

BBC FILMS PRESENTS
IN ASSOCIATION WITH
CREATIVE SCOTLAND AND LIPSYNC PRODUCTIONS

WHAT WE DID ON OUR HOLIDAY

Dialogue, Continuity
Subtitle Spotting List

27th June 2014

Note: Ft+Fr in Script have ZERO on Start Mark - **Timecodes in RED have ZERO at FFA**

REEL 1A/1B FROM 1st FRAME ACTION 1517+08 - **16:51+16**
REEL 2A/2B FROM 1st FRAME ACTION 1150+05 - **12:46+21**
REEL 3A/3B FROM 1st FRAME ACTION 1520+01 - **16:53+09**
REEL 4A/4B FROM 1st FRAME ACTION 1341+11 - **14:54+11**
REEL 5A/5B FROM 1st FRAME ACTION 1262+07 - **14:01+15**
REEL 6A/6B FROM 1st FRAME ACTION 1753+14 - **19:29+06**

FROM 1st FRAME ACTION REEL 1A TO LAST FRAME ACTION REEL 6B:

TOTAL LENGTH: 8,545 feet 14 frames
Running time at 24 fps: 94 Mins 57 Secs
Running time at 25 fps: 91 Mins 09 Secs

NOTES:

TWO clear frames between Subtitle Spots
Dialogue containing // indicates position of Cut see SPOT: 1/3
Underlined In Footages indicate 2 frames from Cut see SPOT: 1/2
Underlined Out Footages on the Cut see SPOT: 1/2
Words in () in Subtitle are OPTIONAL see SPOT: 1/28
Combined Spots are joined with 'THEN' see SPOT: 1/10

AN ORIGIN PICTURES PRODUCTION

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"WHAT WE DID ON OUR HOLIDAY"

REEL 1A/1B

Ft+Fr ZERO on START MARK

Timecode ZERO on FIRST FRAME ACTION

First Frame Action 12+00 - 00:00+00

First HARD CUT at 48+11 - 00:24+11

Second HARD CUT at 57+11 - 00:30+11

24fps with 12+00 - 8secs DCP Timecode offset

Scene No.	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
1	BLACK SCREEN.					
Starts						
12+00						
00:00+00						
12+00	MUSIC CUE: IN	MUSIC: IN				
00:00+00						
12+00	'ANIMATED LOGO': CUTS IN					
00:00+00						



27+10	'ANIMATED LOGO': FADE OUT					
00:10+10						
27+12	MUSIC CUE: OUT	MUSIC: OUT				
00:10+12						
27+13	'ANIMATED LOGO': FADE IN					
00:10+13						



36+12	'ANIMATED LOGO': FADE OUT					
00:16+12						

<u>Scene No.</u>	<u>Action/Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>	<u>Subtitle</u>
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36+13 00:16+13	'ANIMATED LOGO': FADE IN					
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FX: WATER

43+08 00:21+00	'ANIMATED LOGO': FADE OUT					
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HOLD BLACK SCREEN.

44+04 00:21+12	TITLE CARD: FADE IN (Lower Left)					
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BBC Films presents

48+06 00:24+06	TITLE CARD: FADE OUT					
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2 Starts	EXT. LOCH SCOTLAND - MORNING					
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48+11 00:24+11	ACROSS WATER TO GORDIE SEATED ON FISHING BOAT.					WATER: CONTINUES
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51+08 00:26+08	TITLE CARD: FADE IN (Lower Left)					
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53+00 00:27+08	MUSIC CUE: IN					MUSIC: FADE IN
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	HE CASTS FISHING LINE.					FX:
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55+12 00:29+04	TITLE CARD: FADE OUT					
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3 Starts 57+11 00:30+11	(HIGH ANGLE) DOWN TO GORDIE'S BOAT IN CENTRE OF B.G. LOCH.					
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Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
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57+14 00:30+14	TITLE CARD: FADE IN (Lower Left)					
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an
Origin Pictures production

61+08 00:33+00	TITLE CARD: FADE OUT					
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DISSOLVE BETWEEN VARIOUS SHOTS OF LOCH. FX: NATURAL

76+00 00:42+16	MAIN TITLE CARD: FADE IN					
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What We Did On Our Holiday

1/1	77+00 00:43+08	83+00 00:47+08	6+00 4+00	MAIN TITLE: (ITALICS) <i>What We Did On Our Holiday</i> (ALL TERRITORIES POSITION SUBTITLE LOWER THIRD)
	(RUNS OVER MAIN TITLE) (RUNS THRU DISSOLVES)			

4 Starts 83+08 00:47+16	DISSOLVE TO: INT. ABI/DOUG'S HOUSE LANDING LONDON - MORNING				
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(LOW ANGLE) **CLOSE ON ROCK** -

87+00 00:50+00	MAIN TITLE CARD: CUTS OUT				
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- ROLLS TOWARDS.

87+02 00:50+02	MUSIC CUE: OUT	MUSIC: OUT/FX: B.G. CAR ALARM			
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CUT AWAY TO REVEAL JESS
KNEELING ON FLOOR BY IT.

DOUG (O.S.) TO MICKEY:
Mickey, have a pee before you go.

1/2	89+08 00:51+16	94+03 00:54+19	4+11 3+03	DOUG TO MICKEY: Mickey, have a pee before you go. And in the toilet this time!
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DOUG (O.S.) TO MICKEY:
And in the toilet this time!

SHE MOVES TO ROLL ROCK
TOWARDS.

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
5 Starts 94+04 00:54+20	INT. ABI/DOUG'S HOUSE LIVING ROOM - MORNING MICKEY SEATED ON REAR OF SOFA CLUTCHING REMOTE CONTROL.					
94+04 00:54+20	MUSIC CUE: IN					MUSIC (THRU TV): IN
	INTERCUT AS HE WATCHES VIKING PROGRAMME ON TV.					
	ABI (O.S.) TO MICKEY: Mickey, move!//Don't sit on the back of the sofa.	1/3	112+08 01:07+00	116+15 01:09+23	4+07 2+23	ABI TO MICKEY: Mickey, move! Don't sit on the back of the sofa.
	CUT AWAY AS ABI HURRIES PAST B.G. DOORWAY - MICKEY TURNS.					
	MICKEY TO ABI: What?	1/4	117+02 01:10+02	119+02 01:11+10	2+00 1+08	MICKEY TO ABI: What?
	HE TURNS, FALLS ON TO FLOOR.					MICKEY: GROANS/FX:
	MICKEY (O.S.): Ow.					
	DOUG (O.S.) TO JESS: Right, come on//Jessypie.	1/5	120+12 01:12+12	123+07 01:14+07	2+11 1+19	DOUG TO JESS: Come on, Jessypie. We need to get a move on.
121+06 01:12+22	MUSIC CUE: OUT					MUSIC (THRU TV): OUT THRU PREVIOUS DIALOGUE
6 Starts 121+07 01:12+23	LANDING - DOUG HURRIES UP STAIRS TOWARDS.					
	DOUG TO JESS: We need to get a move on, okay?					
	INTERCUT WITH JESS AS SHE PLAYS WITH TOY WRAPPED AROUND HER WRIST.					B.G. CAR ALARM: CONTINUES
	DOUG (O.S.) TO JESS: Come on, Scottish//grandad and his puppies are waiting for us.	1/6	123+10 01:14+10	127+15 01:17+07	4+05 2+21	DOUG TO JESS: Scottish grandad and his puppies are waiting for us.
	DOUG TO JESS: Okay?					
	DOUG TO JESS: Let me take this//Let me ...	1/7	128+02 01:17+10	130+06 01:18+22	2+04 1+12	DOUG TO JESS: Let me take this.

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	CONTINUE TO INTERCUT AS DOUG MOVES TO LIFT JESS'S BAG FROM FLOOR -					
	DOUG TO JESS: Oh!					
	- DROPS TO HIS KNEES.	FX:				
	DOUG TO JESS: Jeez, what//what the ...	1/8	130+09 <u>01:19+01</u>	133+01 <u>01:20+17</u>	2+08 <u>1+16</u>	DOUG TO JESS: Jeez, what the ...
			(RUNS OVER SCENE END)			
	HE OPENS IT TO REVEAL ROCK.					
	DOUG TO JESS: Oh, for f...	1/9	135+03 <u>01:22+03</u>	<u>138+11</u> <u>01:24+11</u>	3+08 <u>2+08</u>	DOUG TO JESS: Oh, for f... What's that?
	HE LIFTS IT OUT.					
	DOUG TO JESS: What's that?					
	CONTINUE TO INTERCUT.					
	JESS TO DOUG: That's Eric.	1/10	<u>138+14</u> <u>01:24+14</u>	142+08 <u>01:27+00</u>	3+10 <u>2+10</u>	JESS TO DOUG THEN DOUG TO JESS: - That's Eric. - Eric?
			(RUNS OVER SCENE END)			
	DOUG TO JESS: Eric?					
	JESS (O.S.) TO DOUG: Yes. He wants//to come to Scotland with//us, too.	1/11	142+11 <u>01:27+03</u>	147+07 <u>01:30+07</u>	4+12 <u>3+04</u>	JESS TO DOUG: Yes. He wants to come to Scotland with us, too.
	DOUG TO JESS: Thing is, darling, Eric, Eric's a wee bit heavy. And ...	1/12	147+10 <u>01:30+10</u>	<u>151+04</u> <u>01:32+20</u>	3+10 <u>2+10</u>	DOUG TO JESS: Darling, Eric's a wee bit heavy.
	DOUG TO JESS: Well, hang on, there's a, what's ...	1/13	<u>151+07</u> <u>01:32+23</u>	156+07 <u>01:36+07</u>	5+00 <u>3+08</u>	DOUG TO JESS: Hang on, there's a ... What's this?
			(RUNS OVER SCENE END)			
	DOUG TO JESS: What's this? It's ...					
	CONTINUE TO INTERCUT AS DOUG PULLS HALF BREEZEBLOCK FROM BAG.					
	JESS TO DOUG: That's Norman.	1/14	<u>158+05</u> <u>01:37+13</u>	<u>159+12</u> <u>01:38+12</u>	1+07 <u>0+23</u>	JESS TO DOUG: That's Norman.
	DOUG TO JESS: That's half a breezeblock. How did you even pick that up?	1/15	<u>159+15</u> <u>01:38+15</u>	<u>165+03</u> <u>01:42+03</u>	5+04 <u>3+12</u>	DOUG TO JESS: That's half a breezeblock. How did you even pick that up?

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	CONTINUE TO INTERCUT.					
	JESS TO DOUG: (OVER) I//can't sleep without Norman.	1/16	<u>165+06</u> <u>01:42+06</u>	<u>168+09</u> <u>01:44+09</u>	3+03 2+03	JESS TO DOUG: I can't sleep without Norman.
	DOUG TO JESS: You sleep with, with this in your bed?	1/17	<u>168+12</u> <u>01:44+12</u>	<u>174+08</u> <u>01:48+08</u>	5+12 3+20	DOUG TO JESS THEN JESS TO DOUG: - You sleep with this in your bed? - No, that would be stupid.
	JESS TO DOUG: No, that would be stupid.					
	JESS TO DOUG: He goes at the bottom of my bed//to make sure the bad ones//don't come in.	1/18	<u>174+11</u> <u>01:48+11</u>	<u>182+06</u> <u>01:53+14</u>	7+11 5+03	JESS TO DOUG: He goes at the bottom of my bed to make sure the bad ones don't come in.
	THEY LOOK AT EACH OTHER.					
	DOUG TO JESS: So there's bad stones and good stones?	1/19	<u>183+00</u> <u>01:54+00</u>	<u>189+14</u> <u>01:58+14</u>	6+14 4+14	DOUG TO JESS THEN JESS TO DOUG: - So there's bad stones and good stones? - Yeah. Like in real life.
	JESS TO DOUG: Yeah//Like in real life.					
	DOUG TO JESS: Sure.	1/20	<u>190+01</u> <u>01:58+17</u>	<u>194+01</u> <u>02:01+09</u>	4+00 2+16	DOUG TO JESS THEN JESS TO DOUG: - Sure. - No, Daddy ...
7 Starts 191+02 01:59+10	INT. ABI/DOUG'S HOUSE HALL - MORNING ABI ENTERS - JESS (O.S.) TO DOUG: No, Daddy ... - STOPS, LOOKS UP - CUT AWAY TO REVEAL HER CLUTCHING SUITCASES - PUTS THEM DOWN.					
						FX: CAR ALARM
	DOUG (O.S.) TO ABI: (CALLS) That's our car alarm.	1/21	<u>197+01</u> <u>02:03+09</u>	<u>202+14</u> <u>02:07+06</u>	5+13 3+21	DOUG TO ABI THEN ABI: - That's our car alarm. - Oh, for God's sake.
	ABI: Oh, for//God's sake.					
	CUT IN ON HER AS SHE HOLDS UP CAR KEY.					

Scene No.	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
8	LIVING ROOM - (LOW ANGLE) THROUGH DOORWAY TO ABI - STEPS OVER SUITCASE AS SHE EXITS.					
Starts						
200+11						
02:05+19						
		FX:				
9	INT. ABI/DOUG'S HOUSE MICKEY'S BEDROOM - MORNING					
Starts						
202+15						
02:07+07						
	CLOSE ON VIKING FIGURES - PULL FOCUS ON MICKEY AS HE ENTERS, GRABS THEM.	CAR ALARM: CONTINUES THRU FX: SIRENS				
	MICKEY: (SHOUTS) For Odin!	1/22	205+03 02:08+19	207+12 02:10+12	2+09 1+17	MICKEY: For Odin! (RUNS OVER SCENE END)
	PULL FOCUS ON B.G. POSTER AS HE EXITS.					
	ON-SCREEN TEXT - POSTER: ODIN					
	INTERCUT AS HE GRABS SWORD, RUNS ACROSS BED.	MICKEY: ROARS				
10	LOCH SCOTLAND - ACROSS TO GORDIE SEATED IN FISHING BOAT - CASTS LINE.					
Starts						
211+12						
02:13+04						
		FX: WATER/FX:				
	HOLD.	MOBILE PHONE: RINGS				
	GORDIE: Bloody thing.	1/23	221+09 02:19+17	224+05 02:21+13	2+12 1+20	GORDIE: Bloody thing.
	HE PULLS JACKET FROM BENEATH HIM, TOSSES IT INTO BOAT.	MOBILE PHONE: CONTINUES				
	GORDIE 'TO MOBILE PHONE': Bugger off.	1/24	228+06 02:24+06	230+12 02:25+20	2+06 1+14	GORDIE 'TO MOBILE PHONE': Bugger off.
	HOLD - CUT AWAY.	MOBILE PHONE: FADES				
	OSTRICH HURRIES PAST IN F.G.	FX:/NATURAL				
		1/25	240+05 02:32+05	245+15 02:35+23	5+10 3+18	DOUG TO JESS: No, I'm sorry, darling, we can't take Norman to Scotland. Or Eric.
						(RUNS OVER SCENE END)

Scene No.	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
11	ABI/DOUG'S HOUSE LANDING LONDON - DOUG KNEELING BY JESS.					
Starts 241+04 02:32+20						
	DOUG TO JESS: No//I'm sorry, darling ...					
	DOUG TO JESS: ... we can't take Norman to Scotland. Or Eric.					
	INTERCUT BETWEEN THEM.					
	JESS TO DOUG: Right//Then I'm gonna hold my breath. (INHALES DEEPLY)	1/26	<u>246+02</u> 02:36+02	<u>253+04</u> 02:40+20	7+02 4+18	JESS TO DOUG THEN DOUG TO JESS: - Then I'm gonna hold my breath. - No, don't do that. Jess. Stop it.
	DOUG TO JESS: No, no, no//don't do that.					
	DOUG TO JESS: Jess, Jess, Jess.					
	DOUG (O.S.) TO JESS: Stop it. Jess, Jess.					
	DOUG WATCHES HER HOLD HER BREATH - REACTS.					
	DOUG TO JESS: Okay, they can come. Look.	1/27	255+12 02:42+12	260+04 02:45+12	4+08 3+00	DOUG TO JESS: Okay, they can come. They're coming, it's okay.
	HE PICKS UP BAG - PLACES ROCKS INTO IT.					
	DOUG TO JESS: Fine. See? They're coming, it's okay.					
	DOUG TO JESS: It's okay. Look. Look, in they go, in the bag.	1/28	260+07 02:45+15	<u>264+03</u> 02:48+03	3+12 2+12	DOUG TO JESS: Look, in they go, (in the bag).
12	INT. ABI/DOUG'S CAR - MORNING					
Starts 264+04 02:48+04	(STATIONARY) THROUGH OPEN REAR PASSENGER DOOR TO ABI - TOSSES CHILDREN'S TOYS TOWARDS.					
	FX:/ABI: GROANS					
	DOUG (O.S.) TO ABI: So our best//friends are stones now?	1/29	265+09 02:49+01	<u>271+09</u> 02:53+01	6+00 4+00	DOUG TO ABI THEN ABI TO DOUG: - So our best friends are stones now? - Not all of them. Some are bricks.

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	INTERCUT WITH DOUG AS HE LOADS HOLDALL INTO OPEN TAILGATE.					
	ABI (O.S.) TO DOUG: (OVER) No, no, not//all of them.					
	ABI TO DOUG: Some of them are bricks.					
13 Starts 271+10 02:53+02	EXT. STREET - MORNING DOUG OPENS TAILGATE.					
	DOUG TO ABI: Well, have you//you know, have you ...	1/30	272+09 <u>02:53+17</u>	276+09 <u>02:56+09</u>	4+00 <u>2+16</u>	DOUG TO ABI: Well, have you spoken to anyone about it? (RUNS OVER SCENE END)
	INTERCUT BETWEEN INTERIOR AND EXTERIOR AS ABI STRUGGLES WITH CHILD SEAT.					
	DOUG TO ABI: ... spoken to anyone about it?					
	ABI TO DOUG: What, like a geologist?	1/31	276+12 <u>02:56+12</u>	280+13 <u>02:59+05</u>	4+01 <u>2+17</u>	ABI TO DOUG: What, like a geologist? This thing hates me.
	ABI: Oh, this thing hates me.					
	CONTINUE TO INTERCUT.					
	DOUG TO ABI: I'm just saying that, you know, obsessive//collecting, it's ...	1/32	281+00 <u>02:59+08</u>	286+07 <u>03:02+23</u>	5+07 <u>3+15</u>	DOUG TO ABI: I'm just saying that obsessive collecting, it's ... (RUNS OVER SCENE END)
	DOUG TO ABI: ... it's rather abnormal behaviour for a child.	1/33	286+10 <u>03:03+02</u>	290+02 <u>03:05+10</u>	3+08 <u>2+08</u>	DOUG TO ABI: ... rather abnormal behaviour for a child.
	ABI LEANS FROM CAR AS DOUG CLOSES TAILGATE.					
	ABI TO DOUG: (UNDER) Oh//she's behaving abnormally, is she? I wonder why.	1/34	290+05 <u>03:05+13</u>	296+01 <u>03:09+09</u>	5+12 <u>3+20</u>	ABI TO DOUG THEN DOUG TO ABI: - She's behaving abnormally, is she? I wonder why. - For Christ's sake, Abi ... (RUNS OVER SCENE END)
	DOUG TO ABI: Oh, for Christ's sake, Abi, just get ...					
	HE STEPS TO HER - CUT AWAY AS THEY TURN, LOOK AT LOTTIE IN F.G.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	DOUG TO LOTTIE: Okay, sweetie?	1/35	296+09 <u>03:09+17</u>	300+07 <u>03:12+07</u>	3+14 <u>2+14</u>	DOUG TO LOTTIE THEN ABI TO LOTTIE: - Okay, sweetie? - Everything alright?
	INTERCUT BETWEEN THEM.					
	ABI TO LOTTIE: Everything alright?					
	LOTTIE TO ABI/DOUG: I need a list.	1/36	300+10 <u>03:12+10</u>	304+07 <u>03:14+23</u>	3+13 <u>2+13</u>	LOTTIE TO ABI/DOUG THEN DOUG TO LOTTIE: - I need a list. - A list?
	DOUG TO LOTTIE: A list?					
	LOTTIE TAKES NOTEBOOK FROM BUM-BAG.					
	LOTTIE TO DOUG: Yeah, of the lies we're going to tell. In case I forget one.	1/37	304+10 <u>03:15+02</u>	311+02 <u>03:19+10</u>	6+08 <u>4+08</u>	LOTTIE TO DOUG: Yeah, of the lies we're going to tell. In case I forget one.
	SHE TAKES OUT PEN - ABI AND DOUG GLANCE AT EACH OTHER - CUT TO MICKEY'S HANDS AS HE TIES ROPE AROUND OPEN GATE.					
	MICKEY: <u>That</u> //is a clove-hitch.	1/38	313+12 <u>03:21+04</u>	318+12 <u>03:24+12</u>	5+00 <u>3+08</u>	MICKEY THEN LOTTIE TO ABI: - <u>That</u> is a clove-hitch. - A list would be really helpful.
	CUT AWAY.					
	LOTTIE (O.S.) TO ABI: (UNDER) It's just a list would be really helpful.					
	ABI AND LOTTIE HURRY ALONG PATH BEHIND HIM - CUT IN ON JESS SEATED ON FRONT DOORSTEP AS ABI STEPS PAST HER INTO B.G. HOUSE.					
	ABI TO DOUG/CHILDREN: Now, has anyone seen my//house keys?	1/39	318+15 <u>03:24+15</u>	321+09 <u>03:26+09</u>	2+10 <u>1+18</u>	ABI TO DOUG/CHILDREN: Anyone seen my house keys?
	DOUG LOOKS DOWN AT MOBILE PHONE AS HE WALKS ALONG PATH.					
	DOUG TO ABI: (OVER) Oh//M25//slow moving between ...	1/40	321+12 <u>03:26+12</u>	327+12 <u>03:30+12</u>	6+00 <u>4+00</u>	DOUG TO ABI: M25 slow moving between, well, everywhere.

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	MICKEY STEPS PAST HIM AS HE STOPS.					
	ABI (TO HERSELF): (SOFTLY) Keys//keys, keys.					
	DOUG (O.S.) TO ABI: (OVER) ... well, everywhere.					
	LOTTIE (O.S.) TO DOUG: It's just a list/would be really help...	1/41	<u>327+15</u> 03:30+15	332+05 03:33+13	4+06 2+22	LOTTIE TO DOUG THEN ABI TO LOTTIE: - A list would be really ... - Darling, it's really very simple.
	(RUNS OVER SCENE END)					
	ABI (O.S.) TO LOTTIE: (INTERRUPTS) Darling, it's really// very simple.					
	LOTTIE TURNS TO ABI AS SHE STEPS THROUGH DOORWAY.					
	ABI TO LOTTIE: It's grandad's seventy-fifth birthday party and we don't want to upset him //because he's ...	1/42	332+08 03:33+16	338+13 03:37+21	6+05 4+05	ABI TO LOTTIE: It's grandad's 75th birthday party and we don't want to upset him because ...
	(RUNS OVER SCENE END)					
	ABI TO LOTTIE: ... he's, he's been a bit poorly.	1/43	339+00 03:38+00	343+12 03:41+04	4+12 3+04	ABI TO LOTTIE THEN LOTTIE TO ABI: - ... he's been a bit poorly. - But he's getting better now?
	(RUNS OVER SCENE END)					
	LOTTIE TO ABI: (OVER) But he's//getting better now?					
	CONTINUE TO INTERCUT AS DOUG AND ABI LOOK AT EACH OTHER.					
	ABI TO LOTTIE: (HESITATES) Yes. But ...	1/44	346+02 03:42+18	349+00 03:44+16	2+14 1+22	ABI TO LOTTIE: Yes. But ...
	ABI REACTS - REACHES INTO TROUSER POCKETS.					
	FX: CAR ALARM					
	ABI (TO HERSELF): Oh//Jesus H//Christ.	1/45	<u>349+08</u> 03:45+00	352+02 03:46+18	2+10 1+18	ABI (TO HERSELF): Jesus H Christ.
	(RUNS OVER SCENE END)					
	DOUG REACTS.					
	JESS (O.S.) TO ABI: Mummy, you're not supposed to//say Jesus's name like that.	1/46	352+05 03:46+21	356+12 03:49+20	4+07 2+23	JESS TO ABI: (Mummy,) you're not supposed to say Jesus's name like that.
	(RUNS OVER SCENE END)					
	JESS LOOKS DOWN AT STICKERS IN HER HANDS.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	ABI TO JESS: Oh, no, that's alright, darling.	1/47	356+15 <u>03:49+23</u>	361+02 <u>03:52+18</u>	4+03 2+19	ABI TO JESS: That's alright, darling. It's because I'm asking for his help.
	ABI TO JESS: It's//cos I'm asking for his help.					
	JESS TO ABI: To//stop the car alarm?	1/48	361+05 <u>03:52+21</u>	364+03 <u>03:54+19</u>	2+14 1+22	JESS TO ABI THEN ABI TO JESS: - To stop the car alarm? - Yeah.
	ABI TO JESS: Yeah.					
	ABI GESTURES.					
	ABI TO JESS: See?	1/49	364+06 <u>03:54+22</u>	368+11 <u>03:57+19</u>	4+05 2+21	ABI TO JESS: See? (TO 'JESUS') Thank you, Jesus.
	ABI TO 'JESUS': Thank you, Jesus.					
	ABI AND JESS LOOK UP - DOUG TURNS TO THEM.					
	DOUG TO CHILDREN: Right, come on//all aboard.	1/50	370+00 <u>03:58+16</u>	372+15 <u>04:00+15</u>	2+15 1+23	DOUG TO CHILDREN: Right, come on, all aboard.
	JESS STANDS, HURRIES ALONG PATH - LOTTIE MOVES TO FOLLOW AS JESS OPENS REAR PASSENGER DOOR.					
	MICKEY: Enemies of Odin.	1/51	375+03 <u>04:02+03</u>	378+05 <u>04:04+05</u>	3+02 2+02	MICKEY THEN JESS TO MICKEY: - Enemies of Odin. - I want the window seat.
	JESS TO MICKEY: (OVER) Mickey, I want the//window seat.					
	DOUG STEPS ALONG PATH TO ABI.					
	ABI TO DOUG: (OVER) Have you got your key?	1/52	378+08 <u>04:04+08</u>	384+01 <u>04:08+01</u>	5+09 3+17	ABI TO DOUG THEN DOUG TO ABI: - Have you got your key? - No. I gave you my key, remember?
	DOUG TO ABI: No. I gave you my key, remember?					
	SHE REACTS.					
	ABI TO DOUG: Yeah. Yeah.	1/53	384+04 <u>04:08+04</u>	387+04 <u>04:10+04</u>	3+00 2+00	ABI TO DOUG: Yeah. Yeah.

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	CONTINUE TO INTERCUT.					
	DOUG TO ABI: Well//we can't leave the house unlocked.	1/54	<u>388+01</u> <u>04:10+17</u>	<u>391+04</u> <u>04:12+20</u>	3+03 2+03	DOUG TO ABI THEN ABI TO DOUG: - We can't leave the house unlocked. - No.
	ABI TO DOUG: (OVER) No, I'm fully aware//of that.					
	LOTTIE LOOKS AT THEM.					
	LOTTIE TO ABI/DOUG: Don't//start.	1/55	<u>391+07</u> <u>04:12+23</u>	<u>395+08</u> <u>04:15+16</u>	4+01 2+17	LOTTIE TO ABI/DOUG THEN ABI TO LOTTIE: - Don't start. - You supervise the little ones ...
	ABI TO LOTTIE: Nobody's//starting', darling. You supervise//the little ones, that'll be great, yeah.					
	DOUG (O.S.) TO ABI: (OVER) Well where are your keys?	1/56	<u>395+11</u> <u>04:15+19</u>	<u>400+07</u> <u>04:18+23</u>	4+12 3+04	DOUG TO ABI THEN ABI TO DOUG: - Where are your keys? - I think someone's hidden them.
	LOTTIE MOVES TO CLIMB INTO REAR OF CAR AS ABI TURNS.					
	ABI TO DOUG: (OVER) Um, I think someone's//hidden them.					
	THROUGH OPEN REAR PASSENGER WINDOW TO JESS.					
	DOUG (O.S.) TO ABI: Oh, for fu...	1/57	<u>400+10</u> <u>04:19+02</u>	<u>406+03</u> <u>04:22+19</u>	5+09 3+17	DOUG TO ABI: Oh, for fu... We've got to address this. How many times?!
	DOUG TO ABI: We've//got to address this.					
	DOUG TO ABI: How many times?!					
	JESS TO ABI/DOUG: (SHOUTS) Don't start.	1/58	<u>406+06</u> <u>04:22+22</u>	<u>411+04</u> <u>04:26+04</u>	4+14 3+06	JESS TO ABI/DOUG THEN ABI TO JESS: - Don't start. - We're not 'starting', darling.
	ABI TO JESS: We're//not 'starting', darling.					
	JESS TO ABI: (SOFTLY) Okay.					
	JESS NODS, LOOKS DOWN - CONTINUE TO INTERCUT AS DOUG STEPS ALONG PATH.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	ABI TO DOUG: Where are you going?	1/59	411+15 04:26+15	414+14 04:28+14	2+15 1+23	ABI TO DOUG THEN DOUG TO ABI: - Where are you going? - Lucy.
	DOUG TO ABI: Lucy.					
	CUT AWAY AS HE CONTINUES ACROSS ROAD INTO B.G.					
	LOTTIE (O.S.) TO ABI: Mum, she won't let me put her seat belt on.	1/60	415+01 04:28+17	419+03 04:31+11	4+02 2+18	LOTTIE TO ABI THEN JESS TO ABI: - Mum, she won't let me put her seat belt on. - I don't like it!
	ABI (O.S.) TO JESS: (UNDER - SOFTLY) Okay.					
	JESS (O.S.) TO ABI: I don't like it!					
14 Starts 419+04 04:31+12	CAR - (STATIONARY) PAST LOTTIE TO JESS AND ABI - STRUGGLE.					
	JESS TO ABI: No!					
	MICKEY (O.S.) TO ABI: (OVER) I told her.	1/61	420+04 04:32+04	426+08 04:36+08	6+04 4+04	MICKEY TO ABI: I told her. She'll be through the window screen and cut into tiny pieces.
	ABI TO JESS: (UNDER) We've got to put the seat belt on//We've got to.					
	INTERCUT WITH MICKEY SEATED BESIDE LOTTIE.					
	MICKEY TO ABI: (OVER) She'll be through the window screen and cut into tiny little pieces.					
	JESS STRUGGLES.					JESS: SQUEALS
	ABI TO MICKEY: (OVER) Yes, thank you, Mickey. We know ...	1/62	426+11 04:36+11	431+12 04:39+20	5+01 3+09	ABI TO MICKEY: Thank you, Mickey. (TO JESS) I've got a good idea.
	ABI TO JESS: Ooh, I've got a good idea.					
	ABI REACHES PAST JESS TOWARDS.					
	ABI TO JESS: Why don't we ask Eric if he knows how to put a seat ...	1/63	431+15 04:39+23	437+10 04:43+18	5+11 3+19	ABI TO JESS: Why don't we ask Eric if he knows how to put a seat ...

