					
	ROCKY (OS): What was that?	2/070	02:05:19:16 0491+08	02:05:22:21 0496+05	03:05 4+13	ROCKY TO ORPHANS THEN ADDERSTONE TO TRINKLEBURY: - What was that? - Mrs Trinklebury!
	ADDERSTONE (OS): Oh, Mrs Trinklebury!					
	LIGHTS COME ON. MOVE L NOCKMAN HURRIES AWAY					
	GIRL (OS): Mrs Trinklebury!					
	02:05:22:13 / 0495+13 END MUSIC (SCORE)					
	GIRL (OS): Hurry up. Quick, come on.	2/071	02:05:23:09 0497+01	02:05:26:14 0501+14	03:05 4+13	GIRL TO ORPHANS THEN BOY TO TRINKLEBURY: - Hurry up. Quick, come on. - Move, move move!
	HE DUCKS DOWN, HIDES M/G R					
112	CUT TO MS - NOCKMAN L, 02:05:25:18 HIDING BEHIND DRESSER. 0500+10 CHILDREN RUN ACROSS F/G R TO L					
	BOY 1 (OS): Move, move move!					
	BOY (OS): Hurry up!	2/072	02:05:26:19 0502+03	02:05:30:08 0507+08	03:13 5+05	BOY TO ALL: Hurry up! She's fallen down the stairs.
	GIRL (OS): Quickly!					
113	CUT TO LS - LANDING - 02:05:28:04 CHILDREN RUN F/G TO B/G 0504+04					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	BOY (OS): She's fallen down the stairs.					
114	CUT TO INT. LAUNDRY ROOM.					
02:05:30:11	NIGHT. OTS BCU MOLLY F/GL					
0507+11	AS SHE TURNS BOOK PAGE					
	JINX (OS):	2/073	<u>02:05:30:13</u>	<u>02:05:33:04</u>	02:15	JINX TO MOLLY:
	Quick,		<u>0507+13</u>	<u>0511+12</u>	3+15	Quick, Molly.
			(THREE SCENES)			Something awful's happened.
115	CUT TO MS - MOLLY L, LOOKS					
02:05:31:05	UP					
0508+13						
	JINX (OS):					
	Molly. Something					
116	CUT TO MS - JINX, CENTRE, IN					
02:05:32:01	THE DOORWAY					
0510+01						
	JINX:					
	awful's happened.					
117	CUT TO MS - BACK ON MOLLY					
02:05:33:07	L, REACTING					
0511+15						
118	CUT TO INT. DORMITORY.					
02:05:34:02	NIGHT. CU - NOCKMAN (HAND)					
0513+02	SEARCHES THRU SOCK DRAWER					
	CHILDREN (OS):					
	(B/G CHAT)					
	BOY (OS):					
	Mrs Trinklebury...					
119	CUT TO MWS - ANGLE ON					
02:05:35:18	NOCKMAN, SEARCHING					
0515+10	DRAWERS. MOVE R AS HE HURRIES ACROSS AND EXITS. THE LIGHTS GO OFF (FX: SIREN)					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
120 02:05:40:10 0522+10	CUT TO EXT. ORPHANAGE. NIGHT. ANGLE ON TRINKLEBURY WHEELED OFF L BY PARAMEDIC. MOVE UP AS LS ADDERSTONE AND CHILDREN GATHER IN DOORWAY TO WATCH. MOVE IN (FX: PARAMEDIC RADIO)  MRS TRINKLEBURY: (REACTS, MOANS)  CHILD: I want to say goodbye to her.  CHILD 2: That was fast!  CHILD 3: I want to see.					
121 02:05:45:04 0529+12	CUT TO EXT. WINDOW. NIGHT. MS - CHILDREN WATCHING  ADDERSTONE (OS): Stiff upper lips.//	2/074	<u>02:05:45:06</u> <u>0529+14</u>	<u>02:05:46:15</u> <u>0531+15</u>	01:09 2+01	ADDERSTONE TO ORPHANS: Stiff upper lips. (OLD ENGLISH EXPRESSION MEANING 'BE BRAVE')
122 02:05:46:18 0532+02	CUT TO MWS - ADDERSTONE L, WITH GROUP OF CHILDREN (INCLUDING MOLLY AND ROCKY) (FX:AMBULANCE RADIO)  ADDERSTONE: Accidents happen.  GORDON: Is she dead?  ADDERSTONE: No, of course she isn't dead. It's just a little trip.	2/075   2/076	02:05:47:16 0533+08 02:05:50:07 0537+07	02:05:50:02 0537+02 02:05:53:05 0541+13	02:10 3+10 02:22 4+06	ADDERSTONE TO ORPHANS THEN GORDON TO ADDERSTONE: - Accidents happen. - Is she dead?  ADDERSTONE TO GORDON: No, of course she isn't dead. It's just a little trip.

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	ADDERSTONE CLAPS HER HANDS, TURNS AND STARTS TO USHERS THE CHILDREN BACK IN (FX: CAR, SIREN)					
	ADDERSTONE: Come on, now, to bed, all of you. No, come on. Nothing to look at.	2/077	02:05:56:01 0546+01	<u>02:05:58:16</u> <u>0550+00</u>	02:15 3+15	ADDERSTONE TO ORPHANS: Come on, now, to bed, all of you. Nothing to look at.
123 02:05:58:19 0550+03	CUT TO EXT. ORPHANAGE. NIGHT. WS - TOWARDS ORPHANAGE. LOWER LIGHTS GO ON					
124 02:06:01:12 0554+04	CUT TO LS - NOCKMAN APPEARS CENTRE, AROUND CORNER WITH A LADDER					
125 02:06:06:16 0562+00	CUT TO INT. DORMITORY. NIGHT. MLS - TOP OF LADDER APPEARS AT WINDOW R. MOVE BACK REVEALING MOLLY ASLEEP L					
	02:06:10:03 / 0567+03 START MUSIC (SONG/SOURCE)					
	SONG: <i>... the Gemini people will // make it tonight.</i>					
126 02:06:12:09 0570+09	CUT TO INT. ADDERSTONE'S ROOM. NIGHT. WS - MOVE L AS ADDERSTONE CROSSES R TO L POURING HERSELF A DRINK					
	ADDERSTONE: Get well soon, Trinkers.	2/078	02:06:14:18 0574+02	02:06:17:02 0577+10	02:08 3+08	ADDERSTONE TO AUDIENCE: Get well soon, Trinkers. (TRINKERS: TRINKLEBURY)
	SONG: <i>Stars will be shining, my sign is aligning with love.</i>					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	HOLD AS SHE STOPS, CENTRE, PUTS DOWN THE BOTTLE AND RAISES GLASS IN A TOAST. (NOCKMAN CLIMBS LADDER OUTSIDE)					
	ADDERSTONE: But not too soon.	2/079	02:06:19:01 0580+09	02:06:21:10 0584+02	02:09 3+09	ADDERSTONE TO AUDIENCE But not too soon.
	SONG: <i>So come on and make it, let's take everything that we've been dreaming of.</i>					
	ADDERSTONE REACTS AND TURNS, HEARING THE LADDER MOVE (FX)					
	ADDERSTONE: (REACTS) Hmm!					
	SHE PUTS DOWN HER DRINK, STEPS OVER TO B/G WINDOW AND PULLS ASIDE A CURTAIN					
127 02:06:28:15 0594+15	CUT TO L/A THRU GLASS TO MS STARTLED NOCKMAN L - HE LOOKS DOWN					
	ADDERSTONE: Oh, I say.	2/080	<u>02:06:28:17</u> <u>0595+01</u>	<u>02:06:30:09</u> <u>0597+09</u>	01:16 2+08	ADDERSTONE TO NOCKMAN: Oh, I say.
128 02:06:30:12 0597+12	CUT TO EXT. - MS ON ADDERSTONE R, LOOKING UP OS AT NOCKMAN (LEGS F/G L)					
	ADDERSTONE: You're very forward, Mister Nockman.	2/081	<u>02:06:30:14</u> <u>0597+14</u>	<u>02:06:33:02</u> <u>0601+10</u>	02:12 3+12	ADDERSTONE TO NOCKMAN: You're very forward, Mr Nockman.
	SONG: <i>Something tells me something's going to //happen to you.</i>					
129 02:06:33:05 0601+13	CUT BACK TO INT. THRU GLASS TO MS NOCKMAN L, LOOKING DOWN AT OS ADDERSTONE					



<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	NOCKMAN: Gutters. I'm just, you know...	2/082	<u>02:06:33:07</u> <u>0601+15</u>	<u>02:06:35:03</u> <u>0604+11</u>	01:20 2+12	NOCKMAN TO ADDERSTONE: Gutters. I'm just, you know...
	ADDERSTONE (OS): The last					
130 02:06:35:06 0604+14	CUT BACK TO EXT. MS - PAST NOCKMAN'S LEGS F/G L, TO ADDERSTONE R					
	ADDERSTONE: handyman just used the stairs.	2/083	<u>02:06:35:08</u> <u>0605+00</u>	<u>02:06:38:18</u> 0610+02	03:10 5+02	ADDERSTONE TO NOCKMAN: The last handyman just used the stairs.
	SONG: <i>The smile on my face //is the smile you'll wear in a //moment or two.</i>					
131 02:06:38:22 0610+06	CUT BACK TO INT. - THRU GLASS TO MS NOCKMAN L					
	ADDERSTONE (OS): Come and have a sherry.	2/084	<u>02:06:39:00</u> <u>0610+08</u>	<u>02:06:40:21</u> <u>0613+05</u>	01:21 2+13	ADDERSTONE TO NOCKMAN: Come and have a sherry.
132 02:06:41:00 0613+08	CUT BACK TO EXT. MS - ADDERSTONE R, PULLS AT NOCKMAN'S LEG F/G L					
133 02:06:41:15 0614+07	CUT BACK TO INT. THRU GLASS TO MS NOCKMAN L, REACTING					
134 02:06:42:04 0615+04	CUT TO WS- NOCKMAN FALLS BACK R TO L WITH THE LADDER AS ADDERSTONE R, WATCHES					
	NOCKMAN/ADDERSTONE: (REACT)					
135 02:06:44:04 0618+04	CUT TO MCU - H/A OVER NOCKMAN AS HE LANDS FACE UP, THE LADDER ON TOP. HE PUSHES THE LADDER OFF AND HOLDS HIS NOSE					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	SONG: <i>So get it together, you see it's gonna be alright.</i>					
	NOCKMAN: (GROANS)					
	ADDERSTONE (OS): First thing tomorrow.	2/085	02:06:47:18 0623+10	<u>02:06:50:08</u> <u>0627+08</u>	02:14 3+14	ADDERSTONE TO NOCKMAN: First thing tomorrow. Don't be late.
						(TWO SCENES)
136	CUT TO MWS - ANGLE ON 02:06:48:15 ADDERSTONE R, AT THE 0624+15 WINDOW					
	ADDERSTONE: Don't be late.					
	ADDERSTONE SHUTS THE WINDOW					
	02:06:50:00 / 0627+00 END MUSIC (SONG/SOURCE)					
137	CUT TO EXT. ORPHANAGE. 02:06:50:11 MORNING. WS - ESTABLISHER 0627+11					
	ADDERSTONE (V/O): (INTO PHONE) <i>We're so pleased you and Mrs Alabaster</i>	2/086	02:06:51:03 0628+11	<u>02:06:53:00</u> <u>0631+08</u>	01:21 2+13	ADDERSTONE INTO PHONE: <i>We're so pleased you and Mrs Alabaster</i>
138	CUT TO INT. HALL. DAY. THRU 02:06:53:03 F/G GAP TO MCU MOLLY 0631+11 CENTRE, EAVESDROPPING					
	ADDERSTONE (OS): (INTO PHONE) have decided to adopt one of our children.	2/087	<u>02:06:53:05</u> <u>0631+13</u>	<u>02:06:55:17</u> <u>0635+09</u>	02:12 3+12	ADDERSTONE INTO PHONE: have decided to adopt one of our children.
139	CUT TO WS - ROCKY AND 02:06:55:20 MOLLY LISTENING OUTSIDE 0635+12 ADDERSTONE'S DOOR					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	ADDERSTONE (OS): (INTO PHONE) We look forward to seeing you this afternoon. Goodbye.	2/088	<u>02:06:55:22</u> <u>0635+14</u>	02:06:58:17 0640+01	02:19 4+03	ADDERSTONE INTO PHONE: We look forward to seeing you this afternoon.
		2/089	02:06:58:22 0640+06	<u>02:07:00:17</u> <u>0643+01</u>	01:19 2+11	ADDERSTONE INTO PHONE: Goodbye.
140 02:07:00:20 0643+04	CUT TO INT. ADDERSTONE'S ROOM. DAY. MWS - PAST F/G DESK TO ADDERSTONE WITH A MAGAZINE. MOVE R AS SHE STARTS TO CROSS THE ROOM					
141 02:07:02:20 0646+04	CUT TO EXT. ADDERSTONE'S ROOM. DAY. MWS - ROCKY AND MOLLY L. ROCKY STARTS TO CREEP TOWARDS					
	ROCKY: (WHISPERS) Come on. We'd better go.	2/090	<u>02:07:02:22</u> <u>0646+06</u>	02:07:04:04 0648+04	01:06 1+14	ROCKY TO MOLLY: Come on. We'd better go.
	MOLLY: (WHISPERS) You go ahead. I'll catch you up.	2/091	02:07:04:09 0648+09	02:07:06:16 0652+00	02:07 3+07	MOLLY TO ROCKY: You go ahead. I'll catch you up.
	ROCKY STOPS L. SLOW MOVE IN					
	ROCKY: (WHISPERS) What?	2/092	02:07:06:21 0652+05	02:07:08:06 0654+06	01:09 2+01	ROCKY TO MOLLY: What?
	MOLLY: (WHISPERS) I've got something to do. Just make sure we're on last.	2/093	02:07:08:11 0654+11	02:07:10:05 0657+05	01:18 2+10	MOLLY TO ROCKY: I've got something to do.
		2/094	02:07:10:10 0657+10	02:07:12:08 0660+08	01:22 2+14	MOLLY TO ROCKY: Just make sure we're on last.
	ROCKY: (WHISPERS) But...	2/095	02:07:12:13 0660+13	02:07:15:00 0664+08	02:11 3+11	ROCKY TO MOLLY THEN MOLLY TO ROCKY: - But... - I promise I'll be there.
	MOLLY: (WHISPERS) I promise I'll be there. Just go.	2/096	02:07:15:05 0664+13	02:07:17:05 0667+13	02:00 3+00	MOLLY TO ROCKY: Just go.
	ROCKY WALKS OFF F/G R					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
142	CUT TO INT. ADDERSTONE'S					
02:07:20:21	ROOM. DAY. MS - ANGLE ON					
0673+05	DOOR					
	(FX: KNOCK)					
	ADDERSTONE (OS):	2/097	02:07:22:00	02:07:24:00	02:00	ADDERSTONE TO MOLLY:
	(SIGHS) Come!		0675+00	0678+00	3+00	Come!
	MOLLY L, OPENS THE DOOR					
	ADDERSTONE (OS):					
	If you've					
143	CUT TO MS - ADDERSTONE					
02:07:25:16	CENTRE, HOLDS A MAGAZINE					
0680+08						
	ADDERSTONE:	2/098	<u>02:07:25:18</u>	02:07:29:08	03:14	ADDERSTONE TO MOLLY:
	come to try to change my mind		<u>0680+10</u>	0686+00	5+06	If you've come to try to change
	about Rocky, don't bother.					my mind about Rocky, don't bother.
	MOVE R AS ADDERSTONE					
	CROSSES L TO R AND SITS					
	ADDERSTONE:					
	(SIGHS)					
144	CUT TO MS - MOLLY L. MOVE					
02:07:30:14	UP R AS SHE STEPS					
0687+14	TOWARDS					
145	CUT TO H/A OTS CU					
02:07:32:15	ADDERSTONE F/G R, AS SHE					
0690+15	URNS MAGAZINE'S PAGE					
146	CUT TO MWS - ADDERSTONE					
02:07:33:17	R, LOOKS UP AT OS MOLLY					
0692+09						
147	CUT TO MCU - MOLLY L,					
02:07:34:23	STARES OSR AT					
0694+07	ADDERSTONE					
	02:07:34:23 / 0694+07					
	START MUSIC (SCORE)					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
148	CUT TO MWS - ADDERSTONE					
02:07:36:04	R, REACTS, TAKES OFF HER					
0696+04	GLASSES					
	ADDERSTONE:	2/099	<u>02:07:36:06</u>	<u>02:07:38:21</u>	02:15	ADDERSTONE TO MOLLY:
	Stop ogling me, girl. You look		<u>0696+06</u>	<u>0700+05</u>	3+15	Stop ogling me, girl.
	demented.					You look demented.
149	CUT TO MCU- MOLLY L					
02:07:39:00						
0700+08						
	MOLLY:	2/100	<u>02:07:39:02</u>	<u>02:07:41:18</u>	02:16	MOLLY TO ADDERSTONE:
	I've always admired your fashion		<u>0700+10</u>	<u>0704+10</u>	4+00	I've always admired
	sense, Miss Adderstone.					your fashion sense, Miss Adderstone.
150	CUT TO MWS - BACK ON					
02:07:41:21	ADDERSTONE R					
0704+13						
	MOLLY (OS):	2/101	<u>02:07:41:23</u>	<u>02:07:45:17</u>	03:18	MOLLY TO ADDERSTONE:
	Your choice of pattern's really		<u>0704+15</u>	<u>0710+09</u>	5+10	Your choice of pattern's
	original.					really original.
151	CUT TO CU - MOLLY L,					
02:07:45:20	STARTING TO HYPNOTISE.					
0710+12	MOVE IN					
	MOLLY:	2/102	<u>02:07:46:23</u>	<u>02:07:48:18</u>	01:19	MOLLY TO ADDERSTONE:
	And you make it work...		<u>0712+07</u>	<u>0715+02</u>	2+11	And you make it work...
152	CUT TO MCU - ADDERSTONE					
02:07:48:21	R, REACTS					
0715+05						
	MOLLY (OS):	2/103	<u>02:07:50:03</u>	<u>02:07:51:22</u>	01:19	MOLLY TO ADDERSTONE:
	... so well.		<u>0717+03</u>	<u>0719+14</u>	2+11	...so well.
153	CUT TO CU - BACK ON MOLLY					
02:07:52:01	L					
0720+01						
	ADDERSTONE (OS):	2/104	<u>02:07:52:03</u>	<u>02:07:56:00</u>	03:21	ADDERSTONE TO MOLLY:
	Yes, I've...		<u>0720+03</u>	<u>0726+00</u>	5+13	Yes, I've always enjoyed
						(TWO SCENES)

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
154	CUT TO MWS - ADDERSTONE					
02:07:53:20	L, STANDS					
0722+12						
	ADDERSTONE:	2/105	02:07:56:05	02:08:00:23	04:18	ADDERSTONE TO MOLLY:
	always enjoyed combining		0726+05	0733+07	7+02	combining patterns and colours
	patterns and					
						(TWO SCENES)
	ADDERSTONE TURNS STEPS					
	OVER TO B/G WINDOW,					
	REACHES FOR THE CURTAIN					
155	CUT TO CU - ANGLE ON					
02:08:00:01	ADDERSTONE L, RUNNING					
0732+01	HER HAND DOWN THE					
	CURTAIN					
	ADDERSTONE:	2/106	02:08:01:04	02:08:03:04	02:00	ADDERSTONE TO MOLLY:
	colours and... patterns.		0733+12	0736+12	3+00	and...
		2/107	02:08:04:02	02:08:06:02	02:00	ADDERSTONE TO MOLLY:
			0738+02	0741+02	3+00	...patterns.
	ADDERSTONE TURNS					
	TOWARDS, REACTS					
	ADDERSTONE:					
	(GASPS)					
156	CUT TO WS - THE ROOM IS					
02:08:09:00	EMPTY					
0745+08						
157	CUT TO CU - BACK ON					
02:08:10:21	ADDERSTONE. SHE REACTS					
0748+05	AND TURNS L					
	ADDERSTONE:					
	(GASPS)					
	MOVE L REVEALING MS					
	MOLLY					
158	CUT TO MCU - ADDERSTONE R					
02:08:13:01						
0751+09						

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
159	CUT TO MCU - MOLLY					
02:08:14:09	CENTRE, STARING OFF F/G AT					
0753+09	ADDERSTONE					
	MOLLY:	2/108	<u>02:08:14:11</u>	02:08:18:04	03:17	MOLLY TO ADDERSTONE:
	The patterns		<u>0753+11</u>	0759+04	5+09	The patterns on your skirt
						(TWO SCENES)
160	CUT TO MCU - ADDERSTONE					
02:08:16:10	R, FALLING UNDER MOLLY'S					
0756+10	SPELL - (VFX)					
	MOLLY (OS):	2/109	02:08:18:09	02:08:22:09	04:00	MOLLY TO ADDERSTONE:
	on your skirt work so perfectly		0759+09	0765+09	6+00	work so perfectly
	with the shapes					
		2/110	02:08:22:14	<u>02:08:24:04</u>	01:14	MOLLY TO ADDERSTONE:
			0765+14	<u>0768+04</u>	2+06	with the shapes
161	CUT TO CU - MOVE IN ON					
02:08:24:07	MOLLY					
0768+07						
	MOLLY:	2/111	<u>02:08:24:09</u>	02:08:26:17	02:08	MOLLY TO ADDERSTONE:
	on your shirt.		<u>0768+09</u>	0772+01	3+08	on your shirt.
162	CUT TO MCU - ADDERSTONE					
02:08:28:10	R, (VFX)					
0774+10						
	ADDERSTONE:	2/112	02:08:29:02	<u>02:08:30:22</u>	01:20	ADDERSTONE TO MOLLY:
	You're right.		0775+10	<u>0778+06</u>	2+12	You're right.
163	CUT TO BCU- MOLLY, STARING					
02:08:31:01	STRAIGHT AHEAD WITH					
0778+09	GREEN EYES (VFX)					
	ADDERSTONE (OS):	2/113	<u>02:08:31:03</u>	02:08:34:23	03:20	ADDERSTONE TO MOLLY:
	Some people would say		<u>0778+11</u>	0784+07	5+12	Some people would say
						they clash, but...
						(TWO SCENES)
164	CUT TO CU - ADDERSTONE R					
02:08:33:04						
0781+12						
	ADDERSTONE:	2/114	02:08:37:20	<u>02:08:40:17</u>	02:21	ADDERSTONE TO MOLLY:
	they clash but I... I see you've		0788+12	<u>0793+01</u>	4+05	I see you've understood my pants.
	understood my pants. Mm...					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	ADDERSTONE REACTS					
165	CUT TO BCU - BACK ON					
02:08:40:20	MOLLY, SMILES					
0793+04						
166	CUT TO CU - BACK ON					
02:08:41:14	ADDERSTONE R					
0794+06						
	ADDERSTONE:	2/115	<u>02:08:41:16</u>	<u>02:08:43:17</u>	02:01	ADDERSTONE TO MOLLY:
	My point.		<u>0794+08</u>	<u>0797+09</u>	3+01	My point.
						(TWO SCENES)
167	CUT TO BCU - BACK ON					
02:08:42:11	MOLLY, CENTRE					
0795+11						
168	CUT TO MCU- ADDERSTONE					
02:08:43:20	CENTRE, BLINKS - HER EYES					
0797+12	ARE NOW GREEN					
169	CUT TO BCU - BACK ON					
02:08:47:17	MOLLY, CENTRE					
0803+09						
170	CUT TO CU - ADDERSTONE					
02:08:49:17	CENTRE, UNDER THE					
0806+09	INFLUENCE. (VFX)					
	MOLLY (OS):	2/116	<u>02:08:49:19</u>	02:08:52:16	02:21	MOLLY TO ADDERSTONE:
	(VOICE FX) Three... two... one.		<u>0806+11</u>	0811+00	4+05	Three... two...
		2/117	02:08:55:03	<u>02:08:56:14</u>	01:11	MOLLY TO ADDERSTONE:
			0814+11	<u>0816+14</u>	2+03	...one.
171	CUT TO BCU - BACK ON MOLLY					
02:08:56:17	CENTRE. WAVES A HAND					
0817+01	ACROSS F/G					
172	CUT TO OTS MOLLY F/G L, ON					
02:08:58:19	MCU ADDERSTONE, STARING					
0820+03	STRAIGHT AHEAD IN A					
	TRANCE. MOLLY WAVES IN					
	FRONT OF HER FACE AND					
	POKES HER CHEEK					



<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	02:09:02:05 / 0825+05 END MUSIC (SCORE)					
173	CUT TO BCU - MOLLY L, 02:09:02:14 SMILES 0825+14					
	ROCKY (V/O): <i>I'm really nervous, you know.</i>	2/118	02:09:04:17 0829+01	<u>02:09:06:01</u> <u>0831+01</u>	01:08 2+00	ROCKY TO GERRY: <i>I'm really nervous.</i>
174	CUT TO EXT. BRIERSVILLE 02:09:06:04 SCHOOL - DAY. LS - ANGLE ON 0831+04 CHILDREN R, FILING TOWARDS ALONG SCHOOL AND GOING IN F/G L. ROCKY M/G R WITH GERRY					
	PUPILS/PARENTS: (Indistinct b/g chat)					
	GERRY: But Molly will turn up. You know that, don't you?	2/119	<u>02:09:06:06</u> <u>0831+06</u>	02:09:08:06 0834+06	02:00 3+00	GERRY TO ROCKY: But Molly will turn up. You know that, don't you?
	ROCKY: But what if she doesn't show up?	2/120	02:09:08:11 0834+11	02:09:09:20 0836+12	01:09 2+01	ROCKY TO GERRY: But what if she doesn't show up?
	ROGER: Hey, Gordon, I'm gonna get the money. (TO GERRY) Well. look who it is.	2/121	02:09:12:03 0840+03	02:09:14:03 0843+03	02:00 3+00	GORDON TO GERRY: Well, look who it is.
	GERRY STOPS. GORDON AND ROGER OVERTAKE, WITH HAZEL, BUMPING PAST ROCKY					
	ROGER: Losers.					
	ROCKY: Idiot.	2/122	02:09:15:14 0845+06	<u>02:09:16:14</u> <u>0846+14</u>	01:00 1+08	ROCKY TO GORDON THEN GORDON TO ROCKY: - Idiot. - Loser.
	GORDON: Loser.					
	ROGER HITS ROCKY- TRIO START TO ENTER PLAYGROUND L					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
175	CUT TO MS - PARENTS WITH 2 CHILDREN - GIRL TRIES ON A HAT					
02:09:16:17 0847+01	PARENTS, CHILDREN: (INDISTINCT CHAT)					
176	CUT TO LS - A DAD WITH 2 YOUNG CHILDREN					
02:09:18:05 0849+05						
177	CUT TO CU - GERRY L, ROCKY R, WATCHING AT THE RAILINGS					
02:09:20:01 0852+01	GERRY: I wish we had parents.	2/123	<u>02:09:20:03</u> <u>0852+03</u>	02:09:22:05 0855+05	02:02 3+02	GERRY TO ROCKY: I wish we had parents.
	ROCKY: Someday.	2/124	02:09:22:10 0855+10	<u>02:09:24:05</u> <u>0858+05</u>	01:19 2+11	ROCKY TO GERRY: Someday.
178	CUT TO WS - 3 ADULTS BY GIRL R, WITH VIOLIN. TEENAGERS REHEARSE DANCE ROUTINE B/G L (FX: VIOLIN)					
02:09:24:08 0858+08						
179	CUT TO CU - BACK ON GERRY L, AND ROCKY R					
02:09:26:07 0861+07						
180	CUT TO INT. ORPHANAGE - ADDERSTONE'S ROOM. DAY. CU - ANGLE ON MOLLY, UPPER FRAME, STANDING BEHIND ADDERSTONE, LOWER FRAME					
02:09:28:03 0864+03	02:09:28:03 / 0864+03 START MUSIC (SCORE)					
	MOLLY: You'll remember how it was when you were a child,	2/125	<u>02:09:28:05</u> <u>0864+05</u>	<u>02:09:30:08</u> <u>0867+08</u>	02:03 3+03	MOLLY TO ADDERSTONE: You'll remember how it was when you were a child,
181	CUT TO CU - SEATED ADDERSTONE R, MOLLY FRINGING BEHIND HER					
02:09:30:11 0867+11						