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	SHE LIFTS HALF BREEZEBLOCK FROM JESS'S BAG.					
	JESS TO ABI: (OVER) It is Norman, Mum.	1/64	437+13 04:43+21	441+06 04:46+06	3+09 2+09	JESS TO ABI: It is Norman, Mum.
	ABI TO JESS: (OVER) Norman, as I was//saying ... (RUNS OVER SCENE END)	1/65	441+09 04:46+09	447+01 04:50+01	5+08 3+16	ABI TO JESS: As I was saying, why don't we ask <u>Norman</u> if he knows how to put a seat belt on?
	INTERCUT BETWEEN THEM.					
	ABI TO JESS: Why don't we ask <u>Norman</u> if he knows how to put a seat belt on?					
	JESS TO ABI: He's//a breezeblock! And he doesn't have arms!	1/66	447+04 04:50+04	451+12 04:53+04	4+08 3+00	JESS TO ABI: He's a breezeblock! And he doesn't have arms!
	JESS TO ABI: How can he possibly put my seat belt on?	1/67	451+15 04:53+07	456+11 04:56+11	4+12 3+04	JESS TO ABI THEN ABI TO JESS: - How can he possibly put my seat belt on? - Right, I'm putting it on.
	ABI TO JESS: (OVER - FIRMLY) Right, I'm putting it on.					
	ABI PUTS DOWN BREEZEBLOCK, REACHES FOR SEAT BELT.					
	MICKEY TO ABI: It's the//stone that needs the seat belt. (RUNS OVER SCENE END)	1/68	456+14 04:56+14	460+01 04:58+17	3+03 2+03	MICKEY TO ABI: It's the stone that needs the seat belt.
	CONTINUE TO INTERCUT.					
	MICKEY TO ABI: Because if we brake//hard, it will go straight//through your head ... (RUNS OVER SCENE END)	1/69	460+04 04:58+20	465+01 05:02+01	4+13 3+05	MICKEY TO ABI: If we brake hard, it will go straight through your head ...
	MICKEY TO ABI: ... or daddy's head if he's driving. (RUNS OVER SCENE END)	1/70	465+04 05:02+04	470+12 05:05+20	5+08 3+16	MICKEY TO ABI: ... or daddy's head if he's driving. For your information.
	ABI TO JESS: (UNDER - MUMBLES) Ooh, there//we go.					
	JESS TO ABI: No ...					
	MICKEY TO ABI: For your information.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
15 Starts 470+13 05:05+21	EXT. LUCY'S HOUSE - MORNING DOUG ON DOORSTEP - GLANCES AROUND AS DOOR OPENS TO REVEAL LUCY - HE TURNS TO HER. DOUG TO LUCY: Oh, hi, Lucy.	FX: 1/71	474+11 05:08+11	479+14 05:11+22	5+03 3+11	DOUG TO LUCY: Hi, Lucy. Abi's managed to lose her keys and I just need to lock up.
			(RUNS OVER SCENE END)			
16 Starts 476+07 05:09+15	INT. LUCY'S HOUSE HALL - MORNING OVER LUCY AND THROUGH DOORWAY TO DOUG. DOUG TO LUCY: Um//Abi's managed to lose her keys somewhere and I just need to lock up.					
	DOUG TO LUCY: So could I borrow the spare?	1/72	480+01 05:12+01	483+01 05:14+01	3+00 2+00	DOUG TO LUCY: So could I borrow the spare?
			(RUNS OVER SCENE END)			
17 Starts 482+00 05:13+08	EXT - LUCY STARES AT DOUG.					
18 Starts 484+00 05:14+16	LUCY'S HALL - DOUG LOOKS AT LUCY. DOUG TO LUCY: Just let me have the ...	1/73	484+02 05:14+18	487+02 05:16+18	3+00 2+00	DOUG TO LUCY: Just let me have the ...
			(RUNS OVER SCENE END)			
19 Starts 486+04 05:16+04	EXT - LUCY CROSSES HER ARMS.					
20 Starts 489+04 05:18+04	LUCY'S HALL - DOUG REACTS. DOUG: (REALISES) Oh. ABI (O.S.) TO LUCY: (CALLS) Oh, no, Luce//it's fine.	1/74	492+08 05:20+08	496+05 05:22+21	3+13 2+13	ABI TO LUCY: Oh, no, Luce, it's fine.
			(RUNS OVER SCENE END)			

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
21 Starts 493+05 05:20+21	EXT - LUCY LOOKS ACROSS STREET TO ABI - ABI SMILES, GESTURES.					
	LUCY TO ABI: Oh, right.	1/75	<u>496+08</u> 05:23+00	498+12 05:24+12	2+04 1+12	LUCY TO ABI: Oh, right.
	ABI REACTS - LUCY STEPS THROUGH DOORWAY TO DOUG, HANDS KEYS TO HIM.					
	LUCY TO DOUG: So ...	1/76	505+08 05:29+00	507+00 05:30+00	1+08 1+00	LUCY TO DOUG: So ...
	SHE SMILES.					
	LUCY TO DOUG: ... you're off on your travels?	1/77	508+07 05:30+23	<u>512+08</u> 05:33+16	4+01 2+17	LUCY TO DOUG THEN DOUG TO LUCY: - ... you're off on your travels? - Yeah, visit my dad.
	(RUNS OVER SCENE END)					
22 Starts 510+00 05:32+00	LUCY'S HALL - ON DOUG.					
	DOUG TO LUCY: Yeah, visit my dad.					
23 Starts 512+09 05:33+17	EXT - ON LUCY.					
	LUCY TO DOUG: And you're driving all the way to Scotland?	1/78	<u>512+11</u> 05:33+19	<u>516+05</u> 05:36+05	3+10 2+10	LUCY TO DOUG: And you're driving all the way to Scotland?
	(RUNS OVER SCENE END)					
24 Starts 515+05 05:35+13	LUCY'S HALL - ON DOUG - LOOKS DOWN.					
	DOUG TO LUCY: Yeah, that's right.					
25 Starts 516+06 05:36+06	EXT - ON LUCY.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	LUCY TO DOUG: Together?	1/79	<u>516+08</u> <u>05:36+08</u>	<u>518+14</u> <u>05:37+22</u>	2+06 1+14	LUCY TO DOUG THEN DOUG TO LUCY: - Together? - Yeah.
26	LUCY'S HALL - ON DOUG - NODS. Starts 517+04 05:36+20					
	DOUG TO LUCY: Yeah.					
27	EXT/INT. ABI/DOUG'S CAR - MORNING Starts 518+15 05:37+23					
	(TRAVELLING) CLOSE ON TRUCK WHEELS. FX:					
	JESS (O.S.): Seven//hundred and eighty ...					
	CUT TO JESS IN REAR PASSENGER SEAT.					
	ABI TO DOUG: (OVER) We cannot drive to the// Highlands in one day.	1/80	<u>522+04</u> <u>05:40+04</u>	<u>525+04</u> <u>05:42+04</u>	3+00 2+00	ABI TO DOUG: We cannot drive to the Highlands in one day.
	(HIGH ANGLE) ABI/DOUG'S CAR TRAVELS TOWARDS.					
	DOUG (V.O.) TO ABI: (OVER) I told Gavin we'd//be there tonight.	1/81	<u>525+07</u> <u>05:42+07</u>	<u>529+05</u> <u>05:44+21</u>	3+14 2+14	DOUG (V.O.) TO ABI THEN ABI TO DOUG: - I told Gavin we'd be there tonight. - We haven't a cat's hope in hell ...
	CUT TO MICKEY, LOTTIE AND JESS IN REAR.					
	ABI (O.S.) TO DOUG: Well, we haven't got a cat's hope in hell of ...					
	DOUG (O.S.) TO ABI: (OVER) We can share//the driving.	1/82	<u>529+08</u> <u>05:45+00</u>	<u>533+13</u> <u>05:47+21</u>	4+05 2+21	DOUG TO ABI THEN ABI TO DOUG: - We can share the driving. - What, with Jenson Button?
	INTERCUT WITH DOUG AND ABI.					
	ABI TO DOUG: What, with Jenson Button?					
	DOUG TO ABI: Look ...					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	LOTTIE TO ABI/DOUG: Please//don't argue.	1/83	<u>534+14</u> <u>05:48+14</u>	<u>540+12</u> <u>05:52+12</u>	5+14 3+22	LOTTIE TO ABI/DOUG THEN DOUG TO LOTTIE: - Please don't argue. - We're not, darling. We're discussing.
	DOUG TO LOTTIE: We're//not arguing, darling//We're discussing.					
	LOTTIE TO DOUG: This is//how it starts.	1/84	<u>540+15</u> <u>05:52+15</u>	<u>546+00</u> <u>05:56+00</u>	5+01 3+09	LOTTIE TO DOUG: This is how it starts. You start off discussing and end up shouting and screaming.
	LOTTIE TO DOUG: You start off discussing and then you end up shouting and screaming.					
	JESS TO LOTTIE: Then the//policeman comes.	1/85	<u>546+03</u> <u>05:56+03</u>	<u>548+11</u> <u>05:57+19</u>	2+08 1+16	JESS TO LOTTIE: Then the policeman comes.
	CONTINUE TO INTERCUT AS ABI REACTS.					
	ABI TO JESS: That was just a misunderstanding, sweetheart.	1/86	<u>550+10</u> <u>05:59+02</u>	<u>554+10</u> <u>06:01+18</u>	4+00 2+16	ABI TO JESS: That was just a misunderstanding, sweetheart.
	CUT AWAY TO REVEAL DOUG BY HER.					
	DOUG TO CHILDREN: Sometimes when//grown-ups discuss things -- very loudly, people get the wrong ideas.	1/87	<u>554+13</u> <u>06:01+21</u>	<u>561+10</u> <u>06:06+10</u>	6+13 4+13	DOUG TO CHILDREN: Sometimes when grown-ups discuss things ... very loudly, people get the wrong ideas.
	MICKEY TO DOUG: He let//me play with his Taser.	1/88	<u>561+13</u> <u>06:06+13</u>	<u>566+02</u> <u>06:09+10</u>	4+05 2+21	MICKEY TO DOUG THEN DOUG TO MICKEY: - He let me play with his Taser. - Well, he didn't let you.
	DOUG TO MICKEY: Well, he didn't let you.					
	ABI TO MICKEY: That was another misunderstanding.	1/89	<u>566+05</u> <u>06:09+13</u>	<u>571+03</u> <u>06:12+19</u>	4+14 3+06	ABI TO MICKEY THEN MICKEY TO ABI: - That was another misunderstanding. - He didn't say I couldn't.
	MICKEY TO ABI: (OVER) He didn't say I couldn't.					
	CONTINUE TO INTERCUT.					
	JESS TO DOUG: Does//electricity feel nice, Daddy?	1/90	<u>571+06</u> <u>06:12+22</u>	<u>574+14</u> <u>06:15+06</u>	3+08 2+08	JESS TO DOUG: Does electricity feel nice, Daddy?

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	END ON DOUG AND ABI - SHE TURNS TO HIM.					
	DOUG TO JESS: No, not nice.	1/91	576+04 06:16+04	578+12 06:17+20	2+08 1+16	DOUG TO JESS: No, not nice.
28 Starts 580+00 06:18+16	EXT - DOWN TO ABI/DOUG'S CAR - TRAVELS PAST 'SERVICES' SIGNPOST INTO B.G.	FX: TRAFFIC				
29 Starts 584+14 06:21+22	INT. MOTORWAY SERVICES WOMEN'S TOILETS - DAY ABI STEPS PAST OPEN CUBICLE DOORWAY.					
	JESS (O.S.) TO ABI: So//we're all gonna have a little holiday together?	1/92	585+00 06:22+00	589+15 06:25+07	4+15 3+07	JESS TO ABI: So, we're all gonna have a little holiday together?
	SHE TURNS, STEPS INTO B.G.					
	ABI TO JESS: Yeah. Yeah. It'll be lovely, won't it?	1/93	590+02 06:25+10	593+01 06:27+09	2+15 1+23	ABI TO JESS: (Yeah.) It'll be lovely, won't it?
	SHE TURNS TOWARDS AS JESS STEPS FROM CUBICLE.	TOILET: FLUSHES				
	JESS TO ABI: Does that mean that daddy's gonna come and live with us again?	1/94	593+04 06:27+12	600+11 06:32+11	7+07 4+23	JESS TO ABI: Does that mean that daddy's gonna come and live with us again?
	ABI CROUCHES BY HER.					
	ABI TO JESS: (TENDERLY) Well, no, sweetheart. We've been through all this, haven't we?	1/95	600+14 06:32+14	605+13 06:35+21	4+15 3+07	ABI TO JESS: No, sweetheart. We've been through all this, haven't we?
	SHE STROKES JESS'S HAIR, ADJUSTS HER TIGHTS.					
	JESS TO ABI: Oh, yeah.	1/96	606+00 06:36+00	607+12 06:37+04	1+12 1+04	JESS TO ABI: Oh, yeah.
	ABI TO JESS: Eh? And the important thing to remember is that mummy and daddy ...	1/97	607+15 06:37+07	613+09 06:41+01	5+10 3+18	ABI TO JESS: And the important thing to remember is that mummy and daddy ...

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
30 Starts 613+10 06:41+02	INT. MOTORWAY SERVICES MEN'S TOILETS - DAY CLOSE ON DOUG AT URINAL.					
	DOUG TO MICKEY: ... both love you very much.	1/98	<u>613+12</u> 06:41+04	617+05 06:43+13	3+09 2+09	DOUG TO MICKEY: ... both love you very much.
						(RUNS OVER SCENE END)
	INTERCUT WITH MICKEY AT URINAL.					
	DOUG (O.S.) TO MICKEY: But then sometimes//a mummy and a daddy ...	1/99	617+08 06:43+16	<u>621+12</u> 06:46+12	4+04 2+20	DOUG TO MICKEY: But then sometimes a mummy and a daddy ...
	HE LOOKS DOWN, STANDS ON TIPTOES AS HE URINATES.	FX:				
	DOUG TO MICKEY: ... reach a point where, well things change. And then ...	1/100	<u>621+15</u> 06:46+15	<u>626+15</u> 06:49+23	5+00 3+08	DOUG TO MICKEY: ... reach a point where, well things change. And then ...
	DOUG (O.S.) TO MICKEY: ... one of them finds that they//don't really love the other one like they used to, and then ...	1/101	<u>627+02</u> 06:50+02	635+10 06:55+18	8+08 5+16	DOUG TO MICKEY: ... one of them finds that they don't really love the other one like they used to, and then ...
	CONTINUE TO INTERCUT.					
	DOUG TO MICKEY: ... maybe because of that, the other one ...	1/102	637+00 06:56+16	641+00 06:59+08	4+00 2+16	DOUG TO MICKEY: ... maybe because of that, the other one ...
	DOUG TO MICKEY: ... makes a mistake.	1/103	642+04 07:00+04	<u>645+09</u> 07:02+09	3+05 2+05	DOUG TO MICKEY THEN MICKEY TO DOUG: - ... makes a mistake. - Like Lloyd's dad.
	MICKEY TO DOUG: Like Lloyd's dad.					
	MICKEY TURNS, STEPS AWAY FROM URINAL.					
	DOUG TO MICKEY: Well ... that was actually quite a big mistake.	1/104	646+01 07:02+17	650+13 07:05+21	4+12 3+04	DOUG TO MICKEY: Well ... that was actually quite a big mistake.
	DOUG TO MICKEY: Running over Lloyd's mum with his car, that was ...	1/105	651+00 07:06+00	655+08 07:09+00	4+08 3+00	DOUG TO MICKEY: Running over Lloyd's mum with his car ...
	CUT AWAY.					
	DOUG TO MICKEY: No, I'm talking about a, a smaller mistake where, where ...	1/106	655+11 07:09+03	<u>661+13</u> 07:13+05	6+02 4+02	DOUG TO MICKEY: I'm talking about a smaller mistake where one of them does something ...

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	CUT IN.					
	DOUG TO MICKEY: ... one of them does something that is ...					
	HE TURNS, STEPS AWAY.					
31 Starts 661+14 07:13+06	WOMEN'S TOILETS - CLOSE ON ABI.					
	ABI TO JESS: (UNDER) ... a little//bit silly and selfish with someone at work ...	1/107	<u>662+00</u> <u>07:13+08</u>	<u>665+14</u> <u>07:15+22</u>	3+14 2+14	ABI TO JESS: ... a bit silly and selfish with someone at work ...
	CUT AWAY TO REVEAL JESS BY HER - THEY WASH THEIR HANDS IN WASH-BASIN.					
	ABI TO JESS: ... so they find themselves having rows and ...	1/108	<u>666+01</u> <u>07:16+01</u>	<u>669+09</u> <u>07:18+09</u>	3+08 2+08	ABI TO JESS: ... so they find themselves having rows and ...
32 Starts 669+10 07:18+10	MEN'S TOILETS - ON DOUG - WASHES HIS HANDS.					
	DOUG TO MICKEY: ... getting cross, and then one of them goes to//someone called a solicitor ...	1/109	<u>669+12</u> <u>07:18+12</u>	<u>676+01</u> <u>07:22+17</u>	6+05 4+05	DOUG TO MICKEY: ... getting cross, and then one of them goes to someone called a solicitor ...
	INTERCUT AS HE TURNS, LOOKS AT MICKEY BY HIM AS HE WASHES HIS HANDS.					
	DOUG TO MICKEY: ... and//sometimes, if one of them's getting angry ...	1/110	<u>676+04</u> <u>07:22+20</u>	<u>680+06</u> <u>07:25+14</u>	4+02 2+18	DOUG TO MICKEY: ... and sometimes, if one of them's getting angry ...
33 Starts 680+07 07:25+15	WOMEN'S TOILETS - ABI STEPS FROM WASH-BASINS TOWARDS.					
	ABI TO JESS: ... one of them tells his solicitor to keep saying no ...	1/111	<u>680+09</u> <u>07:25+17</u>	<u>685+00</u> <u>07:28+16</u>	4+07 2+23	ABI TO JESS: ... one of them tells his solicitor to keep saying no ...
	INTERCUT WITH JESS STANDING BENEATH HAND-DRYER.					
	ABI TO JESS: ... to everything even though ...	1/112	<u>685+03</u> <u>07:28+19</u>	<u>688+15</u> <u>07:31+07</u>	3+12 2+12	ABI TO JESS: ... to everything even though they know they're in the wrong ...
	(RUNS OVER SCENE END)					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	ABI STRIKES IT WITH HER FIST TO REVEAL LOTTIE AT B.G. WASH-BASIN.	FX:				
	ABI TO JESS: ... they know they're in the wrong ...					
	ABI TO JESS: ... which//means that, even though//a mummy and daddy love their//children very, very much ...	1/113	<u>689+02</u> <u>07:31+10</u>	<u>696+06</u> <u>07:36+06</u>	7+04 4+20	ABI TO JESS: ... which means that, even though a mummy and daddy love their children very, very much ...
	CONTINUE TO INTERCUT AS ABI TURNS, TAKES PAPER TOWEL FROM DISPENSER - DRIES JESS'S HANDS WITH IT.					
	ABI/LOTTIE TO JESS: ... and always will ...	1/114	<u>696+09</u> <u>07:36+09</u>	<u>701+12</u> <u>07:39+20</u>	5+03 3+11	ABI/LOTTIE TO JESS: ... and always will, they just keep getting crosser and ...
	ABI TO JESS: ... they just keep getting crosser and ...					
34 Starts 701+13 07:39+21	MEN'S TOILETS - CLOSE ON DOUG CROUCHING BY MICKEY.					
	DOUG TO MICKEY: ... crosser until the mummy and the daddy start//blaming each other ...	1/115	<u>701+15</u> <u>07:39+23</u>	<u>707+11</u> <u>07:43+19</u>	5+12 3+20	DOUG TO MICKEY: ... crosser until the mummy and the daddy start blaming each other for every tiny thing.
	INTERCUT AS HE FASTENS MICKEY'S SHOES.	FX:				
	DOUG TO MICKEY: ... for every tiny thing.					
	DOUG TO MICKEY: Even though none of this would be//happening if the other one//had just listened to him in the first place.	1/116	<u>707+14</u> <u>07:43+22</u>	<u>715+03</u> <u>07:48+19</u>	7+05 4+21	DOUG TO MICKEY: Even though none of this would be happening if the other one had just listened to him in the first place.
	MICKEY TO DOUG: Dad?	1/117	<u>715+06</u> <u>07:48+22</u>	<u>719+00</u> <u>07:51+08</u>	3+10 2+10	MICKEY TO DOUG THEN DOUG TO MICKEY: - Dad? - Yes, Mickey?
	DOUG TO MICKEY: Yes, Mickey?					
	MICKEY GLANCES DOWN.					
	MICKEY TO DOUG: These are a bit tight.	1/118	<u>719+15</u> <u>07:51+23</u>	<u>722+07</u> <u>07:53+15</u>	2+08 1+16	MICKEY TO DOUG: These are a bit tight.

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
35 Starts 723+15 07:54+15	EXT. LOCH SCOTLAND - DAY (LOW ANGLE) ACROSS SHORE AND LOCH - GAVIN'S 4X4 PULLS UP IN F.G. - CUT AWAY AS GAVIN AND MARGARET CLIMB OUT - GAVIN WAVES. GAVIN TO GORDIE: (CALLS) Dad!					
	FX:/SEAGULLS 4X4 DOOR: CLOSES					
		1/119	728+03 07:57+11	729+11 07:58+11	1+08 1+00	GAVIN TO GORDIE: Dad!
	ACROSS WATER TO GORDIE SEATED IN BOAT CLUTCHING FISHING ROD - LOOKS TOWARDS.					
	GAVIN (O.S.) TO GORDIE: (CALLS) Dad! We've brought your// twelve o'clock pills!	1/120	730+07 07:58+23	734+11 08:01+19	4+04 2+20	GAVIN TO GORDIE: Dad! We've brought your 12 o'clock pills!
	GAVIN GESTURES TO BOX OF PILLS IN MARGARET'S HAND - INTERCUT AS GORDIE REACTS.					
	GORDIE: (MUTTERS) Oh, chase me round the loch on water skis, why don't you?	1/121	734+14 08:01+22	740+06 08:05+14	5+08 3+16	GORDIE: Chase me round the loch on water skis, why don't you?
	MARGARET HOLDS UP PACKET AND BOTTLE OF PILLS.					
	GAVIN TO GORDIE: (CALLS) Only you left them behind!	1/122	740+09 08:05+17	746+12 08:09+20	6+03 4+03	GAVIN TO GORDIE: Only you left them behind! And it's 12 o'clock!
	GAVIN TO GORDIE: And, er, and it's twelve o'clock!					
	GAVIN GLANCES AT HIS WATCH, POINTS TO IT.					
	GORDIE (TO HORSE): Come on, you//beauty! (SHOUTS) Come on!//You beauty! That's the way!	1/123	746+15 08:09+23	750+12 08:12+12	3+13 2+13	GORDIE (TO HORSE): Come on, you beauty! Come on!
	CONTINUE TO INTERCUT AS GORDIE GESTURES.					
						GORDIE (O.S.): SHOUTS UNDER
	GAVIN TO MARGARET: (OVER) With his heart, he is supposed to stay calm.	1/124	750+15 08:12+15	755+00 08:15+08	4+01 2+17	GAVIN TO MARGARET: With his heart, he is supposed to stay calm.
	GAVIN TO MARGARET: I mean, how can anybody get so worked up about fishing?	1/125	755+03 08:15+11	760+12 08:19+04	5+09 3+17	GAVIN TO MARGARET: (I mean,) how can anybody get so worked up about fishing?

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	GORDIE LOOKS DOWN.					
	GORDIE: (SHOUTS) Oh, Jesus!	1/126	<u>760+15</u> 08:19+07	767+02 08:23+10	6+03 4+03	GORDIE: Oh, Jesus! (TO HORSE) You never think of looking left and right?
	GORDIE (TO HORSE): You never//think of looking left and right?					
	PORTABLE TV SHOWS HORSE RACE - END ON MARGARET AND GAVIN AT WATER'S EDGE.					
	GAVIN TO GORDIE: (CALLS) Dad?!	1/127	767+05 08:23+13	<u>768+05</u> 08:24+05	1+00 0+16	GAVIN TO GORDIE: (OPTIONAL) Dad?!
36 Starts 768+06 08:24+06	INT. ABI/DOUG'S CAR ENGLAND - DAY (STATIONARY) ON MICKEY, LOTTIE AND JESS SEATED IN REAR.					
768+06 08:24+06	MUSIC CUE: IN					MUSIC/SONG (THRU CAR STEREO): IN
	MICKEY STRETCHES, GLANCES AROUND.					
	MICKEY TO ABI: (GROANS) Is this Scotland?	1/128	776+06 08:29+14	<u>780+15</u> 08:32+15	4+09 3+01	MICKEY TO ABI THEN ABI TO MICKEY: - Is this Scotland? - No, darling, this is Watford.
	ABI TO MICKEY: No, darling//this is Watford.					
	CUT TO ABI IN DRIVER'S SEAT - DOUG ASLEEP IN PASSENGER SEAT BY HER.					
37 Starts 781+00 08:32+16	EXT. MOTORWAY - DAY (HIGH ANGLE) DOWN ALONG GRIDLOCKED LANES.					FX: CAR HORN
	MICKEY TO ABI: When daddy//wakes up, are you gonna go "I told you so", cos of the traffic congestion?	1/129	783+03 08:34+03	790+06 08:38+22	7+03 4+19	MICKEY TO ABI: When daddy wakes up, are you gonna go "I told you so", because of the traffic congestion?
38 Starts 784+06 08:34+22	INT - ON MICKEY, LOTTIE AND JESS - INTERCUT WITH ABI AND DOUG - SHE STARES THROUGH WINDSCREEN.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	ABI TO MICKEY: (CALMLY) No, darling.	1/130	790+09 <u>08:39+01</u>	793+01 <u>08:40+17</u>	2+08 <u>1+16</u>	ABI TO MICKEY: No, darling.
	MECHANICAL HAND REACHES BETWEEN SEATS - GRIPS DOUG'S SHOULDER - HE REACTS, WAKES - INTERCUT.			DOUG: GROANS		
	JESS TO DOUG: She's not gonna say "I told you so".	1/131	<u>798+08</u> <u>08:44+08</u>	<u>802+03</u> <u>08:46+19</u>	3+11 <u>2+11</u>	JESS TO DOUG: She's not gonna say "I told you so".
	DOUG TO JESS: (OVER) Jess//what d'you do that for?	1/132	<u>802+06</u> <u>08:46+22</u>	806+04 <u>08:49+12</u>	3+14 <u>2+14</u>	DOUG TO JESS THEN LOTTIE TO JESS: - Jess, what did you do that for? - It's rude to wake someone up.
	LOTTIE TO JESS: It's rude//to just wake someone up like that.					
	DOUG TO JESS: That's//right.	1/133	806+07 <u>08:49+15</u>	808+11 <u>08:51+03</u>	2+04 <u>1+12</u>	DOUG TO JESS: That's right.
	JESS (O.S.): (SINGS) A million thousand ...					(RUNS OVER SCENE END)
	CONTINUE TO INTERCUT AS JESS LOOKS THROUGH REAR PASSENGER WINDOW.					
	JESS: (SINGS) A million thousand ... (CONTINUES UNDER)					
	DOUG GLANCES AROUND AT TRAFFIC.					
	DOUG TO ABI: Oh God, look at//this lot.	1/134	<u>815+12</u> <u>08:55+20</u>	819+04 <u>08:58+04</u>	3+08 <u>2+08</u>	DOUG TO ABI: Oh God, look at this lot.
	EXT - ON ABI/DOUG'S CAR AMONGST STATIONARY TRAFFIC.					(RUNS OVER SCENE END)
39 Starts 818+03 <u>08:57+11</u>						FX: TRAFFIC/MOBILE PHONE: 'RINGS'
40 Starts 821+10 <u>08:59+18</u>	INT - ON DOUG AND ABI - SHE REACTS AS HE PICKS UP HER MOBILE PHONE.					JESS (O.S.): SINGS
	ABI TO DOUG: Leave it.	1/135	822+14 <u>09:00+14</u>	824+14 <u>09:01+22</u>	2+00 <u>1+08</u>	ABI TO DOUG: Leave it.

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	INTERCUT AS HE ANSWERS CALL, RAISES MOBILE PHONE TO HIS EAR.					
	DOUG (INTO MOBILE PHONE): Abi's phone.	1/136	<u>826+11</u> <u>09:03+03</u>	829+05 <u>09:04+21</u>	2+10 <u>1+18</u>	DOUG: Abi's phone.
	(RUNS OVER SCENE END)					
	THEY GLANCE AT EACH OTHER.					
	DOUG (INTO MOBILE PHONE): Hang on.	1/137	832+00 <u>09:06+16</u>	<u>835+12</u> <u>09:09+04</u>	3+12 <u>2+12</u>	DOUG: Hang on. (TO ABI) It's Leon.
	DOUG LOWERS MOBILE PHONE TO HIS SHOULDER.					
	DOUG TO ABI: It's Leon.					
	ABI TO DOUG: I'll call him back.	1/138	<u>835+15</u> <u>09:09+07</u>	<u>838+10</u> <u>09:11+02</u>	2+11 <u>1+19</u>	ABI TO DOUG: I'll call him back.
	HE RAISES IT TO HIS EAR.					
	DOUG (INTO MOBILE PHONE): She'll call you back.	1/139	839+04 <u>09:11+12</u>	841+04 <u>09:12+20</u>	2+00 <u>1+08</u>	DOUG: She'll call you back.
	JESS TO ABI/DOUG: I feel//car sick. Can I//sit in the front?	1/140	841+07 <u>09:12+23</u>	846+05 <u>09:16+05</u>	4+14 <u>3+06</u>	JESS TO ABI/DOUG: I feel car sick. Can I sit in the front?
	(RUNS OVER SCENE END)					
	CONTINUE TO INTERCUT WITH MICKEY, LOTTIE AND JESS.					
	ABI TO JESS: (OVER) Next//time we stop, sweetie.	1/141	<u>846+12</u> <u>09:16+12</u>	851+07 <u>09:19+15</u>	4+11 <u>3+03</u>	ABI TO JESS: Next time we stop, sweetie. (TO HERSELF) If we're allowed to.
	ABI (TO HERSELF): (SOFTLY) If we're allowed to.					
	LOTTIE LOOKS DOWN.					
	FEMALE SAT NAV: In fifty metres, turn//right.	1/142	851+10 <u>09:19+18</u>	854+07 <u>09:21+15</u>	2+13 <u>1+21</u>	FEMALE SAT NAV: (ITALICS) <i>In 50 metres, turn right.</i>
	(RUNS OVER SCENE END)					
	DOUG: Well, we can't bloody turn right, can we? Cos there's no bloody right turn.	1/143	854+10 <u>09:21+18</u>	<u>861+01</u> <u>09:26+01</u>	6+07 <u>4+07</u>	DOUG THEN MICKEY TO DOUG: - There's no bloody right turn. - She can't hear you, she's a robot.
	(RUNS OVER SCENE END)					
	MICKEY TO DOUG: She can't//hear you, she's a robot.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	CONTINUE TO INTERCUT.					
	DOUG TO MICKEY: (OVER) She//is the most overpriced// useless ...	1/144	861+04 <u>09:26+04</u>	865+15 <u>09:29+07</u>	4+11 <u>3+03</u>	DOUG TO MICKEY THEN MICKEY TO DOUG: - She is the most overpriced, useless ... - Can we change it (to another voice)?
	MICKEY TO DOUG: (OVER) Can we//change it to another voice?					
	CONTINUE TO INTERCUT.					
	MICKEY TO DOUG: Can we have it in Italian//like we did last time?	1/145	866+02 <u>09:29+10</u>	871+15 <u>09:33+07</u>	5+13 <u>3+21</u>	MICKEY TO DOUG THEN DOUG TO MICKEY: - Italian like we did last time? - No. That's how we ended up in Ipswich.
	DOUG TO MICKEY: No//That's how we ended up in Ipswich.					
	MICKEY (O.S.) TO DOUG: But we can have it in//African language?	1/146	872+02 <u>09:33+10</u>	880+01 <u>09:38+17</u>	7+15 <u>5+07</u>	MICKEY TO DOUG: But we can have it in African language? For example, Chad or ...
	MICKEY (O.S.) TO DOUG: Say, for example//either like Chad or ...					
	CONTINUE TO INTERCUT AS DOUG TURNS TO MICKEY.					
	DOUG TO MICKEY: Chad isn't a language.	1/147	880+04 <u>09:38+20</u>	884+14 <u>09:41+22</u>	4+10 <u>3+02</u>	DOUG TO MICKEY THEN MICKEY TO DOUG: (OPTIONAL) - Chad isn't a language. (TO ABI) Is it? - ... Zimbabwe? Or Bahamas or ...
	MICKEY (O.S.) TO DOUG: (UNDER) ... Zimbabwe?					
	DOUG TO ABI: (SOFTLY) Is it?					
	MICKEY (O.S.) TO DOUG: Or Bahamas or ...					
	JESS YAWNS.					JESS: YAWNS/MOBILE PHONE: RINGS
	MICKEY (O.S.) TO DOUG: Or even//Israeliian.	1/148	886+04 <u>09:42+20</u>	889+04 <u>09:44+20</u>	3+00 <u>2+00</u>	MICKEY TO DOUG: Or even Israeliian.
	DOUG LOOKS DOWN AT MOBILE PHONE.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	DOUG TO ABI: Oh God, it's Gavin.	1/149	889+07 09:44+23	895+03 09:48+19	5+12 3+20	DOUG TO ABI THEN ABI TO DOUG: - Oh God, it's Gavin. - Accept it, we are not gonna get there tonight.
	HOLD.					MOBILE PHONE: CONTINUES
	ABI TO DOUG: Accept it, we are not gonna get there tonight.					
	CONTINUE TO INTERCUT.					
	DOUG TO ABI: The traffic//always gets better after the Leeds turn-off.	1/150	895+06 09:48+22	898+15 09:51+07	3+09 2+09	DOUG TO ABI: The traffic always gets better after the Leeds turn-off.
	DOUG RAISES MOBILE PHONE TO HIS EAR.					
	DOUG (INTO MOBILE PHONE) TO GAVIN: Hi, Gavin.					
	ABI TO DOUG: Tell him we won't make it today.	1/151	899+02 09:51+10	902+06 09:53+14	3+04 2+04	ABI TO DOUG: Tell him we won't make it today.
	LOTTIE REACTS.					LOTTIE: SIGHS HEAVILY
	DOUG (INTO MOBILE PHONE) TO GAVIN: Yeah, it is safe me//talking to you because Abi's driving.	1/152	902+09 09:53+17	907+11 09:57+03	5+02 3+10	DOUG TO GAVIN: Yeah, it is safe me talking to you because Abi's driving.
	ABI TO DOUG: (SOFTLY) Tell him.					
	DOUG (INTO MOBILE PHONE) TO GAVIN: Because in England we let women drive.	1/153	908+12 09:57+20	912+05 10:00+05	3+09 2+09	DOUG TO GAVIN: Because in England we let women drive.
	ABI AND DOUG GLANCE AT EACH OTHER.					
	ABI TO DOUG: (SOFTLY - SLOWLY) Tell him.	1/154	912+08 10:00+08	914+00 10:01+08	1+08 1+00	ABI TO DOUG: Tell him.
	DOUG (INTO MOBILE PHONE) TO GAVIN: No, we will make it tonight. Just probably quite late. Okay.	1/155	916+12 10:03+04	922+08 10:07+00	5+12 3+20	DOUG TO GAVIN: No, we will make it tonight. Just probably quite late. Okay.
924+00 10:08+00	MUSIC CUE: OUT					MUSIC/SONG (THRU CAR STEREO): FADE OUT THRU FOLLOWING DIALOGUE