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	MOLLY: when you were happy. And you'll be nice	2/126	<u>02:09:30:13</u> <u>0867+13</u>	02:09:32:11 0870+11	01:22 2+14	MOLLY TO ADDERSTONE: when you were happy.
		2/127	02:09:32:16 0871+00	02:09:35:04 0874+12	02:12 3+12	MOLLY TO ADDERSTONE: And you'll be nice to everyone.
		(TWO SCENES)				
182 02:09:33:22 0872+14	CUT BACK TO CU - ANGLE ON DUO					
	MOLLY: to everyone.					
183 02:09:35:10 0875+02	CUT TO CU - BACK ON ADDERSTONE R					
	ADDERSTONE: Yes. Only nice.	2/128	<u>02:09:35:12</u> <u>0875+04</u>	02:09:37:09 0878+01	01:21 2+13	ADDERSTONE TO MOLLY: Yes.
		2/129	02:09:38:05 0879+05	<u>02:09:40:07</u> <u>0882+07</u>	02:02 3+02	ADDERSTONE TO MOLLY: Only nice.
184 02:09:40:10 0882+10	CUT TO CU - ANGLE ON MOLLY, LOOKS OSR. MOVE R AS SHE STEPS OVER TO DRAWER (CONFISCATED TOYS)					
	MOLLY: And you'll need someone to play with.	2/130	02:09:42:06 0885+06	02:09:44:14 0888+14	02:08 3+08	MOLLY TO ADDERSTONE: And you'll need someone to play with.
	HOLD AS REAR MOLLY L, OPENS DRAWER AND TAKES OUT A CUDDLY BEAR					
185 02:09:46:02 0891+02	CUT TO CU - BACK ON ADDERSTONE R. MOLLY STEPS UP BEHIND HER					
186 02:09:48:20 0895+04	CUT TO MCU - MOLLY R WAVES THE BEAR IN FRONT OF ADDERSTONE. MOVE DOWN					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
MOLLY: Here's your new best friend.		2/131	02:09:49:17 0896+09	02:09:51:17 0899+09	02:00 3+00	MOLLY TO ADDERSTONE: Here's your new best friend.
02:09:53:17 / 0902+09 START MUSIC (SOURCE/BANJO)						
ADDERSTONE SMILES, TAKES THE BEAR						
02:09:54:14 / 0903+14 END FADE OUT (SCORE)						
187 02:09:54:19 0904+03	CUT TO INT. BRIERSVILLE SCHOOL - HALL - DAY. WS - SEATED BOY PLAYING BANJO FOR TALENT CONTEST					
188 02:09:56:00 0906+00	CUT TO WS - BOY PLAYING DRUMS					
02:09:56:00 / 0906+00 END (BANJO) START MUSIC (DRUMS)						
189 02:09:57:03 0907+11	CUT TO WS- GIRL PLAYING VIOLIN R					
02:09:57:03 / 0907+11 END (DRUMS) START MUSIC (VIOLIN)						
190 02:09:57:23 0908+15	CUT TO MS - AUDIENCE - PAST PARENTS TO ROCKY, LOOKING NERVOUS					
02:09:58:01 / 0909+01 END VIOLIN/ START MUSIC (PIANO)						
191 02:09:59:03 0910+11	CUT TO L/A ON CLOCK ON WALL SHOWING TIME 1:10					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>			
		SPOT	START	END	TOTAL TITLE
	02:09:59:03 / 0910+11 END (PIANO) START MUSIC (SOURCE)				
192	CUT TO WS - BOY ON				
02:10:00:17	UNICYCLE EXITS R				
0913+01	(FX)				
193	CUT TO OTS SPECTATOR F/G				
02:10:02:15	L, ON LS SEATED GIRL R,				
0915+15	STRUMMING GUITAR AND SINGING				
	02:10:02:15 / 0915+15 END (SOURCE) START MUSIC (SONG)				
	GIRL: (SINGS) <i>I once was lost but now</i>				
194	CUT TO ANGLE ON LINE OF				
02:10:06:05	BOYS - ROCKY F/G R, TURNS				
0921+05	TO LOOK OSL				
	GIRL (OS): (SINGS) <i>am found.</i>				
1195	CUT TO MCU - CLOCK				
02:10:07:09	SHOWING TIME 1:45				
0923+01					
	02:10:07:09 / 0923+01 END MUSIC (SONG) START MUSIC (SWAN LAKE)				
196	CUT BACK TO ANGLE ON LINE				
02:10:08:17	OF BOYS, ROCKY F/G R,				
0925+01	TURNS TOWARDS				
197	CUT TO OTS ON LS BALLET				
02:10:10:04	GIRL PERFORMING				
0927+04					
198	CUT TO BOY STEPS OFF F/G R				
02:10:13:05	REVEALING MS HAZEL L,				
0931+13	GRABBING ROCKY R, BY THE FACE. GORDON AND ROGER APPROACH FROM B/G				

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	HAZEL: Lost your girlfriend? Scared to go out there all on your ownsey?	2/132	02:10:15:04 0934+12	02:10:16:21 0937+05	01:17 2+09	HAZEL TO ROCKY: Lost your girlfriend?
		2/133	02:10:17:02 0937+10	<u>02:10:18:22</u> <u>0940+06</u>	01:20 2+12	HAZEL TO ROCKY: Scared to go out there all on your ownsey? (OWNSEY: CHILDISH WORD FOR 'OWN')
199 02:10:19:01 0940+09	CUT TO MCU - HAZEL LET'S GO OF ROCKY R, AND WALKS TO F/G L. GORDON STEPS UP TO ROCKY					
	GORDON: No one's going to want to adopt you, loser boy.	2/134	02:10:20:01 0942+01	<u>02:10:22:22</u> <u>0946+06</u>	02:21 4+05	GORDON TO ROCKY: No one's going to want to adopt you, loser boy.
	HAZEL EXITS F/G L					
200 02:10:23:01 0946+09	CUT TO DEEP SHOT - GORDON WALKS OFF F/G R, ROGER FOLLOWS GIVING ROCKY, R, A SHOVE. STAFF/KIDS B/G					
	02:10:24:07 / 0948+07 END MUSIC (SWAN LAKE) START MUSIC (RAP/SOURCE)					
201 02:10:26:19 0952+03	CUT TO MWS - PAST REAR HEADS TO ROGER, HAZEL, GORDON ON STAGE PERFORMING (FX: APPLAUSE)					
	HAZEL: (RAPS) <i>Nobody leave.</i>					
	GORDON, ROGER: (RAPS) <i>Shut the front door.</i>					
	HAZEL: (RAPS) <i>Not saying</i>					
202 02:10:29:20 0956+12	CUT TO TIGHTER MWS - ROGER L, HAZEL R, CONTINUE					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>			
		SPOT	START	END	TOTAL TITLE
	HAZEL: (RAPS) <i>pretty please.</i>				
	GORDON, ROGER: (RAPS) <i>Shut the front door.</i>				
203	CUT TO MS - ANGLE ON				
02:10:31:08	HAZEL, CONTINUES. GORDON,				
0959+00	OBSCURED				
	HAZEL: (RAPS) <i>Gonna bring you to ya knees.</i>				
	GORDON, ROGER: (RAPS) <i>Shut the</i>				
204	CUT TO REVERSE DEEP SHOT				
02:10:33:07	- PAST REAR GORDON L,				
0961+15	HAZEL R, TO JUDGES, AUDIENCE- CLAP IN TIME				
	GORDON, ROGER: (RAPS) <i>front door.</i>				
205	CUT TO MCU - CLOCK				
02:10:34:10	SHOWING TIME 2:00				
0963+10					
	HAZEL (OS): (RAPS) <i>Cos I'm a sting you like a bee.</i>				
	GORDON, ROGER (OS): (RAPS) <i>Shut the</i>				
206	CUT TO ANGLE ON LINE OF				
02:10:36:04	BOYS - MCU ROCKY F/G R				
0966+04					
	GORDON, ROGER (OS): (RAPS) <i>front door.</i>				
	02:10:37:05 / 0967+13				
	END MUSIC (RAP/SOURCE)				

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
207 02:10:37:06 0967+14	CUT TO INT. ORPHANAGE- ADDERSTONE'S ROOM. DAY. MS - SEATED ADDERSTONE L, STARING DOWN AT BEAR IN HER HANDS (FX: SOUND DESIGN)  02:10:37:06 / 0967+14 START SOUND DESIGN  MOLLY: You're going to tell the Alabasters to  ADDERSTONE LOOKS OSR					
		2/135	<u>02:10:37:08</u> <u>0968+00</u>	02:10:40:19 0973+03	03:11 5+03	MOLLY TO ADDERSTONE: You're going to tell the Alabasters to adopt Hazel, not Rocky.
		(TWO SCENES)				
208 02:10:39:07 0970+15	CUT TO LS - PAST ADDERSTONE L, TO MOLLY B/G R, LOOKING THRU FILING CABINET  02:10:40:06 / 0972+06 END SOUND DESIGN  MOLLY: adopt Hazel, not Rocky. Understand?  ADDERSTONE: I understand.					
		2/136	02:10:41:00 0973+08	02:10:44:03 0978+03	03:03 4+11	MOLLY TO ADDERSTONE THEN ADDERSTONE TO MOLLY: - Understand? - I understand.
209 02:10:44:21 0979+05	CUT TO INT. BRIERSVILLE SCHOOL - HALL - DAY. MS - ANGLE ON HAZEL L, CONTINUES. GORDON OBSCURED  02:10:44:21 / 0979+05 START MUSIC (RAP/SOURCE)  HAZEL: (RAPS) <i>Nobody leave.</i>					
210 02:10:45:22 0980+14	CUT TO MS - HAZEL L, GORDON R					



<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	GORDON, ROGER: (RAPS) <i>Shut the front door.</i>					
211 02:10:47:04 0982+12	CUT TO MS - HAZEL CENTRE, ROGER L, GORDON R, CONTINUE					
	HAZEL, GORDON, ROGER: (RAPS) <i>Cos I mean</i>					
212 02:10:47:17 0983+09	CUT TO MWS- PAST REAR HEADS TO TRIO ENDING THEIR ACT					
	HAZEL, GORDON, ROGER: (RAPS) <i>business.</i>					
	02:10:48:23 / 0985+07 END MUSIC (RAP/SOURCE)					
213 02:10:49:22 0986+14	CUT TO DEEP SHOT - PAST REAR TRIO TO CROWD APPLAUDING (FX)					
	AUDIENCE: (WHISTLES) (CHEERS)					
214 02:10:50:23 0988+07	CUT TO MS - ANGLE ON ROCKY CENTRE, GERRY R					
	ROCKY: (WHISPERS) Come on, Molly. Where are you?	2/137	<u>02:10:51:01</u> <u>0988+09</u>	<u>02:10:54:03</u> <u>0993+03</u>	03:02 4+10	ROCKY TO HIMSELF: Come on, Molly. Where are you?
215 02:10:54:06 0993+06	CUT TO INT. ORPHANAGE - ADDERSTONE'S ROOM. DAY. MWS - OVER DESK TO MOLLY R, PUTTING DOWN A FILE BY ADDERSTONE L					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	MOLLY: And you are going to change the records to say that me and Rocky will be adopted together.	2/138	<u>02:10:54:08</u> <u>0993+08</u>	02:10:56:00 0996+00	01:16 2+08	MOLLY TO ADDERSTONE: And you are going to change the records
		2/139	02:10:56:05 0996+05	<u>02:10:59:03</u> <u>1000+11</u>	02:22 4+06	MOLLY TO ADDERSTONE: to say that me and Rocky will be adopted together.
216 02:10:59:06 1000+14	CUT TO MS - ADDERSTONE L, PUTS DOWN THE BEAR PICKS UP A PEN. MOLLY R, WATCHES THEN PICKS UP DOCUMENT					
217 02:11:05:21 1010+13	CUT TO CU - DOCUMENT IN MOLLY'S HAND. TEXT: DOORSTEP DROP. ABANDONED AT BIRTH UNDESIRABLE LEFT ON DOORSTEP NO CONTACT SINCE					
	MOLLY: (READS) <i>'Abandoned at birth'?</i>	2/140	02:11:06:16 1012+00	<u>02:11:08:14</u> <u>1014+14</u>	01:22 2+14	MOLLY READS: <i>'Abandoned at birth'?</i>
	02:11:08:03 / 1014+03 START MUSIC (SCORE)					
218 02:11:08:17 1015+01	CUT TO CU - MOLLY R, LOOKING DOWN, REACTING					
	MOLLY: (READS) <i>'Left on doorstep'?</i>	2/141	<u>02:11:08:19</u> <u>1015+03</u>	02:11:11:00 1018+08	02:05 3+05	MOLLY READS: <i>'Left on doorstep'?</i>
219 02:11:12:03 1020+03	CUT TO CU - DOCUMENT IN MOLLY'S HAND					
	MOLLY: (READS) <i>'No contact since'?</i>	2/142	<u>02:11:12:05</u> <u>1020+05</u>	<u>02:11:14:16</u> <u>1024+00</u>	02:11 3+11	MOLLY READS: <i>'No contact since'?</i>
220 02:11:14:19 1024+03	CUT TO CU - BACK ON MOLLY, CENTRE					
	ADDERSTONE (OS): You were left on the front	2/143	02:11:16:11 1026+11	02:11:18:17 1030+01	02:06 3+06	ADDERSTONE TO MOLLY: You were left on the front steps.
	(TWO SCENES)					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
221	CUT TO MS - ADDERSTONE L, 02:11:17:20 MOLLY R 1028+12					
	ADDERSTONE: steps. In a Moon's Marshmallow box.	2/144	02:11:19:13 1031+05	<u>02:11:21:19</u> <u>1034+11</u>	02:06 3+06	ADDERSTONE TO MOLLY: In a Moon's Marshmallow box.
222	CUT TO FLASHBACK - EXT. 02:11:21:22 ORPHANAGE STEPS. NIGHT. 1034+14 BABY MOLLY IN BOX SLIDES IN L TO R. MOVE IN					
	BABY: (CRIES)					
223	CUT TO LS - BABY IN BOX BY 02:11:25:03 THE DOOR R 1039+11					
	ADDERSTONE (V/O): <i>That's how you got your name.</i>	2/145	02:11:26:05 1041+05	02:11:28:15 1044+15	02:10 3+10	ADDERSTONE TO MOLLY: <i>That's how you got your name.</i>
224	CUT BACK TO PRESENT - CU - 02:11:28:20 MOLLY LOOKING OSL AT 1045+04 ADDERSTONE					
	MOLLY: So they didn't die.	2/146	02:11:30:03 1047+03	02:11:32:03 1050+03	02:00 3+00	MOLLY TO ADDERSTONE: So they didn't die.
	MOLLY TURNS, LOOKS DOWN					
	MOLLY: They left me.	2/147	02:11:33:03 1051+11	02:11:35:03 1054+11	02:00 3+00	MOLLY TO ADDERSTONE: They left me.
225	CUT TO MCU - ADDERSTONE 02:11:37:16 L, PROFILE MOLLY R 1058+08					
226	CUT TO CU - MOLLY R 02:11:40:15 1062+15					
227	CUT TO MS - ADDERSTONE L, 02:11:42:22 MOLLY R, TURN AS OS CLOCK 1066+06 STRIKES (FX)					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
228	CUT TO THE ANIMATED CLOCK					
02:11:44:08	SHOWING TIME 2:30					
1068+08						
229	CUT TO MS - ADDERSTONE L,					
02:11:45:12	MOLLY R, DROPS THE					
1070+04	DOCUMENT					
	MOLLY:	2/148	<u>02:11:45:14</u>	02:11:47:14	02:00	MOLLY TO HERSELF:
	Rocky!		<u>1070+06</u>	1073+06	3+00	Rocky!
	MOLLY HURRIES OFF R					
	02:11:48:03 / 1074+03					
	END FADE OUT (SCORE)					
230	CUT TO EXT. WOODS. DAY. LS					
02:11:49:05	- MOLLY RACES THRU THE					
1075+13	WOODS - MOVE L					
	ORGANISER (V/O):	2/149	<u>02:11:49:07</u>	<u>02:11:52:14</u>	03:07	ORGANISER TO AUDIENCE:
	<i>And now the final act of the</i>		<u>1075+15</u>	<u>1080+14</u>	4+15	<i>And now the final act</i>
	<i>competition, a singing</i>					<i>of the competition,</i>
231	CUT TO INT. BRIERSVILLE					
02:11:52:17	SCHOOL - DAY. MS -					
1081+01	ORGANISER L, READS FROM					
	CLIPBOARD. WOMAN R.					
	PARENTS B/G					
	ORGANISER:	2/150	<u>02:11:52:19</u>	<u>02:11:54:12</u>	01:17	ORGANISER TO AUDIENCE:
	duo, Molly Moon		<u>1081+03</u>	<u>1083+12</u>	2+09	a singing duo, Molly Moon
232	CUT TO MWS - ROCKY AND					
02:11:54:15	GERRY R. CROWD FRINGING L					
1083+15						
	ORGANISER (OS):	2/151	<u>02:11:54:17</u>	<u>02:11:56:15</u>	01:22	ORGANISER TO AUDIENCE:
	and Rocky Scarlet.		<u>1084+01</u>	<u>1086+15</u>	2+14	and Rocky Scarlet.
233	CUT TO EXT. FIELDS. DAY.					
02:11:56:18	MOVE BACK WITH MOLLY R,					
1087+02	RUNNING TOWARDS					
	MOLLY:					
	(PANTS)					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
234	CUT TO INT. BRIERSVILLE					
02:11:58:22	SCHOOL - HALL - DAY. LS -					
1090+06	PAST REAR HEADS TO ROCKY					
	WALKING ON STAGE L TO R					
	AND STOPPING					
235	CUT TO PAST ROCKY'S					
02:12:04:01	GUITAR F/G R, TO EXPECTANT					
1098+01	CROWD					
236	CUT TO EXT. FIELDS. DAY.					
02:12:05:16	MWS - MOVE BACK AS MOLLY					
1100+08	CONTINUES TOWARDS					
	MOLLY:					
	(PANTS)					
237	CUT TO INT. BRIERSVILLE					
02:12:08:03	SCHOOL - HALL - DAY. PAST					
1104+03	F/G HEADS TO LS ROCKY L,					
	FROZEN - HE HEARS A NOISE,					
	LOOKS UP					
	(FX: OS DOOR)					
238	CUT TO MWS - PAST HEADS,					
02:12:10:17	(FACING TOWARDS) TO GIRL					
1108+01	ENTERING B/G					
239	CUT TO MS - ROCKY, CENTRE,					
02:12:12:23	REACTS					
1111+07						
240	CUT TO EXT. FIELDS. LATER.					
02:12:15:01	WS- THE ORPHANS FILE					
1114+09	ACROSS L TO R - ROCKY WAY					
	IN FRONT. JINX CARRIES HIS					
	GUITAR BY TRIO GORDON,					
	ROGER, HAZEL					
	02:12:15:01 / 1114+09					
	START MUSIC (SCORE)					
HAZEL:		2/152	02:12:15:03	02:12:17:01	01:22	HAZEL TO GORDON AND ROGER:
It's not fair. We were the best. We			1114+11	1117+09	2+14	It's not fair.
should have won.						
		2/153	02:12:17:06	02:12:19:16	02:10	HAZEL TO GORDON AND ROGER:
			1117+14	1121+08	3+10	We were the best.
						We should have won.

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	ROCKY EXITS R					
241	CUT TO INT. BRIERSVILLE					
02:12:20:15	SCHOOL - DAY. H/A WS -					
1122+15	EMPTY HALL - CARETAKER					
	STACKS CHAIRS F/G L. MOLLY					
	ENTERS B/G					
242	CUT TO MCU - MOLLY,					
02:12:22:13	CENTRE					
1125+13						
243	CUT TO LS - MOLLY RUNS OUT					
02:12:24:03	B/G					
1128+03						
244	CUT TO INT. ORPHANAGE -					
02:12:26:12	HALL. DAY. MWS - ROCKY					
1131+12	ENTERS L TO R. MOVE R AS					
	HE PASSES IN MS AND					
	CONTINUES AWAY UP STAIRS					
	IN LS PASSING RUBY, GEMMA,					
	JINX. MOVE IN. GERRY RUNS					
	IN F/G L					
245	CUT TO MS - TRIO SITTING ON					
02:12:33:08	STAIRS. REAR GERRY ENTERS					
1142+00	L, CONTINUES UP THE STAIRS					
	GEMMA:	2/154	<u>02:12:33:10</u>	02:12:35:02	01:16	GEMMA TO GERRY:
	How did Rocky do?		<u>1142+02</u>	1144+10	2+08	How did Rocky do?
	MOVE UP GERRY PAUSES,					
	GERRY:	2/155	02:12:35:07	<u>02:12:36:17</u>	01:10	GERRY TO GEMMA:
	He didn't do it.		1144+15	<u>1147+01</u>	2+02	He didn't do it.
	GERRY CONTINUES UP					
246	CUT TO MWS - TRIO ON					
02:12:36:20	STAIRS RUBY CENTRE,					
1147+04	GEMMA/JINX R					
	JINX :					
	Uh-oh.					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
247 02:12:38:08 1149+08	CUT TO INT. ADDERSTONE'S ROOM. DAY. MCU - ANGLE ON STUFFED BOARS HEAD ON WALL					
248 02:12:39:18 1151+10	CUT TO MCU- STUFFED AND MODEL DOG ON DESK					
249 02:12:41:02 1153+10	CUT TO MWS - ANGLE ON SEATED MR AND MRS ALABASTER F/G L, AND R. SHE TOUCHES HIS ARM, LEANS OVER					
	MRS ALABASTER: It feels like we've gone back in time.	2/156	<u>02:12:41:04</u> <u>1153+12</u>	02:12:43:12 1157+04	02:08 3+08	MRS ALABASTER TO MR ALABASTER: It feels like we've gone back in time.
	02:12:42:01 / 1155+01 END MUSIC (SCORE)					
	MR ALABASTER LOOKS AROUND (FX: OS DOOR)					
250 02:12:46:00 1161+00	CUT TO DEEP SHOT - PAST MS ALABASTER F/G L, TO MLS MRS ALABASTER R, TO LS ADDERSTONE SKIPPING IN B/G R, LIKE A CHILD, HOLDING HER BEAR					
	ADDERSTONE: (LAUGHS)					
251 02:12:48:14 1164+14	CUT TO MS - L/A PETULA R (FX: DOG)					
	ADDERSTONE (OS): Not long to wait now.	2/157	<u>02:12:48:16</u> <u>1165+00</u>	<u>02:12:50:11</u> <u>1167+11</u>	01:19 2+11	ADDERSTONE TO MR AND MRS ALABASTER: Not long to wait now.
	MR ALABASTER (OS): Yes.					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
252	CUT TO MWS - MR ALABASTER					
02:12:50:14	F/G L, PROFFERS A CHEQUE					
1167+14	TOWARDS ADDERSTONE R, BY MRS ALABASTER					
	MR ALABASTER: We hope you'll accept this contribution.	2/158	<u>02:12:50:16</u> <u>1168+00</u>	02:12:53:08 1172+00	02:16 4+00	MR ALABASTER TO ADDERSTONE: We hope you'll accept this contribution.
						(TWO SCENES)
253	CUT TO OTS CU ALABASTER					
02:12:52:12	F/G L, ON MS ADDERSTONE					
1170+12	REACTING, TAKING THE CHEQUE					
	ADDERSTONE: Oh, thank you.	2/159	02:12:55:19 1175+11	02:12:56:20 1177+04	01:01 1+09	ADDERSTONE TO MR ALABASTER: Thank you.
	MR ALABASTER: Perhaps some laptops for the children,	2/160	02:12:57:01 1177+09	<u>02:12:59:07</u> <u>1180+15</u>	02:06 3+06	MR ALABASTER TO ADDERSTONE: Perhaps some laptops for the children,
254	CUT TO LS - REAR					
02:12:59:10	ADDERSTONE L, SEATED DUO					
1181+02	R					
	MR ALABASTER: iPads maybe.	2/161	<u>02:12:59:12</u> <u>1181+04</u>	<u>02:13:01:08</u> <u>1184+00</u>	01:20 2+12	MR ALABASTER TO ADDERSTONE: iPads maybe.
255	CUT TO MWS - PROFILE					
02:13:01:11	ADDERSTONE R, WAVES THE					
1184+03	TEDDY AT THE ALABASTERS L AND B/G CENTRE					
	ADDERSTONE: Teddy says thank you.	2/162	<u>02:13:01:13</u> <u>1184+05</u>	<u>02:13:05:06</u> <u>1189+14</u>	03:17 5+09	ADDERSTONE TO MR ALABASTER THEN MR ALABASTER TO ADDERSTONE: - Teddy says thank you. - He's very welcome.
						(THREE SCENES)
256	CUT TO MS - PETULA R,					
02:13:03:06	REACTS					
1186+14	(FX)					
	MR ALABASTER (OS): He's					