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	DOUG (INTO MOBILE PHONE) TO GAVIN: Okay, bye. Bye-bye.	1/156	923+02 10:07+10	925+14 10:09+06	2+12 1+20	DOUG TO GAVIN: Okay, bye. Bye-bye.
	SHE STARES AT HIM AS HE LOWERS MOBILE PHONE - STARES THROUGH O.S. WINDSCREEN.			MOBILE PHONE: BEEPS		
41 Starts 931+05 10:12+21	EXT - LATER: THROUGH REAR PASSENGER WINDOW TO MICKEY, LOTTIE AND JESS - LOOK TOWARDS.					
931+05 10:12+21	MUSIC CUE: IN			MUSIC: IN THRU FX: TRAFFIC/ RAIN		
42 Starts 938+00 10:17+08	INT - THROUGH RAIN-SOAKED WINDOW TO ABI AND DOUG - ARGUE AND GESTURE AS TRAFFIC PASSES IN B.G. - INTERCUT BETWEEN EXTERIOR AND INTERIOR AS THEY CONTINUE.					
958+14 10:31+06	MUSIC CUE: OUT			MUSIC: OUT THRU FX:		
43 Starts 958+15 10:31+07	INT. MARGARET/GAVIN'S HOUSE KITCHEN SCOTLAND - DAY ON MARGARET'S HANDS - SHE PINS NAMED LABELS TO SEATING PLAN.					
	GAVIN (INTO MOBILE PHONE): Hello. I wondered if Sir//Donald was in?	1/157	960+03 10:32+03	964+03 10:34+19	4+00 2+16	GAVIN: Hello. I wondered if Sir Donald was in? (RUNS OVER SCENE END)
	CUT AWAY TO REVEAL GAVIN BY HER CLUTCHING MOBILE PHONE AND TABLET - SHE TURNS TO HIM AS HE TAPS TABLET.					
	GAVIN (INTO MOBILE PHONE): Thank you.	1/158	965+01 10:35+09	967+01 10:36+17	2+00 1+08	GAVIN: Thank you.
	MARGARET TO GAVIN: We've got three bulimics.	1/159	967+04 10:36+20	970+01 10:38+17	2+13 1+21	MARGARET TO GAVIN: We've got 3 bulimics.
	HE TURNS TO HER.					
	MARGARET TO GAVIN: Do you think we should put them next to the buffet or a long way from it?	1/160	970+04 10:38+20	975+09 10:42+09	5+05 3+13	MARGARET TO GAVIN: Do you think we should put them next to the buffet or a long way from it? (RUNS OVER SCENE END)

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	CUT IN AS HE STUDIES SEATING PLAN.					
	GAVIN TO MARGARET: I think near the toilet's probably more important.	1/161	975+12 10:42+12	980+03 10:45+11	4+07 2+23	GAVIN TO MARGARET: I think near the toilet's probably more important.
	GAVIN TO MARGARET: Er, d'you know, I think Doreen ...	1/162	980+06 10:45+14 (RUNS OVER SCENE END)	984+12 10:48+12	4+06 2+22	GAVIN TO MARGARET: Do you know, I think Doreen ...
	INTERCUT AS GAVIN REMOVES NAME FROM BOARD - STEPS AROUND MARGARET.					
	GAVIN TO MARGARET: ... er, she'd be more comfortable away from//the top table.	1/163	985+09 10:49+01 (RUNS OVER SCENE END)	990+00 10:52+00	4+07 2+23	GAVIN TO MARGARET: ... she'd be more comfortable away from the top table.
	HE REPOSITIONS IT.					
	MARGARET TO GAVIN: Well maybe we should//let your dad decide because she is one of his oldest ...	1/164	990+03 10:52+03 (RUNS OVER SCENE END)	995+01 10:55+09	4+14 3+06	MARGARET TO GAVIN: Maybe we should let your dad decide because she is one of his oldest ...
	HE GESTURES.					
	GAVIN TO MARGARET: (UNDER) Sshhh.					
	GAVIN (INTO MOBILE PHONE) TO SIR DONALD: Sir Donald//Gavin. Yeah.	1/165	995+04 10:55+12 (RUNS OVER SCENE END)	999+04 10:58+04	4+00 2+16	GAVIN TO SIR DONALD: Sir Donald, Gavin. Yeah.
	CUT AWAY AS GAVIN STEPS AROUND MARGARET TOWARDS.					
	MARGARET TO GAVIN: (SOFTLY) ... friends.	1/166	999+13 10:58+13	1002+13 11:00+13	3+00 2+00	MARGARET TO GAVIN THEN GAVIN TO SIR DONALD: - ... friends. - Gavin.
	GAVIN (INTO MOBILE PHONE) TO SIR DONALD: Gavin.					
	GAVIN (INTO MOBILE PHONE) TO SIR DONALD: Gavin McLeod. Yeah, I hear you got a, a hole in one at the thirteenth.	1/167	1004+01 11:01+09	1009+15 11:05+07	5+14 3+22	GAVIN TO SIR DONALD: Gavin McLeod. Yeah, I hear you got a hole in one at the 13th.
	MARGARET LIFTS MAGAZINE FROM WORKTOP AS GAVIN STEPS AWAY - SHE REPEATEDLY STRIKES WASP WITH IT - KENNETH STEPS PAST GAVIN AS HE ENTERS THROUGH DOORWAY.					
		FX:/WASP				

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	GAVIN (INTO MOBILE PHONE) TO SIR DONALD: Well, word//gets around.	1/168	1012+15 11:07+07	1015+11 11:09+03	2+12 1+20	GAVIN TO SIR DONALD: Well, word gets around.
	KENNETH STOPS, WATCHES AS MARGARET LEANS ACROSS WORKTOP - CONTINUES - LEANS BACK, PUTS DOWN MAGAZINE - TURNS TO HIM.					FX:/MARGARET: SIGHS
	MARGARET TO KENNETH: (SIGHS/CHUCKLES) Well, he won't be bothering us again.	1/169	1035+08 11:22+08	1040+00 11:25+08	4+08 3+00	MARGARET TO KENNETH: Well, he won't be bothering us again.
44 Starts 1041+07 11:26+07	EXT. HOTEL ENGLAND - EVENING ABI ENTERS THROUGH ENTRANCE DOORWAY.					FX: NATURAL/BIRDSONG
	ON-SCREEN TEXT - NAME ABOVE PORTICO: <i>Oak Park</i> HOTEL & BAR Established. 1825					
	DOUG ENTERS, MOVES TO FOLLOW.					
	ABI TO CHILDREN: Just wait//there, kids.	1/170	1043+02 11:27+10	1045+06 11:28+22	2+04 1+12	ABI TO CHILDREN: Wait there, kids.
	CUT AWAY ACROSS STREET TO REVEAL LOTTIE, MICKEY AND JESS - WALK ALONG PAVEMENT PAST TEAROOM.					(RUNS OVER SCENE END)
	JESS TO LOTTIE/MICKEY: I like being sick. It's like being a fountain.	1/171	1045+09 11:29+01	1051+01 11:32+17	5+08 3+16	JESS TO LOTTIE/MICKEY: I like being sick. It's like being a fountain.
	THEY STOP.					
	MICKEY TO JESS: You know I was sickest most.	1/172	1051+04 11:32+20	1054+09 11:35+01	3+05 2+05	MICKEY TO JESS THEN JESS TO MICKEY: - You know I was sickest most. - No, I was.
	JESS TO MICKEY: (OVER) No, I was.					
	CUT TO DOUG AND ABI.					
	MICKEY (O.S.) TO JESS: Yes, but I was ...					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	ABI TO DOUG: (OVER) Thanks for stopping for the night.	1/173	1056+02 <u>11:36+02</u>	1059+10 <u>11:38+10</u>	3+08 <u>2+08</u>	ABI TO DOUG: Thanks for stopping for the night.
	MINIBUS PASSES IN F.G.	FX:				
	DOUG TO ABI: I just wanna get there as soon as possible, you//know.	1/174	1060+08 <u>11:39+00</u>	<u>1064+13</u> <u>11:41+21</u>	4+05 <u>2+21</u>	DOUG TO ABI THEN ABI TO DOUG: - I just wanna get there as soon as possible. - I know.
	ABI TO DOUG: No, I know, I know.					
	CUT TO LOTTIE, MICKEY AND JESS.					
	JESS TO MICKEY: His//T-shirt, his T-shirt was full of vomit because of me.	1/175	<u>1065+00</u> <u>11:42+00</u>	<u>1069+11</u> <u>11:45+03</u>	4+11 <u>3+03</u>	JESS TO MICKEY: His T-shirt was full of vomit because of me.
	CUT TO DOUG AND ABI AS THEY STEP ON TO PAVEMENT.					
	MICKEY (O.S.) TO JESS: ... because of me as well.					
	ABI TO DOUG: (OVER) Listen, Doug ...	1/176	<u>1069+14</u> <u>11:45+06</u>	1072+06 <u>11:46+22</u>	2+08 <u>1+16</u>	ABI TO DOUG: Listen, Doug ...
	HE STOPS, TURNS TO HER - SHE REACTS.	MOBILE PHONE: 'RINGS'				
	ABI: (SIGHS) Oh.					
	INTERCUT BETWEEN THEM AS SHE TAKES MOBILE PHONE FROM HANDBAG.	MICKEY/JESS: ARGUE				
	LOTTIE (O.S.) TO JESS/MICKEY: I think it's//a draw, okay?	1/177	1076+05 <u>11:49+13</u>	<u>1081+06</u> <u>11:52+22</u>	5+01 <u>3+09</u>	LOTTIE TO JESS/MICKEY: I think it's a draw. You've both produced an equal amount of sick.
	CUT TO LOTTIE, MICKEY AND JESS.					
	LOTTIE TO JESS/MICKEY: You've both produced an equal amount of sick.					
	INTERCUT.					
	MICKEY TO LOTTIE: But I still won.	1/178	<u>1081+09</u> <u>11:53+01</u>	<u>1084+05</u> <u>11:54+21</u>	2+12 <u>1+20</u>	MICKEY TO LOTTIE THEN JESS TO LOTTIE: - But I still won. - But I still win.
	JESS TO LOTTIE: (UNDER) But I still win.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	LOTTIE REACTS - MOVES TO USHER THEM INTO TEAROOM - CUT TO ABI AND DOUG.					LOTTIE: SIGHS
	ABI TO DOUG: Er, why are we putting ourselves through all this?	1/179	1088+14 11:57+22	1092+14 12:00+14	4+00 2+16	ABI TO DOUG: Why are we putting ourselves through all this?
1091+14 11:59+22	MUSIC CUE: IN					MUSIC: FADE IN
	ABI TO DOUG: Maybe//we should just tell your dad the truth.	1/180	1093+01 12:00+17	1099+15 12:05+07	6+14 4+14	ABI TO DOUG THEN DOUG TO ABI: - Maybe we should tell your dad the truth. - No, it's too big a risk.
	DOUG TO ABI: No. No, it's too big a risk.					
	DOUG TO ABI: It could really upset him, the idea of us splitting.	1/181	1100+02 12:05+10	1105+02 12:08+18	5+00 3+08	DOUG TO ABI: It could really upset him, the idea of us splitting.
	DOUG TO ABI: Please, Abi.	1/182	1105+05 12:08+21	1107+13 12:10+13	2+08 1+16	DOUG TO ABI: Please, Abi.
	DOUG TO ABI: He can't have long, let's just ... let's just let him have his party.	1/183	1108+15 12:11+07	1115+06 12:15+14	6+07 4+07	DOUG TO ABI: He can't have long, let's just let him have his party.
	ABI REACTS, NODS.					
45 Starts 1119+03 12:18+03	INT. MARGARET/GAVIN'S HOUSE KITCHEN SCOTLAND - EVENING GORDIE WALKS TOWARDS - INTERCUT AS HE TURNS, LOOKS AT SEATING PLAN -					
1126+00 12:22+16	MUSIC CUE: OUT					MUSIC: FADE OUT
	- STEPS CLOSE TO IT.					
	GORDIE: Oh Jesus//Christ, no, no, no.	1/184	1129+14 12:25+06	1136+05 12:29+13	6+07 4+07	GORDIE: Oh Jesus Christ, no, no, no.
	INTERCUT AS HE MOVES NAMES ACROSS BOARD - REMOVES SIR DONALD'S NAME - HESITATES - TOSSES IT INTO BIN.					FX: FX:

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
46 Starts 1157+13 12:43+21	INT. TEAROOM ENGLAND - EVENING ON LOTTIE AND DOUG SEATED AT TABLE.					
	DOUG TO LOTTIE: For the//last time, Lottie//no-one's gonna ask you if mum and me are living in the same house.	1/185	1157+15 12:43+23	1163+10 12:47+18	5+11 3+19	DOUG TO LOTTIE: No-one's gonna ask you if mum and me are living in the same house.
	INTERCUT.					
	LOTTIE TO DOUG: (UNDER) Is there//anything else you've not told me?	1/186	1163+13 12:47+21	1168+13 12:51+05	5+00 3+08	LOTTIE TO DOUG THEN DOUG TO LOTTIE: (OPTIONAL) - Is there anything else you've not told me? - No.
	DOUG TO LOTTIE: No.					
	HE GLANCES AROUND - REACTS AS SHE TAKES OUT NOTEBOOK.					
	DOUG TO LOTTIE: Why are you writing that down?	1/187	1171+06 12:52+22	1177+03 12:56+19	5+13 3+21	DOUG TO LOTTIE THEN LOTTIE TO DOUG: - Why are you writing that down? - So you can't say you didn't say it.
	LOTTIE TO DOUG: So you//can't say you didn't say it.					
	CUT AWAY TO REVEAL MICKEY, ABI AND JESS SEATED BY THEM.					
	DOUG TO CHILDREN: Okay, kids, just to remind ...	1/188	1177+06 12:56+22	1183+09 13:01+01	6+03 4+03	DOUG TO CHILDREN: Okay, kids, just to remind ... Mickey, stop playing chip 'Jenga'.
	DOUG TO MICKEY: Mickey, stop playing chip 'Jenga'.					
	DOUG TO CHILDREN: Just to remind everyone, what we're saying is, when we get to Scotland ...	1/189	1183+12 13:01+04	1189+07 13:04+23	5+11 3+19	DOUG TO CHILDREN: Just to remind everyone, what we're saying is, when we get to Scotland ...
	CONTINUE TO INTERCUT.					
	DOUG TO CHILDREN: ... nobody is to tell anyone//that mum and me are//living in different houses.	1/190	1189+10 13:05+02	1196+00 13:09+08	6+06 4+06	DOUG TO CHILDREN: ... nobody is to tell anyone that mum and me are living in different houses.
	DOUG TO CHILDREN: Okay?					
	MICKEY TO DOUG: Can we//tell them that you accidentally walked in while the headmistress was doing a poo?	1/191	1196+03 13:09+11	1203+03 13:14+03	7+00 4+16	MICKEY TO DOUG: Can we tell them that you accidentally walked in while the headmistress was doing a poo?

Scene No. <u>Foot/TC</u>	<u>Action/Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>	<u>Subtitle</u>
	ABI SHAKES HER HEAD AS DOUG REACTS.					
	DOUG TO MICKEY: It's not really ...					
	JESS TO DOUG: (OVER) Can we tell them//about tadpoles turning into frogs?	1/192	<u>1203+06</u> <u>13:14+06</u>	<u>1208+06</u> <u>13:17+14</u>	5+00 3+08	JESS TO DOUG: Can we tell them about tadpoles turning into frogs?
	(RUNS OVER SCENE END)					
	THEY TURN, LOOK AT JESS.					
	ABI TO JESS: (OVER) Absolutely. I think that would be, er, an excellent//topic of conversation.	1/193	<u>1208+09</u> <u>13:17+17</u>	<u>1211+06</u> <u>13:19+14</u>	2+13 1+21	ABI TO JESS: Absolutely. I think that would be an excellent ...
	ABI AND DOUG LOOK AT EACH OTHER.					
	DOUG TO JESS: (OVER) That's a ...	1/194	<u>1211+09</u> <u>13:19+17</u>	<u>1216+09</u> <u>13:23+01</u>	5+00 3+08	DOUG TO JESS: That's a much better topic of conversation.
	(RUNS OVER SCENE END)					
	DOUG TO JESS: ... much//better topic of conversation.					
	CONTINUE TO INTERCUT.					
	DOUG TO CHILDREN: So as long//as we're all agreed that when we get there none of us mention anything about this//Okay?	1/195	<u>1216+12</u> <u>13:23+04</u>	<u>1222+04</u> <u>13:26+20</u>	5+08 3+16	DOUG TO CHILDREN: So, we're agreed that when we get there none of us mention anything about this.
	(RUNS OVER SCENE END)					
	MICKEY TO DOUG: (OVER) I wasn't gonna mention it anyway. It's boring.	1/196	<u>1222+07</u> <u>13:26+23</u>	<u>1226+07</u> <u>13:29+15</u>	4+00 2+16	MICKEY TO DOUG: I wasn't gonna mention it anyway. It's boring.
	MICKEY PLACES CHIP ON TO PILE.					
	DOUG TO MICKEY: Exactly. Boring.	1/197	<u>1226+10</u> <u>13:29+18</u>	<u>1229+03</u> <u>13:31+11</u>	2+09 1+17	DOUG TO MICKEY THEN LOTTIE TO DOUG: - Exactly. Boring. - It's lying.
	(RUNS OVER SCENE END)					
	LOTTIE TO DOUG: (OVER) It's lying.					
	DOUG TURNS TO LOTTIE, REACTS.					
	DOUG TO LOTTIE: It's ... it's not lying. It's not. It's not. It's not mentioning something.	1/198	<u>1229+06</u> <u>13:31+14</u>	<u>1237+11</u> <u>13:37+03</u>	8+05 5+13	DOUG TO LOTTIE: It's not lying. It's not mentioning something.
	LOTTIE TO DOUG: What if someone asks me: "Are your mum and dad getting divorced"?	1/199	<u>1237+14</u> <u>13:37+06</u>	<u>1242+01</u> <u>13:40+01</u>	4+03 2+19	LOTTIE TO DOUG: What if someone asks me: "Are your mum and dad getting divorced"?

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	DOUG TO LOTTIE: Lottie, you're visiting your grandad, you're not going on the Jeremy Kyle Show.	1/200	<u>1242+04</u> <u>13:40+04</u>	<u>1248+08</u> <u>13:44+08</u>	6+04 4+04	DOUG TO LOTTIE: You're visiting your grandad, not going on the Jeremy Kyle Show.
	LOTTIE REACTS, LOOKS DOWN.					
47 Starts 1248+09 13:44+09	EXT. LOCH SCOTLAND - EVENING (HIGH ANGLE) DOWN TO GORDIE AND KENNETH SEATED ON REAR OF GORDIE'S PICK-UP TRUCK.	FX: NATURAL				
	GORDIE (O.S.) TO KENNETH: I hope we get another sunset tonight. Last night was fantastic.	1/201	1251+03 <u>13:46+03</u>	<u>1256+13</u> <u>13:49+21</u>	5+10 3+18	GORDIE TO KENNETH: I hope we get another sunset tonight. Last night was fantastic.
	CUT IN ON THEM.					
	KENNETH TO GORDIE: It's the volcanic dust and air refracting the low level sunlight.	1/202	<u>1257+00</u> <u>13:50+00</u>	1263+12 <u>13:54+12</u>	6+12 4+12	KENNETH TO GORDIE: It's the volcanic dust and air refracting the low level sunlight.
	GORDIE TO KENNETH: Really?	1/203	1263+15 <u>13:54+15</u>	1265+07 <u>13:55+15</u>	1+08 1+00	GORDIE TO KENNETH: Really?
	INTERCUT.					
	GORDIE TO KENNETH: I thought it was those new pills the doctor's got me on.	1/204	<u>1266+03</u> <u>13:56+03</u>	1271+05 <u>13:59+13</u>	5+02 3+10	GORDIE TO KENNETH: I thought it was those new pills the doctor's got me on.
	KENNETH TURNS TO GORDIE.					
	GORDIE TO KENNETH: Must give you a couple of packets of the blue ones//You can take them to school.	1/205	1271+08 <u>13:59+16</u>	1276+13 <u>14:03+05</u>	5+05 3+13	GORDIE TO KENNETH: Must give you a couple of packets of the blue ones. You can take them to school.
	GORDIE TO KENNETH: Sell 'em to your friends. Make a tidy wee profit.	1/206	1277+00 <u>14:03+08</u>	1281+08 <u>14:06+08</u>	4+08 3+00	GORDIE TO KENNETH: Sell them to your friends. Make a tidy wee profit.
	KENNETH LOOKS AWAY - GORDIE PEERS AT HIM - LIFTS VIOLIN FROM TAILGATE.					
	GORDIE TO KENNETH: Here, play something.	1/207	1285+12 <u>14:09+04</u>	1288+08 <u>14:11+00</u>	2+12 1+20	GORDIE TO KENNETH: Here, play something.
	KENNETH TAKES IT FROM HIM - CONTINUE TO INTERCUT AS HE PLAYS.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
1294+12 14:15+04	MUSIC CUE: IN					VIOLIN: IN
1301+04 14:19+12	MUSIC CUE: OUT					VIOLIN: OUT THRU FOLLOWING DIALOGUE
	GORDIE TO KENNETH: No, no, no//Play the proper stuff.	1/208	1300+01 14:18+17	1304+08 14:21+16	4+07 2+23	GORDIE TO KENNETH: No, no, no. Play the proper stuff. (RUNS OVER SCENE END)
	GORDIE TO KENNETH: You know you like it. You've gotta cut loose, Kenny.	1/209	1304+11 14:21+19	1311+06 14:26+06	6+11 4+11	GORDIE TO KENNETH: You know you like it. You've gotta cut loose, Kenny. Go mental. (RUNS OVER SCENE END)
	GORDIE TO KENNETH: Go mental. KENNETH GLANCES AT HIM.					
	KENNETH TO GORDIE: Dad says I need to concentrate on my exam pieces.	1/210	1312+11 14:27+03	1317+05 14:30+05	4+10 3+02	KENNETH TO GORDIE: Dad says I need to concentrate on my exam pieces.
	GORDIE CLOSSES HIS EYES, LAYS BACK AS KENNETH PLAYS.					
1317+12 14:30+12	MUSIC CUE: IN					VIOLIN: IN
1328+00 14:37+08	MUSIC CUE: IN					MUSIC: FADE IN
48 Starts 1328+08 14:37+16	DISSOLVE TO - LATER: ACROSS TO SETTING SUN.					FX: SIREN
49 Starts 1333+12 14:41+04	DISSOLVE TO: INT. HOTEL ROOM ENGLAND - NIGHT PANNING OVER ABI, JESS AND LOTTIE ASLEEP IN BED.					
1335+08 14:42+08	MUSIC CUE: OUT					VIOLIN: FADE OUT
	CUT TO DOUG (SEATED) - INTERCUT AS HE STARES AT MICKEY ASLEEP BY THEM.					SIREN: CONTINUES

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
50 Starts 1363+01 15:00+17	EXT. DUAL CARRIAGEWAY SCOTLAND - MORNING ABI/DOUG'S CAR PASSES - CUT AWAY AS IT TRAVELS ALONG ROAD TOWARDS.					FX: TRAFFIC
1365+00 15:02+00	MUSIC CUE: OUT					MUSIC: FADE OUT
51 Starts 1368+09 15:04+09	INT/EXT. ABI/DOUG'S CAR - MORNING (TRAVELLING) ON MICKEY, LOTTIE AND ABI ASLEEP IN REAR - CUT TO JESS IN FRONT PASSENGER SEAT CLUTCHING STEERING WHEEL - CUT AWAY TO REVEAL DOUG ASLEEP IN DRIVER'S SEAT.					
	FEMALE SAT NAV: In fifty metres turn right.	1/211	1388+01 15:17+09	1391+08 15:19+16	3+07 2+07	FEMALE SAT NAV: (ITALICS) In 50 metres turn right.
	JESS LOOKS THROUGH PASSENGER WINDOW.					
	JESS: Hmm, right.	1/212	1392+10 15:20+10	1394+04 15:21+12	1+10 1+02	JESS: Right.
	DOUG WAKES, REACTS - GRABS STEERING WHEEL AS JESS MOVES TO TURN IT.					FX: CAR HORN
	DOUG: (STARTLED) Oh Jesus. (BREATHES HEAVILY)	1/213	1396+01 15:22+17	1398+01 15:24+01	2+00 1+08	DOUG: Oh Jesus.
	INTERCUT.					
	DOUG TO JESS: Why didn't you wake me?	1/214	1399+10 15:25+02	1403+15 15:27+23	4+05 2+21	DOUG TO JESS THEN JESS TO DOUG: - Why didn't you wake me? - You said it was rude.
						(RUNS OVER SCENE END)
	JESS TO DOUG: You//said it was rude.					
	DOUG TO JESS: Not when I'm driving.	1/215	1404+02 15:28+02	1406+05 15:29+13	2+03 1+11	DOUG TO JESS: Not when I'm driving.
	CONTINUE TO INTERCUT WITH MICKEY, LOTTIE AND ABI IN REAR.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	ABI TO ALL: What's happening?	1/216	<u>1406+08</u> <u>15:29+16</u>	<u>1412+08</u> <u>15:33+16</u>	6+00 4+00	ABI TO ALL THEN JESS TO ABI: - What's happening? - Daddy didn't like me driving when he was asleep.
	JESS (O.S.) TO ABI: (OVER) Daddy didn't like me driving// when he was asleep.					
	ABI (O.S.) TO JESS: (HORRIFIED) What?!	1/217	<u>1412+11</u> <u>15:33+19</u>	<u>1415+11</u> <u>15:35+19</u>	3+00 2+00	ABI TO JESS: What?! (TO DOUG) You were asleep?!
	ABI TO DOUG: You were asleep?!					
	ABI LEANS TO DOUG.					
	MICKEY TO ALL: Is//this Scotland?	1/218	<u>1415+14</u> <u>15:35+22</u>	<u>1420+06</u> <u>15:38+22</u>	4+08 3+00	MICKEY TO ALL THEN ABI TO DOUG: - Is this Scotland? - You actually fell asleep?
	ABI TO DOUG: (UNDER) Do you mean you//actually fell asleep?					
	DOUG TO ABI: (SLOWLY) Not really.	1/219	<u>1420+09</u> <u>15:39+01</u>	<u>1425+03</u> <u>15:42+03</u>	4+10 3+02	DOUG TO ABI: Not really. (TO MICKEY) Yeah, these are the Highlands, Mickey.
	DOUG TO MICKEY: Yeah, these, these are the Highlands, Mickey.					
	MICKEY (O.S.) TO DOUG: How high are the Highlands?	1/220	<u>1425+06</u> <u>15:42+06</u>	<u>1427+09</u> <u>15:43+17</u>	2+03 1+11	MICKEY TO DOUG: How high are the Highlands?
52	EXT. HIGHLANDS - DAY					
Starts	DOWN TO ABI/DOUG'S CAR.					
1427+10						
15:43+18						
1427+10	MUSIC CUE: IN					
15:43+18						
	PAN WITH AS IT PASSES.					
	ABI (V.O.) TO DOUG: Were you sleeping?	1/221	<u>1427+12</u> <u>15:43+20</u>	<u>1432+14</u> <u>15:47+06</u>	5+02 3+10	ABI (V.O.) TO DOUG: (ITALICS) THEN DOUG (V.O.) TO MICKEY: (ITALICS) - Were you sleeping? - (They're high.) Much higher than the Lowlands.
	DOUG (V.O.) TO MICKEY: They're high. Much higher than the Lowlands.					
	ABI (V.O.) TO DOUG: (OVER) Did you fall asleep, yes or no?					