<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
257	CUT TO MCU - ADDERSTONE					
02:13:04:12	L, PICKS UP PLATE OF					
1188+12	BISCUITS					
	MR ALABASTER (OS):					
	very welcome.					
258	CUT TO OTS CU MR					
02:13:05:09	ALABASTER F/G L, ON MS					
1190+01	ADDERSTONE R OFFERING					
	HIM A BISCUIT					
	ADDERSTONE:	2/163	02:13:06:16	<u>02:13:07:21</u>	01:05	ADDERSTONE TO
	Jammie Dodger?		1192+00	<u>1193+13</u>	1+13	MR ALABASTER:
						Jammie Dodger?
						(TRADE NAME FOR TYPE OF BISCUIT
						WITH JAM IN BETWEEN TWO
						BISCUITS)
259	CUT TO MWS - ANGLE ON DUO					
02:13:08:00	- PAST MR ALABASTER F/G L,					
1194+00	TO MRS ALABASTER R -					
	EXCHANGE A LOOK					
260	CUT TO EXT. ORPHANAGE.					
02:13:09:07	DAY. LS - ROGER, HAZEL,					
1195+15	GORDON R, WALK TOWARDS -					
	ADMIRE CAR L					
	ROGER:	2/164	02:13:10:00	02:13:12:00	02:00	ROGER TO HAZEL AND GORDON:
	Nice car, innit?		1197+00	1200+00	3+00	Nice car, innit?
						(INNIT: ISN'T IT)
261	CUT TO INT. ORPHANAGE.					
02:13:12:18	DAY. LS - THRU DOORWAY TO					
1201+02	TRIO WALKING QUICKLY					
	TOWARDS. MOVE BACK AS					
	THEY ENTER - HOLD OTS ON					
	MS TRIO AS ADDERSTONE					
	STEPS IN F/G L					
	(FX: FOOTSTEPS)					
	ADDERSTONE:	2/165	02:13:18:03	<u>02:13:20:14</u>	02:11	ADDERSTONE TO ORPHANS:
	(GASPS) There you all are. How		1209+03	<u>1212+14</u>	3+11	There you all are. How nice!
	nice!					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
262	CUT TO MCU - ANGLE ON					
02:13:20:17	ADDERSTONE L, REACTING					
1213+01						
	ADDERSTONE:	2/166	<u>02:13:20:19</u>	<u>02:13:22:22</u>	02:03	ADDERSTONE TO ORPHANS:
	It's so lovely to see you.		<u>1213+03</u>	<u>1216+06</u>	3+03	It's so lovely to see you.
263	CUT TO MWS - 3 RUBY,					
02:13:23:01	GEMMA, JINX, SITTING ON THE					
1216+09	STAIRS, WATCHING,					
	INCREDULOUS					
	ADDERSTONE (OS):	2/167	<u>02:13:23:03</u>	<u>02:13:26:12</u>	03:09	ADDERSTONE TO HAZEL:
	Now,		<u>1216+11</u>	<u>1221+12</u>	5+01	Now, Hazel, quick-sticks.
		(TWO SCENES)				(QUICK-STICKS: HURRY UP)
264	CUT TO CU - PROFILE					
02:13:24:17	ADDERSTONE L. GORDON					
1219+01	FRINGING F/G R					
	ADDERSTONE:					
	Hazel, quick-sticks.					
265	CUT TO MS - PAST REAR					
02:13:26:15	ADDERSTONE L, TO ROGER					
1221+15	(OBSCURED) HAZEL, GORDON					
	ADDERSTONE:	2/168	02:13:27:13	<u>02:13:30:11</u>	02:22	ADDERSTONE TO HAZEL:
	Mister and Mrs		1223+05	<u>1227+11</u>	4+06	Mr and Mrs Alabaster
		(TWO SCENES)				have arrived from London.
266	CUT BACK TO CU - PROFILE					
02:13:28:07	ADDERSTONE L. GORDON					
1224+07	FRINGING F/G R					
	ADDERSTONE:					
	Alabaster have arrived from					
	London.					
267	CUT BACK TO MS - PAST REAR					
02:13:30:14	ADDERSTONE L, TO ROGER					
1227+14	(OBSCURED) HAZEL, GORDON					
	ADDERSTONE:	2/169	<u>02:13:30:16</u>	02:13:34:02	03:10	ADDERSTONE TO HAZEL:
	Run upstairs and brush your hair.		<u>1228+00</u>	1233+02	5+02	Run upstairs and brush your hair.
	You're					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	ADDERSTONE SQUEEZES HAZEL'S CHEEK FONDLY					
268	CUT BACK TO CU - PROFILE					
02:13:34:07	ADDERSTONE L. GORDON					
1233+07	FRINGING F/G R					
	ADDERSTONE: now my first choice.	2/170	<u>02:13:34:09</u> <u>1233+09</u>	<u>02:13:37:04</u> <u>1237+12</u>	02:19 4+03	ADDERSTONE TO HAZEL THEN JINX TO RUBY AND GEMMA: - You're now my first choice. - She's gone bonkers. (BONKERS: MAD)
	(TWO SCENES)					
269	CUT TO MS - RUBY, GEMMA, JINX SITTING ON THE STAIRS					
02:13:35:11						
1235+03						
	JINX: She's gone bonkers.					
270	CUT BACK TO CU - PROFILE					
02:13:37:07	ADDERSTONE L, REACTS.					
1237+15	GORDON FRINGING F/G R					
	ADDERSTONE: (LAUGHS)					
271	CUT BACK TO MS - REAR					
02:13:38:15	ADDERSTONE WIGGLES THE					
1239+15	BEAR AT HAZEL'S FACE					
	ADDERSTONE: Ticky-ticky-ticky!					
	ADDERSTONE EXITS L					
	RUBY (OS): That's					
272	CUT TO MS - RUBY L, GEMMA/JINX R					
02:13:40:19						
1243+03						
	RUBY: my teddy.	2/171	02:13:40:22 1243+06	<u>02:13:42:20</u> <u>1246+04</u>	01:22 2+14	RUBY TO GEMMA AND JINX: That's my teddy.
273	CUT TO EXT. FIELD. DAY. MS -					
02:13:42:23	MOVE BACK R WITH MOLLY					
1246+07	RUNNING					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	MOLLY: (PANTS)					
274	CUT TO INT. ADDERSTONE'S					
02:13:46:03	ROOM. DAY. CU - MS MRS					
1251+03	ALABASTER PRODS A					
	SANDWICH					
275	CUT TO MS - OVER TEA TABLE					
02:13:47:13	TO MRS AND MR ALABASTER,					
1253+05	EXCHANGE A LOOK					
276	CUT TO MWS - MOVE R AS					
02:13:48:10	ADDERSTONE HURRIES					
1254+10	ACROSS L TO R WITH JUG OF					
	SQUASH					
	ADDERSTONE:	2/172	<u>02:13:48:12</u>	02:13:50:12	02:00	ADDERSTONE TO MR AND MRS
	Here we are.		<u>1254+12</u>	1257+12	3+00	ALABASTER:
						Here we are.
	HOLD AS SHE POURS FOR					
	THE ALABASTERS					
	MR ALABASTER:	2/173	02:13:51:22	02:13:53:22	02:00	MR ALABASTER TO
	Thank you. That's, that's fine.		1259+14	1262+14	3+00	ADDERSTONE:
						Thank you. That's fine.
	MRS ALABASTER PUTS A					
	HAND OVER HER GLASS					
	ADDERSTONE:					
	Oh.					
277	CUT TO WS - TRIO R, REACT					
02:13:55:04	AS ROGER, HAZEL AND					
1264+12	GORDON ENTER B/G L					
	ADDERSTONE:	2/174	02:13:55:21	02:13:57:03	01:06	ADDERSTONE TO MR AND MRS
	Oh, the children. Now,		1265+13	1267+11	1+14	ALABASTER:
						The children.
		2/175	02:13:57:08	<u>02:14:00:11</u>	03:03	ADDERSTONE TO MR AND MRS
			1268+00	<u>1272+11</u>	4+11	ALABASTER:
	(TWO SCENES)					Now, there's one
						that I'd especially like you to meet.

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
278	CUT TO OTS CU ALABASTERS					
02:13:57:23	F/G ON MS ROGER, HAZEL,					
1268+15	GORDON					
	ADDERSTONE (OS):					
	there's one that I'd especially like					
	you to meet.					
	HAZEL STEPS TOWARDS,					
	SMILING					
279	CUT TO MS - ADDERSTONE L,					
02:14:00:14	REACTS AS ROCKY EXTENDS					
1272+14	HIS ARM L					
	ROCKY:	2/176	<u>02:14:00:16</u>	<u>02:14:02:14</u>	01:22	ROCKY TO MR AND MRS
	Hello.		<u>1273+00</u>	<u>1275+14</u>	2+14	ALABASTER:
		(TWO SCENES)				Hello. I'm Rocky.
280	CUT TO OTS BCU MR					
02:14:02:00	ALABASTER F/G R, ON MS					
1275+00	ROCKY L, ARM OUT					
	ROCKY:					
	I'm Rocky.					
281	CUT TO MS - ADDERSTONE L,					
02:14:02:17	REACTING AS PROFILE ROCKY					
1276+01	L, SHAKES HANDS WITH MR					
	ALABASTER OSR					
	ROCKY:	2/177	<u>02:14:02:19</u>	<u>02:14:06:04</u>	03:09	ROCKY TO MR AND MRS
	How		<u>1276+03</u>	<u>1281+04</u>	5+01	ALABASTER:
		(THREE SCENES)				How lovely to see you. I've really
						been looking forward to meeting you.
282	CUT TO MS - MR ALABASTER					
02:14:03:21	R, SHAKING HANDS WITH OS					
1277+13	ROCKY F/G L. MRS					
	ALABASTER L					
	ROCKY:					
	lovely to see you.					
283	CUT BACK TO OTS ON MS					
02:14:04:17	ROCKY L					
1279+01						

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	ROCKY: I've really been looking forward to meeting you.					
284 02:14:06:07 1281+07	CUT TO CU - HAZEL, CENTRE, REACTS					
	ADDERSTONE (OS): Ah, no, no					
	MR ALABASTER (OS): Pleasure, Rocky.	2/178	<u>02:14:06:09</u> <u>1281+09</u>	<u>02:14:07:09</u> <u>1283+01</u>	01:00 1+08	MR ALABASTER TO ROCKY: Pleasure, Rocky.
285 02:14:07:12 1283+04	CUT TO MS - OVER TABLE TO MRS ALABASTER L, MR ALABASTER R					
	ADDERSTONE: No, no, no. I have someone else	2/179	<u>02:14:07:14</u> <u>1283+06</u>	<u>02:14:09:20</u> <u>1286+12</u>	02:06 3+06	ADDERSTONE TO MR AND MRS ALABASTER THEN MRS ALABASTER TO ROCKY: - I have someone else in mind. - Nice to meet you, Rocky.
	(TWO SCENES)					
	MRS ALABASTER: (OVER) Nice to meet					
	MRS ALABASTER EXTENDS HER HAND OSL TO ROCKY					
286 02:14:08:13 1284+13	CUT TO OTS ON MS ROCKY L, KISSING MRS ALABASTER'S HAND. ADDERSTONE FRINGES R					
	ADDERSTONE: (OVER) in mind.					
	MRS ALABASTER: you, Rocky.					
287 02:14:09:23 1286+15	CUT TO ANGLE PAST MCU MR ALABASTER F/G R, TO MS MRS. ALABASTER L, SMILES					
	MRS ALABASTER: Ooh.					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
288 02:14:11:06 1288+14	CUT TO MWS - ROCKY L, STARTS TO WALK AROUND TABLE TO ALABASTERS. ADDERSTONE CENTRE/L					
	MRS ALABASTER: Now come over here and tell me about yourself.	2/180	<u>02:14:11:08</u> <u>1289+00</u>	02:14:13:06 1291+14	01:22 2+14	MRS ALABASTER TO ROCKY: Now, come over here and tell me about yourself.
	ADDERSTONE: No, no, no. I think there's been a	2/181	02:14:13:11 1292+03	<u>02:14:15:21</u> <u>1295+13</u>	02:10 3+10	ADDERSTONE TO MR AND MRS ALABASTER: I think there's been a tiny little bit of a mistake.
		(TWO SCENES)				
289 02:14:14:11 1293+11	CUT TO CU - HAZEL CENTRE/L, LOOKS HORRIFIED, NODS					
	ADDERSTONE: tiny little bit of a mistake.					
290 02:14:16:00 1296+00	CUT TO MCU - ANGLE PAST ADDERSTONE L, ROCKY					
	ROCKY: I like cross-country running,	2/182	<u>02:14:16:02</u> <u>1296+02</u>	<u>02:14:18:05</u> <u>1299+05</u>	02:03 3+03	ROCKY TO MR AND MRS ALABASTER: I like cross-country running,
291 02:14:18:08 1299+08	CUT TO OTS ROCKY F/G L, ADDERSTONE F/G R, ON MS MRS. AND MR. ALABASTER					
	ROCKY: reading history	2/183	<u>02:14:18:10</u> <u>1299+10</u>	<u>02:14:20:02</u> <u>1302+02</u>	01:16 2+08	ROCKY TO MR AND MRS ALABASTER: reading history
292 02:14:20:05 1302+05	CUT BACK TO MCU - ANGLE ON ADDERSTONE AND ROCKY					
	ROCKY: and playing the guitar, classical mostly.	2/184	<u>02:14:20:07</u> <u>1302+07</u>	02:14:22:23 1306+07	02:16 4+00	ROCKY TO MR AND MRS ALABASTER: and playing the guitar, classical mostly.
293 02:14:23:03 1306+11	CUT BACK TO OTS ON MRS. AND MR. ALABASTER					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	MR ALABASTER: Me too.	2/185	<u>02:14:23:05</u> <u>1306+13</u>	<u>02:14:25:02</u> <u>1309+10</u>	01:21 2+13	MR ALABASTER TO ROCKY: Me too.
	(TWO SCENES)					
294 02:14:24:01 1308+01	CUT BACK TO MCU- ANGLE ON ADDERSTONE, ROCKY. HE TURNS SMIRKS AT HAZEL OSL					
295 02:14:25:05 1309+13	CUT TO CU - HAZEL L, SHAKES HER HEAD					
	JINX (V/O): <i>Molly,</i>					
296 02:14:26:10 1311+10	CUT TO EXT. ORPHANAGE. DAY. MS - MOVE L AS MOLLY RUNS TOWARDS					
	02:14:26:10 / 1311+10 START FADE IN MUSIC (SCORE)					
	JINX (OS): where have you been? The Alabasters	2/186	<u>02:14:26:12</u> <u>1311+12</u>	02:14:29:04 1315+12	02:16 4+00	JINX TO MOLLY: Where have you been? The Alabasters are here!
	(TWO SCENES)					
	SHE STOPS					
297 02:14:28:10 1314+10	CUT TO LS - JINX, CENTRE, RUNS TOWARDS. MOVE R					
	JINX: are here! They've chosen Rocky!	2/187	02:14:29:09 1316+01	<u>02:14:30:19</u> <u>1318+03</u>	01:10 2+02	JINX TO MOLLY: They've chosen Rocky!
298 02:14:30:22 1318+06	CUT TO MS - BACK ON MOLLY R, REACTING					
	JINX (OS): He's leaving!	2/188	<u>02:14:31:00</u> <u>1318+08</u>	<u>02:14:32:15</u> <u>1320+15</u>	01:15 2+07	JINX TO MOLLY: He's leaving!



<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
299	CUT TO LS - THE ALABASTERS					
02:14:32:18	AND ROCKY WALK OUT OF					
1321+02	BUILDING OVER TO THE CAR					
	MOLLY (OS):	2/189	02:14:34:03	<u>02:14:35:09</u>	01:06	MOLLY TO ROCKY:
	Rocky.		1323+03	<u>1325+01</u>	1+14	Rocky.
	MR ALABASTER OPENS THE					
	CAR DOOR					
300	CUT TO MS - MOLLY R,					
02:14:35:12	REACTS					
1325+04						
	MOLLY:	2/190	<u>02:14:35:14</u>	<u>02:14:37:17</u>	02:03	MOLLY TO ROCKY:
	No.		<u>1325+06</u>	<u>1328+09</u>	3+03	No.
	SHE SPRINTS OFF F/G L					
301	CUT TO WS - THE CAR					
02:14:37:20	MOVING L					
1328+12						
	MOLLY (OS):	2/191	<u>02:14:37:22</u>	<u>02:14:39:13</u>	01:15	MOLLY TO ROCKY:
	Stop!		<u>1328+14</u>	<u>1331+05</u>	2+07	Stop!
302	CUT TO MWS - MOLLY R,					
02:14:39:16	RUNNING TOWARDS					
1331+08						
	MOLLY:	2/192	<u>02:14:39:18</u>	<u>02:14:41:12</u>	01:18	MOLLY TO ROCKY:
	Rocky, stop!		<u>1331+10</u>	<u>1334+04</u>	2+10	Rocky, stop!
303	CUT TO WS - MOLLY, CENTRE,					
02:14:41:15	RUNS AFTER THE CAR					
1334+07						
304	CUT TO MWS - MOLLY L,					
02:14:42:12	CONTINUES TOWARDS AND R,					
1335+12	BANGS ON THE CAR WINDOW.					
	CAR STOPS					
305	CUT TO INT. CAR. DAY. CU -					
02:14:47:22	PAST PROFILE ROCKY R, TO					
1343+14	MOLLY L AS THE WINDOW					
	SLIDES OPEN					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	MOLLY: What are you doing? That should be Hazel.	2/193	02:14:49:07 1345+15	<u>02:14:51:02</u> <u>1348+10</u>	01:19 2+11	MOLLY TO ROCKY: What are you doing? That should be Hazel.
306	CUT TO EXT. CAR. DAY. OTS CU MOLLY F/G L, ON ROCKY, CENTRE					
02:14:51:05 1348+13						
	ROCKY: I just want to go, Molly.	2/194	<u>02:14:51:07</u> <u>1348+15</u>	<u>02:14:52:23</u> <u>1351+07</u>	01:16 2+08	ROCKY TO MOLLY: I just want to go, Molly.
307	CUT TO MS - PAST REAR MR. ALABASTER F/G R, TO MRS ALABASTER L					
02:14:53:02 1351+10						
	MOLLY (OS): Go? You can't go!	2/195	<u>02:14:53:04</u> <u>1351+12</u>	<u>02:14:56:08</u> <u>1356+08</u>	03:04 4+12	MOLLY TO ROCKY: Go? You can't go! I changed everything for the better.
		(TWO SCENES)				
308	CUT TO CU - PAST ROCKY F/G R, TO MOLLY L					
02:14:54:08 1353+08						
	MOLLY: I changed everything for the better.					
309	CUT TO OTS MOLLY F/G L, ON MCU ROCKY R					
02:14:56:11 1356+11						
	ROCKY: You promised you'd be there for me and you weren't. You promised.	2/196	<u>02:14:56:13</u> <u>1356+13</u>	02:14:59:18 1361+10	03:05 4+13	ROCKY TO MOLLY: You promised you'd be there for me and you weren't.
		2/197	02:14:59:23 1361+15	<u>02:15:01:04</u> <u>1363+12</u>	01:05 1+13	ROCKY TO MOLLY: You promised.
310	CUT TO MS - PAST REAR MR. ALABASTER F/G R, TO MRS ALABASTER L					
02:15:01:07 1363+15						
	MR ALABASTER: We have to go now, Richard.	2/198	<u>02:15:01:09</u> <u>1364+01</u>	<u>02:15:02:22</u> <u>1366+06</u>	01:13 2+05	MR ALABASTER TO ROCKY: We have to go now, Richard.
311	CUT TO CU - PAST ROCKY F/G R, TO MOLLY L, TURNING TO MR. ALABASTER OSL					
02:15:03:01 1366+09						

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
312	CUT BACK TO OTS ON ROCKY					
02:15:05:21	R AS THE WINDOW SLIDES UP					
1370+13						
313	CUT BACK TO 2-S ON MOLLY L,					
02:15:06:18	HER HAND ON THE WINDOW					
1372+02						
314	CUT TO OTS CU MOLLY F/G L,					
02:15:10:10	ON THE CAR DRIVING OSR					
1377+10						
315	CUT TO MWS - PROFILE					
02:15:12:10	MOLLY R, WATCHING REAR					
1380+10	CAR L, DRIVE AWAY. MOVE					
	OUT					
316	CUT TO MCU - MOLLY L. MOVE					
02:15:19:07	INTO CU					
1390+15						
	MOLLY:	2/199	02:15:21:02	02:15:23:02	02:00	MOLLY TO ROCKY:
	Rocky.		1393+10	1396+10	3+00	Rocky.
317	CUT TO INT. ROCKY'S ROOM.					
02:15:28:00	DAY. WS - MOLLY L, ON					
1404+00	STRIPPED BED WITH ROCKY'S					
	GUITAR. GEMMA R					
	GEMMA:	2/200	<u>02:15:28:02</u>	02:15:31:06	03:04	GEMMA TO MOLLY:
	Don't worry, Molly. He'll come		<u>1404+02</u>	1408+14	4+12	Don't worry, Molly. He'll come back.
	back.					
	MOLLY:	2/201	02:15:33:07	02:15:35:11	02:04	MOLLY TO GEMMA:
	You didn't see the look in his		1411+15	1415+03	3+04	You didn't see the look in his eyes.
	eyes.					
	GEMMA MOVES L AND SITS BY					
	MOLLY. MOVE IN					
	GEMMA:	2/202	02:15:39:23	02:15:42:11	02:12	GEMMA TO MOLLY:
	Then you've got to go and find		1421+15	1425+11	3+12	Then you've got to go and find him.
	him.					
	MOLLY:	2/203	02:15:45:04	02:15:47:15	02:11	MOLLY TO GEMMA:
	I can't just leave you all.		1429+12	1433+07	3+11	I can't just leave you all.

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
GEMMA: Don't worry about us.		2/204	02:15:47:20 1433+12	02:15:50:06 1437+06	02:10 3+10	GEMMA TO MOLLY: Don't worry about us.
CONTINUE INTO MS						
GEMMA: We'll manage. Just bring him back as soon as you can. We need him here for Christmas.		2/205	02:15:50:11 1437+11	02:15:52:11 1440+11	02:00 3+00	GEMMA TO MOLLY: We'll manage.
		2/206	02:15:53:14 1442+06	02:15:57:16 1448+08	04:02 6+02	GEMMA TO MOLLY: Just bring him back as soon as you can.
		2/207	02:16:00:12 1452+12	02:16:03:04 1456+12	02:16 4+00	GEMMA TO MOLLY: We need him here for Christmas.
CONTINUE INTO CU MOLLY						
MOLLY: Alright... I'll do it.		2/208	02:16:03:09 1457+01	02:16:05:09 1460+01	02:00 3+00	MOLLY TO GEMMA: I'll do it.
	02:16:06:20 / 1462+04 END MUSIC (SCORE)					
318 02:16:06:21 1462+05	CUT TO EXT. ORPHANAGE. DAY. WS - NOCKMAN, CENTRE, CUTS THE HEDGE					
319 02:16:09:03 1465+11	CUT TO INT. ORPHANAGE - ADDERSTONE'S ROOM. DAY. MWS - PAST F/G DESK TO MOLLY CREEPING IN L					
320 02:16:11:21 1469+13	CUT TO MCU - MOLLY (TORSO) FRINGING L, OPENS FILING CABINET					
321 02:16:14:08 1473+08	CUT TO EXT. ORPHANAGE. DAY. WS - ANGLE ON NOCKMAN R, CONTINUES					
322 02:16:16:01 1476+01	CUT TO INT. ORPHANAGE - ADDERSTONE'S ROOM. DAY. MS - THRU WINDOWS TO NOCKMAN L, OUTSIDE					
323 02:16:18:02 1479+02	CUT TO CU - MOLLY (HAND L) RIFLES THRU FILES, SELECTS ROCKY'S					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
324	CUT TO CU - ANGLE ON MOLLY					
02:16:21:10	L, LOOKS DOWN AT THE FILE					
1484+02						
325	CUT TO CU - OS MOLLOY					
02:16:22:22	OPENS THE FILE REVEALING					
1486+06	LETTER FROM THE					
	ALABASTERS (INCLUDING					
	THEIR ADDRESS)					
	MOLLY:	2/209	02:16:24:23	<u>02:16:26:21</u>	01:22	MOLLY TO AUDIENCE:
	London?		1489+07	<u>1492+05</u>	2+14	London?
326	CUT TO CU - ANGLE ON MOLLY					
02:16:27:00	L, REACTS					
1492+08						
327	CUT TO BCU - NOCKMAN					
02:16:28:06	(HAND ENTERS R) GRABS					
1494+06	MOLLY L					
	MOLLY:					
	(GASPS)					
328	CUT TO MS ON NOCKMAN L,					
02:16:31:01	AS MOLLY TURNS BACK TO					
1498+09	CAM F/G L					
329	CUT TO MCU - MOLLY L,					
02:16:32:01	STEPS AWAY					
1500+01						
330	CUT TO OTS CU MOLLY F/G L,					
02:16:32:10	ON MS NOCKMAN CENTRE,					
1500+10	POINTS AT HER					
	NOCKMAN:	2/210	<u>02:16:32:12</u>	<u>02:16:34:10</u>	01:22	NOCKMAN TO MOLLY THEN
	Where is it?		<u>1500+12</u>	<u>1503+10</u>	2+14	MOLLY TO NOCKMAN:
		(TWO SCENES)				- Where is it?
						- I know you.
331	CUT TO ANGLE DOWN					
02:16:33:09	NOCKMAN'S ARM, FROM F/G R,					
1502+01	TO MS MOLLY L					
	MOLLY:					
	I know you.					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
332	CUT BACK TO OTS ON					
02:16:34:13	NOCKMAN R					
1503+13						
	NOCKMAN:	2/211	<u>02:16:34:15</u>	<u>02:16:37:00</u>	02:09	NOCKMAN TO MOLLY THEN
	Give it to me.		<u>1503+15</u>	<u>1507+08</u>	3+09	MOLLY TO NOCKMAN:
		(TWO SCENES)				- Give it to me.
						- You were in the library.
333	CUT TO CU - PAST NOCKMAN'S					
02:16:35:11	HAND F/G R, TO MOLLY L					
1505+03						
	MOLLY:					
	You were in the library.					
334	CUT BACK TO OTS ON					
02:16:37:03	NOCKMAN R					
1507+11						
	NOCKMAN:	2/212	<u>02:16:37:05</u>	<u>02:16:39:02</u>	01:21	NOCKMAN TO MOLLY:
	Give me that book.		<u>1507+13</u>	1510+10	2+13	Give me that book.
	02:16:38:06 / 1509+06					
	START FADE IN MUSIC					
	(SCORE)					
335	CUT TO BCU - MOLLY L, EYES					
02:16:39:09	SHINING GREEN					
1511+01						
	MOLLY:	2/213	<u>02:16:40:22</u>	<u>02:16:44:14</u>	03:16	MOLLY TO NOCKMAN:
	What book?		1513+06	<u>1518+14</u>	5+08	What book?
336	CUT BACK TO OTS ON					
02:16:44:17	NOCKMAN R, SHUTTING HIS					
1519+01	EYES, RESISTING HYPNOSIS					
	NOCKMAN:	2/214	<u>02:16:44:19</u>	<u>02:16:47:16</u>	02:21	NOCKMAN TO MOLLY:
	No. No. Just...		<u>1519+03</u>	1523+08	4+05	No. No. Just...
		2/215	<u>02:16:48:12</u>	<u>02:16:51:12</u>	03:00	NOCKMAN TO MOLLY THEN
			1524+12	<u>1529+04</u>	4+08	MOLLY TO NOCKMAN:
		(THREE SCENES)				- Give it.
						- All right, then.
	NOCKMAN GRABS MOLLY					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>			
		SPOT	START	END	TOTAL TITLE
	NOCKMAN: Give it.				
337 02:16:49:11 1526+03	CUT TO CU - MOLLY KICKS OUT AT OS NOCKMAN				
	MOLLY: All right				
338 02:16:50:14 1527+14	CUT TO MS - (LOWERS) MOLLY STEPS IN R				
	MOLLY: then.				
	AND KICKS NOCKMAN IN THE LEG				
339 02:16:51:15 1529+07	CUT TO MS ON NOCKMAN R, REACTING AS MOLLY RUNS OSL				
	NOCKMAN: (REACTS PAIN) Ah! (CONTINUES)				
	NOCKMAN STAGGERS BACK				
340 02:16:53:17 1532+09	CUT TO L/A WS - MOLLY HURRIES AWAY AND TEARS LETTER FROM ROCKY'S FILE R. NOCKMAN B/G L.				
	MOLLY STARTS TO RUN OFF F/G L				
341 02:16:55:08 1535+00	CUT TO BCU - TORN LETTER IN ROCKY'S FILE. ALABASTER'S ADDRESS REMAINS				
342 02:16:57:05 1537+13	CUT TO EXT. ORPHANAGE. DAY. MWS - MOLLY, CENTRE, RUNS TOWARDS, UP TO F/G				