Scene No.	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	CONTINUE WITH AS IT CONTINUES THROUGH VALLEY INTO B.G.					
53	LATER:					
Starts	(HELICOPTER SHOT) DOWN TO					
1439+11	ABI/DOUG'S CAR - TRACK IN AS IT					
15:51+19	TRAVELS ALONG LOCH-SIDE ROAD INTO B.G.					
1445+00	MUSIC CUE: OUT/IN					
15:55+08						MUSIC: OUT/IN
	CUT AWAY AND TRACK WITH AS IT CONTINUES.					
54	DISSOLVE TO:					
Starts	EXT. MARGARET/GAVIN'S HOUSE					
1470+00	EXT. MARGARET/GAVIN'S HOUSE					
16:12+00	EXT. MARGARET/GAVIN'S HOUSE					
	TRACKING AND PANNING WITH AS					FX: CAR
	ABI/DOUG'S CAR PASSES TO					
	REVEAL HOUSE IN B.G. - ABI/					
	DOUG'S CAR TURNS, PULLS UP -					FX:/PUPPIES: BARK
	CUT IN AS MICKEY, LOTTIE AND					
	JESS CLIMB FROM REAR - MICKEY					
	RUNS TOWARDS.					
	MICKEY:	1/222	1493+06	1495+06	2+00	MICKEY:
	(SHOUTS) Puppies!		16:27+14	16:28+22	1+08	Puppies!
	CUT AWAY AS LOTTIE HURRIES TO					
	MARGARET - THEY EMBRACE AS					
	DOUG AND ABI CLIMB FROM CAR -					
	GAVIN AND KENNETH APPEAR AT					
	B.G. DOORWAY.					
	GAVIN TO DOUG:	1/223	1499+05	1502+15	3+10	GAVIN TO DOUG:
	You got all the way to Scotland then,		16:31+13	16:33+23	2+10	You got all the way to Scotland then?
	eh?					
	ABI CLOSES PASSENGER DOOR.					DOUG: CHUCKLES
1504+00	MUSIC CUE: OUT					
16:34+16						MUSIC: FADE OUT THRU CAR
						DOORS: CLOSE

Scene No.		Spot				
<u>Foot/TC</u>	<u>Action/Dialogue</u>	<u>No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>	<u>Subtitle</u>
55	INT. MARGARET/GAVIN'S HOUSE					
Starts	BATHROOM - DAY					
1505+01						
16:35+09	THROUGH WINDOW DOWN TO JESS, MICKEY AND LOTTIE ON LAWN BELOW WITH PUPPIES - GORDIE LEANS BACK IN F.G., WIPES HIS MOUTH.					
				GORDIE: GROANS/TOILET: FLUSHES		
1529+07	LAST FRAME OF ACTION REEL 1A/1B					
16:51+15						
	FOOTAGE FROM SUBTITLE NO: 1/223 TO LAST FRAME ACTION:				26+08	
					00:17+16	
	FOOTAGE FROM 12 FT START MARK TO LAST FRAME ACTION:				1529+08	
	FOOTAGE FROM 1ST FRAME ACTION TO LAST FRAME ACTION:				1517+08	
					16:51+16	

"WHAT WE DID ON OUR HOLIDAY"

REEL 2A/2B

Ft+Fr ZERO on START MARK

Timecode ZERO on FIRST FRAME ACTION

First Frame Action 12+00 - 00:00+00

First HARD CUT at 14+01 - 00:01+09

Second HARD CUT at 15+15 - 00:02+15

24fps with 12+00 - 8secs DCP Timecode offset

Scene No.	Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
1	Starts 12+00 00:00+00	INT. MARGARET/GAVIN'S HOUSE ENTRANCE HALL SCOTLAND - DAY MARGARET HANDS WRAPPED PRESENT TO MICKEY SEATED BY DOUG AS GAVIN STUDIES MOBILE PHONE.					
		MARGARET TO MICKEY: So, Mickey//belated birthday present.	2/1	<u>12+04</u> 00:00+04	<u>17+14</u> 00:03+22	5+10 3+18	MARGARET TO MICKEY: (So, Mickey,) belated birthday present. I expect you can guess what it is.
				(RUNS OVER SCENE END)			
2	Starts 14+01 00:01+09	CUT IN ON MARGARET.					
3	Starts 15+15 00:02+15	CUT IN ON DOUG AND MICKEY.					
		MARGARET TO MICKEY: I expect you can guess what it is.					
		INTERCUT WITH LOTTIE AND ABI (SEATED).					
		DOUG TO MICKEY: Ooh, is it a//bicycle?	2/2	18+06 00:04+06	21+06 00:06+06	3+00 2+00	DOUG TO MICKEY: Is it a bicycle?
				(RUNS OVER SCENE END)			
		MICKEY TAKES PRESENT FROM MARGARET.					
		MICKEY TO MARGARET: Is it a joke cushion that stabs you in the bottom?	2/3	22+10 00:07+02	<u>27+11</u> 00:10+11	5+01 3+09	MICKEY TO MARGARET: Is it a joke cushion that stabs you in the bottom?
		MARGARET TO MICKEY: (OVER) No, it is not.	2/4	27+14 00:10+14	31+00 00:12+16	3+02 2+02	MARGARET TO MICKEY THEN GORDIE TO MICKEY: - No, it is not. - Is it a cow pie?
				(RUNS OVER SCENE END)			
		GORDIE (O.S.) TO MICKEY: (OVER) Is it a//cow pie?					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	CONTINUE TO INTERCUT AS GORDIE WALKS DOWN STAIRS.					
	JESS/MICKEY: Grandad!					
	MICKEY HURRIES TO HIM - CUT AWAY AS JESS HURRIES TO HIM - DOUG STANDS.					
	GORDIE TO MICKEY: Hi//Mickey boy.					
	JESS TO GORDIE: (OVER) Happy birthday.	2/5	<u>32+07</u> <u>00:13+15</u>	<u>36+05</u> <u>00:16+05</u>	3+14 2+14	JESS TO GORDIE THEN GORDIE TO JESS: - Happy birthday. - Hello, darling
	GORDIE TO JESS: Hello, darling//Woooo.					
	ABI STANDS AS JESS AND GORDIE EMBRACE.					JESS: GIGGLES
	DOUG TO GORDIE: Hey//Dad.	2/6	<u>38+12</u> <u>00:17+20</u>	<u>41+03</u> <u>00:19+11</u>	2+07 1+15	DOUG TO GORDIE: Hey, Dad. (RUNS OVER SCENE END)
	MICKEY SITS AT COMPUTER DESK AS JESS MOVES TO HURRY BENEATH IT.					
	JESS TO MICKEY: (UNDER) Brilliant. Mickey//This is like a cave.					
	DOUG AND GORDIE EMBRACE.					
		2/7	<u>41+06</u> <u>00:19+14</u>	<u>43+03</u> <u>00:20+19</u>	1+13 1+05	JESS TO MICKEY: (OPTIONAL) This is like a cave.
	THEY LEAN BACK AS ABI STEPS TO GORDIE.					
	ABI TO GORDIE: Gordie.	2/8	<u>43+06</u> <u>00:20+22</u>	<u>45+15</u> <u>00:22+15</u>	2+09 1+17	ABI TO GORDIE THEN GORDIE TO ABI: - Gordie. - Hello.
	GORDIE TO ABI: (SOFTLY) Hello.					
	DOUG WATCHES AS THEY EMBRACE.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	ABI TO GORDIE: Oh, happy birthday.	2/9	46+02 00:22+18	50+04 00:25+12	4+02 2+18	ABI TO GORDIE THEN GORDIE TO ABI: - Happy birthday. - Thanks very much.
	GORDIE TO ABI: Thanks very much. SHE STEPS BACK BESIDE DOUG.					
	DOUG TO GORDIE: How's things, Dad?	2/10	50+14 00:25+22	55+02 00:28+18	4+04 2+20	DOUG TO GORDIE THEN GORDIE TO DOUG: - How's things, Dad? - Fine, fine, good.
	GORDIE TO DOUG: Fine, fine, good. CONTINUE TO INTERCUT.					
	GORDIE TO DOUG: Good, and how's things with you?	2/11	55+05 00:28+21	59+15 00:31+23	4+10 3+02	GORDIE TO DOUG THEN DOUG TO GORDIE: - And how's things with you? - Brilliant.
	ABI TO GORDIE: Fine.					
	DOUG TO GORDIE: (OVER) Brilliant, brilliant, brilliant.					
	ABI TO GORDIE: (OVER) I mean s-super, more than.	2/12	60+02 00:32+02	63+09 00:34+09	3+07 2+07	ABI TO GORDIE: Super, more than. Brilliant. Tremendous.
	DOUG (O.S.) TO GORDIE: (OVER) Yeah, it is more ...					
	ABI TO GORDIE: (OVER) Brilliant. Tremendous, really.					
	DOUG TO GORDIE: (OVER) Fun, actually//Fun.	2/13	63+12 00:34+12	68+13 00:37+21	5+01 3+09	DOUG TO GORDIE THEN GORDIE TO ABI/DOUG: - Fun, actually. Fun. (TO ABI) Isn't it? - Good.
	ABI TO GORDIE: Yeah. DOUG KISSES ABI'S CHEEK.					
	GORDIE TO ABI/DOUG: Good. That's ...					
	DOUG TO ABI: (OVER) Isn't it? LOTTIE AND MARGARET LOOK UP AT THEM.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	DOUG TO GORDIE: Yeah//really, <u>really</u> , really good.	2/14	<u>69+00</u> <u>00:38+00</u>	<u>72+12</u> <u>00:40+12</u>	<u>3+12</u> <u>2+12</u>	DOUG TO GORDIE THEN GORDIE TO ABI/DOUG: - Really, <u>really</u> good. - Right.
	GORDIE TO ABI/DOUG: (DISBELIEVING) Right.					
	CONTINUE TO INTERCUT AS LOTTIE HANDS CARD TO GORDIE.					
	LOTTIE TO GORDIE: I//did you a birthday card//Grandad.	2/15	<u>73+10</u> <u>00:41+02</u>	<u>78+05</u> <u>00:44+05</u>	<u>4+11</u> <u>3+03</u>	LOTTIE TO GORDIE THEN GORDIE TO LOTTIE: - I did you a birthday card, Grandad. - Thanks, Lottie.
	GORDIE TO LOTTIE: Oh, thanks//Lottie.					
	THEY EMBRACE AS MICKEY OPERATES COMPUTER.					
	GORDIE (O.S.) TO DOUG/GAVIN: She's//got something of your//mother, hasn't she?	2/16	<u>78+08</u> <u>00:44+08</u>	<u>82+06</u> <u>00:46+22</u>	<u>3+14</u> <u>2+14</u>	GORDIE TO DOUG/GAVIN: She's got something of your mother, hasn't she?
	GAVIN TURNS, LOOKS AT TV SCREEN ON B.G. WALL, REACTS -					
	GAVIN: What ...					
	- TURNS, GESTURES TO MICKEY.					
	GAVIN TO DOUG: Can he not play with that?	2/17	<u>82+09</u> <u>00:47+01</u>	<u>86+00</u> <u>00:49+08</u>	<u>3+07</u> <u>2+07</u>	GAVIN TO DOUG THEN ABI TO MICKEY: - Can he not play with that? - Oh, Mickey.
	ABI TO MICKEY: Oh, Mickey.					
	MICKEY TURNS TO THEM.					
	MICKEY TO ABI/GAVIN: Sorry. I just wanted to show grandad the badger in the revolving doors. And the nun with two heads.	2/18	<u>86+03</u> <u>00:49+11</u>	<u>93+06</u> <u>00:54+06</u>	<u>7+03</u> <u>4+19</u>	MICKEY TO ABI/GAVIN: I wanted to show grandad the badger in the revolving doors. And the nun with 2 heads.
	GAVIN TO MICKEY: Nobody wants to see a nun//with two heads.	2/19	<u>93+09</u> <u>00:54+09</u>	<u>97+15</u> <u>00:57+07</u>	<u>4+06</u> <u>2+22</u>	GAVIN TO MICKEY THEN GORDIE TO GAVIN: - Nobody wants to see a nun with 2 heads. - I do.
	GORDIE TO GAVIN: (OVER) I do.					
	GAVIN STRIDES TO MICKEY AS GORDIE RAISES HIS HAND.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	GAVIN TO ALL: That computer's not for kids//Okay?	2/20	<u>98+02</u> <u>00:57+10</u>	103+04 <u>01:00+20</u>	5+02 <u>3+10</u>	GAVIN TO ALL: That computer's not for kids. All the terminals are connected.
	CONTINUE TO INTERCUT WITH KENNETH SEATED ON SOFA AS HE WATCHES GAVIN PASS.					
	GAVIN TO ALL: All the terminals are connected.					
	GAVIN TO ALL: It's a ...	2/21	103+07 <u>01:00+23</u>	106+04 <u>01:02+20</u>	2+13 <u>1+21</u>	GAVIN TO ALL THEN GORDIE: - It's a ... - ... synergised system.
	GORDIE: ... synergised//system.					
	HE STOPS BETWEEN GORDIE AND DOUG.					
	GAVIN TO ALL: That's right. You know, the whole house//is virtually wireless. It's, er ...	2/22	106+07 <u>01:02+23</u>	<u>112+01</u> <u>01:06+17</u>	5+10 <u>3+18</u>	GAVIN TO ALL: That's right. The whole house is virtually wireless.
	GAVIN TO ALL: ... well, it's more than an iCloud. It's//um ...	2/23	<u>112+04</u> <u>01:06+20</u>	<u>114+14</u> <u>01:08+14</u>	2+10 <u>1+18</u>	GAVIN TO ALL: It's more than an iCloud.
	GORDIE STEPS BEHIND GAVIN.					
	GORDIE TO GAVIN: iFog?	2/24	115+05 <u>01:08+21</u>	117+11 <u>01:10+11</u>	2+06 <u>1+14</u>	GORDIE TO GAVIN: iFog?
	GAVIN REACTS.					
	GAVIN TO ALL: It's an//'intelligent' house.	2/25	118+11 <u>01:11+03</u>	<u>121+13</u> <u>01:13+05</u>	3+02 <u>2+02</u>	GAVIN TO ALL: It's an 'intelligent' house.
	GORDIE SITS CLUTCHING BIRTHDAY CARD.					
	JESS (O.S.) TO GAVIN: Is it intelligent//as a squid?	2/26	122+08 <u>01:13+16</u>	<u>128+00</u> <u>01:17+08</u>	5+08 <u>3+16</u>	JESS TO GAVIN: Is it intelligent as a squid?
	CONTINUE TO INTERCUT WITH JESS AND MICKEY SEATED BY COMPUTER DESK.					
	GAVIN TO JESS: As a squid?	2/27	<u>128+03</u> <u>01:17+11</u>	<u>132+14</u> <u>01:20+14</u>	4+11 <u>3+03</u>	GAVIN TO JESS THEN MICKEY TO GAVIN: - As a squid? - It can fit through a hole like that.
	MICKEY TO GAVIN: (UNDER) Yeah, cos it can fit//through a hole like that.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	JESS TO GAVIN: (UNDER) Because//it's, if it's					
	GAVIN TO MICKEY: (OVER) I think//er, it's intelligent in a way ...	2/28	<u>133+01</u> 01:20+17	138+13 01:24+13	5+12 3+20	GAVIN TO MICKEY THEN JESS TO GAVIN: - It's intelligent in a way ... - Can it draw a leopard?
	JESS TO GAVIN: Can it draw a leopard?					
	GAVIN REACTS.					
	GAVIN TO JESS: What?	2/29	139+00 01:24+16	142+13 01:27+05	3+13 2+13	GAVIN TO JESS THEN JESS TO GAVIN: - What? - And can it do cartwheels?
	JESS TO GAVIN: And can//it do cartwheels?					
	GAVIN (O.S.) TO JESS: (CONFUSED) It's a syn...					
	MICKEY (O.S.) TO GAVIN: (OVER) If this house is more intelligent //than you ...	2/30	143+00 01:27+08	150+04 01:32+04	7+04 4+20	MICKEY TO GAVIN THEN GAVIN TO MICKEY: - If this house is more intelligent than you ... - This system cost a lot of money.
	DOUG SHAKES HIS HEAD.					
	DOUG TO MICKEY: (OVER) Mickey.					
	GAVIN TO MICKEY: This system//cost a lot of money. Okay?					
	JESS TO GAVIN: (OVER) Yeah//well, it doesn't always mean it's in... intelligent if ...	2/31	<u>150+07</u> 01:32+07	155+05 01:35+13	4+14 3+06	JESS TO GAVIN: (Well,) it doesn't always mean it's intelligent if ...
	GAVIN TURNS TO DOUG AND ABI.					
	MICKEY (O.S.) TO GAVIN: (OVER) ... it costs loads of money.	2/32	155+08 01:35+16	161+01 01:39+09	5+09 3+17	MICKEY TO GAVIN THEN JESS TO GAVIN: - ... it costs loads of money. - You're not explaining at all well.
	JESS (O.S.) TO GAVIN: (UNDER) ... it costs, yeah.					
	JESS TO GAVIN: You're not//explaining at all well.					
	CONTINUE TO INTERCUT.					
						GAVIN: MURMURS

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	JESS TO GAVIN: I think we should//take you to the he...	2/33	161+07 <u>01:39+15</u>	169+09 <u>01:45+01</u>	8+02 5+10	JESS TO GAVIN: I think we should take you to the headmaster of your place because ...
	JESS TO GAVIN: ... headmaster//of your//place because ...					
	GAVIN REACTS, GESTURES.					
	GAVIN TO JESS/MICKEY: (EXPLODES) It's//an 'intelligent' house //Okay?	2/34	169+12 <u>01:45+04</u>	173+08 <u>01:47+16</u>	3+12 2+12	GAVIN TO JESS/MICKEY: It's an 'intelligent' house. Okay?
	GAVIN TO ALL: You know, it's connected. (CHUCKLES)	2/35	175+02 <u>01:48+18</u>	177+12 <u>01:50+12</u>	2+10 1+18	GAVIN TO ALL: (You know,) it's connected.
	GAVIN TO ALL: Let there be light.	2/36	177+15 <u>01:50+15</u>	180+07 <u>01:52+07</u>	2+08 1+16	GAVIN TO ALL: Let there be light.
	LIGHTS ILLUMINATE AS GAVIN CLAPS HIS HANDS - CONTINUE TO INTERCUT AS ABI AND DOUG REACT.	FX:				
	GAVIN TO ALL: Now then, clan of McLeod ...	2/37	183+07 <u>01:54+07</u>	188+09 <u>01:57+17</u>	5+02 3+10	GAVIN TO ALL: Now then, clan of McLeod, if you'll excuse me ...
	GAVIN TO ALL: ... if//you'll excuse me ...					
	KENNETH WATCHES AS GAVIN CROSSES ROOM, STOPS BY EMPTY KEY RACK -					
	GAVIN: Oh.					
	- GLANCES AROUND, GESTURES.					
	GAVIN TO ALL: Where are the keys?//Huh?	2/38	193+13 <u>02:01+05</u>	197+07 <u>02:03+15</u>	3+10 2+10	GAVIN TO ALL: Where are the keys? They were there a moment ago.
	GAVIN TO ALL: They were there a moment ago.					
	ABI AND DOUG FROWN, GLANCE AT EACH OTHER.					
	GAVIN (O.S.) TO ALL: Who, who, who//could have taken them?	2/39	197+10 <u>02:03+18</u>	200+10 <u>02:05+18</u>	3+00 2+00	GAVIN TO ALL: Who could have taken them?
	JESS RUNS HER HAND THROUGH HER HAIR, LOOKS TOWARDS.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	ABI (O.S.) TO GAVIN: I dunno.	2/40	202+10 02:07+02	204+12 02:08+12	2+02 1+10	ABI TO GAVIN: I dunno.
			(RUNS OVER SCENE END)			
	ABI TO GAVIN: Magpies?	2/41	206+10 02:09+18	209+00 02:11+08	2+06 1+14	ABI TO GAVIN: Magpies?
			(RUNS OVER SCENE END)			
	GAVIN TURNS, OPENS DOOR - MOVES TO EXIT - END ON DOUG.		GAVIN: SIGHS DEEPLY/FX:			
	DOUG TO ABI: (SOFTLY) Magpies?	2/42	213+13 02:14+13	216+03 02:16+03	2+06 1+14	DOUG TO ABI: Magpies?
215+04 02:15+12	MUSIC CUE: IN		MUSIC: FADE IN			
4 Starts 216+04 02:16+04	INT. MARGARET/GAVIN'S HOUSE BASEMENT STAIRS - DAY LOTTIE AND GORDIE WALK DOWN STAIRS TOWARDS.					
	GORDIE TO LOTTIE: This is my domain. Only special people come here.	2/43	218+00 02:17+08	224+08 02:21+16	6+08 4+08	GORDIE TO LOTTIE: This is my domain. Only special people come here.
	PAN WITH AS THEY PASS - GORDIE LEANS TO DOOR.					
	GORDIE TO LOTTIE: After you, my dear.	2/44	227+08 02:23+16	230+08 02:25+16	3+00 2+00	GORDIE TO LOTTIE: After you, my dear.
			(RUNS OVER SCENE END)			
	HOLD.		DOOR: OPENS			
5 Starts 229+01 02:24+17	INT. MARGARET/GAVIN'S HOUSE GORDIE'S ROOM - DAY DOOR OPENS TO REVEAL LOTTIE AND GORDIE - HE GESTURES.					
	GORDIE TO LOTTIE: Ta-da.					
	LOTTIE STEPS THROUGH DOORWAY TOWARDS - END ON LOTTIE'S P.O.V. PANNING ACROSS ROOM.					
6 Starts 250+03 02:38+19	EXT - ABI AND DOUG REACT AS THEY WATCH JESS HOLD HER BREATH.		MUSIC: CONTINUES THRU FX: BIRDSONG			

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	DOUG TO JESS: Jess, this is insane//I only asked you where the keys were.	2/45	250+13 <u>02:39+05</u>	<u>258+02</u> <u>02:44+02</u>	7+05 4+21	DOUG TO JESS: Jess, this is insane. I only asked you where the keys were.
	INTERCUT AS ABI STEPS TO HER.					
	ABI TO JESS: Jessie. Jessie, just breathe.	2/46	<u>258+05</u> <u>02:44+05</u>	<u>263+01</u> <u>02:47+09</u>	4+12 3+04	ABI TO JESS: Jessie, just breathe. Take a big, big breath.
	MARGARET PASSES IN F.G. AS ABI CROUCHES BY JESS - CUT IN ON THEM.					
262+00 02:46+16	MUSIC CUE: OUT					MUSIC: FADE OUT THRU FOLLOWING DIALOGUE
	ABI TO JESS: Take a big, big breath.					
	ABI (O.S.) TO JESS: A big deep breath.	2/47	263+09 <u>02:47+17</u>	268+03 <u>02:50+19</u>	4+10 3+02	ABI TO JESS THEN MARGARET TO ABI: - A big deep breath. - She holds her breath?
	MARGARET TO ABI: She holds her breath?					
	ABI GLANCES AT MARGARET IN B.G.					
	ABI TO MARGARET: Yeah.					
	JESS SCOWLS AT ABI.					
	MARGARET TO ABI: Ah, well. She//can't do herself too much harm, eh?	2/48	269+09 <u>02:51+17</u>	<u>273+12</u> <u>02:54+12</u>	4+03 2+19	MARGARET TO ABI: She can't do herself too much harm.
	END ON ABI - REACTS.					
	ABI TO MARGARET: Well ... actually ...	2/49	274+04 <u>02:54+20</u>	<u>278+04</u> <u>02:57+12</u>	4+00 2+16	ABI TO MARGARET: Well ... actually ...
7 Starts 278+05 02:57+13	INT. MARGARET/GAVIN'S HOUSE KITCHEN - DAY GAVIN LOOKS AT MARGARET.					
	GAVIN TO MARGARET: Till she blacks out? Unconscious?	2/50	<u>278+07</u> <u>02:57+15</u>	<u>282+01</u> <u>03:00+01</u>	3+10 2+10	GAVIN TO MARGARET: Till she blacks out? Unconscious?
	CUT AWAY TO REVEAL MARGARET CLUTCHING BASKET OF FLOWERS.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	MARGARET TO GAVIN: That's quite extreme, isn't it, to hold your breath that long?	2/51	<u>282+04</u> 03:00+04	288+04 03:04+04	6+00 4+00	MARGARET TO GAVIN: That's quite extreme, isn't it, to hold your breath that long?
	GAVIN TURNS, LOOKS AT SEATING PLAN.					
	GAVIN TO MARGARET: Well, she can always become a pearl diver.	2/52	289+05 03:04+21	<u>293+12</u> 03:07+20	4+07 2+23	GAVIN TO MARGARET: Well, she can always become a pearl diver.
	CUT IN ON HIM AS STUDIES IT - MARGARET STEPS TO B.G. WORKTOP.	FX:				
	GAVIN (O.S.) TO MARGARET: Where's 'Sir Donald' gone?	2/53	<u>301+02</u> 03:12+18	<u>308+13</u> 03:17+21	7+11 5+03	GAVIN TO MARGARET THEN MARGARET TO GAVIN: - Where's 'Sir Donald' gone? - Noticed anything odd about Doug and Abi?
	(RUNS OVER SCENE END)					
	MARGARET TO GAVIN: Have you noticed anything odd about Doug and Abi?					
	THEY TURN, WATCH AS MICKEY ENTERS WEARING 'DE-HORNED' VIKING HAT - TAKES BISCUIT FROM BISCUIT BARREL.					
	GAVIN TO MICKEY: Hey//what have you done to that helmet?	2/54	309+05 03:18+05	<u>312+14</u> 03:20+14	3+09 2+09	GAVIN TO MICKEY: Hey, what have you done to that helmet?
	(RUNS OVER SCENE END)					
	HE WALKS THROUGH DOORWAY INTO B.G. ENTRANCE HALL.					
	MICKEY TO GAVIN: Took the horns off it.	2/55	<u>313+01</u> 03:20+17	<u>315+09</u> 03:22+09	2+08 1+16	MICKEY TO GAVIN: Took the horns off it.
	GAVIN TO MARGARET: London manners//Hmm?	2/56	316+11 03:23+03	321+11 03:26+11	5+00 3+08	GAVIN TO MARGARET: London manners. Doug can't control them.
	(RUNS OVER SCENE END)					
	GAVIN TO MARGARET: Doug can't control them. Hmm?					
	GAVIN GLANCES AT MARGARET, LOOKS AT SEATING PLAN.					
	GAVIN TO MARGARET: And as for her, well ... that's what happens when you marry someone too clever.	2/57	322+13 03:27+05	330+13 03:32+13	8+00 5+08	GAVIN TO MARGARET: And as for her, well ... that's what happens when you marry someone too clever.
	HOLD - MARGARET REACTS, LOOKS THROUGH B.G. WINDOW.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
8 Starts 338+02 03:37+10	GORDIE'S ROOM - CLOSE ON LOTTIE'S HAND CLUTCHING FOOTBALL CARD. ON-SCREEN TEXT - FOOTBALL CARD: gordie mcleod PARTICK THISTLE & SCOTLAND					
	GORDIE (O.S.) TO LOTTIE: That's me when I was twenty ...	2/58	<u>338+04</u> 03:37+12	<u>345+04</u> 03:42+04	7+00 4+16	GORDIE TO LOTTIE: That's me when I was 20, only my skin was a little less orange.
	INTERCUT WITH GORDIE (SEATED) AS HE LOOKS AT HER.					
	GORDIE TO LOTTIE: ... only my skin was a little less orange.					
	SHE LOOKS AT BLACK AND WHITE PHOTO ON WALL.					
	LOTTIE (O.S.) TO GORDIE: Is that you with the monkey?	2/59	<u>349+11</u> 03:45+03	<u>356+06</u> 03:49+14	6+11 4+11	LOTTIE TO GORDIE THEN GORDIE TO LOTTIE: - Is that you with the monkey? - My 30th birthday in Northern Rhodesia.
	HOLD.					
	GORDIE TO LOTTIE: Yeah, that was my thirtieth birthday in Northern Rhodesia.					
	CONTINUE TO INTERCUT WITH MICKEY AS HE LEAPS THROUGH DOORWAY TOWARDS CLUTCHING SWORD.					
	GORDIE (O.S.) TO LOTTIE: We were looking for silver.	2/60	<u>356+09</u> 03:49+17	<u>361+06</u> 03:52+22	4+13 3+05	GORDIE TO LOTTIE THEN MICKEY TO GORDIE: - We were looking for silver. - Kneel before mighty Odin.
	MICKEY TO GORDIE: (OVER) Kneel before/mighty Odin.					
	LOTTIE AND GORDIE TURN TO HIM.					
	MICKEY TO GORDIE: Do you not get birthdays after you're seventy//five?	2/61	<u>361+09</u> 03:53+01	<u>366+07</u> 03:56+07	4+14 3+06	MICKEY TO GORDIE: Do you not get birthdays after you're 75?
	CUT IN ON MICKEY AS HE STEPS TO DESK, TOUCHES PIECE OF CRYSTALISED ROCK ON TRAY.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	GORDIE (O.S.) TO MICKEY: (AMUSED) What?					
	MICKEY TO GORDIE: Dad said to mum that it's gonna be// grandad's last birthday//I heard him.	2/62	366+10 03:56+10	373+08 04:01+00	6+14 4+14	MICKEY TO GORDIE: Dad said to mum that it's gonna be grandad's last birthday. I heard him.
	CONTINUE TO INTERCUT AS LOTTIE AND GORDIE REACT - MICKEY TOSSES BALL OF BLU-TAC IN HIS HAND.					
	MICKEY TO GORDIE: Oh, Blu-Tac. Can I have this?	2/63	375+08 04:02+08	379+06 04:04+22	3+14 2+14	MICKEY TO GORDIE THEN GORDIE TO MICKEY: - Oh, Blu-Tac. Can I have this? - Sure.
	GORDIE (O.S.) TO MICKEY: Sure.					
	GORDIE TO MICKEY: Tell you what, Mickey, why don't you go check out on the puppies//See if they're okay.	2/64	379+09 04:05+01	384+14 04:08+14	5+05 3+13	GORDIE TO MICKEY: Why don't you go check out on the puppies. See if they're okay.
	MICKEY TURNS, WALKS INTO B.G.					
	MICKEY TO GORDIE: Sure. I'm//building a big colossal// longboat. Just like yours.	2/65	385+01 04:08+17	389+03 04:11+11	4+02 2+18	MICKEY TO GORDIE: Sure. I'm building a big colossal longboat.
	GORDIE TURNS TO LOTTIE - PATS RUG BESIDE HIM - SHE WALKS TO HIM, SITS BESIDE HIM - CONTINUE TO INTERCUT AS THEY LOOK AT EACH OTHER.					
				FX: FOOTSTEPS		
				GORDIE: CLEARS THROAT		
	GORDIE TO LOTTIE: You've heard of cancer?	2/66	398+14 04:17+22	404+02 04:21+10	5+04 3+12	GORDIE TO LOTTIE: You've heard of cancer? Well, I've got that.
	GORDIE TO LOTTIE: Well, I've got that.					
	LOTTIE TO GORDIE: But you will get better?	2/67	405+10 04:22+10	408+01 04:24+01	2+07 1+15	LOTTIE TO GORDIE: But you will get better?
	GORDIE TO LOTTIE: Well actually, no, they can't make me any better ...	2/68	408+12 04:24+12	413+04 04:27+12	4+08 3+00	GORDIE TO LOTTIE: (Well) actually, no, they can't make me any better ...
	GORDIE TO LOTTIE: ... and the treatments they've been giving me have been putting a terrible strain on my heart.	2/69	413+07 04:27+15	421+01 04:32+17	7+10 5+02	GORDIE TO LOTTIE: ... and the treatments they've been giving me have been putting a terrible strain on my heart.
	CONTINUE TO INTERCUT AS LOTTIE LOOKS DOWN.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	GORDIE TO LOTTIE: But right now, right this second, I feel brilliant.	2/70	<u>425+13</u> 04:35+21	432+13 04:40+13	7+00 4+16	GORDIE TO LOTTIE: But right now, right this second, I feel brilliant.
	CUT AWAY AS SHE WRITES IN NOTEBOOK.					
	GORDIE TO LOTTIE: What is this?	2/71	437+03 04:43+11	441+03 04:46+03	4+00 2+16	GORDIE TO LOTTIE THEN LOTTIE TO GORDIE: - What is this? - It's my notebook.
	LOTTIE TO GORDIE: It's my notebook.					
	CUT IN ON THEM.					
	GORDIE TO LOTTIE: You know, Lottie, a lot of life doesn't look very good written down.	2/72	<u>443+10</u> 04:47+18	451+10 04:53+02	8+00 5+08	GORDIE TO LOTTIE: You know, Lottie, a lot of life doesn't look very good written down.
9 Starts 453+07 04:54+07	EXT - ACROSS PATIO TO JESS BETWEEN DOUG AND ABI.			FX: NATURAL		
	ABI TO JESS: So cousin Kenneth is the one who took the keys?	2/73	<u>453+09</u> 04:54+09	<u>460+12</u> 04:59+04	7+03 4+19	ABI TO JESS THEN JESS TO ABI: - So cousin Kenneth took the keys? - Yeah. Isn't he a naughty boy?
	JESS TO ABI: Yeah//Isn't he a naughty boy?					
	CUT IN AND INTERCUT AS THEY WALK TOWARDS.					
	ABI TO JESS: (OVER) And//where did cousin Kenneth put the keys?	2/74	<u>460+15</u> 04:59+07	465+15 05:02+15	5+00 3+08	ABI TO JESS: And where did cousin Kenneth put the keys?
	THEY STOP AS JESS POINTS DOWN AT DRAIN COVER.					
	DOUG: Right.	2/75	471+00 05:06+00	472+09 05:07+01	1+09 1+01	DOUG: Right.
	GAVIN (O.S.) TO ABI/DOUG: Lost something?	2/76	472+12 05:07+04	<u>475+04</u> 05:08+20	2+08 1+16	GAVIN TO ABI/DOUG THEN ABI/DOUG TO GAVIN: - Lost something? - No.
	ABI/DOUG TO GAVIN: No.					
	THEY TURN, LOOK AT GAVIN IN B.G. CLUTCHING FOOTBALL.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	JESS TO GAVIN: Kenneth's//been a very ...	2/77	<u>475+07</u> <u>05:08+23</u>	<u>478+13</u> <u>05:11+05</u>	3+06 2+06	JESS TO GAVIN THEN DOUG TO GAVIN: - Kenneth's been a very ... - Ready for that game of football?
	JESS STEPS TO HIM.					MOBILE PHONE: 'RINGS'
	DOUG TO GAVIN: (OVER) So are you//ready for that game of football?					
	ABI TAKES MOBILE PHONE FROM DRESS POCKET - DOUG WATCHES AS SHE TURNS, STEPS AWAY.					
	ABI (INTO MOBILE PHONE) TO LEON: Leon, hi.	2/78	<u>479+02</u> <u>05:11+10</u>	<u>483+07</u> <u>05:14+07</u>	4+05 2+21	ABI TO LEON: Leon, hi. No, no, still very keen.
	ABI (O.S. - INTO MOBILE PHONE) TO LEON: No, no, still very keen.					
	HE REACTS AS FOOTBALL STRIKES HIS HEAD.					FX:
	ABI (O.S. - INTO MOBILE PHONE) TO LEON: Yeah ...					
	CUT AWAY AS HE TURNS TO GAVIN.					
	GAVIN TO DOUG: (OVER) Oooh, nice header.	2/79	<u>484+08</u> <u>05:15+00</u>	<u>488+00</u> <u>05:17+08</u>	3+08 2+08	GAVIN TO DOUG THEN DOUG TO GAVIN: - Nice header. - Yeah, alright, yeah.
	JESS REACHES UP AS GAVIN TOSSES IT AT HIM.					JESS: GIGGLES
	DOUG TO GAVIN: Yeah, alright, yeah.					
	THEY TURN, WALK INTO B.G.					
	JESS TO GAVIN: It's time.	2/80	<u>488+03</u> <u>05:17+11</u>	<u>490+11</u> <u>05:19+03</u>	2+08 1+16	JESS TO GAVIN: (OPTIONAL) It's time.
	GAVIN TO JESS: Hey.					
	DOUG GLANCES TOWARDS - REACTS AS GAVIN TOSSES FOOTBALL AT HIM.					
	GAVIN TO DOUG: Oh ...					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
10 Starts 493+06 05:20+22	GORDIE'S ROOM - CLOSE ON LOTTIE AND GORDIE (SEATED).					
	GORDIE TO LOTTIE: Maybe your parents just lied to protect you.	2/81	<u>493+08</u> 05:21+00	<u>496+12</u> 05:23+04	3+04 2+04	GORDIE TO LOTTIE: Maybe your parents just lied to protect you.
	INTERCUT.					
	LOTTIE TO GORDIE: Do you ever lie?	2/82	<u>496+15</u> 05:23+07	501+07 05:26+07	4+08 3+00	LOTTIE TO GORDIE THEN GORDIE TO LOTTIE: - Do you ever lie? - I've told lots of lies.
	GORDIE TO LOTTIE: I've told lots of lies.					
	GORDIE TO LOTTIE: Lots and lots. (MUMBLES) I always lie to policemen ...	2/83	501+10 05:26+10	<u>507+12</u> 05:30+12	6+02 4+02	GORDIE TO LOTTIE: Lots and lots. I always lie to policemen who said, "What speed were you going?".
	GORDIE (O.S.) TO LOTTIE: ... who said, "What speed were you going?".					
	GORDIE TO LOTTIE: I//say "Thirty miles an hour" when I was clearly doing much faster than that.	2/84	<u>507+15</u> 05:30+15	513+11 05:34+11	5+12 3+20	GORDIE TO LOTTIE: I say "30 miles an hour" when I was clearly doing much faster than that.
	GORDIE TO LOTTIE: And I don't care.	2/85	<u>516+01</u> 05:36+01	518+09 05:37+17	2+08 1+16	GORDIE TO LOTTIE: And I don't care.
	CONTINUE TO INTERCUT AS THEY LOOK AT EACH OTHER - GORDIE SMILES.					
				GORDIE: LAUGHS		
	GORDIE TO LOTTIE: Sometimes, if//your intentions are good ...	2/86	522+10 05:40+10	<u>530+03</u> 05:45+11	7+09 5+01	GORDIE TO LOTTIE: Sometimes, if your intentions are good, it's okay to lie.
	GORDIE TO LOTTIE: ... it's okay to lie.					
	LOTTIE TO GORDIE: And if you don't like someone's food at someone's house ...	2/87	<u>530+06</u> 05:45+14	535+04 05:48+20	4+14 3+06	LOTTIE TO GORDIE: And if you don't like someone's food at someone's house ...
	LOTTIE TO GORDIE: ... and you say, "Oh, this is great" even though ...	2/88	535+07 05:48+23	<u>538+12</u> 05:51+04	3+05 2+05	LOTTIE TO GORDIE: ... and you say, "This is great" (even though) ...
	GORDIE TO LOTTIE: That's what you do. You don't say "My God, I think I'm gonna vomit here".	2/89	<u>538+15</u> 05:51+07	<u>545+01</u> 05:55+09	6+02 4+02	GORDIE TO LOTTIE: That's what you do. You don't say "My God, I think I'm gonna vomit here".

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	LOTTIE SMILES.					
						LOTTIE: CHUCKLES
	LOTTIE TO GORDIE: What you're saying is//it's okay to lie to some people sometimes?	2/90	545+12 <u>05:55+20</u>	552+01 <u>06:00+01</u>	6+05 4+05	LOTTIE TO GORDIE: What you're saying is it's okay to lie to some people sometimes?
						(RUNS OVER SCENE END)
	GORDIE TO LOTTIE: Yeah, it's also good fun.	2/91	552+04 <u>06:00+04</u>	556+10 <u>06:03+02</u>	4+06 2+22	GORDIE TO LOTTIE: Yeah, it's also good fun. For instance ...
						(RUNS OVER SCENE END)
	GORDIE TO LOTTIE: For instance ...					
	CONTINUE TO INTERCUT AS GORDIE BENDS, PICKS UP PHOTO ALBUM.					
	GORDIE TO LOTTIE: ... I hope I can find him in here. George Judd.	2/92	558+09 <u>06:04+09</u>	563+08 <u>06:07+16</u>	4+15 3+07	GORDIE TO LOTTIE: ... I hope I can find him in here. George Judd.
	HE OPENS IT, POINTS AT PHOTO.					
	GORDIE TO LOTTIE: There he is, that's him there.	2/93	564+08 <u>06:08+08</u>	567+00 <u>06:10+00</u>	2+08 1+16	GORDIE TO LOTTIE: There he is.
	GORDIE TO LOTTIE: Well we told him there was an elephant leech clinging to his bollocks.	2/94	567+03 <u>06:10+03</u>	572+05 <u>06:13+13</u>	5+02 3+10	GORDIE TO LOTTIE: We told him there was an elephant leech clinging to his bollocks.
	GORDIE TO LOTTIE: He got such a fright, he completely fainted. (CHUCKLES)	2/95	572+08 <u>06:13+16</u>	577+00 <u>06:16+16</u>	4+08 3+00	GORDIE TO LOTTIE: He got such a fright, he completely fainted.
	CONTINUE TO INTERCUT AS LOTTIE SMILES - POINTS AT PHOTO.					LOTTIE: CHUCKLES
	LOTTIE TO GORDIE: Is that you?	2/96	580+03 <u>06:18+19</u>	583+11 <u>06:21+03</u>	3+08 2+08	LOTTIE TO GORDIE THEN GORDIE TO LOTTIE: - Is that you? - No, I'm the wee one.
						(RUNS OVER SCENE END)
	GORDIE TO LOTTIE: No, I'm the wee one.					
	LOTTIE TO GORDIE: So who's that?	2/97	583+14 <u>06:21+06</u>	586+07 <u>06:22+23</u>	2+09 1+17	LOTTIE TO GORDIE: So who's that?
	GORDIE STARES DOWN AT PHOTO.					
	GORDIE TO LOTTIE: Er ...					
	CONTINUE TO INTERCUT AS HE SNAPS PHOTO ALBUM CLOSED.					FX:

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	GORDIE TO LOTTIE: How could I forget? Dip me in vinegar and call me a fish supper.	2/98	594+08 <u>06:28+08</u>	601+15 <u>06:33+07</u>	7+07 <u>4+23</u>	GORDIE TO LOTTIE: How could I forget? Dip me in vinegar and call me a fish supper.
	HE BENDS, PLACES IT ON TO FLOOR -					
	GORDIE TO LOTTIE: I have here//a chocolate model of the Alps. Ta-da!	2/99	602+02 <u>06:33+10</u>	607+02 <u>06:36+18</u>	5+00 <u>3+08</u>	GORDIE TO LOTTIE: I have here a chocolate model of the Alps.
	- LEANS BACK, HOLDS UP 'TOBLERONE' BAR.		(RUNS OVER SCENE END)			
11 Starts 609+13 <u>06:38+13</u>	EXT - (LOW ANGLE) ACROSS DRIVEWAY TO GAVIN'S 4X4 AND ABI/DOUG'S CAR.	FX: NATURAL				
	DOUG (O.S.) TO GAVIN: Check out the field.	2/100	611+12 <u>06:39+20</u>	615+13 <u>06:42+13</u>	4+01 <u>2+17</u>	DOUG TO GAVIN: (OPTIONAL) THEN GAVIN: (OPTIONAL) - Check out the field. - He's weaving his magic.
	GAVIN (O.S.): He's weaving//his magic.					
	ACROSS LAWN TO GAVIN, KENNETH, DOUG AND MICKEY - PLAY FOOTBALL - INTERCUT WITH ABI AND MARGARET SEATED ON DECK-CHAIRS AS THEY WATCH.					
	GAVIN: And he's//clean through.	2/101	617+05 <u>06:43+13</u>	620+03 <u>06:45+11</u>	2+14 <u>1+22</u>	GAVIN: (OPTIONAL) And he's clean through.
	DOUG RUNS INTO GAVIN, KNOCKS HIM TO THE GROUND - CUT IN ON GORDIE STANDING IN GOAL AS HE WATCHES.	FX:/GROANS	(RUNS OVER SCENE END)			
	GAVIN TO DOUG: Oh//foul.	2/102	<u>621+07</u> <u>06:46+07</u>	624+08 <u>06:48+08</u>	3+01 <u>2+01</u>	GAVIN TO DOUG THEN DOUG TO GAVIN: - Foul. - I hardly touched you.
	DOUG (O.S.) TO GAVIN: (OVER) Ah, come on. I hardly touched you.					
	GAVIN (O.S.) TO DOUG: (OVER) That was a blatant body-check.					
	GORDIE: (OVER) And so it begins.	2/103	624+11 <u>06:48+11</u>	627+14 <u>06:50+14</u>	3+03 <u>2+03</u>	GORDIE: And so it begins.

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	CUT AWAY AS MICKEY KICKS FOOTBALL TO KENNETH.					
	GAVIN (O.S.) TO KENNETH: Kenneth, your ball!	2/104	<u>628+01</u> <u>06:50+17</u>	<u>630+14</u> <u>06:52+14</u>	2+13 1+21	GAVIN TO KENNETH: Kenneth, your ball!
	CONTINUE TO INTERCUT AS GAVIN REACTS.					
	GAVIN TO KENNETH: Oh//for Christ's sake, Kenneth!	2/105	<u>631+01</u> <u>06:52+17</u>	<u>634+09</u> <u>06:55+01</u>	3+08 2+08	GAVIN TO KENNETH THEN MARGARET TO GAVIN: - For Christ's sake, Kenneth! - Gavin, please!
	MARGARET TO GAVIN: Gavin, please!					
	ABI AND MARGARET REACT.					
	GAVIN (O.S.) TO KENNETH: (UNDER) What is//wrong with you?// Crying out loud.	2/106	<u>634+12</u> <u>06:55+04</u>	<u>638+04</u> <u>06:57+12</u>	3+08 2+08	GAVIN TO KENNETH: What is wrong with you? Crying out loud.
	JESS AND GORDIE WATCH AS GAVIN TRIES TO TACKLE DOUG.					
	DOUG TO MICKEY: Come on//Mickey, this is your ball!	2/107	<u>638+07</u> <u>06:57+15</u>	<u>643+01</u> <u>07:00+17</u>	4+10 3+02	DOUG TO MICKEY THEN MICKEY TO DOUG: - Mickey, this is your ball! - I'm a Berserker!
	MICKEY TO DOUG: (SHOUTS) I'm//a Berserker!					
	MICKEY SWINGS SWORD.					
	DOUG TO MICKEY: (UNDER) Yeah, well, can//you just stop being a//Berserker!	2/108	<u>643+04</u> <u>07:00+20</u>	<u>646+02</u> <u>07:02+18</u>	2+14 1+22	DOUG TO MICKEY: Can you just stop ...
	CONTINUE TO INTERCUT AS GAVIN KNEES DOUG IN THE LEG - DOUG FALLS TO THE GROUND.					
	DOUG (O.S.): Ow!					
	ABI AND MARGARET REACT.					
	GAVIN (O.S.) TO DOUG: Oh, and England are//rattled.	2/109	<u>646+05</u> <u>07:02+21</u>	<u>649+09</u> <u>07:05+01</u>	3+04 2+04	GAVIN TO DOUG THEN DOUG TO GAVIN: - And England are rattled. - I'm not England!
	DOUG TO GAVIN: (OVER) I'm not England!					
	GAVIN TRIES TO KICK FOOTBALL FROM BENEATH DOUG.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	GAVIN TO DOUG: Ah//you're so English, you're// practically French.	2/110	<u>649+12</u> <u>07:05+04</u>	<u>653+10</u> <u>07:07+18</u>	3+14 2+14	GAVIN TO DOUG: You're so English, you're practically French.
	MICKEY CONTINUES SWINGING SWORD.					
	GORDIE (O.S.): Oh, no, I think//I see a marauding Berserker.	2/111	<u>653+13</u> <u>07:07+21</u>	<u>658+07</u> <u>07:10+23</u>	4+10 3+02	GORDIE: Oh, no, I think I see a marauding Berserker.
	GORDIE STEPS TO HIM.					
	GORDIE: Help!	2/112	659+00 <u>07:11+08</u>	<u>661+01</u> <u>07:12+17</u>	2+01 1+09	GORDIE: Help!
	HE REACTS AS MICKEY PRETENDS TO STAB HIM WITH SWORD.					FX:/GORDIE: GROANS
	GORDIE TO MICKEY: Gee, that would have killed me if ...	2/113	<u>662+10</u> <u>07:13+18</u>	<u>666+09</u> <u>07:16+09</u>	3+15 2+15	GORDIE TO MICKEY: That would have killed me if I hadn't moved my heart ...
	MICKEY TO GORDIE: (OVER) I killed you!					
	GORDIE TO MICKEY: ... I//hadn't have moved my heart at// the last minute to the other side, thank goodness.					
		2/114	<u>666+12</u> <u>07:16+12</u>	<u>671+05</u> <u>07:19+13</u>	4+09 3+01	GORDIE TO MICKEY THEN MICKEY TO GORDIE: - ... at the last minute to the other side. - You can't.
	MICKEY TO GORDIE: You can't.					
	CONTINUE TO INTERCUT.					
	GORDIE TO MICKEY: Yes//you can when you're Scottish.	2/115	<u>671+08</u> <u>07:19+16</u>	<u>675+13</u> <u>07:22+13</u>	4+05 2+21	GORDIE TO MICKEY: Yes you can when you're Scottish. You've got a moveable heart.
	GORDIE TO MICKEY: You've got a moveable heart.					
	GORDIE CLUTCHES HIS CHEST AS MICKEY PRETENDS TO STAB HIM.					GORDIE: GROANS
	MICKEY TO GORDIE: You're dead.	2/116	<u>676+00</u> <u>07:22+16</u>	<u>677+10</u> <u>07:23+18</u>	1+10 1+02	MICKEY TO GORDIE: You're dead.
	CONTINUE TO INTERCUT WITH ABI AND MARGARET.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	DOUG (O.S.) TO JESS: (CALLS) Jess!//Jess//kick it in the goal!	2/117	<u>679+02</u> 07:24+18	<u>683+01</u> 07:27+09	3+15 2+15	DOUG TO JESS THEN GAVIN TO KENNETH: - Jess, kick it in the goal! - Kenneth, you spazz!
	KENNETH STEPS OVER FOOTBALL AS IT PASSES HIM.					
	GAVIN TO KENNETH: (SHOUTS) Kenneth//you spazz!					
	GAVIN REACTS, GESTURES.					
	MARGARET TO GAVIN: Gavin//please!	2/118	<u>683+04</u> 07:27+12	<u>685+07</u> 07:28+23	2+03 1+11	MARGARET TO GAVIN: Gavin, please!
	GAVIN (O.S.) TO KENNETH: Get//the bloody ball!	2/119	<u>685+10</u> 07:29+02	<u>688+12</u> 07:31+04	3+02 2+02	GAVIN TO KENNETH: Get the bloody ball!
	KENNETH TURNS, LOOKS AT JESS.					
	GAVIN (O.S.) TO KENNETH: She's gonna score!	2/120	<u>688+15</u> 07:31+07	<u>691+05</u> 07:32+21	2+06 1+14	GAVIN TO KENNETH: She's gonna score!
	HE RUNS AT HER - CONTINUE TO INTERCUT AS HE KNOCKS HER TO THE GROUND - ABI AND MARGARET REACT, QUICKLY STAND.					
	DOUG (O.S.) TO JESS: (SHOUTS) Jess!	2/121	<u>697+01</u> 07:36+17	<u>700+06</u> 07:38+22	3+05 2+05	DOUG TO JESS: Jess! Oh God. Are you okay?
	DOUG (O.S.) TO JESS: Oh God//Jess. Are you okay?					
	KENNETH STARES DOWN AS ABI AND DOUG HURRY TO JESS.					
	ABI TO JESS: Darling!	2/122	<u>700+09</u> 07:39+01	<u>702+11</u> 07:40+11	2+02 1+10	ABI TO JESS: Darling!
	ABI AND DOUG SIT HER UP.					
	KENNETH TO JESS: I//I, I'm//so sorry, Jess.	2/123	<u>702+14</u> 07:40+14	<u>705+05</u> 07:42+05	2+07 1+15	KENNETH TO JESS: I'm so sorry, Jess. (TO ALL) Sorry, everyone.
	KENNETH TO ALL: I'm sorry, everyone.					
	DOUG (O.S.) TO JESS: (UNDER) You're alright.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	MARGARET COMFORTS KENNETH.					
	MARGARET TO KENNETH: That's alright//darling.	2/124	705+08 <u>07:42+08</u>	708+12 <u>07:44+12</u>	3+04 2+04	MARGARET TO KENNETH THEN KENNETH TO ALL: - That's alright, darling. - Really sorry.
	KENNETH TO ALL: (OVER) I'm//really, really sorry.					
	MARGARET TO KENNETH: It//wasn't your fault.	2/125	708+15 <u>07:44+15</u>	713+15 <u>07:47+23</u>	5+00 3+08	MARGARET TO KENNETH THEN GAVIN TO MARGARET: - It wasn't your fault. - No, no. It was his fault.
	GAVIN TO MARGARET: No, no. It, it was his fault.					
	LOTTIE TO ABI/DOUG: Is she//okay?					
	LOTTIE HURRIES TO THEM.					
	ABI TO JESS: (OVER) No harm done. You're alright, aren't you, darling?	2/126	714+02 <u>07:48+02</u>	716+15 <u>07:49+23</u>	2+13 1+21	ABI TO JESS: You're alright, aren't you, (darling)?
	CONTINUE TO INTERCUT AS SHE LEADS JESS AWAY.					
	LOTTIE TO JESS: Come on, Jess, let's//get you some ice-cream.	2/127	717+02 <u>07:50+02</u>	721+02 <u>07:52+18</u>	4+00 2+16	LOTTIE TO JESS: Come on, Jess, let's get you some ice- cream.
	DOUG AND ABI GLANCE DOWN AT KEYS ON GROUND.					
	MARGARET (O.S.) TO KENNETH: I'll make you a hot chocolate with// marshmallows.	2/128	722+02 <u>07:53+10</u>	726+02 <u>07:56+02</u>	4+00 2+16	MARGARET TO KENNETH: I'll make you a hot chocolate with marshmallows.
	ABI QUICKLY PICKS THEM UP AS SHE STANDS, WALKS OFF - DOUG PICKS UP FOOTBALL AS HE STANDS.	FX:				
	DOUG TO GAVIN: I'm just gonna take this penalty.	2/129	727+00 <u>07:56+16</u>	730+06 <u>07:58+22</u>	3+06 2+06	DOUG TO GAVIN: I'm just gonna take this penalty.
	ABI TURNS, LOOKS AT HIM.					
	MICKEY (O.S.) TO GORDIE: Did you really//play for Scotland?	2/130	732+04 <u>08:00+04</u>	738+00 <u>08:04+00</u>	5+12 3+20	MICKEY TO GORDIE THEN GORDIE TO MICKEY: - Did you really play for Scotland? - I did. Just the once, against Cyprus.
	CUT TO GORDIE (SEATED) - MICKEY STEPS AROUND HIM CLUTCHING SWORD.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	GORDIE TO MICKEY: Aye, I did. Just the once, against Cyprus.					
	INTERCUT BETWEEN THEM.					
	MICKEY TO GORDIE: Did you score?	2/131	<u>738+03</u> 08:04+03	741+05 08:06+05	3+02 2+02	MICKEY TO GORDIE THEN GORDIE TO MICKEY: - Did you score? - I certainly did.
			(RUNS OVER SCENE END)			
	GORDIE TO MICKEY: I certainly//did.					
	GORDIE TO MICKEY: A cracking header into the top corner - - of my own net.	2/132	741+08 08:06+08	747+00 08:10+00	5+08 3+16	GORDIE TO MICKEY: A cracking header into the top corner ... of my own net.
	MICKEY TO GORDIE: That's probably//why you only played once.	2/133	748+06 08:10+22	752+06 08:13+14	4+00 2+16	MICKEY TO GORDIE: That's probably why you only played once.
			(RUNS OVER SCENE END)			
	MICKEY WALKS AWAY.					
	DOUG (O.S.) TO GAVIN: Not gonna go in goal?	2/134	753+08 08:14+08	756+08 08:16+08	3+00 2+00	DOUG TO GAVIN: Not gonna go in goal?
	GORDIE STANDS.					
	DOUG (O.S.) TO GAVIN: Gavin?	2/135	757+02 08:16+18	<u>758+08</u> 08:17+16	1+06 0+22	DOUG TO GAVIN: Gavin?
	HE STEPS TO ABI.					
	ABI TO GORDIE: So how are you feeling?	2/136	759+03 08:18+03	767+12 08:23+20	8+09 5+17	ABI TO GORDIE THEN GORDIE TO ABI: - So how are you feeling? - Really pissed off with this 'dying' thing.
	GORDIE TO ABI: Really, really pissed off with this 'dying' thing.					
	THEY TURN, STROLL TOWARDS.					
	GORDIE TO ABI: Terribly, utterly hundred per cent pissed off. Like millions before me.	2/137	767+15 08:23+23	<u>776+02</u> 08:29+10	8+03 5+11	GORDIE TO ABI: Terribly, utterly 100% pissed off. Like millions before me.
	INTERCUT WITH DOUG BY FOOTBALL.					
	ABI TO GORDIE: You//could look on the bright side -- you dodged Alzheimer's.	2/138	<u>778+07</u> 08:30+23	784+01 08:34+17	5+10 3+18	ABI TO GORDIE: You could look on the bright side ... you dodged Alzheimer's.

Scene No. <u>Foot/TC</u>	<u>Action/Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>	<u>Subtitle</u>
	ABI AND GORDIE SMILE.					GORDIE: LAUGHS
	DOUG (O.S.) TO GAVIN: (CALLS) Gavin!	2/139	785+06 <u>08:35+14</u>	787+00 <u>08:36+16</u>	1+10 <u>1+02</u>	DOUG TO GAVIN: Gavin!
	GORDIE TO ABI: You know, this morning I was thinking about Doug when he was Jess's age.	2/140	<u>788+14</u> <u>08:37+22</u>	<u>794+13</u> <u>08:41+21</u>	5+15 <u>3+23</u>	GORDIE TO ABI: This morning I was thinking about Doug when he was Jess's age.
	GORDIE TO ABI: I used to tickle him and he'd be going "No, no, no".	2/141	<u>795+00</u> <u>08:42+00</u>	800+03 <u>08:45+11</u>	5+03 <u>3+11</u>	GORDIE TO ABI: I used to tickle him and he'd be going "No, no, no".
	GORDIE TO ABI: And then when I was finished, he'd go "More, more, more, more".	2/142	800+06 <u>08:45+14</u>	805+04 <u>08:48+20</u>	4+14 <u>3+06</u>	GORDIE TO ABI: And then when I was finished, he'd go "More, more ...".
	ABI AND GORDIE SMILE AS THEY CONTINUE TOWARDS.					ABI/GORDIE: CHUCKLE
	GORDIE TO ABI: Which sums up exactly how I feel about living.	2/143	805+07 <u>08:48+23</u>	<u>810+08</u> <u>08:52+08</u>	5+01 <u>3+09</u>	GORDIE TO ABI: Which sums up exactly how I feel about living.
	CUT AWAY TO REVEAL DOUG IN B.G. - KICKS FOOTBALL INTO NET.					FX:
	DOUG: One all.	2/144	814+01 <u>08:54+17</u>	816+01 <u>08:56+01</u>	2+00 <u>1+08</u>	DOUG: One all.
12 Starts 817+00 <u>08:56+16</u>	EXT. MARGARET/GAVIN'S HOUSE - DUSK (HIGH ANGLE) DOWN TO GAVIN'S 4X4.					
	GAVIN (V.O.) TO ALL: Right, time, everybody.	2/145	817+11 <u>08:57+03</u>	821+11 <u>08:59+19</u>	4+00 <u>2+16</u>	GAVIN (V.O.) TO ALL: (ITALICS) <i>Right, time, everybody. (TO MARGARET) Margaret!</i>
	HOLD.					GAVIN (V.O.): CLAPS
	GAVIN (V.O.) TO MARGARET: (CALLS) Margaret!					
13 Starts 823+01 <u>09:00+17</u>	INT. MARGARET/GAVIN'S HOUSE ENTRANCE HALL - DUSK GAVIN STEPS TOWARDS - CUT IN ON HIM AS HE STARES AT KEYS HANGING ON KEY RACK.					FX: FOOTSTEPS
	GAVIN TO ABI/DOUG: The keys are back.	2/146	827+13 <u>09:03+21</u>	830+10 <u>09:05+18</u>	2+13 <u>1+21</u>	GAVIN TO ABI/DOUG: The keys are back. (RUNS OVER SCENE END)

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	CUT AWAY AS LOTTIE, ABI AND DOUG WALK PAST HIM TOWARDS.					
	DOUG TO GAVIN: Mmm-hmm.					
	GAVIN REACTS.					
	MICKEY TO GAVIN: Uncle Gavin//are you rich? This place is enormous.	2/147	833+11 09:07+19	839+00 09:11+08	5+05 3+13	MICKEY TO GAVIN: Uncle Gavin, are you rich? This place is enormous.
	CUT TO MICKEY AND JESS (SEATED) AS THEY LOOK UP AT HIM.					
	GAVIN TO MICKEY: Er, no. No, no, no, no. (STUTTERS) //Comfortable.	2/148	839+03 09:11+11	843+04 09:14+04	4+01 2+17	GAVIN TO MICKEY: No, no, no. Comfortable.
	DOUG STOPS, TURNS TO THEM.					
	GAVIN TO MICKEY: This, this isn't actually//this is owned by my company, not by me.	2/149	844+04 09:14+20	849+14 09:18+14	5+10 3+18	GAVIN TO MICKEY: This isn't actually ... this is owned by my company, not by me.
	GAVIN TO MICKEY: So I use like a//tax wrapper.	2/150	850+01 09:18+17	852+11 09:20+11	2+10 1+18	GAVIN TO MICKEY: Like a tax wrapper.
	CONTINUE TO INTERCUT.					
	MICKEY TO GAVIN: (OVER) Are you like a taxman?	2/151	852+14 09:20+14	856+15 09:23+07	4+01 2+17	MICKEY TO GAVIN THEN GAVIN TO MICKEY: - Are you like a taxman? - No. No, no. I ...
	GAVIN TO MICKEY: No. No, no. I, er, no ...					
	MICKEY TO GAVIN: (OVER) What is your actual job, then?	2/152	857+02 09:23+10	863+01 09:27+09	5+15 3+23	MICKEY TO GAVIN THEN GAVIN TO MICKEY: - What is your actual job, then? - I have an interest in a fund.
	GAVIN TO MICKEY: Well, er//I have an interest in a fund//I do ...					
	MICKEY TO GAVIN: (OVER) So you're a banker?	2/153	863+04 09:27+12	868+08 09:31+00	5+04 3+12	MICKEY TO GAVIN THEN GAVIN TO MICKEY: - So you're a banker? - No, no. No, I work <u>with</u> banks.
	GAVIN TO MICKEY: No. No, no. No, I work <u>with</u> banks.					
	MICKEY TO GAVIN: (OVER) Dad said bankers are scum.	2/154	868+11 09:31+03	872+01 09:33+09	3+06 2+06	MICKEY TO GAVIN: Dad said bankers are scum.

Scene No. <u>Foot/TC</u>	<u>Action/Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>	<u>Subtitle</u>
	GAVIN LOOKS AT DOUG, REACTS.					
	GAVIN: Mmm.					
	DOUG TO GAVIN: Er//did I say ... Well//I might have done, yeah.	2/155	<u>873+13</u> <u>09:34+13</u>	<u>879+03</u> <u>09:38+03</u>	5+06 3+14	DOUG TO GAVIN: Did I say ... Well, I might have done, yeah.
	CONTINUE TO INTERCUT.					
	MICKEY TO GAVIN: Would you ever have thought that you would own this house if you were, were not a banker?	2/156	<u>879+06</u> <u>09:38+06</u>	<u>886+06</u> <u>09:42+22</u>	7+00 4+16	MICKEY TO GAVIN: Would you ever have thought that you would own this house if you were not a banker?
	GAVIN GESTURES.					
	GAVIN TO MICKEY: (OVER) I'm not a//banker.	2/157	<u>886+09</u> <u>09:43+01</u>	<u>889+13</u> <u>09:45+05</u>	3+04 2+04	GAVIN TO MICKEY THEN DOUG TO GAVIN: - I'm not a banker. - What is your actual job?
	DOUG TO GAVIN: Yeah. Yeah, Gav, what is your actual job?					
	JESS TO DOUG: (OVER) What is//scum'?	2/158	<u>890+00</u> <u>09:45+08</u>	<u>892+04</u> <u>09:46+20</u>	2+04 1+12	JESS TO DOUG: What is 'scum'?
	GAVIN TO DOUG/JESS/MICKEY: (OVER) I use//money to make money.	2/159	<u>892+07</u> <u>09:46+23</u>	<u>896+05</u> <u>09:49+13</u>	3+14 2+14	GAVIN TO DOUG/JESS/MICKEY THEN MICKEY TO GAVIN: - I use money to make money. - That doesn't make sense.
	MICKEY TO GAVIN: That doesn't make sense.					
	JESS TO MICKEY: (UNDER) Use money ...					
	GAVIN GLANCES INTO B.G.					
	GAVIN TO MARGARET: (CALLS) Margaret!	2/160	<u>896+08</u> <u>09:49+16</u>	<u>898+12</u> <u>09:51+04</u>	2+04 1+12	GAVIN TO MARGARET THEN JESS TO GAVIN: (OPTIONAL) - Margaret! - That does not make sense.
	JESS (O.S.) TO GAVIN: (UNDER) That does not make sense.					
	DOUG GLANCES AT JESS.					
	JESS (O.S.) TO GAVIN: When will we ever get//this answer out of you?	2/161	<u>898+15</u> <u>09:51+07</u>	<u>902+14</u> <u>09:53+22</u>	3+15 2+15	JESS TO GAVIN: When will we ever get this answer out of you?