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>			
		SPOT	START	END	TOTAL TITLE
343	CUT TO MS - NOCKMAN R,				
02:16:59:22	RUNS OUT OF BUILDING,				
1541+14	LOOKS AROUND FOR MOLLY				
344	CUT TO EXT. FIELDS. DAY. LS -				
02:17:01:01	MOLLY RUNS ACROSS FIELD,				
1543+09	GLANCES OVER HER				
	SHOULDER				
345	CUT TO LS - REAR NOCKMAN				
02:17:02:12	RUNS AWAY L, LOOKS OVER				
1545+12	SHOULDER, HEARING PETULA				
	(FX: BARKS, CONTINUES)				
346	CUT TO MWS - THE DOG RUNS				
02:17:03:11	OUT OF BUILDING AND OSL				
1547+03					
347	CUT TO LS - THE DOG RUNS				
02:17:04:06	AFTER NOCKMAN L. MOLLY IN				
1548+06	EX B/G				
	NOCKMAN:				
	(REACTS)				
348	CUT TO MWS - REAR				
02:17:05:11	NOCKMAN L, TRIPS OVER				
1550+03					
349	CUT TO L/A MS - NOCKMAN				
02:17:05:21	FALLS TO THE GROUND. THE				
1550+13	DOG BARKS AT HIM				
	NOCKMAN:				
	(REACTS) (CONTINUES)				
350	CUT TO LS - THE DOG				
02:17:06:16	HARASSES NOCKMAN ON THE				
1552+00	GROUND CENTRE. MOLLY EX				
	B/G L, CONTINUES TO RUN				
	ACROSS FIELDS				
351	CUT TO L/A MS - THE DOG				
02:17:07:12	RUNS AROUND NOCKMAN				
1553+04					
352	CUT TO MCU - ANGLE ON				
02:17:08:07	NOCKMAN R, REACTING TO				
1554+07	THE DOG				



<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
353	CUT TO MS - NOCKMAN					
02:17:09:05	REACTS AS THE DOG RUNS					
1555+13	AROUND HIM					
354	CUT TO EXT. FIELD. DAY. MS -					
02:17:10:03	REAR MOLLY, CENTRE, TURNS					
1557+03	TOWARDS					
355	CUT TO L/A MS - NOCKMAN					
02:17:11:02	REACTS AS THE DOG					
1558+10	HARASSES HIM					
356	CUT TO L/A MS - NOCKMAN					
02:17:12:09	GETS UP RUNS OFF F/G. DOG					
1560+09	CONTINUES					
	NOCKMAN:	2/216	02:17:12:11	02:17:14:05	01:18	NOCKMAN TO AUDIENCE:
	Ah! Beastly thing!		1560+11	1563+05	2+10	Beastly thing!
		(TWO SCENES)				
357	CUT TO LS - REAR NOCKMAN					
02:17:13:01	L, RUNS AWAY, GLANCING					
1561+09	OVER SHOULDER AT OS DOG.					
	MOLLY CONTINUES AWAY EX					
	B/G L					
358	CUT TO MWS - NOCKMAN					
02:17:15:06	FALLS DOWN OS					
1564+14						
359	CUT TO LS - MOVE L AS THE					
02:17:17:05	DOG RUNS TOWARDS					
1567+13						
360	CUT TO MWS - REAR MOLLY,					
02:17:18:09	CENTRE, STOPS RUNNING					
1569+09						
361	CUT TO MS - MOVE DOWN AS					
02:17:19:17	THE DOG CONTINUES UP TO					
1571+09	F/G					
	(PETULA WHIMPERS)					
362	CUT TO MWS - THE DOG					
02:17:20:13	JUMPS UP AFFECTIONATELY					
1572+13	AGAINST MOLLY'S LEG					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	MOLLY: No, Petula. Go back.	2/217	<u>02:17:20:15</u> <u>1572+15</u>	<u>02:17:22:07</u> <u>1575+07</u>	01:16 2+08	MOLLY TO PETULA: No, Petula. Go back.
363	CUT TO MCU - NOCKMAN R, IN 02:17:22:10 A DITCH, PUSHES HIMSELF 1575+10 UP, LOOKS OSL AT MOLLY					
	NOCKMAN: (GRUNTS)					
364	CUT TO MS - MOLLY 02:17:23:22 CROUCHED L, PICKS UP THE 1577+14 DOG					
365	CUT TO MWS - MOLLY L, 02:17:25:06 TURNS AND RUNS AWAY WITH 1579+14 THE DOG					
366	CUT TO MCU - ANGLE ON 02:17:27:09 NOCKMAN R, STARTS TO 1583+01 FOLLOW					
367	CUT TO MCU- NOCKMAN SLIPS 02:17:28:22 DOWN AGAIN, OS 1585+06					
	NOCKMAN: (REACTS)					
368	CUT TO EXT. BRIERSVILLE. 02:17:29:23 DAY. MWS - MOLLY R, 1586+15 SPRINTS TOWARDS					
369	CUT TO REAR MOLLY R, RUNS 02:17:32:04 AWAY INTO LS AFTER B/G 1590+04 COACH, PETULA IN HER RUCKSACK (FX: DOG)					
370	CUT TO MS - MOVE L AS 02:17:33:16 MOLLY RUNS R TO L 1592+08					
	MOLLY: Stop!	2/218	02:17:34:04 1593+04	<u>02:17:35:07</u> <u>1594+15</u>	01:03 1+11	MOLLY TO BUS DRIVER: Stop!

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
371	CUT TO INT. COACH. DAY.					
02:17:35:10	TRAVELLING MS - ANGLE ON					
1595+02	DRIVER R, LOOKS UP INTO OS					
	MIRROR					
372	CUT TO EXT. COACH. DAY.					
02:17:35:23	MCU - MOLLY'S REFLECTION					
1595+15	IN WING MIRROR AS SHE					
	CHASES					
	MOLLY:	2/219	<u>02:17:36:01</u>	<u>02:17:37:09</u>	01:08	MOLLY TO BUS DRIVER:
	Stop!		<u>1596+01</u>	<u>1598+01</u>	2+00	Stop!
373	CUT BACK TO MS ON DRIVER					
02:17:37:12	R, STARTS TO STOP					
1598+04						
374	CUT TO WS - REAR BUS					
02:17:38:23	STOPS CENTRE. MOLLY L,					
1600+07	CONTINUES TO RUN					
375	CUT TO INT. COACH. DAY.					
02:17:40:15	PROFILE DRIVER R, TURNS					
1602+15	TOWARDS					
376	CUT TO H/A MS - MOLLY					
02:17:41:19	STEPS TOWARDS AS THE					
1604+11	DOOR OPENS					
	MOLLY:	2/220	02:17:43:05	<u>02:17:44:21</u>	01:16	MOLLY TO BUS DRIVER THEN
	Where are you going?		1606+13	<u>1609+05</u>	2+08	BUS DRIVER TO MOLLY:
		(TWO SCENES)				- Where are you going?
						- London.
	02:17:43:13 / 1607+05					
	END MUSIC (SCORE)					
377	CUT TO MCU - PROFILE					
02:17:44:07	DRIVER R					
1608+07						
	BUS DRIVER:					
	London.					
378	CUT TO H/A MCU - MOVE UP					
02:17:45:00	AS MOLLY STEPS UP INTO					
1609+08	COACH					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	BUS DRIVER (OS): But this is a chartered coach.	2/221	<u>02:17:45:02</u> <u>1609+10</u>	<u>02:17:47:17</u> <u>1613+09</u>	02:15 3+15	BUS DRIVER TO MOLLY: But this is a chartered coach. You can't come on.
	(TWO SCENES)					
379	CUT TO MCU - BACK ON					
02:17:46:04	DRIVER R					
1611+04						
	BUS DRIVER: You can't come on.					
380	CUT BACK TO H/A ON MOLLY,					
02:17:47:20	STEPPING DOWN AGAIN					
1613+12						
	MOLLY: But I really need to get to London.	2/222	<u>02:17:47:22</u> <u>1613+14</u>	<u>02:17:50:02</u> <u>1617+02</u>	02:04 3+04	MOLLY TO BUS DRIVER: But I really need to get to London.
381	CUT TO MCU - BACK ON					
02:17:50:05	DRIVER R					
1617+05						
	BUS DRIVER: Not on this coach, you won't.	2/223	<u>02:17:50:07</u> <u>1617+07</u>	<u>02:17:53:14</u> <u>1622+06</u>	03:07 4+15	BUS DRIVER TO MOLLY: Not on this coach, you won't. Now, get back to your mummy.
	(THREE SCENES)					
382	CUT TO CU - H/A ON MOLLY R,					
02:17:52:00	GLANCES OSL					
1620+00						
	BUS DRIVER (OS): Now, get back to					
383	CUT TO MCU - BACK ON					
02:17:52:22	PROFILE DRIVER R					
1621+06						
	BUS DRIVER: your mummy.					
384	CUT TO H/A CU - MOLLY					
02:17:53:17	CENTRE, STARES UP AT OS					
1622+09	DRIVER					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	MOLLY: I don't have one.	2/224	<u>02:17:53:19</u> <u>1622+11</u>	<u>02:17:57:04</u> <u>1627+12</u>	03:09 5+01	MOLLY TO BUS DRIVER: I don't have one. I'm an orphan.
	(TWO SCENES)					
385 02:17:54:19 1624+03	CUT TO MCU - BACK ON SOUR FACED DRIVER - EXPRESSION SOFTENS					
	02:17:56:00 / 1626+00 START FADE IN (SCORE)					
	MOLLY (OS): I'm an orphan					
386 02:17:57:07 1627+15	CUT TO CU - H/A BACK ON MOLLY R, HER EYES GREEN (VFX)					
	MOLLY: and I need to get on this coach and you really want to help me.	2/225	<u>02:17:57:09</u> <u>1628+01</u>	02:17:59:15 1631+07	02:06 3+06	MOLLY TO BUS DRIVER: and I need to get on this coach
		2/226	02:17:59:20 1631+12	02:18:03:01 1636+09	03:05 4+13	MOLLY TO BUS DRIVER: and you really want to help me.
	BUS DRIVER (OS): Well, I d... I don't know	2/227	02:18:03:06 1636+14	02:18:06:11 1641+11	03:05 4+13	BUS DRIVER TO MOLLY: Well, I don't know if I can...
	(TWO SCENES)					
387 02:18:05:05 1639+13	CUT TO CU - ANGLE ON DRIVER R					
	BUS DRIVER: if I can...					
	DRIVER REACTS, DRIFTING INTO TRANCE					
388 02:18:07:22 1643+14	CUT TO CU - BACK ON MOLLY - HER EYES SHINE GREEN (VFX)					
389 02:18:09:12 1646+04	CUT TO CU - BACK ON DRIVER - HIS EYES SHINE GREEN AND HE SMILES (VFX)					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
390	CUT TO CU - BACK ON MOLLY. 02:18:11:11 SHE SMILES 1649+03					
391	CUT TO LS - NOCKMAN 02:18:12:15 CENTRE, WAVES 1650+15					
	NOCKMAN: Hey!	2/228	<u>02:18:12:17</u> <u>1651+01</u>	<u>02:18:14:01</u> <u>1653+01</u>	01:08 2+00	NOCKMAN TO MOLLY: Hey!
	(TWO SCENES)					
392	CUT TO CU - BACK ON MOLLY 02:18:13:05 R, GLANCES OSL 1651+13					
393	CUT TO DEEP SHOT - MOLLY 02:18:14:04 GETS INTO COACH F/G L, AS 1653+04 NOCKMAN STARTS TO RUN TOWARDS B/G CENTRE					
	NOCKMAN: Stop!	2/229	02:18:14:21 1654+05	<u>02:18:16:01</u> <u>1656+01</u>	01:04 1+12	NOCKMAN TO MOLLY: Stop!
	02:18:16:03 / 1656+03 END FADE OUT (SCORE)					
394	CUT TO MLS - NOCKMAN, 02:18:16:04 CENTRE, RUNS TOWARDS 1656+04					
395	CUT TO MWS - REAR COACH 02:18:16:22 DRIVES AWAY R (MOLLY 1657+06 VISIBLE IN THE BACK) NOCKMAN RUNS IN F/G L AND AWAY					
	NOCKMAN (OS): Stop! Stop the bus!	2/230	02:18:18:07 1659+07	<u>02:18:21:07</u> <u>1663+15</u>	03:00 4+08	NOCKMAN TO MOLLY, BUS DRIVER: Stop! Stop the bus!
396	CUT TO MS - NOCKMAN L, 02:18:21:10 RUNS UP TO F/G, STOPS 1664+02					
	02:18:23:03 / 1666+11 START MUSIC (SONG)					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>			
		SPOT	START	END	TOTAL TITLE
397	CUT TO L/A MCU UP AT MOLLY				
02:18:23:09	L, GIVING NOCKMAN THE				
1667+01	THUMBS UP				
398	CUT TO MCU - NOCKMAN L,				
02:18:25:03	REACTS, THROWS HIS HAT ON				
1669+11	THE GROUND				
	NOCKMAN:				
	(REACTS)				
399	CUT TO INT. COACH. DAY.				
02:18:27:21	TRAVELLING MS - MOLLY				
1673+13	SEATED R WITH THE DOG -				
	BOTH LOOK UP				
400	CUT TO DEEP SHOT - BUS				
02:18:30:06	FULL OF OLD WOMEN LOOK				
1677+06	OFF F/G SMILING AT				
	MOLLY/DOG				
	WOMEN:				
	(LAUGH)				
	SONG:				
	<i>Believe // in myself.</i>				
401	CUT TO MS - MOLLY R, SMILES				
02:18:32:04	BACK				
1680+04					
	SONG:				
	<i>Believe in // myself.</i>				
402	CUT TO EXT. ROAD. DAY. MWS				
02:18:35:04	- ANGLE ON BUS DRIVING L TO				
1684+12	R - MOVE R				
	SONG:				
	<i>Things that I felt, like no one else</i>				
	<i>in the // world.</i>				
403	CUT TO INT. COACH. DAY.				
02:18:41:04	TRAVELLING CU - ANGLE ON				
1693+12	MOLLY (WAIST) L, HOLDS OUT				
	THE ALABASTER'S LETTER				