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	GAVIN LOOKS DOWN AT JESS, GESTURES.					
	GAVIN TO JESS: (OVER) I'm giving you the answer. Er, you're not//listening.	2/162	<u>903+01</u> 09:54+01	<u>908+15</u> 09:57+23	5+14 3+22	GAVIN TO JESS THEN JESS TO GAVIN: - I'm giving you the answer. You're not listening. - Is it gonna be the 12 th of July?
	JESS TO GAVIN: (OVER) Is it gonna be//the 12 th of July?					
	DOUG TO JESS: Enough.	2/163	<u>909+02</u> 09:58+02	913+09 10:01+01	4+07 2+23	DOUG TO JESS THEN GAVIN TO DOUG/JESS/MICKEY: - Enough. - Okay, I'm a short seller.
	GAVIN TO DOUG/JESS/MICKEY: Okay//I, I'm a short seller.					
	MICKEY TO GAVIN: You sell shorts?	2/164	913+12 10:01+04	919+06 10:04+22	5+10 3+18	MICKEY TO GAVIN THEN JESS TO GAVIN: - You sell shorts? - You're a short sailor?
	JESS (O.S.) TO GAVIN: You're a short sailor?					
	CONTINUE TO INTERCUT.					
	GAVIN TO JESS: Not a short sailor. A short seller// What ...	2/165	919+09 10:05+01	<u>924+14</u> 10:08+14	5+05 3+13	GAVIN TO JESS: Not a short sailor. A short seller.
	MICKEY TO GAVIN: (OVER) Your friends, do they sell shoes ...	2/166	<u>925+01</u> 10:08+17	<u>930+07</u> 10:12+07	5+06 3+14	MICKEY TO GAVIN: Your friends, do they sell shoes, socks, hairpieces?
	GAVIN GLANCES AT DOUG, GESTURES.					
	GAVIN TO DOUG: (OVER) Can you ... ?					
	MICKEY TO GAVIN: (UNDER) ... socks, hairpieces? T- shirts, jumpers?					
	JESS LOOKS UP AT GAVIN.					
	JESS TO GAVIN: (OVER) What sort of millionaire are you?	2/167	<u>930+10</u> 10:12+10	937+15 10:17+07	7+05 4+21	JESS TO GAVIN THEN GAVIN TO DOUG/JESS/MICKEY: - What sort of millionaire are you? - (Okay,) I've got lots of money. Lots of money.
	GAVIN TO DOUG/JESS/MICKEY: (EXASPERATED) Okay, I've got lots of money. Okay? Lots of money.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	GAVIN TO DOUG/JESS/MICKEY: I've got shares//I've got property//I've got gold.	2/168	938+02 <u>10:17+10</u>	942+15 <u>10:20+15</u>	4+13 <u>3+05</u>	GAVIN TO DOUG/JESS/MICKEY: I've got shares, I've got property, I've got gold.
	GAVIN GESTURES.					
	GAVIN TO DOUG/JESS/MICKEY: I've got lots of money! Can//we just ...	2/169	943+02 <u>10:20+18</u>	<u>946+11</u> <u>10:23+03</u>	3+09 <u>2+09</u>	GAVIN TO DOUG/JESS/MICKEY: I've got lots of money! Can we just ...
	DOUG SMILES - GAVIN STEPS BACK.			DOUG: CHUCKLES		
	GAVIN TO MARGARET: (CALLS) Margaret!	2/170	947+11 <u>10:23+19</u>	<u>949+07</u> <u>10:24+23</u>	1+12 <u>1+04</u>	GAVIN TO MARGARET: Margaret!
14 Starts 949+08 <u>10:25+00</u>	INT. MARGARET/GAVIN'S HOUSE PIANO ROOM - EVENING ACROSS TO JESS, ABI AND MICKEY SEATED ON SOFA - GORDIE, MARGARET, DOUG AND LOTTIE SEATED BEHIND.					
949+08 <u>10:25+00</u>	MUSIC CUE: IN			VIOLIN: IN		
	INTERCUT AS THEY WATCH KENNETH PLAY VIOLIN - GORDIE AND LOTTIE GLANCE AT EACH OTHER - GORDIE SMILES, RAISES HIS EYEBROWS - LOTTIE SMILES - ABI LOOKS DOWN AT MICKEY BY HER.					
	MICKEY TO ABI: If this has got another two minutes ...	2/171	969+08 <u>10:38+08</u>	<u>974+07</u> <u>10:41+15</u>	4+15 <u>3+07</u>	MICKEY TO ABI: If this has got another 2 minutes, we're gonna get obese.
	ABI TO MICKEY: Ssshhh, sshhh, sshhh.					
	MICKEY TO ABI: ... we're gonna get obese.					
	ABI TO MICKEY: Ssshhh, sshhh, sshhh.					
	CONTINUE TO INTERCUT WITH GAVIN LEANING ON MANTELPIECE CLUTCHING DRINK.					
	MICKEY (O.S.) TO ABI: I can even feel myself//getting obese now.	2/172	<u>974+10</u> <u>10:41+18</u>	<u>979+11</u> <u>10:45+03</u>	5+01 <u>3+09</u>	MICKEY TO ABI: I can even feel myself getting obese now.

Scene No.	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	MICKEY PUFFS OUT HIS CHEEKS -					
	ABI TO MICKEY: Ssshhh, sshhh, sshhh.					
	- IMITATES HAVING LARGE STOMACH.					
	ABI TO MICKEY: (SOFTLY) Yeah, sweetie, listen ...	2/173	981+11 10:46+11	984+05 10:48+05	2+10 1+18	ABI TO MICKEY: Yeah, sweetie, listen ...
	ABI PUSHES MICKEY'S ARMS DOWN AS KENNETH CONTINUES.					
	MICKEY (O.S.) TO ABI: This is killing me.	2/174	986+05 10:49+13	993+03 10:54+03	6+14 4+14	MICKEY TO ABI: This is killing me. Right now, do you realise this is killing me?
	MICKEY TO ABI: Right now, do you realise this is killing me?					
	CONTINUE TO INTERCUT AS LOTTIE LEANS TO DOUG.					
	LOTTIE TO DOUG: You//should have told me about grandad.	2/175	993+14 10:54+14	997+07 10:56+23	3+09 2+09	LOTTIE TO DOUG: You should have told me about grandad.
	DOUG TO LOTTIE: I'm//sorry.	2/176	997+10 10:57+02	999+12 10:58+12	2+02 1+10	DOUG TO LOTTIE: I'm sorry.
	GAVIN TURNS TO THEM, RAISES HIS FINGER TO HIS LIPS.					
	GAVIN TO DOUG: (OVER) Ssshhh, sshhh, sshhh.					
	LOTTIE TO DOUG: (SOFTLY) You and mum need to stop lying.	2/177	1003+01 11:00+17	1006+11 11:03+03	3+10 2+10	LOTTIE TO DOUG: You and mum need to stop lying.
	KENNETH 'FINISHES'.					
1010+04 11:05+12	MUSIC CUE: OUT					
	MARGARET CLAPS ENTHUSIASTICALLY - LIGHTS SWITCH OFF AND ON AS THEY ALL CLAP - GORDIE AND DOUG GLANCE AROUND AT LIGHTS.					
	GAVIN (O.S.): Yeah.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	LOTTIE TO DOUG: If you didn't lie so much, maybe you'd still be//together.	2/178	1017+12 <u>11:10+12</u>	1022+06 <u>11:13+14</u>	4+10 3+02	LOTTIE TO DOUG: If you didn't lie so much, maybe you'd still be together.
	MARGARET STEPS TO KENNETH.					
	DOUG: Bravo!	2/179	1022+09 <u>11:13+17</u>	1023+15 <u>11:14+15</u>	1+06 0+22	DOUG: Bravo!
	HOLD.					
	LOTTIE TO DOUG: Then maybe mum//wouldn't be on the phone to her solicitor all night ...	2/180	1024+15 <u>11:15+07</u>	1030+00 <u>11:18+16</u>	5+01 3+09	LOTTIE TO DOUG: Then maybe mum wouldn't be on the phone to her solicitor all night ...
	GAVIN (O.S.) TO KENNETH: (UNDER) Not bad at all.					
	LOTTIE TO DOUG: ... banging on about 'breaches' and ...	2/181	1030+03 <u>11:18+19</u>	1035+04 <u>11:22+04</u>	5+01 3+09	LOTTIE TO DOUG: ... banging on about 'breaches' and 'leave to remove'.
	DOUG: (OVER - SHOUTS) More!					
	LOTTIE TO DOUG: ... 'leave to remove'.					
	DOUG: (SHOUTS) More!					
	THEY ALL STARE AT DOUG AS HE CONTINUES - STOPS, GESTURES.					
	DOUG TO CHILDREN: Wasn't that great?	2/182	1042+03 <u>11:26+19</u>	1044+12 <u>11:28+12</u>	2+09 1+17	DOUG TO CHILDREN: Wasn't that great?
15 Starts 1044+13 <u>11:28+13</u>	EXT. MARGARET/GAVIN'S HOUSE - NIGHT ACROSS TO HOUSE.					
1044+13 <u>11:28+13</u>	MUSIC CUE: IN					MUSIC: FADE IN/FX: FOX
16 Starts 1050+04 <u>11:32+04</u>	INT. MARGARET/GAVIN'S HOUSE GORDIE'S ROOM - NIGHT TRACKING IN ON GORDIE SEATED ON EDGE OF BED CLUTCHING HIS STOMACH - LEANS BACK - HOLD - HE GRIPS BACK OF CHAIR.					GORDIE: GROANS SOFTLY

Scene No.	Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
17		INT. MARGARET/GAVIN'S HOUSE ENTRANCE HALL - NIGHT					
	Starts 1072+00						
	11:46+16	TILTING UP OVER KENNETH (SEATED) AS HE POLISHES SHOES - STOPS, LOOKS UP - CUT AWAY AS HE PUTS DOWN SHOES, STANDS.	FX:				
							MARGARET (O.S.): SOBS
18		INT. MARGARET/GAVIN'S HOUSE LANDING - NIGHT					
	Starts 1091+01						
	11:59+09	KENNETH CLIMBS STAIRS TOWARDS - GLANCES AROUND - STEPS TO CLOSED DOOR - LISTENS - OPENS IT.	FX:				
19		INT. MARGARET/GAVIN'S HOUSE BATHROOM - NIGHT					
	Starts 1109+14						
	12:11+22	KENNETH ENTERS THROUGH DOORWAY - REACTS.					
	1115+00	MUSIC CUE: OUT					
	12:15+08						MUSIC: FADE OUT THRU MARGARET: CONTINUES
		INTERCUT WITH MARGARET SEATED ON FLOOR.					
		KENNETH TO MARGARET: Sorry, I, I/I shouldn't have.	2/183	1116+03 12:16+03	1119+03 12:18+03	3+00 2+00	KENNETH TO MARGARET: Sorry, I shouldn't have.
							(RUNS OVER SCENE END)
		SHE STANDS, STEPS TO HIM.					
		MARGARET TO KENNETH: Kenneth, darling. (BREATHES HEAVILY) It's fine.	2/184	1119+06 12:18+06	1123+06 12:20+22	4+00 2+16	MARGARET TO KENNETH: Kenneth, darling. It's fine.
		MARGARET TO KENNETH: It, it's just -- something women do// when they get a bit older.	2/185	1123+15 12:21+07	1130+02 12:25+10	6+03 4+03	MARGARET TO KENNETH: It's just ... something women do when they get a bit older.
							(RUNS OVER SCENE END)
		CONTINUE TO INTERCUT.					
		MARGARET TO KENNETH: It's perfectly normal. Just ...	2/186	1130+05 12:25+13	1133+15 12:27+23	3+10 2+10	MARGARET TO KENNETH: It's perfectly normal. Just ...
		MARGARET TO KENNETH: ... letting off a bit of steam.	2/187	1135+05 12:28+21	1138+13 12:31+05	3+08 2+08	MARGARET TO KENNETH: ... letting off a bit of steam.
		KENNETH (O.S.) TO MARGARET: Is this about the --/'incident'?	2/188	1139+10 12:31+18	1144+08 12:35+00	4+14 3+06	KENNETH TO MARGARET: Is this about the ... 'incident'?
							(RUNS OVER SCENE END)

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	SHE STARES AT HIM.					
	MARGARET TO KENNETH: Incident?	2/189	1146+14 12:36+14	1148+14 12:37+22	2+00 1+08	MARGARET TO KENNETH: Incident?
	MARGARET TO KENNETH: What incident?	2/190	1151+05 12:39+13	1155+13 12:42+13	4+08 3+00	MARGARET TO KENNETH THEN KENNETH TO MARGARET - What incident? - Mum, it's on YouTube.
	KENNETH TO MARGARET: Mum, it's on YouTube.					
	HE TURNS TO EXIT - END ON MARGARET.					
1162+04 12:46+20	LAST FRAME OF ACTION REEL 2A/2B					
	FOOTAGE FROM SUBTITLE NO: 2/190 TO LAST FRAME ACTION:					6+07 00:04+07
	FOOTAGE FROM 12 FT START MARK TO LAST FRAME ACTION:					1162+05
	FOOTAGE FROM 1ST FRAME ACTION TO LAST FRAME ACTION:					1150+05 12:46+21

"WHAT WE DID ON OUR HOLIDAY"

REEL 3A/3B

Ft+Fr ZERO on START MARK

Timecode ZERO on FIRST FRAME ACTION

First Frame Action 12+00 - 00:00+00

First HARD CUT at 19+10 - 00:05+02

Second HARD CUT at 26+09 - 00:09+17

24fps with 12+00 - 8secs DCP Timecode offset

Scene No.	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
1 Starts 12+00 00:00+00	EXT. MARGARET/GAVIN'S HOUSE SCOTLAND - MORNING (LOW ANGLE) ACROSS DRIVEWAY TO HOUSE - OSTRICH RUNS PAST IN F.G.					
						FX: NATURAL/BIRDSONG
2 Starts 19+10 00:05+02	INT. MARGARET/GAVIN'S HOUSE LANDING - MORNING ABI YAWNS AS SHE STEPS THROUGH BEDROOM DOORWAY - PAN WITH AS SHE PASSES - DOUG ENTERS THROUGH B.G. CURTAINED DOORWAY, STRIDES TO HER AS SHE MOVES TO ENTER BATHROOM.					
						ABI: GROANS
	DOUG TO ABI: (ANGRILY) 'Leave to remove'?	3/1	25+03 00:08+19	29+06 00:11+14	4+03 2+19	DOUG TO ABI THEN ABI TO DOUG: - 'Leave to remove'? - I need the toilet.
						(RUNS OVER SCENE END)
3 Starts 26+09 00:09+17	OVER DOUG TO ABI IN BATHROOM DOORWAY - ABI TO DOUG: (OVER) I need the toilet. - PUSHES DOOR CLOSED - INTERCUT AS HE REACTS - OPENS DOOR, ENTERS BATHROOM TO REVEAL ABI SEATED ON TOILET - QUICKLY STANDS, PULLS UP PYJAMA TROUSERS.					
						FX: FX:
	ABI TO DOUG: Doug!	3/2	34+13 00:15+05	36+02 00:16+02	1+05 0+21	ABI TO DOUG: Doug!
4 Starts 36+03 00:16+03	INT. MARGARET/GAVIN'S HOUSE BATHROOM - MORNING DOUG LEANS ON TOWEL RAIL.					
	DOUG TO ABI: 'Leave to remove'. I texted my solicitor.	3/3	36+05 00:16+05	40+14 00:19+06	4+09 3+01	DOUG TO ABI THEN ABI TO DOUG: - 'Leave to remove'. I texted my solicitor. - I'm dying for a pee.
						(RUNS OVER SCENE END)

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	INTERCUT AS ABI LOOKS AT HIM.					
	ABI TO DOUG: (OVER) Doug//I'm dying for a pee.					
	DOUG TO ABI: You're planning to take my children away somewhere, aren't you?	3/4	<u>41+01</u> <u>00:19+09</u>	<u>44+14</u> <u>00:21+22</u>	3+13 2+13	DOUG TO ABI: You're planning to take my children away (somewhere, aren't you?)
	DOUG TO ABI: Somewhere ...					
	ABI TO DOUG: (OVER) Newcastle.	3/5	<u>45+01</u> <u>00:22+01</u>	48+13 <u>00:24+13</u>	3+12 2+12	ABI TO DOUG: Newcastle. Okay, Newcastle.
	SHE PULLS DOWN PYJAMA TROUSERS, SITS ON TO TOILET -					
	ABI TO DOUG: Okay, Newcastle.					
	- REACTS.					
						ABI: URINATES
	ABI TO DOUG: Right? (SIGHS DEEPLY)	3/6	49+00 <u>00:24+16</u>	54+14 <u>00:28+14</u>	5+14 <u>3+22</u>	ABI TO DOUG: Right? Now is not the time to talk about it.
	ABI (O.S.) TO DOUG: Now is not the time to talk about it.					
	DOUG TO ABI: Well, when is a good time?	3/7	55+01 <u>00:28+17</u>	60+05 <u>00:32+05</u>	5+04 <u>3+12</u>	DOUG TO ABI THEN ABI TO DOUG: - Well, when is a good time? - When I'm not on the toilet.
	ABI TO DOUG: When//I'm not on the toilet.					
	CONTINUE TO INTERCUT AS HE LOOKS DOWN, REACTS.					ABI: CONTINUES
	DOUG TO ABI: Newcastle?	3/8	65+00 <u>00:35+08</u>	71+09 <u>00:39+17</u>	6+09 <u>4+09</u>	DOUG TO ABI: You're seriously gonna take my children to live in Newcastle?
	ABI TO DOUG: Yeah.					
	DOUG TO ABI: You're seriously//gonna take my children to live//in Newcastle?					
5 Starts 69+15 <u>00:38+15</u>	LANDING - ON LOTTIE - LISTENS AT BATHROOM DOOR - TRACK IN.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	ABI (O.S.) TO DOUG: Well, I'm thinking about it.	3/9	71+12 00:39+20	76+02 00:42+18	4+06 2+22	ABI TO DOUG THEN DOUG TO ABI: - I'm thinking about it. - Have you told the kids?
	DOUG (O.S.) TO ABI: Have you told the kids?					
6 Starts 76+03 00:42+19	INT. MARGARET/GAVIN'S HOUSE GORDIE'S ROOM - DAY ON GORDIE SEATED AT DESK - MICKEY SEATED BY HIM CLUTCHING BROOCH.					
	MICKEY TO GORDIE: You found this?	3/10	76+10 00:43+02	80+00 00:45+08	3+06 2+06	MICKEY TO GORDIE THEN GORDIE TO MICKEY: - You found this? - Yeah.
	CUT IN ON THEM.					
	GORDIE TO MICKEY: Yeah.					
	INTERCUT AS THEY LOOK DOWN AT BROOCH IN MICKEY'S HAND.					
	MICKEY TO GORDIE: I//think it's a king's brooch because it's got the Tree of Life on it.	3/11	80+08 00:45+16	86+10 00:49+18	6+02 4+02	MICKEY TO GORDIE: I think it's a king's brooch because it's got the Tree of Life on it.
	MICKEY TO GORDIE: Is it//true you're a Viking, cos dad said you were?	3/12	86+13 00:49+21	91+00 00:52+16	4+03 2+19	MICKEY TO GORDIE: Is it true you're a Viking? Dad said you were?
	GORDIE TO MICKEY: Oh, yeah.	3/13	91+03 00:52+19	99+08 00:58+08	8+05 5+13	GORDIE TO MICKEY: Yeah. University Hospital were doing DNA tests and wanting volunteers ...
	GORDIE TO MICKEY: University Hospital were doing DNA tests//and wanting volunteers ...					
	GORDIE TO MICKEY: ... and//seeing they were forever taking my blood anyway ...	3/14	99+11 00:58+11	103+11 01:01+03	4+00 2+16	GORDIE TO MICKEY: ... and seeing they were forever taking my blood anyway ...
	GORDIE TO MICKEY: Seems I'm eighty-four per cent Viking.	3/15	103+14 01:01+06	108+14 01:04+14	5+00 3+08	GORDIE TO MICKEY: Seems I'm 84% Viking.
	MICKEY GLANCES UP.					
	GORDIE TO MICKEY: That's most of me.	3/16	111+02 01:06+02	114+01 01:08+01	2+15 1+23	GORDIE TO MICKEY: That's most of me.

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
7 Starts 114+02 01:08+02	INT. MARGARET/GAVIN'S HOUSE STAIRS - DAY DOWN TO LOTTIE - HURRIES UP STAIRS TOWARDS.					FX: FOOTSTEPS
8 Starts 118+12 01:11+04	INT. MARGARET/GAVIN'S HOUSE ATTIC BEDROOM - DAY LOTTIE STEPS TO BEDSIDE CABINET - PICKS UP NOTEBOOK - OPENS IT.					
9 Starts 126+00 01:16+00	BATHROOM - DOUG BY CLOSED DOOR - STARES AT ABI. ABI TO DOUG: Look, come on. I thought we agreed// that this weekend was about your dad and we'd put all personal issues on hold. INTERCUT BETWEEN THEM. ABI TO DOUG: We agreed, didn't we? DOUG TO ABI: (MUMBLES) Yeah. ABI TO DOUG: Then//unlock the bloody door. DOUG TO ABI: How would I get to see the kids? ABI TO DOUG: You would come to Newcastle. DOUG TO ABI: What? ABI TO DOUG: It's a/few hours on a train. DOUG TO ABI: Four hours, at least. ABI TO DOUG: (OVER) Three hours, twelve minutes.	3/17	<u>126+02</u> 01:16+02	<u>133+15</u> 01:21+07	7+13 5+05	ABI TO DOUG: We agreed this weekend was about your dad and we'd put personal issues on hold. ABI TO DOUG: We agreed, didn't we? Then unlock the bloody door. DOUG TO ABI THEN ABI TO DOUG: - How would I see the kids? - You would come to Newcastle. ABI TO DOUG THEN DOUG TO ABI: - It's a few hours on a train. - 4 hours, at least. ABI TO DOUG THEN DOUG TO ABI: - 3 hours, 12 minutes. - Nearly 7 hours there and back.
		3/18	<u>134+06</u> 01:21+14	<u>139+09</u> 01:25+01	5+03 3+11	
		3/19	<u>139+12</u> 01:25+04	<u>144+03</u> 01:28+03	4+07 2+23	
		3/20	<u>144+06</u> 01:28+06	<u>147+14</u> 01:30+14	3+08 2+08	
		3/21	<u>148+01</u> 01:30+17	<u>151+00</u> 01:32+16	2+15 1+23	

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	DOUG TO ABI: That's nearly seven hours there and back.					
	CONTINUE TO INTERCUT.					
	ABI TO DOUG: Will you let me out, please?	3/22	<u>151+03</u> <u>01:32+19</u>	<u>154+06</u> <u>01:34+22</u>	3+03 2+03	ABI TO DOUG THEN DOUG TO ABI: - Will you let me out, please? - Every weekend, 7 hours.
	(RUNS OVER SCENE END)					
	DOUG TO ABI: (OVER) Every//weekend, seven hours.					
	ABI TO DOUG: (OVER) I'd like to leave, please.	3/23	<u>154+09</u> <u>01:35+01</u>	<u>156+07</u> <u>01:36+07</u>	1+14 1+06	ABI TO DOUG: I'd like to leave, please.
	DOUG TO ABI: (OVER) That's ...//No, wait. Weekends will be much worse, they do engineering work.	3/24	<u>156+10</u> <u>01:36+10</u>	<u>163+06</u> <u>01:40+22</u>	6+12 4+12	DOUG TO ABI: Engineering work. I'd spend my life on a bus replacement service.
	DOUG TO ABI: I'd spend my life on a bus replacement service.					
	ABI TO DOUG: (SLOWLY - FIRMLY) Let me out.	3/25	<u>163+09</u> <u>01:41+01</u>	<u>168+05</u> <u>01:44+05</u>	4+12 3+04	ABI TO DOUG THEN DOUG TO ABI: - Let me out. - You're doing this out of revenge.
	(RUNS OVER SCENE END)					
	DOUG TO ABI: You're just//doing this out of revenge//aren't you?					
	ABI TO DOUG: (OVER) Either you behave in a mature //and adult way ...	3/26	<u>168+08</u> <u>01:44+08</u>	<u>175+11</u> <u>01:49+03</u>	7+03 4+19	ABI TO DOUG: Either you behave in a mature and adult way or I scream 'rape' out of this window.
	(RUNS OVER SCENE END)					
	SHE STEPS TO B.G. WINDOW, TURNS.					
	ABI TO DOUG: ... or I scream 'rape' out of this window.					
	DOUG REACTS.					
	DOUG TO ABI: Oh, not <u>that</u> again.	3/27	<u>175+14</u> <u>01:49+06</u>	<u>180+00</u> <u>01:52+00</u>	4+02 2+18	DOUG TO ABI: Oh, not <u>that</u> again.
10 Starts 181+09 01:53+01	EXT. SUMMERHOUSE - DAY THROUGH SIDE WINDOW TO GORDIE (SEATED) - MARGARET/ GAVIN'S HOUSE IN B.G.					
	GORDIE TO MICKEY: So why did you pull the horns off your helmet?	3/28	<u>181+14</u> <u>01:53+06</u>	<u>185+08</u> <u>01:55+16</u>	3+10 2+10	GORDIE TO MICKEY: So why did you pull the horns off your helmet?

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
11 Starts 185+09 01:55+17	INT. SUMMERHOUSE - DAY ON MICKEY CLUTCHING FOOTBALL - LOOKS AT GORDIE AS HE REACHES INTO BAG.					
	MICKEY TO GORDIE: Cos it's historically incorrect.	3/29	<u>185+11</u> 01:55+19	<u>191+14</u> 01:59+22	6+03 4+03	MICKEY TO GORDIE: Because it's historically incorrect. Viking helmets didn't have horns.
	INTERCUT BETWEEN THEM.					
	MICKEY TO GORDIE: Cos Viking helmets didn't have horns.					
	GORDIE TO MICKEY: Ah, but they didn't have two holes in them - there and there - did they?	3/30	<u>192+01</u> 02:00+01	<u>197+03</u> 02:03+11	5+02 3+10	GORDIE TO MICKEY: But they didn't have 2 holes in them, there and there, did they?
	GORDIE GESTURES.					
	MICKEY TO GORDIE: They//did if they fell off a cliff on to a stag.	3/31	<u>197+06</u> 02:03+14	203+04 02:07+12	5+14 3+22	MICKEY TO GORDIE THEN GORDIE TO MICKEY: - They did if they fell off a cliff on to a stag. - I never thought of that.
	GORDIE TO MICKEY: I never thought of that.					
	GORDIE TO MICKEY: Or if somebody threw a spear//it could have gone straight through the side ...	3/32	203+07 02:07+15	<u>209+12</u> 02:11+20	6+05 4+05	GORDIE TO MICKEY: Or if somebody threw a spear it could have gone straight through.
	GORDIE TO MICKEY: ... and out the other side.					
	MICKEY TO GORDIE: But that would hit the helmet, though, wouldn't//it?	3/33	210+04 02:12+04	<u>214+08</u> 02:15+00	4+04 2+20	MICKEY TO GORDIE: But that would hit the helmet, though, wouldn't it?
	MICKEY PUTS DOWN FOOTBALL - PICKS UP BOWLING BALL AS GORDIE LIFTS MUG, SMILES.					
	MICKEY TO GORDIE: You//know my favourite Norse god//is Odin.	3/34	<u>216+11</u> 02:16+11	221+11 02:19+19	5+00 3+08	MICKEY TO GORDIE THEN GORDIE TO MICKEY: - (You know) my favourite Norse god is Odin. - Why is that?
	GORDIE TO MICKEY: Is it?					
	MICKEY TO GORDIE: Yeah.					
	GORDIE TO MICKEY: (OVER) Why is that?					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	MICKEY TO GORDIE: Because he's got//these, um, ravens// called Memory and//something else.	3/35	221+14 <u>02:19+22</u>	229+08 <u>02:25+00</u>	7+10 <u>5+02</u>	MICKEY TO GORDIE: Because he's got these ravens called Memory and something else.
	GORDIE TO MICKEY: And//what did they do?	3/36	<u>230+02</u> <u>02:25+10</u>	232+10 <u>02:27+02</u>	2+08 <u>1+16</u>	GORDIE TO MICKEY: And what did they do?
	MICKEY TO GORDIE: They're ravens.	3/37	233+09 <u>02:27+17</u>	237+09 <u>02:30+09</u>	4+00 <u>2+16</u>	MICKEY TO GORDIE THEN GORDIE TO MICKEY: - They're ravens. - That's a job, is it?
	GORDIE TO MICKEY: That's a job, is it?					
	MICKEY TO GORDIE: They're//really dangerous.	3/38	<u>238+05</u> <u>02:30+21</u>	<u>240+11</u> <u>02:32+11</u>	2+06 <u>1+14</u>	MICKEY TO GORDIE: They're really dangerous.
	GORDIE TO MICKEY: Oooh.					
	MICKEY BENDS, PUTS DOWN BOWLING BALL - PICKS UP FOOTBALL.					
	MICKEY TO GORDIE: I pray to him sometimes.	3/39	<u>240+14</u> <u>02:32+14</u>	<u>245+05</u> <u>02:35+13</u>	4+07 <u>2+23</u>	MICKEY TO GORDIE THEN GORDIE TO MICKEY: - I pray to him sometimes. - You pray to Odin?
	GORDIE TO MICKEY: You pray to Odin?					
	MICKEY TO GORDIE: Yeah//He roams the world, testing people's hospitality.	3/40	<u>245+08</u> <u>02:35+16</u>	251+02 <u>02:39+10</u>	5+10 <u>3+18</u>	MICKEY TO GORDIE: He roams the world, testing people's hospitality.
	GORDIE LEANS TOWARDS, PUTS DOWN MUG.					
	GORDIE TO MICKEY: Well, in the mortal world we have a word for that. 'Scrounging'.	3/41	251+05 <u>02:39+13</u>	257+08 <u>02:43+16</u>	6+03 <u>4+03</u>	GORDIE TO MICKEY: Well, in the mortal world we have a word for that. 'Scrounging'.
	HE MOVES TO STAND - END ON MICKEY - SMILES.					
						MICKEY: CHUCKLES
12 Starts 258+02 <u>02:44+02</u>	INT. MARGARET/GAVIN'S HOUSE KITCHEN - DAY ON MARGARET'S HANDS - STIR CONTENTS OF GLASS.	FX:				

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	CUT AWAY AS GORDIE AND MICKEY ENTER THROUGH DOORWAY - INTERCUT AS MARGARET STEPS TO GORDIE CLUTCHING DRINK - HE PLACES BAG ON TO WORKTOP AS MICKEY SITS AT TABLE.					FX: FOOTSTEPS
	MARGARET TO GORDIE: Happy seventy-fifth birthday.	3/42	<u>268+03</u> <u>02:50+19</u>	271+03 <u>02:52+19</u>	3+00 <u>2+00</u>	MARGARET TO GORDIE: Happy 75th birthday.
	GORDIE TAKES DRINK FROM MARGARET - THEY REACT, LOOK UP - MICKEY LOOKS AT THEM.					ABI/DOUG (O.S.): ARGUE
	MICKEY TO GORDIE/MARGARET: They're fine.	3/43	281+07 <u>02:59+15</u>	<u>288+06</u> <u>03:04+06</u>	6+15 <u>4+15</u>	MICKEY TO GORDIE/MARGARET: They're fine. And they don't live in different houses, by the way.
	MICKEY TO GORDIE/MARGARET: And they don't live in different houses, by the way.					
	HE PICKS UP CEREAL PACKET - GORDIE AND MARGARET LOOK AT HIM - GLANCE AT EACH OTHER, LOOK UP.					ABI/DOUG (O.S.): CONTINUE
13 Starts 297+07 <u>03:10+07</u>	EXT - INTERCUT AS WORKMEN CONSTRUCT MARQUEE.					
299+00 <u>03:11+08</u>	MUSIC CUE: IN					MUSIC: IN/FX:
	GAVIN (V.O.) TO ALL: I'll be running//er ...	3/44	310+06 <u>03:18+22</u>	314+07 <u>03:21+15</u>	4+01 <u>2+17</u>	GAVIN (V.O.) TO ALL: I'll be running all the important stuff. (RUNS OVER SCENE END)
	CUT TO CATERERS AS THEY CARRY CAKE UP ENTRANCE STEPS.					
	ON-SCREEN TEXT - FIRST ICED CAKE:					
	GORDIE					
	GAVIN (V.O.) TO ALL: ... well//all the important//stuff.					
	WORKMAN BANGS FIXING PEG INTO GROUND.					

Scene No.	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
14	INT. MARGARET/GAVIN'S HOUSE ENTRANCE HALL - DAY					
Starts 314+00						
03:21+08	DOWN TO LOTTIE, ABI, KENNETH AND MARGARET (SEATED) - LOOK UP AT GAVIN ON F.G. STAIRS CLUTCHING TABLET AS CATERERS PASS CLUTCHING CAKE.					
	GAVIN TO MARGARET: Margaret, I've got you//on the flowers ...	3/45	314+10 03:21+18	322+00 03:26+16	7+06 4+22	GAVIN TO MARGARET: Margaret, I've got you on the flowers, the food, the signage and the cloakroom.
	INTERCUT AS MORE CATERERS PASS CLUTCHING SECOND CAKE.					
	ON-SCREEN TEXT - SECOND ICED CAKE: McLEOD					
	GAVIN TO MARGARET: ... the food, the signage and the cloakroom.					
	GAVIN GLANCES AT MARGARET.					
	GAVIN TO MARGARET: Er, and the taxis.	3/46	322+03 03:26+19	324+15 03:28+15	2+12 1+20	GAVIN TO MARGARET: And the taxis.
	MARGARET GLANCES UP AT HIM, NODS.					
	GAVIN TO MARGARET: And the photographer.	3/47	326+01 03:29+09	328+09 03:31+01	2+08 1+16	GAVIN TO MARGARET: And the photographer. (TO DOUG) Doug ...
322+12	MUSIC CUE: OUT					
03:27+04	MUSIC: FADE OUT THRU FOLLOWING DIALOGUE					
	GAVIN TO DOUG: Doug//er, I need you to//set up the marquee for the//band ...					
	GAVIN TO DOUG: Hello?					
	GAVIN TO DOUG: And set up the tables.					
	GAVIN TO DOUG: ... I need you to set up the marquee for the band ... And set up the tables.	3/48	328+12 03:31+04	335+13 03:35+21	7+01 4+17	GAVIN TO DOUG: ... I need you to set up the marquee for the band ... And set up the tables.
	GAVIN TO DOUG: Hello?					
	GAVIN TO DOUG: And set up the tables.					
	GAVIN TO KENNETH: Kenneth is on//parking and cone-age.	3/49	336+05 03:36+05	341+11 03:39+19	5+06 3+14	GAVIN TO KENNETH: Kenneth is on parking and cone-age.

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	CONTINUE TO INTERCUT AS GAVIN TAKES HI-VIS VEST FROM BANISTER, TOSSES IT TO KENNETH.					
	DOUG TO GAVIN: I'm going to//West Beach with dad and the kids.	3/50	341+14 <u>03:39+22</u>	346+09 <u>03:43+01</u>	4+11 <u>3+03</u>	DOUG TO GAVIN THEN GAVIN TO DOUG: - I'm going to West Beach with dad and the kids. - I think not.
	GAVIN TO DOUG: I think not.					
	GAVIN TO DOUG: Two hundred and fourteen guests we've got coming.	3/51	346+12 <u>03:43+04</u>	350+11 <u>03:45+19</u>	3+15 <u>2+15</u>	GAVIN TO DOUG THEN DOUG TO GAVIN: - 214 guests we've got coming. - 214?
	DOUG TO GAVIN: Two hundred and fourteen?					
	MARGARET (O.S.) TO GAVIN: (OVER) Two hundred and fifteen.	3/52	350+14 <u>03:45+22</u>	<u>355+07</u> <u>03:48+23</u>	4+09 <u>3+01</u>	MARGARET TO GAVIN: 215. Patsy Cameron's found a man on the internet.
	MARGARET TO GAVIN: Patsy Cameron's found a man on the internet.					
	GAVIN TO MARGARET: Ah-ah, too late.	3/53	<u>355+10</u> <u>03:49+02</u>	<u>357+01</u> <u>03:50+01</u>	1+07 <u>0+23</u>	GAVIN TO MARGARET: Too late.
	MARGARET TO GAVIN: (OVER) Although Jimmy//Cazzarotto's stuck in New Zealand on account of the ash.	3/54	<u>357+04</u> <u>03:50+04</u>	<u>361+15</u> <u>03:53+07</u>	4+11 <u>3+03</u>	MARGARET TO GAVIN THEN DOUG TO GAVIN: - Jimmy Cazzarotto's stuck in New Zealand ... - Dad can't handle the kids on his own.
	DOUG TO GAVIN: (OVER) Dad can't//handle the kids on his own.					
	GORDIE TO DOUG: (OVER) I am//not senile.					
	CUT AWAY AS GORDIE ENTERS.					
		3/55	<u>362+02</u> <u>03:53+10</u>	367+10 <u>03:57+02</u>	5+08 <u>3+16</u>	GORDIE TO DOUG THEN DOUG TO GORDIE: - I am not senile. - No ... (TO MICKEY) Put the puppy back.
	DOUG TO GORDIE: No, but what ...					
	DOUG TO MICKEY: Mickey, put the puppy back.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	MICKEY STEPS TOWARDS CLUTCHING PUPPY - REACTS.					MICKEY: SIGHS
	GAVIN TO GORDIE: Yeah, Dad, it is//your birthday and people ...	3/56	367+13 03:57+05	375+02 04:02+02	7+05 4+21	GAVIN TO GORDIE THEN GORDIE TO GAVIN: - Dad, it is your birthday ... - And this is how I'd like to spend it. (GORDIE'S DIALOGUE CHANGED FOR SUBTITLE)
	GORDIE TO GAVIN: (OVER) And this is how I'd//like to spend my birthday.					
	LOTTIE TO DOUG: (OVER) And we//don't want to upset him.	3/57	375+05 04:02+05	378+15 04:04+15	3+10 2+10	LOTTIE TO DOUG: And we don't want to upset him. Do we?
	LOTTIE STARES AT DOUG.					
	LOTTIE TO DOUG: Do we?					
	HE TURNS TO HER.					
	GORDIE TO GAVIN: We'll be back by seven.	3/58	379+02 04:04+18	383+03 04:07+11	4+01 2+17	GORDIE TO GAVIN THEN GAVIN TO GORDIE: - We'll be back by 7. - Well, no. I mean ...
	GAVIN TO GORDIE: (OVER) Well//no. I mean, you ... (STUTTERS)					
	GAVIN LOOKS AT GORDIE, GESTURES.					
	GAVIN TO GORDIE: ... you need to be back before ...	3/59	383+06 04:07+14	387+13 04:10+13	4+07 2+23	GAVIN TO GORDIE THEN GORDIE TO GAVIN: - ... you need to be back before ... - That's agreed then. I'll take my mobile.
	GORDIE TO GAVIN: So//that's agreed then. I'll take my mobile.					
	GORDIE TO CHILDREN: Come on//kids.	3/60	388+00 04:10+16	391+14 04:13+06	3+14 2+14	GORDIE TO CHILDREN THEN GAVIN TO GORDIE: - Come on, kids. - But, Dad ...
	LOTTIE: (OVER) Yes!					
	JESS: (OVER) It's ...					
	GAVIN (O.S.) TO GORDIE: (OVER) But//Dad ...					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	JESS, LOTTIE AND MICKEY HURRY TOWARDS - CONTINUE TO INTERCUT AS ABI STANDS, HURRIES TO GORDIE.					
						FX: FOOTSTEPS
	ABI TO GORDIE: Gordie, are you sure you're up ... for this? It's//it ...	3/61	<u>395+06</u> 04:15+14	<u>399+11</u> 04:18+11	4+05 2+21	ABI TO GORDIE: Gordie, are you sure you're up for this?
	DOUG STEPS TO THEM.					
	ABI TO GORDIE: Margaret//says that your medications make you feel a bit ...	3/62	401+03 <u>04:19+11</u>	<u>404+11</u> 04:21+19	3+08 2+08	ABI TO GORDIE: Margaret says your medications make you feel ...
						(RUNS OVER SCENE END)
	GORDIE TO ABI: (OVER) Oh, I'm//giving the medications a rest today.	3/63	<u>404+14</u> 04:21+22	<u>409+05</u> 04:24+21	4+07 2+23	GORDIE TO ABI THEN DOUG TO GORDIE: - I'm giving them a rest today. - Is that a good ... (GORDIE'S DIALOGUE CHANGED FOR SUBTITLE)
						(RUNS OVER SCENE END)
	DOUG TO GORDIE: (OVER - SLOWLY) Oh//well, is that a good ...					
	GORDIE TO DOUG: (OVER) No need//to worry, I've carried out a risk assessment.	3/64	<u>409+08</u> 04:25+00	414+00 04:28+00	4+08 3+00	GORDIE TO DOUG: No need to worry, I've carried out a risk assessment.
						(RUNS OVER SCENE END)
	DOUG AND ABI REACT AS GORDIE TURNS, STEPS AWAY - LEANS TO THEM.					
	GORDIE TO DOUG: No, I haven't, it's a joke.	3/65	<u>415+12</u> 04:29+04	419+08 04:31+16	3+12 2+12	GORDIE TO DOUG: No, I haven't, it's a joke.
	HE LEANS AWAY - LEANS TO THEM AS THEY TURN TO EACH OTHER.					
	GORDIE TO DOUG: Remember jokes?	3/66	422+01 04:33+09	<u>424+12</u> 04:35+04	2+11 1+19	GORDIE TO DOUG: Remember jokes?
	HE TURNS AWAY - END ON DOUG AND ABI - LOOK AT EACH OTHER - DOUG SHRUGS.					
427+04 04:36+20	MUSIC CUE: IN					MUSIC: IN
15 Starts 428+10 04:37+18	EXT - CLOSE ON GORDIE'S PICK-UP TRUCK - TRAVELS ALONG DRIVEWAY INTO B.G. TO REVEAL MICKEY AND JESS SEATED IN REAR - MICKEY WIELDS SWORD AS JESS WAVES FISHING NET.					FX:/CHILDREN: SHOUT

Scene No.	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
16	EXT. HIGHLANDS - DAY					
Starts	(HELICOPTER SHOT) DOWN TO					
436+07	GORDIE'S PICK-UP TRUCK - TRACK					
04:42+23	BACK AS IT TRAVELS ALONG ROAD					
	INTO B.G.					
17	EXT. DOREEN'S FARM - DAY					
Starts	DOREEN STEPS THROUGH	MUSIC: CONTINUES				
452+13	GATEWAY - WALKS TO GORDIE'S					
04:53+21	PICK-UP TRUCK AS IT MOVES TO					
	PASS.					
	DOREEN TO GORDIE:	3/67	455+11	457+05	1+10	DOREEN TO GORDIE:
	(CALLS) Hey!		04:55+19	04:56+21	1+02	Hey!
	TRACK WITH AS IT PULLS UP.					
	DOREEN TO GORDIE:	3/68	462+03	468+04	6+01	DOREEN TO GORDIE:
	Are you not stopping to say hello//you		05:00+03	05:04+04	4+01	Are you not stopping to say hello, you
	miserable old bastard?		(RUNS OVER SCENE END)			miserable old bastard?
	CUT IN AS SHE CONTINUES TO IT -					
	GORDIE LOOKS AT HER AS LOTTIE					
	CLIMBS OUT.					
	PICK-UP DOOR: CLOSSES					
	GORDIE TO DOREEN:	3/69	468+07	474+01	5+10	GORDIE TO DOREEN:
	Jesus, Doreen, can you not mind your		05:04+07	05:08+01	3+18	Jesus, Doreen, can you not mind your
	language! They're only weeuns.					language! They're only weeuns.
	HE OPENS DRIVER'S DOOR -					
	INTERCUT AS LOTTIE LIFTS JESS					
	FROM REAR.					
	JESS TO LOTTIE:	3/70	474+04	476+15	2+11	JESS TO LOTTIE:
	She's got animals!		05:08+04	05:09+23	1+19	She's got animals!
	JESS RUNS OFF AS LOTTIE PUTS					
	HER DOWN.					
	DOREEN (O.S.) TO GORDIE:	3/71	477+02	480+02	3+00	DOREEN TO GORDIE:
	What's the matter with you?		05:10+02	05:12+02	2+00	What's the matter with you?
	LOTTIE FOLLOWS - CUT AWAY AS					
	GORDIE CLIMBS FROM PICK-UP					
	TRUCK TO REVEAL MICKEY IN					
	REAR.					
	GORDIE TO DOREEN:	3/72	480+10	484+10	4+00	GORDIE TO DOREEN:
	I'm just saying ...		05:12+10	05:15+02	2+16	I'm just saying, go easy on the swearing.
	HOLD.					
	GORDIE TO DOREEN:					
	... go easy on//the swearing.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	INTERCUT AS GORDIE LIFTS MICKEY OUT.					
	DOREEN TO GORDIE: (OVER) They're from London// Everybody swears in London.	3/73	484+13 05:15+05	488+01 05:17+09	3+04 2+04	DOREEN TO GORDIE: Everybody swears in London.
489+00 05:18+00	MUSIC CUE: OUT					
			MUSIC: FADE OUT THRU FOLLOWING DIALOGUE			
	MICKEY TO DOREEN: Mum and dad swear// <u>all</u> the time.	3/74	488+04 05:17+12	492+05 05:20+05	4+01 2+17	MICKEY TO DOREEN: Mum and dad swear <u>all</u> the time.
	GORDIE TO MICKEY: Well//maybe so//but ...	3/75	492+08 05:20+08	498+07 05:24+07	5+15 3+23	GORDIE TO MICKEY THEN MICKEY TO DOREEN/GORDIE: - Well, maybe so, but ... - Mum used the C-word. And the other ones.
	MICKEY TO DOREEN/GORDIE: Mum used the C-word. And the other ones.					
	CONTINUE TO INTERCUT BETWEEN THEM.					
	GORDIE TO MICKEY: Okay, but ...	3/76	498+10 05:24+10	500+03 05:25+11	1+09 1+01	GORDIE TO MICKEY: Okay ...
	MICKEY TO DOREEN/GORDIE: (OVER) "Tell that to your poxy effing, C-word of a solicitor ...	3/77	500+06 05:25+14	507+04 05:30+04	6+14 4+14	MICKEY TO DOREEN/GORDIE: "Tell that to your poxy effing, C-word of a solicitor ...
	MICKEY TO DOREEN/GORDIE: ... you effing B-word."	3/78	507+07 05:30+07	511+00 05:32+16	3+09 2+09	MICKEY TO DOREEN/GORDIE: ... you effing B-word."
	DOREEN AND GORDIE STARE AT MICKEY.					
	MICKEY (O.S.) TO DOREEN/ GORDIE: She thought I was in the garden ...	3/79	512+05 05:33+13	516+00 05:36+00	3+11 2+11	MICKEY TO DOREEN/GORDIE: She thought I was in the garden ...
	MICKEY TO DOREEN/GORDIE: ... but I was in the toilet, peeing very quietly ...	3/80	516+03 05:36+03	521+05 05:39+13	5+02 3+10	MICKEY TO DOREEN/GORDIE: ... but I was in the toilet, peeing very quietly ...
	MICKEY TO DOREEN/GORDIE: ... by aiming for the side of the toilet, not the water.	3/81	521+08 05:39+16	527+12 05:43+20	6+04 4+04	MICKEY TO DOREEN/GORDIE: ... by aiming for the side of the toilet, not the water.
	MICKEY GLANCES UP AT THEM.					
	MICKEY TO DOREEN/GORDIE: Though I did miss a bit.	3/82	530+11 05:45+19	533+09 05:47+17	2+14 1+22	MICKEY TO DOREEN/GORDIE: Though I did miss a bit.

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	GORDIE TO MICKEY: Right.	3/83	533+12 05:47+20	536+11 05:49+19	2+15 1+23	GORDIE TO MICKEY THEN JESS TO MICKEY: - Right. - She's got goats!
	JESS (O.S.) TO MICKEY: (SHOUTS) She's got goats! HE RUNS OFF.					
	MICKEY (O.S.) TO JESS: (SHOUTS) I'm coming!	3/84	536+14 05:49+22	539+03 05:51+11	2+05 1+13	MICKEY TO JESS: I'm coming!
	DOREEN AND GORDIE LOOK AT EACH OTHER.					FX: FOOTSTEPS
	JESS (O.S.) TO MICKEY: (SHOUTS) And pigs!	3/85	541+14 05:53+06	543+15 05:54+15	2+01 1+09	JESS TO MICKEY: And pigs!
	CUT TO LOTTIE - LOOKS INTO B.G. - TURNS TOWARDS - OSTRICHES APPEAR FROM BEHIND B.G. FENCE - DISAPPEAR AS SHE TURNS - INTERCUT AS JESS HURRIES BESIDE HER.					FX: NATURAL
	LOTTIE TO JESS: I wonder what's in//here?	3/86	551+15 05:59+23	554+15 06:01+23	3+00 2+00	LOTTIE TO JESS: I wonder what's in here? (RUNS OVER SCENE END)
	MICKEY STEPS TO THEM.					
	LOTTIE TO JESS/MICKEY: Shall//we have a look?	3/87	557+09 06:03+17	561+07 06:06+07	3+14 2+14	LOTTIE TO JESS/MICKEY THEN MICKEY TO LOTTIE/JESS: - Shall we have a look? - Look at the size of him!
	THEY STEP BACK AS OSTRICH APPEARS FROM BEHIND FENCE.					
	MICKEY TO LOTTIE/JESS: Whoa, look at the size of//him!					
	LOTTIE SMILES.					LOTTIE: CHUCKLES
	JESS (O.S.) TO LOTTIE/MICKEY: (UNDER) They're like massive//chickens.	3/88	561+10 06:06+10	564+11 06:08+11	3+01 2+01	JESS TO LOTTIE/MICKEY: They're like massive chickens. (RUNS OVER SCENE END)
	MICKEY TO LOTTIE/JESS: They look//like meerkats//Only with no arms.	3/89	564+14 06:08+14	570+08 06:12+08	5+10 3+18	MICKEY TO LOTTIE/JESS: They look like meerkats. Only with no arms. (RUNS OVER SCENE END)
	JESS LOOKS UP AT LOTTIE, SMILES - OSTRICH APPEARS FROM BEHIND FENCE.					LOTTIE/JESS: CHUCKLE

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	MICKEY (O.S.) TO LOTTIE/JESS: I'm gonna race one.	3/90	573+04 <u>06:14+04</u>	576+00 <u>06:16+00</u>	2+12 <u>1+20</u>	MICKEY TO LOTTIE/JESS: I'm gonna race one.
	(RUNS OVER SCENE END)					
	MICKEY AND JESS RUN OFF.					
	GORDIE (O.S.) TO DOREEN: Now//you've got an escapee//charging about like a loonie down by the burn.	3/91	<u>576+14</u> <u>06:16+14</u>	581+14 <u>06:19+22</u>	5+00 <u>3+08</u>	GORDIE TO DOREEN: You've got an escapee charging about like a loonie down by the burn.
	(RUNS OVER SCENE END)					
	CUT AWAY ACROSS OSTRICH PEN AS DOREEN AND GORDIE APPROACH FROM B.G.					
	DOREEN TO GORDIE: Oh, that'll be Wiggins.	3/92	582+01 <u>06:20+01</u>	585+05 <u>06:22+05</u>	3+04 <u>2+04</u>	DOREEN TO GORDIE: Oh, that'll be Wiggins.
	(RUNS OVER SCENE END)					
	CUT IN AND TRACK BACK AS THEY STROLL TOWARDS.					
	DOREEN TO GORDIE: How are you feeling today?	3/93	586+14 <u>06:23+06</u>	590+14 <u>06:25+22</u>	4+00 <u>2+16</u>	DOREEN TO GORDIE THEN GORDIE TO DOREEN: - How are you feeling today? - Oh, I'm fine.
	GORDIE TO DOREEN: Oh, I'm fine.					
	THEY STOP, TURN TO EACH OTHER.					
	GORDIE TO DOREEN: It's one of my good days.	3/94	<u>591+15</u> <u>06:26+15</u>	594+09 <u>06:28+09</u>	2+10 <u>1+18</u>	GORDIE TO DOREEN: It's one of my good days.
	DOREEN TO GORDIE: You are such a crap actor.	3/95	595+12 <u>06:29+04</u>	599+07 <u>06:31+15</u>	3+11 <u>2+11</u>	DOREEN TO GORDIE: You are such a crap actor.
	MICKEY (O.S.) TO OSTRICHES: Come on, call yourself//ostriches? I'm a lion. Come on, race me.	3/96	599+10 <u>06:31+18</u>	607+02 <u>06:36+18</u>	7+08 <u>5+00</u>	MICKEY TO OSTRICHES: Come on, call yourself ostriches? I'm a lion. Come on, race me.
	(RUNS OVER SCENE END)					
	END ON OSTRICHES - MICKEY STEPS ALONG FENCE PAST THEM.					
						FX: OSTRICH/MICKEY: ROARS
18	INT. BARN - DAY					
Starts 611+06 <u>06:39+14</u>	ON JESS CLUTCHING OSTRICH'S EGG.					
	JESS TO DOREEN: So//this came out of an ostrich's bottom?	3/97	<u>611+08</u> <u>06:39+16</u>	615+09 <u>06:42+09</u>	4+01 <u>2+17</u>	JESS TO DOREEN: So this came out of an ostrich's bottom?
	DOREEN TO JESS: That's//why they're so bad-tempered.	3/98	615+12 <u>06:42+12</u>	618+09 <u>06:44+09</u>	2+13 <u>1+21</u>	DOREEN TO JESS: That's why they're so bad-tempered.
	(RUNS OVER SCENE END)					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	DOREEN LOOKS DOWN AT JESS AND MICKEY BY HER.					
	MICKEY TO DOREEN: Could you get an//ostrich egg and push it up, back up its bottom?	3/99	618+12 06:44+12	624+13 06:48+13	6+01 4+01	MICKEY TO DOREEN: Could you get an ostrich egg and push it back up its bottom?
			(RUNS OVER SCENE END)			
	DOREEN TO MICKEY: No, I don't think so//because you'd have to hold the//ostrich still.	3/100	625+00 06:48+16	631+06 06:52+22	6+06 4+06	DOREEN TO MICKEY: No, I don't think so, because you'd have to hold the ostrich still.
			(RUNS OVER SCENE END)			
	DOREEN TO MICKEY: And, and nobody's gonna volunteer for that, and ...	3/101	631+09 06:53+01	634+07 06:54+23	2+14 1+22	DOREEN TO MICKEY: And nobody's gonna volunteer for that ...
	CONTINUE TO INTERCUT.					
	MICKEY TO DOREEN: (OVER) I reckon you can//get it halfway up the crack.	3/102	634+10 06:55+02	640+01 06:58+17	5+07 3+15	MICKEY TO DOREEN: I reckon you can get it halfway up the crack. (And you can push) ...
			(RUNS OVER SCENE END)			
	DOREEN TO MICKEY: (MUMBLES) Oh, right.					
	MICKEY TO DOREEN: (OVER) And you can push it up the crack.					
	DOREEN TO MICKEY: (OVER) If you caught it halfway//you think you could push it back up?	3/103	640+04 06:58+20	645+04 07:02+04	5+00 3+08	DOREEN TO MICKEY: If you caught it halfway, you think you could push it back up?
			(RUNS OVER SCENE END)			
	CUT AWAY.					
	MICKEY TO DOREEN: Yeah ...					
	DOREEN TO MICKEY: (OVER) Well, the next time one of them's going to lay, I'll//get in touch with you and we'll try.	3/104	645+07 07:02+07	650+02 07:05+10	4+11 3+03	DOREEN TO MICKEY: The next time one of them's going to lay, I'll get in touch ...
			(RUNS OVER SCENE END)			
	MICKEY GESTURES.					
	MICKEY TO DOREEN: (OVER) One, one little push like ...	3/105	650+05 07:05+13	654+15 07:08+15	4+10 3+02	MICKEY TO DOREEN: One little push like ... like a volleyball.
			(RUNS OVER SCENE END)			
	HOLD.					
			DOREEN: CHUCKLES			
	MICKEY TO DOREEN: ... like a volleyball.					
	DOREEN SMILES.					
	DOREEN TO MICKEY: (AMUSED) Right.	3/106	656+05 07:09+13	657+14 07:10+14	1+09 1+01	DOREEN TO MICKEY: Right.

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
19 Starts 657+15 07:10+15	EXT - GORDIE AND LOTTIE LEANING ON GATE - LOOK ACROSS FIELDS INTO B.G.					
						FX: NATURAL
	GORDIE TO LOTTIE: Look, I know your mum and dad are// going through a difficult time.	3/107	658+11 07:11+03	665+02 07:15+10	6+07 4+07	GORDIE TO LOTTIE: Look, I know your mum and dad are going through a difficult time.
	CUT AWAY AS THEY LOOK AT EACH OTHER.					
	LOTTIE TO GORDIE: So you know what's happening to them?	3/108	665+05 07:15+13	671+11 07:19+19	6+06 4+06	LOTTIE TO GORDIE THEN GORDIE TO LOTTIE: - So you know what's happening to them? - Yeah, I put two and two together.
	GORDIE TO LOTTIE: Yeah, I put two and two together.					
	CUT IN ON LOTTIE.					
	LOTTIE TO GORDIE: So you know that they're getting divorced?	3/109	671+14 07:19+22	675+08 07:22+08	3+10 2+10	LOTTIE TO GORDIE: So you know that they're getting divorced?
	INTERCUT WITH GORDIE AS HE REACTS.					
	GORDIE TO LOTTIE: No, I ... I didn't know that.	3/110	677+05 07:23+13	681+05 07:26+05	4+00 2+16	GORDIE TO LOTTIE: No, I ... I didn't know that.
	LOTTIE GLANCES DOWN.					
	GORDIE TO LOTTIE: Look, Lottie//people sometimes change.	3/111	685+00 07:28+16	689+11 07:31+19	4+11 3+03	GORDIE TO LOTTIE: Look, Lottie, people sometimes change.
	GORDIE TO LOTTIE: But they still love you, both of them.	3/112	689+14 07:31+22	693+06 07:34+06	3+08 2+08	GORDIE TO LOTTIE: But they still love you, both of them.
	GORDIE TO LOTTIE: You'll see. They'll muddle through this eventually.	3/113	693+09 07:34+09	698+04 07:37+12	4+11 3+03	GORDIE TO LOTTIE: You'll see. They'll muddle through this eventually.
	CONTINUE TO INTERCUT.					
	LOTTIE TO GORDIE: Dad had an affair.	3/114	698+07 07:37+15	701+05 07:39+13	2+14 1+22	LOTTIE TO GORDIE: Dad had an affair.
	GORDIE TO LOTTIE: Right. Er ...	3/115	701+14 07:39+22	707+04 07:43+12	5+06 3+14	GORDIE TO LOTTIE THEN LOTTIE TO GORDIE: - Right. - With a Paralympic athlete lady with one foot.

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	LOTTIE TO GORDIE: With a//Paralympic athlete lady with one foot.					
	GORDIE TO LOTTIE: (OVER) I probably don't need to know all the details. GORDIE TURNS, STEPS AWAY.	3/116	<u>707+07</u> <u>07:43+15</u>	<u>712+07</u> <u>07:46+23</u>	5+00 3+08	GORDIE TO LOTTIE: I probably don't need to know all the details.
20 Starts 713+05 07:47+13	BARN - MICKEY AND JESS BY DOREEN.					
	MICKEY TO DOREEN: Do you look after all these ostriches on your own?	3/117	<u>713+07</u> <u>07:47+15</u>	<u>718+05</u> <u>07:50+21</u>	4+14 3+06	MICKEY TO DOREEN THEN DOREEN TO MICKEY: - Do you look after all these on your own? - No. Morag helps me.
	CUT AWAY AS GORDIE AND LOTTIE ENTER THROUGH B.G. DOORWAY, WALK TO THEM.					
	DOREEN TO MICKEY: No. Morag helps me. INTERCUT.					
	JESS TO DOREEN: Who's Morag?	3/118	<u>718+08</u> <u>07:51+00</u>	<u>721+08</u> <u>07:53+00</u>	3+00 2+00	JESS TO DOREEN THEN DOREEN TO JESS: - Who's Morag? - My girlfriend.
	DOREEN TO JESS: She's//my girlfriend.					
	GORDIE TO DOREEN: (DISMAYED) Oh, for goodness//sake.	3/119	<u>721+11</u> <u>07:53+03</u>	<u>726+10</u> <u>07:56+10</u>	4+15 3+07	GORDIE TO DOREEN: For goodness sake. You could have said 'friend'.
	DOREEN TURNS TO GORDIE.					
	DOREEN TO GORDIE: (OVER) What?					
	GORDIE TO DOREEN: You could//have said 'friend'.					
	JESS (O.S.) TO DOREEN: Girlfriend?	3/120	<u>726+13</u> <u>07:56+13</u>	<u>731+08</u> <u>07:59+16</u>	4+11 3+03	JESS TO DOREEN: Girlfriend? <u>Boys</u> have girlfriends.
	JESS TO DOREEN: <u>Boys</u> have girlfriends.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	CONTINUE TO INTERCUT AS GORDIE GESTURES.					
	GORDIE TO DOREEN: See? Now we have to explain the whole//thing.	3/121	<u>731+11</u> 07:59+19	<u>734+07</u> 08:01+15	2+12 1+20	GORDIE TO DOREEN: Now we have to explain (the whole thing).
	DOREEN GESTURES.					
	DOREEN TO GORDIE: (OVER) Fine.	3/122	<u>734+10</u> 08:01+18	738+06 08:04+06	3+12 2+12	DOREEN TO GORDIE: Fine. I'll explain.
	DOREEN TO GORDIE: I'll explain.					
	DOREEN TURNS, LOOKS DOWN.					
	DOREEN TO JESS/MICKEY: Do you//know what a lesbian is?	3/123	739+14 08:05+06	745+13 08:09+05	5+15 3+23	DOREEN TO JESS/MICKEY THEN MICKEY TO DOREEN: - Do you know what a lesbian is? - Is it someone from Lesbia?
	GORDIE REACTS.					
	MICKEY TO DOREEN: Is it someone//from Lesbia?					
	DOREEN TO MICKEY: (CHUCKLES) That's right, Mickey.	3/124	746+00 08:09+08	753+00 08:14+00	7+00 4+16	DOREEN TO MICKEY: That's right, Mickey. I am from the magical kingdom of Lesbia.
	DOREEN TO MICKEY: I am from the magical kingdom of Lesbia.					
	GORDIE TO DOREEN: You're just gonna confuse them//even more.	3/125	753+03 08:14+03	<u>757+12</u> 08:17+04	4+09 3+01	GORDIE TO DOREEN: You're just gonna confuse them even more.
	CUT AWAY AS THEY LOOK AT EACH OTHER.					
21 Starts 757+13 08:17+05	INT. MARQUEE - DAY DOUG LEANS THROUGH OPENING - LOOKS AT ABI IN F.G.	FX:				
	GAVIN (O.S.) TO MARGARET: Margaret! There's a wrong//apostrophe on the//toilet signage.	3/126	758+07 08:17+15	765+07 08:22+07	7+00 4+16	GAVIN TO MARGARET: Margaret! There's a wrong apostrophe on the toilet signage.
	INTERCUT AS SHE POSITIONS FLOWER ARRANGEMENTS ON TABLE - TURNS, LOOKS AT DOUG.					
	DOUG TO ABI: What the//hell ... Newcastle//I ...	3/127	766+13 08:23+05	<u>769+05</u> 08:24+21	2+08 1+16	DOUG TO ABI: What the hell ... Newcastle.

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	DOUG SHAKES HIS HEAD.					
	ABI TO DOUG: (OVER) Newcastle is a//vibrant, growing city with, with, with, with a ...	3/128	769+14 08:25+06	775+02 08:28+18	5+04 3+12	ABI TO DOUG: Newcastle is a vibrant, growing city with ...
	ABI LIFTS FLOWER ARRANGEMENT.					
	ABI TO DOUG: ... great public transport hub.	3/129	775+05 08:28+21	780+09 08:32+09	5+04 3+12	ABI TO DOUG THEN DOUG TO ABI: - ... great public transport hub. - But it's hundreds of miles ...
	DOUG TO ABI: (OVER) Yeah//but it's hundreds of miles ...					
	CONTINUE TO INTERCUT AS SHE PLACES IT ON TO TABLE.					
	ABI TO DOUG: (OVER) The Tyne is the best salmon river in Britain.	3/130	780+12 08:32+12	787+02 08:36+18	6+06 4+06	ABI TO DOUG: The Tyne is the best salmon river in Britain. And otters have been seen in Gateshead.
	ABI TO DOUG: And otters have been seen in Gateshead.					
	DOUG TO ABI: Abi, please listen.	3/131	787+05 08:36+21	791+01 08:39+09	3+12 2+12	DOUG TO ABI THEN ABI TO DOUG: - Abi, please listen. - There's lots of castles.
	ABI TO DOUG: (OVER) There's lots//of castles.					
	DOUG TO ABI: Eh?					
	CONTINUE TO INTERCUT.					
	ABI TO DOUG: Around//Newcastle. Kids love// castles.	3/132	791+04 08:39+12	795+12 08:42+12	4+08 3+00	ABI TO DOUG: Around Newcastle. Kids love castles. There's Bamburgh Castle.
	DOUG TO ABI: (UNDER) Yeah.					
	ABI TO DOUG: There's Bamburgh Castle.					
	ABI TO DOUG: Dunstanburgh. Alnwick. Holy//Island.	3/133	795+15 08:42+15	799+04 08:44+20	3+05 2+05	ABI TO DOUG: Dunstanburgh. Alnwick. (Holy Island.)