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	MOLLY: We won't see Rocky today,	2/231	02:18:42:12 1695+12	02:18:44:20 1699+04	02:08 3+08	MOLLY TO PETULA: We won't see Rocky today, Petula.
	(TWO SCENES)					
404 02:18:43:14 1697+06	CUT TO CU - MOLLY CENTRE, LOOKS DOWN (FX: DOG)					
	MOLLY: Petula. I'll have to find the address.	2/232	02:18:46:02 1701+02	02:18:47:19 1703+11	01:17 2+09	MOLLY TO PETULA: I'll have to find the address.
405 02:18:48:00 1704+00	CUT TO CU - BACK ON THE TORN LETTER					
406 02:18:49:13 1706+05	CUT BACK TO CU - MOLLY LOOKS DOWN					
	MOLLY: We'll need to find somewhere to stay.	2/233	<u>02:18:49:15</u> <u>1706+07</u>	02:18:51:23 1709+15	02:08 3+08	MOLLY TO PETULA: We'll need to find somewhere to stay.
407 02:18:52:17 1711+01	CUT TO EXT. MOTORWAY. DAY. H/A LS - PAN R WITH THE COACH, EXITS R					
	SONG (V/O): <i>Believe</i>					
408 02:18:55:07 1714+15	CUT TO VFX SEQUENCE - CU MOLLY L S/I DIVERSE PASSING SCENERY AS SHE NEARS LONDON					
	SONG (V/O): <i>in myself Believe in myself Dream for myself. See for myself what can be.</i>					
409 02:19:08:02 1734+02	CUT TO EXT. ROAD TO LONDON. DAY. H/A LS - TILT UP AS COACH DRIVES AWAY, REVEAL B/G CITYSCAPE					



<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	SONG (V/O): <i>'Cause I need to find what's out there for me. Maybe this time</i>					
410	CUT TO VFX SEQUENCE - CU					
02:19:18:14	MOLLY L. S/I PASSING					
1749+14	LONDON TOURISTS SPOTS AS MOLLY LOOKS AROUND					
	SONG (V/O): <i>I'll be fine. Maybe this</i>					
411	CUT TO WS - GIANT					
02:19:27:18	ADVERTISING SCREENS ON					
1763+10	BUILDING - QUBE ADVERT					
	SONG (V/O): <i>time will</i>					
412	CUT TO EXT. COACH. DAY. CU					
02:19:30:08	ON STREET REFLECTED IN					
1767+08	WING MIRROR AS COACH STOPS					
	(FX: BRAKES)					
	SONG (V/O): <i>be mine.</i>					
	BUS DRIVER (OS): Look after yourself,	2/234	02:19:32:19	<u>02:19:34:08</u>	01:13	BUS DRIVER TO MOLLY:
			1771+03	<u>1773+08</u>	2+05	Look after yourself, Molly.
						(TWO SCENES)
413	CUT TO EXT. COACH/HOTEL.					
02:19:33:06	DAY. MWS - THRU WINDOWS					
1771+14	TO DRIVER R, WAVING TO OS MOLLY					
	BUS DRIVER: Molly.					
414	CUT TO PAST REAR MS MOLLY					
02:19:34:11	L, TO THE WOMEN WAVING					
1773+11	FROM THE COACH - COACH STARTS MOVING L TO R					
	MOLLY: I will. Thank you. ( TO ALL) Bye!	2/235	<u>02:19:34:13</u>	02:19:38:01	03:12	MOLLY TO BUS DRIVER THEN
			<u>1773+13</u>	1779+01	5+04	ALL: I will. Thank you. Bye!

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
415	CUT TO MS - MOLLY, CENTRE					
02:19:39:16	L, WAVING					
1781+08	(FX: DOG)					
	02:19:43:10 / 1787+02					
	END MUSIC (SONG)					
416	CUT TO WS - ACROSS STREET					
02:19:43:11	TO MODERN HOTEL.					
1787+03	ENTRANCE R					
	MOLLY:	2/236	<u>02:19:43:13</u>	<u>02:19:46:03</u>	02:14	MOLLY TO PETULA:
	We've got some more hypnotising		<u>1787+05</u>	<u>1791+03</u>	3+14	We've got some more hypnotising
	to do, Petula.					to do, Petula.
417	CUT TO WS - TRUCK CROSSES					
02:19:46:06	F/G R TO L REVEALING MOLLY					
1791+06	STEPPING UP TO BELLBOY					
	MOLLY:	2/237	02:19:47:10	<u>02:19:50:02</u>	02:16	MOLLY TO BELLBOY THEN
	Do you work here?		1793+02	<u>1797+02</u>	4+00	BELLBOY TO MOLLY:
						- Do you work here?
	BELLBOY:					- Yes.
	Yes.					
418	CUT TO INT. HOTEL. DAY. MLS					
02:19:50:05	THRU WINDOW TO BELLBOY					
1797+05	L, LEANS DOWN TO MOLLY					
	CENTRE - SHE HYPNOTISES					
	HIM					
	02:19:50:05 / 1797+05					
	START MUSIC (SCORE)					
	02:19:55:23 / 1805+15					
	END MUSIC (SCORE)					
	BELLBOY LEADS MOLLY					
	TOWARDS					
	02:19:58:16 / 1810+00					
	START MUSIC (SONG)					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
419 02:19:59:18 1811+10	CUT TO INT. HOTEL. DAY. MS - CONCIERGE WITH iPad R, WATCHES AS MOLLY AND BELLBOY ENTER F/G R, CONTINUE AWAY TO B/G L					
420 02:20:05:04 1819+12	CUT TO EXT. LIFT. DAY. MWS - BELLBOY L, WATCHES AS EXCITED MOLLY PUSHES THE LIFT BUTTON - DOORS CLOSE					
421 02:20:08:06 1824+06	CUT TO EXT. LIFT. DAY. CU - LIFT DOORS OPEN REVEALING MOLLY CENTRE, BELLBOY FRINGING L (FX: LIFT BELL)					
	BELLBOY: It's the hotel's finest suite.	2/238	<u>02:20:08:08</u> <u>1824+08</u>	<u>02:20:10:18</u> <u>1828+02</u>	02:10 3+10	BELLBOY TO MOLLY: It's the hotel's finest suite.
422 02:20:10:21 1828+05	CUT TO INT. HOTEL SUITE. DAY. MWS - REAR MOLLY CENTRE, FOLLOWS BELLBOY AWAY AS HE POINTS OUT FEATURES					
	BELLBOY: There are controls for temperature, lighting and entertainment.	2/239	<u>02:20:10:23</u> <u>1828+07</u>	<u>02:20:13:19</u> <u>1832+11</u>	02:20 4+04	BELLBOY TO MOLLY: There are controls for temperature, lighting and entertainment.
423 02:20:13:22 1832+14	CUT TO WS - BELLBOY R, MOLLY RUNS IN R TO L INTO DINING AREA					
	MOLLY: And there's even a dining room.	2/240	<u>02:20:14:00</u> <u>1833+00</u>	<u>02:20:16:02</u> <u>1836+02</u>	02:02 3+02	MOLLY TO BELLBOY: And there's even a dining room.
424 02:20:16:05 1836+05	CUT TO H/A MWS - MOVE UP AS BELLBOY R, FOLLOWS MOLLY UP THE STAIRS L					
	MOLLY: Whoa!					
	DUO CROSS R TO L ALONG GLASS WALL WITH SPECTACULAR VIEW					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
425	CUT TO CU - MOLLY STEPS R, 02:20:21:09 LOOKS OFF F/G 1844+01					
426	CUT TO THRU WINDOW TO 02:20:22:15 VIEW OF PARLIAMENT/BIG 1845+15 BEN					
	MOLLY: Is that Big Ben?	2/241	<u>02:20:22:17</u> <u>1846+01</u>	<u>02:20:24:08</u> <u>1848+08</u>	01:15 2+07	MOLLY TO BELLBOY THEN BELLBOY TO MOLLY: - Is that Big Ben? - Yes, it is.
	BELLBOY (OS): Yes, it					
427	CUT TO CU - MOLLY LOOKS L 02:20:24:11 1848+11					
	BELLBOY (OS): is. We cater	2/242	<u>02:20:24:13</u> <u>1848+13</u>	<u>02:20:26:10</u> <u>1851+10</u>	01:21 2+13	BELLBOY TO MOLLY: We cater to your every need. (TWO SCENES)
428	CUT TO THRU WINDOW TO 02:20:25:09 VIEW OF TOWER BRIDGE 1850+01					
	BELLBOY (OS): to your every need.					
429	CUT TO CU - MOLLY TURNS R 02:20:26:13 AS BELLBOY STEPS IN 1851+13 BEHIND HER, L					
	BELLBOY: A dog walker	2/243	<u>02:20:26:15</u> <u>1851+15</u>	<u>02:20:28:09</u> <u>1854+09</u>	01:18 2+10	BELLBOY TO MOLLY: A dog walker if you require it. (TWO SCENES)
430	CUT TO THRU WINDOW TO 02:20:27:07 CITYSCAPE, INCLUDING ST 1852+15 PAUL'S DOME, GHERKIN					
	BELLBOY (OS): if you require it.					
431	CUT TO WS - MOVE L AS 02:20:28:12 MOLLY FOLLOWS BELLBOY R 1854+12 TO L					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	BELLBOY: Use of the hotel Bentley. And...	2/244	<u>02:20:28:14</u> <u>1854+14</u>	<u>02:20:31:00</u> <u>1858+08</u>	02:10 3+10	BELLBOY TO MOLLY: Use of the hotel Bentley. And...
432 02:20:31:03 1858+11	CUT TO MCU - MOVE R TO L WITH MOLLY WALKING OUT ONTO THE BALCONY					
	BELLBOY (OS): your own private balcony.	2/245	<u>02:20:31:05</u> <u>1858+13</u>	02:20:33:09 1862+01	02:04 3+04	BELLBOY TO MOLLY: ...your own private balcony.
	MOLLY: Wow!	2/246	02:20:33:14 1862+06	02:20:34:23 1864+07	01:09 2+01	MOLLY TO BELLBOY: Wow!
	SHE PASSES, FOLLOW REAR MOLLY AWAY AS SHE LOOKS AT THE VIEW (FX: DOG)					
	MOLLY: This is amazing.	2/247	02:20:35:16 1865+08	<u>02:20:37:04</u> <u>1867+12</u>	01:12 2+04	MOLLY TO BELLBOY: This is amazing.
433 02:20:37:07 1867+15	CUT TO H/A LS - SKATING RINK SURROUNDED BY BUILDINGS					
434 02:20:39:17 1871+09	CUT TO MCU - ANGLE ON MOLLY L					
	MOLLY: Rocky's going to love this place.	2/248	<u>02:20:39:19</u> <u>1871+11</u>	02:20:42:06 1875+06	02:11 3+11	MOLLY TO AUDIENCE: Rocky's going to love this place.
	02:20:42:18 / 1876+02 END FADE OUT (SONG)					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>			
		SPOT	START	END	TOTAL TITLE
EP	LAST FRAME ACTION REEL 2A/2B				
02:20:43:19					
1877+11					
01:13	FOOTAGE FROM SPOT 2/248 TO LAST FRAME ACTION REEL 2A/2B				
2+05					
20:51:19	FOOTAGE FROM 12' START MARK TO LAST FRAME ACTION REEL 2A/2B				
1877+11					
<u>20:43:19</u>	<u>FOOTAGE FROM FIRST FRAME ACTION TO LAST FRAME ACTION REEL 2A/2B</u>				
<u>1865+11</u>					