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	DOUG TO ABI: (OVER) Is this job with the Newcastle Tourist Board?	3/134	799+09 08:45+01	803+15 08:47+23	4+06 2+22	DOUG TO ABI THEN ABI TO DOUG: - Is this job with the Newcastle Tourist Board? - I'm just saying, it ...
	ABI TO DOUG: I'm//just saying, it, it, it, it's ...					
	DOUG TO ABI: (OVER) Abi, please.	3/135	804+09 08:48+09	806+15 08:49+23	2+06 1+14	DOUG TO ABI: Abi, please.
	SHE TURNS, LOOKS AT HIM.					
	DOUG TO ABI: Please//don't take them away.	3/136	807+14 08:50+14	810+14 08:52+14	3+00 2+00	DOUG TO ABI: Please don't take them away.
	SHE HOLDS UP BASKET OF HEATHER.					
	ABI TO DOUG: (SLOWLY) Margaret needs this heather.	3/137	816+08 08:56+08	820+00 08:58+16	3+08 2+08	ABI TO DOUG: Margaret needs this heather.
	SHE TURNS, HURRIES AROUND TABLE INTO B.G.					
	ABI TO MARGARET: Margaret.	3/138	821+15 08:59+23	823+07 09:00+23	1+08 1+00	ABI TO MARGARET: Margaret.
	END ON DOUG.					
	ABI (O.S.) TO MARGARET: (CALLS) Margaret.	3/139	824+15 09:01+23	826+07 09:02+23	1+08 1+00	ABI TO MARGARET: Margaret.
22	EXT. WOODLAND TRACK - DAY					
Starts	THROUGH TREES.					
827+02						
09:03+10						
827+10	MUSIC CUE: IN					MUSIC: IN THRU FX:/PICK-UP
09:03+18						
	PAN WITH AS GORDIE'S PICK-UP TRUCK PASSES ON TRACK BELOW.					
23	EXT. HEADLAND - DAY					
Starts	OUT ACROSS SEA - GORDIE'S					
840+10	PICK-UP TRUCK ENTERS FROM					
09:12+10	BELOW, TRAVELS INTO B.G.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	LOTTIE (V.O.) TO GORDIE: Grandad, your mobile's turned off.	3/140	846+11 09:16+11	852+13 09:20+13	6+02 4+02	LOTTIE (V.O.) TO GORDIE: (ITALICS) THEN GORDIE (V.O.) TO LOTTIE: (ITALICS) - Grandad, your mobile's turned off. - That's the way I like it.
	GORDIE (V.O.) TO LOTTIE: Aye, that's the way I like it. IT PULLS UP.					
24 Starts 852+14 09:20+14	INT/EXT. GORDIE'S PICK-UP TRUCK - DAY (STATIONARY) ON GORDIE AND LOTTIE IN FRONT.					
	GORDIE TO LOTTIE: And the batteries are dead//just to make sure.	3/141	853+06 09:20+22	858+12 09:24+12	5+06 3+14	GORDIE TO LOTTIE: And the batteries are dead, just to make sure.
	CUT AWAY THROUGH WINDSCREEN.					
	GORDIE TO LOTTIE: Oh, just//look at that. Look at it.	3/142	860+08 09:25+16	864+04 09:28+04	3+12 2+12	GORDIE TO LOTTIE: Oh, just look at that. Look at it.
	INTERCUT WITH GORDIE'S P.O.V. AS HE LOOKS OUT ACROSS SEA - CUT TO MICKEY AND JESS SEATED IN REAR.			GORDIE: 'PASSES WIND'		
874+08 09:35+00	MUSIC CUE: OUT			MUSIC: FADE OUT		
	JESS TO GORDIE: Bless you.	3/143	875+00 09:35+08	878+11 09:37+19	3+11 2+11	JESS TO GORDIE THEN GORDIE TO JESS: - Bless you. - Lovely manners.
	GORDIE TO JESS: (CHUCKLES) Lovely manners. LOTTIE REACTS.					
	MICKEY TO GORDIE: Can we drive//for a bit?	3/144	879+14 09:38+14	885+01 09:42+01	5+03 3+11	MICKEY TO GORDIE THEN LOTTIE TO MICKEY: - Can we drive for a bit? - Don't be stupid, Mickey. Kids can't ...
	LOTTIE TO MICKEY: Don't be//stupid, Mickey. Kids//can't ...					
	GORDIE TO ALL: (OVER) Yes, you can drive. Mickey, toot the horn.	3/145	885+04 09:42+04	890+04 09:45+12	5+00 3+08	GORDIE TO ALL: Yes, you can drive. Mickey, toot the horn.

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	MICKEY LEANS BETWEEN GORDIE AND LOTTIE, PRESSES HORN.					
						FX: HORN
	GORDIE TO JESS: Jess, you're the lookout.	3/146	890+13 09:45+21	896+09 09:49+17	5+12 3+20	GORDIE TO JESS: Jess, you're the lookout. Stick your head out the window and shout "Look out!".
	GORDIE TO JESS: Stick your head out the window and shout "Look out!".					
	CONTINUE TO INTERCUT WITH JESS THROUGH OPEN REAR PASSENGER WINDOW.					
	JESS: (OVER - SHOUTS) Look out!	3/147	896+12 09:49+20	898+01 09:50+17	1+05 0+21	JESS: Look out!
	SHE RAISES WINDOW.					
						FX:
	GORDIE TO LOTTIE: Lottie//you steer.	3/148	898+04 09:50+20	901+01 09:52+17	2+13 1+21	GORDIE TO LOTTIE: Lottie, you steer.
						(RUNS OVER SCENE END)
	LOTTIE REACTS.					
						PICK-UP: STARTS
	LOTTIE TO GORDIE: (SHOCKED) What? But I, I can't ...	3/149	902+14 09:53+22	905+08 09:55+16	2+10 1+18	LOTTIE TO GORDIE: What? But I can't ...
	GORDIE TO LOTTIE: (OVER) When I press//this pedal in the floor that makes it 'go', then it's down to you.	3/150	905+11 09:55+19	913+06 10:00+22	7+11 5+03	GORDIE TO LOTTIE: When I press this pedal that makes it 'go', then it's down to you.
						(RUNS OVER SCENE END)
	LOTTIE TO GORDIE: What?//But ...	3/151	913+09 10:01+01	915+01 10:02+01	1+08 1+00	LOTTIE TO GORDIE: (OPTIONAL) But ...
	SHE QUICKLY GRABS STEERING WHEEL AS PICK-UP TRUCK PULLS AWAY - GORDIE RAISES HIS HANDS.					
						PICK-UP: REVS
	GORDIE TO LOTTIE: Left a bit.	3/152	918+03 10:04+03	920+11 10:05+19	2+08 1+16	GORDIE TO LOTTIE: Left a bit.
						(RUNS OVER SCENE END)
	HOLD.					
						JESS: SQUEALS
	GORDIE TO LOTTIE: Left a bit.					
	LOTTIE GLANCES AT GORDIE AS SHE STEERS.					
	LOTTIE TO GORDIE: But it's not allowed. I'm ten. I'm not insured.	3/153	920+14 10:05+22	924+07 10:08+07	3+09 2+09	LOTTIE TO GORDIE: I'm 10. I'm not insured.

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	GORDIE TO LOTTIE: I don't care//Left a bit.	3/154	<u>924+10</u> <u>10:08+10</u>	927+08 <u>10:10+08</u>	2+14 <u>1+22</u>	GORDIE TO LOTTIE: I don't care. Left a bit. (RUNS OVER SCENE END)
25 Starts 925+08 10:09+00	EXT - GORDIE'S PICK-UP TRUCK TRAVELS INTO B.G.	FX:/SHOUTS				
26 Starts 927+15 10:10+15	INT - (TRAVELLING) GORDIE WATCHES AS LOTTIE STEERS.					
	GORDIE TO LOTTIE: That's good.	3/155	<u>928+01</u> <u>10:10+17</u>	<u>931+10</u> <u>10:13+02</u>	3+09 <u>2+09</u>	GORDIE TO LOTTIE: That's good. Left, left. That's lovely. (RUNS OVER SCENE END)
	GORDIE TO LOTTIE: Left, left.					
	LOTTIE (O.S.): (OVER) Yes!					
	CONTINUE TO INTERCUT AS LOTTIE CONTINUES.					
	GORDIE TO LOTTIE: (OVER) That's lovely.					
	LOTTIE TO GORDIE: (STUTTERS) I, I, I don't think that ...	3/156	934+09 <u>10:15+01</u>	<u>939+04</u> <u>10:18+04</u>	4+11 <u>3+03</u>	LOTTIE TO GORDIE THEN GORDIE TO LOTTIE: - I don't think that ... - You need to live more and think less.
	GORDIE TO LOTTIE: You need to live more and think less.					
	GORDIE (O.S.) TO LOTTIE: More right, more right, more//right!	3/157	939+15 <u>10:18+15</u>	<u>942+12</u> <u>10:20+12</u>	2+13 <u>1+21</u>	GORDIE TO LOTTIE: More right, more right, more right! (RUNS OVER SCENE END)
	ON-SCREEN TEXT - SIGN: NO FIRES ON THE BEACH					
	CONTINUE TO INTERCUT AS GORDIE'S PICK-UP TRUCK SMASHES THROUGH SIGN.	FX:				
	GORDIE: Oh!					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	JESS (O.S.) TO LOTTIE: Lottie//Be careful of the//sign.	3/158	<u>943+13</u> <u>10:21+05</u>	<u>949+02</u> <u>10:24+18</u>	5+05 3+13	JESS TO LOTTIE THEN GORDIE TO LOTTIE: - Be careful of the sign. - I've been trying to hit that for years.
	GORDIE (O.S.) TO LOTTIE: (OVER) Well done!					
	GORDIE TO LOTTIE: I've been trying to hit that for years.					
	MICKEY TO GORDIE: What did it say?	3/159	949+11 <u>10:25+03</u>	<u>954+12</u> <u>10:28+12</u>	5+01 3+09	MICKEY TO GORDIE THEN GORDIE TO MICKEY: - What did it say? - It said 'Do not let children drive'.
	GORDIE TO MICKEY: It said//'Do not let children drive'.					
27 Starts 954+13 10:28+13	EXT. BEACH - DAY TRACKING WITH AS GORDIE'S PICK-UP TRUCK TURNS - PASSES.					
	GORDIE: (SINGS) Oh mother, can I go out to swim? Yes, my darling daughter	3/160	955+10 <u>10:29+02</u>	962+05 <u>10:33+13</u>	6+11 4+11	GORDIE: (SINGS) Oh mother, can I go out to swim? Yes, my darling daughter
	GORDIE: (SINGS) Watch the boys don't see your bum Keep it well under the water	3/161	962+08 <u>10:33+16</u>	968+09 <u>10:37+17</u>	6+01 4+01	GORDIE: (SINGS) Watch the boys don't see your bum Keep it well under the water
	PAN WITH AS IT CONTINUES ALONG BEACH.					
	GORDIE/CHILDREN: (SING) Mother, can I go out to swim? Yes, my darling daughter	3/162	968+12 <u>10:37+20</u>	975+03 <u>10:42+03</u>	6+07 4+07	GORDIE/CHILDREN: (SING) Mother, can I go out to swim? Yes, my darling daughter
	CRANE UP AS IT CONTINUES.					
	GORDIE/CHILDREN: (SING) Watch the boys don't see your bum Keep it well under the water	3/163	975+06 <u>10:42+06</u>	982+00 <u>10:46+16</u>	6+10 4+10	GORDIE/CHILDREN: (SING) Watch the boys don't see your bum Keep it well under the water
	GORDIE: (UNDER - SINGS) Watch the boys don't see your bum Keep it well under the//water	3/164	982+03 <u>10:46+19</u>	988+13 <u>10:51+05</u>	6+10 4+10	GORDIE: (SING - OPTIONAL) Watch the boys don't see your bum Keep it well under the water
	IT PULLS UP.					
	JESS: (SHOUTS) Yay!					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	CUT IN AS LOTTIE AND JESS CLIMB OUT.	FX:				
	MICKEY (O.S.): Whoo, cool! We might see a killer whale.	3/165	990+14 10:52+14	995+04 10:55+12	4+06 2+22	MICKEY: Cool! We might see a killer whale.
	JESS: (SQUEALS) Yeah!					
995+04 10:55+12	MUSIC CUE: IN					MUSIC: FADE IN THRU CHILDREN: SHOUT
	CUT AWAY AS LOTTIE, JESS AND MICKEY RUN ACROSS BEACH - CUT IN AS GORDIE CLIMBS OUT - LEANS ON DOOR MIRROR - INTERCUT WITH HIS P.O.V. PANNING ACROSS SHORELINE.					PICK-UP DOOR: CLOSES
	LOTTIE (O.S.) TO MICKEY/JESS: Don't go on//those rocks!	3/166	1031+05 11:19+13	1034+05 11:21+13	3+00 2+00	LOTTIE TO MICKEY/JESS: Don't go on those rocks!
						(RUNS OVER SCENE END)
	JESS (O.S.): I've found a pebble.	3/167	1038+14 11:24+14	1042+04 11:26+20	3+06 2+06	JESS: I've found a pebble.
28 Starts 1047+08 11:30+08	DISSOLVE TO - LATER: ACROSS BEACH TO GORDIE AND MICKEY AT WATER'S EDGE - THROW STONES - CUT TO JESS AS SHE STUMBLES ACROSS ROCKS.					MUSIC: CONTINUES THRU FX: SEA
	CUT TO GORDIE AND MICKEY AS THEY THROW STONES INTO SEA.					MICKEY: SIGHS
	MICKEY TO GORDIE: Is it nice being a lesbian?	3/168	1065+01 11:42+01	1069+01 11:44+17	4+00 2+16	MICKEY TO GORDIE: Is it nice being a lesbian?
						(RUNS OVER SCENE END)
	CUT IN AS THEY LOOK AT EACH OTHER.					
1070+08 11:45+16	MUSIC CUE: OUT					MUSIC: FADE OUT
	GORDIE TO MICKEY: What the hell are you asking me for?	3/169	1069+14 11:45+06	1072+12 11:47+04	2+14 1+22	GORDIE TO MICKEY: What the hell are you asking me for?
	MICKEY TO GORDIE: I suppose it must//be otherwise they wouldn't be one, would they?	3/170	1072+15 11:47+07	1079+01 11:51+09	6+02 4+02	MICKEY TO GORDIE: I suppose it must be otherwise they wouldn't be one, would they?
						(RUNS OVER SCENE END)
	INTERCUT BETWEEN THEM AS GORDIE SMILES - THEY CONTINUE TO THROW STONES.					GORDIE: CHUCKLES SOFTLY

Scene No. <u>Foot/TC</u>	<u>Action/Dialogue</u>	Spot <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>	<u>Subtitle</u>
	MICKEY TO GORDIE: How do people know//what they are?	3/171	1081+09 <u>11:53+01</u>	<u>1085+07</u> <u>11:55+15</u>	3+14 <u>2+14</u>	MICKEY TO GORDIE: How do people know what they are? (RUNS OVER SCENE END)
	GORDIE TO MICKEY: Ah, they just kinda find out. You know, we all find out eventually what we are.	3/172	1085+15 <u>11:55+23</u>	1092+10 <u>12:00+10</u>	6+11 <u>4+11</u>	GORDIE TO MICKEY: They just kinda find out. We all find out eventually what we are.
	GORDIE TO MICKEY: Then the world has to lump it.	3/173	1092+13 <u>12:00+13</u>	1096+01 <u>12:02+17</u>	3+04 <u>2+04</u>	GORDIE TO MICKEY: Then the world has to lump it. (RUNS OVER SCENE END)
	MICKEY TO GORDIE: Can lesbians//make babies?	3/174	1097+09 <u>12:03+17</u>	1101+01 <u>12:06+01</u>	3+08 <u>2+08</u>	MICKEY TO GORDIE: Can lesbians make babies? (RUNS OVER SCENE END)
	GORDIE TO MICKEY: Er ... CONTINUE TO INTERCUT.					
	GORDIE TO MICKEY: ... well, er ...	3/175	1102+14 <u>12:07+06</u>	1104+12 <u>12:08+12</u>	1+14 <u>1+06</u>	GORDIE TO MICKEY: Well ...
	GORDIE TO MICKEY: Why don't you nip over there and get some wood for the fire at the old Viking burial mound?	3/176	1105+05 <u>12:08+21</u>	1112+10 <u>12:13+18</u>	7+05 <u>4+21</u>	GORDIE TO MICKEY: Why don't you get some wood for the fire at the old Viking burial mound? (RUNS OVER SCENE END)
	MICKEY TO GORDIE: A Vi... that's a Viking burial mound?	3/177	1112+13 <u>12:13+21</u>	1118+08 <u>12:17+16</u>	5+11 <u>3+19</u>	MICKEY TO GORDIE THEN GORDIE TO MICKEY: - That's a Viking burial mound? - Yeah, so they say. (RUNS OVER SCENE END)
	GORDIE TO MICKEY: Yeah, so they say. GORDIE GESTURES AS MICKEY TURNS, RUNS OFF.					
	GORDIE TO MICKEY: That's where I found the brooch.	3/178	<u>1119+09</u> <u>12:18+09</u>	<u>1122+06</u> <u>12:20+06</u>	2+13 <u>1+21</u>	GORDIE TO MICKEY: That's where I found the brooch.
	MICKEY CONTINUES ALONG WATER'S EDGE INTO B.G. - CONTINUE TO INTERCUT AS LOTTIE RUNS TO GORDIE - GORDIE BENDS, GRIMACES.					
	LOTTIE TO GORDIE: Are you okay, Grandad?	3/179	1135+13 <u>12:29+05</u>	1142+03 <u>12:33+11</u>	6+06 <u>4+06</u>	LOTTIE TO GORDIE THEN GORDIE TO LOTTIE: - Are you okay, Grandad? - Yes. Indigestion, princess.
	GORDIE TO LOTTIE: Aye. Indigestion, princess.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	GORDIE TO LOTTIE: (GROANS) I've had it all my life. Don't chew enough.	3/180	1142+09 <u>12:33+17</u>	1146+14 <u>12:36+14</u>	4+05 <u>2+21</u>	GORDIE TO LOTTIE: I've had it all my life. Don't chew enough.
	JESS TO GORDIE: (CALLS) Grandad//I've lost my pebble. (RUNS OVER SCENE END)	3/181	1147+01 <u>12:36+17</u>	1151+13 <u>12:39+21</u>	4+12 <u>3+04</u>	JESS TO GORDIE: Grandad, I've lost my pebble.
	JESS GLANCES TOWARDS AS SHE STEPS ACROSS ROCKS - GORDIE LOOKS AT HER.					
	GORDIE TO JESS: Right!	3/182	1154+12 <u>12:41+20</u>	1156+04 <u>12:42+20</u>	1+08 <u>1+00</u>	GORDIE TO JESS: Right!
29 Starts 1157+11 <u>12:43+19</u>	LATER: DOWN ACROSS BEACH AND SEA - ACROSS WATER TO MICKEY - RUNS R ACROSS BEACH.	FX: SEAGULLS				
	MICKEY: I'll race you.	3/183	<u>1163+03</u> <u>12:47+11</u>	<u>1169+03</u> <u>12:51+11</u>	6+00 <u>4+00</u>	MICKEY THEN JESS: - I'll race you. - I've found a jelly fish.
	JESS (O.S.): I've found a jelly fish.					
	CUT TO GORDIE - TAKES BAG FROM REAR OF PICK-UP TRUCK AS LOTTIE LEANS TO ROCK, TURNS TO HIM.					
	LOTTIE TO GORDIE: Is this official?	3/184	1175+15 <u>12:55+23</u>	1181+00 <u>12:59+08</u>	5+01 <u>3+09</u>	LOTTIE TO GORDIE THEN GORDIE TO LOTTIE: - Is this official? - Is what official?
	GORDIE TO LOTTIE: Is what official?					
	INTERCUT BETWEEN THEM.					
	LOTTIE TO GORDIE: What it//says on this rock!	3/185	1181+03 <u>12:59+11</u>	1184+08 <u>13:01+16</u>	3+05 <u>2+05</u>	LOTTIE TO GORDIE: What it says on this rock!
	LOTTIE TO GORDIE: (SHOUTS - READS) Keep off. F and G's beach.	3/186	1184+15 <u>13:01+23</u>	1189+14 <u>13:05+06</u>	4+15 <u>3+07</u>	LOTTIE TO GORDIE: (READS) Keep off. F and G's beach.
	GORDIE: Oh God.	3/187	1190+01 <u>13:05+09</u>	1192+05 <u>13:06+21</u>	2+04 <u>1+12</u>	GORDIE: Oh God.
	GORDIE TUCKS FOLDED BLANKET UNDER HIS ARM.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	GORDIE TO LOTTIE: I carved that.	3/188	1193+06 <u>13:07+14</u>	1195+14 <u>13:09+06</u>	2+08 <u>1+16</u>	GORDIE TO LOTTIE: I carved that.
	LOTTIE WALKS TO HIM.					
	GORDIE (O.S.) TO LOTTIE: Well, I helped.	3/189	<u>1196+13</u> <u>13:09+21</u>	<u>1203+05</u> <u>13:14+05</u>	6+08 <u>4+08</u>	GORDIE TO LOTTIE: Well, I helped. Actually I didn't do all that much, I was only small.
	(RUNS OVER SCENE END)					
	GORDIE TO LOTTIE: Actually I didn't do all that much, I was only small.					
	GORDIE CARRIES PLASTIC BAGS AND FISHING NET.					
	GORDIE TO LOTTIE: Frazer did most of it.	3/190	<u>1203+08</u> <u>13:14+08</u>	1207+14 <u>13:17+06</u>	4+06 <u>2+22</u>	GORDIE TO LOTTIE THEN LOTTIE TO GORDIE: - Frazer did most of it. - Who's Frazer?
	LOTTIE TO GORDIE: Who's Frazer?					
	GORDIE TO LOTTIE: He//was my big brother. He died in the war.	3/191	<u>1208+15</u> <u>13:17+23</u>	1213+08 <u>13:21+00</u>	4+09 <u>3+01</u>	GORDIE TO LOTTIE THEN MICKEY TO GORDIE: - My big brother. He died in the war. - In Afghanistan?
	(RUNS OVER SCENE END)					
	HE STEPS BY DECK-CHAIR AS MICKEY ENTERS CLUTCHING FIREWOOD.					
	MICKEY TO GORDIE: In Afghanistan?					
	GORDIE TO MICKEY: No, he was fighting a very stupid man called Hitler//who wanted to take everybody's land.	3/192	1213+11 <u>13:21+03</u>	<u>1221+09</u> <u>13:26+09</u>	7+14 <u>5+06</u>	GORDIE TO MICKEY: No, he was fighting a very stupid man called Hitler who wanted to take everybody's land.
	(RUNS OVER SCENE END)					
	CONTINUE TO INTERCUT WITH JESS (SEATED) AS SHE MAKES SANDCASTLES.					
	MICKEY TO GORDIE: Like 'Monopoly'?	3/193	<u>1221+12</u> <u>13:26+12</u>	<u>1224+13</u> <u>13:28+13</u>	3+01 <u>2+01</u>	MICKEY TO GORDIE THEN GORDIE TO MICKEY: - Like 'Monopoly'? - Yes.
	GORDIE TO MICKEY: Aye.					
	GORDIE TURNS, SITS INTO DECK-CHAIR.					

Scene No. <u>Foot/TC</u>	<u>Action/Dialogue</u>	Spot <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>	<u>Subtitle</u>
	GORDIE TO MICKEY: Just like 'Monopoly' ...	3/194	<u>1225+11</u> <u>13:29+03</u>	<u>1231+01</u> <u>13:32+17</u>	5+06 <u>3+14</u>	GORDIE TO MICKEY: Just like 'Monopoly' except with more screaming.
	GORDIE TO MICKEY: ... except with more screaming.					
	GORDIE TO LOTTIE/MICKEY: Anyway//Frazer used to bring me here //Taught me how to swim.	3/195	<u>1231+04</u> <u>13:32+20</u>	<u>1236+07</u> <u>13:36+07</u>	5+03 <u>3+11</u>	GORDIE TO LOTTIE/MICKEY: Frazer used to bring me here. Taught me how to swim.
	CONTINUE TO INTERCUT AS LOTTIE STEPS TO THEM.					
	LOTTIE TO GORDIE: How did he die?	3/196	<u>1236+10</u> <u>13:36+10</u>	<u>1238+09</u> <u>13:37+17</u>	1+15 <u>1+07</u>	LOTTIE TO GORDIE: How did he die?
	GORDIE TO LOTTIE: Well//someone made a terrible mistake. A pilot thought Frazer's platoon were Germans.	3/197	<u>1238+12</u> <u>13:37+20</u>	<u>1245+02</u> <u>13:42+02</u>	6+06 <u>4+06</u>	GORDIE TO LOTTIE: A terrible mistake. A pilot thought Frazer's platoon were Germans.
	MICKEY TO GORDIE: Where's he buried?	3/198	<u>1245+07</u> <u>13:42+07</u>	<u>1248+10</u> <u>13:44+10</u>	3+03 <u>2+03</u>	MICKEY TO GORDIE: Where's he buried?
	GORDIE TO LOTTIE: He isn't buried anywhere.	3/199	<u>1248+13</u> <u>13:44+13</u>	<u>1254+08</u> <u>13:48+08</u>	5+11 <u>3+19</u>	GORDIE TO LOTTIE THEN JESS TO GORDIE: - He isn't buried anywhere. - I know about dying.
	JESS TO GORDIE: I//know about dying.					
	GORDIE TURNS, LOOKS AT JESS.					
	GORDIE TO JESS: Right.	3/200	<u>1254+11</u> <u>13:48+11</u>	<u>1256+03</u> <u>13:49+11</u>	1+08 <u>1+00</u>	GORDIE TO JESS: Right.
	JESS TO GORDIE: Cos of//Bambi's mum, and Barbar's dad, and Simba's dad, and Nigel.	3/201	<u>1256+15</u> <u>13:49+23</u>	<u>1265+08</u> <u>13:55+16</u>	8+09 <u>5+17</u>	JESS TO GORDIE: Because of Bambi's mum, and Barbar's dad, and Simba's dad, and Nigel.
	HE REACTS, LOOKS AT LOTTIE.					
	LOTTIE TO GORDIE: Our next door neighbour.	3/202	<u>1267+08</u> <u>13:57+00</u>	<u>1272+08</u> <u>14:00+08</u>	5+00 <u>3+08</u>	LOTTIE TO GORDIE THEN JESS TO GORDIE: - Our next door neighbour. - I don't think this is my pebble.
	JESS TO GORDIE: I don't think//this is my pebble.					
	JESS HOLDS UP PEBBLE.					
	GORDIE TO LOTTIE: Oh, it definitely is//I'd recognise it anywhere.	3/203	<u>1272+11</u> <u>14:00+11</u>	<u>1276+06</u> <u>14:02+22</u>	3+11 <u>2+11</u>	GORDIE TO LOTTIE: It definitely is. I'd recognise it anywhere.

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	GORDIE TO ALL: Let's go, little beavers.	3/204	1276+09 <u>14:03+01</u>	1280+15 <u>14:05+23</u>	4+06 <u>2+22</u>	GORDIE TO ALL: Let's go, little beavers. More driftwood.
	HOLD.					GORDIE: CLAPS
	GORDIE TO ALL: More driftwood.					
	LOTTIE AND MICKEY MOVE TO STEP AWAY.					GORDIE: CONTINUES
30 Starts 1281+12 14:06+12	LATER: (LOW ANGLE) CLOSE ON CAMPFIRE - CUT AWAY TO REVEAL BROKEN SIGN LAYING ON IT - ON-SCREEN TEXT: NO FIRES ON THE BEACH					FX:/SEAGULLS
		3/205	1285+02 <u>14:08+18</u>	<u>1288+14</u> <u>14:11+06</u>	3+12 <u>2+12</u>	NARRATIVE TITLE: (ITALICS) NO FIRES ON THE BEACH
	CUT TO MICKEY CLUTCHING SPADE.					
	MICKEY TO GORDIE: Can we bury you, Grandad?	3/206	<u>1289+01</u> <u>14:11+09</u>	<u>1295+05</u> <u>14:15+13</u>	6+04 <u>4+04</u>	MICKEY TO GORDIE THEN GORDIE TO MICKEY: - Can we bury you, Grandad? - Oh, no. That sand gets everywhere.
	CUT AWAY TO REVEAL LOTTIE STANDING BY CAMPFIRE.					
	GORDIE TO MICKEY: Oh, no. That sand gets everywhere.					
	CUT IN ON GORDIE.					
	GORDIE TO MICKEY: I//definitely don't want to be buried, thank you.	3/207	<u>1295+08</u> <u>14:15+16</u>	<u>1301+01</u> <u>14:19+09</u>	5+09 <u>3+17</u>	GORDIE TO MICKEY THEN JESS TO GORDIE: - Definitely don't want to be buried. - Not even when you die?
	INTERCUT WITH JESS KNEELING AMONGST SANDCASTLES.					
	JESS TO GORDIE: Not//even when you die?					
	LOTTIE TO JESS: Jess!	3/208	<u>1301+04</u> <u>14:19+12</u>	<u>1302+07</u> <u>14:20+07</u>	1+03 <u>0+19</u>	LOTTIE TO JESS: Jess!

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	JESS TO LOTTIE: Well//that's what happens when someone dies.	3/209	<u>1302+10</u> <u>14:20+10</u>	<u>1310+07</u> <u>14:25+15</u>	7+13 5+05	JESS TO LOTTIE: That's what happens when someone dies. You bury them and everyone eats cake.
	JESS TO LOTTIE: You bury them and then everyone eats cake.					
	JESS TO GORDIE: That's right, isn't it, Grandad?	3/210	<u>1310+10</u> <u>14:25+18</u>	<u>1315+09</u> <u>14:29+01</u>	4+15 3+07	JESS TO GORDIE THEN GORDIE TO JESS: - That's right, isn't it, Grandad? - Absolutely, sweetheart.
	GORDIE TO JESS: Absolutely, sweetheart.					
	CONTINUE TO INTERCUT.					
	GORDIE TO ALL: I've never seen the point of funerals myself.	3/211	<u>1315+12</u> <u>14:29+04</u>	<u>1319+08</u> <u>14:31+16</u>	3+12 2+12	GORDIE TO ALL: I've never seen the point of funerals myself.
	GORDIE TO ALL: Nice people all standing around in the Kirk while the//priest tells a pack of lies about what a great man you were.	3/212	<u>1319+11</u> <u>14:31+19</u>	<u>1328+08</u> <u>14:37+16</u>	8+13 5+21	GORDIE TO ALL: Nice people standing around while the priest tells (a pack of) lies about what a great man you were.
	GORDIE TO ALL: Nah, put me out with the recycling.	3/213	<u>1328+11</u> <u>14:37+19</u>	1332+07 <u>14:40+07</u>	3+12 2+12	GORDIE TO ALL: No, put me out with the recycling.
	GORDIE TO ALL: Purple bin, isn't it, for plastics and dead grandads?	3/214	1332+10 <u>14:40+10</u>	1339+00 <u>14:44+16</u>	6+06 4+06	GORDIE TO ALL: Purple bin, isn't it, for plastics and dead grandads?
	LOTTIE SCOWLS AT GORDIE.			GORDIE: CHUCKLES		
	GORDIE TO LOTTIE: Oh, come on//It's only a joke.	3/215	1339+11 <u>14:45+03</u>	<u>1344+10</u> <u>14:48+10</u>	4+15 3+07	GORDIE TO LOTTIE: Oh, come on. It's only a joke.
	JESS PULLS OFF HER SOCKS.					
	GORDIE TO ALL: No, if I had to choose a kind of funeral ...	3/216	<u>1344+13</u> <u>14:48+13</u>	1349+06 <u>14:51+14</u>	4+09 3+01	GORDIE TO ALL: No, if I had to choose a kind of funeral ...
	GORDIE TO ALL: ... just give me a good old Viking// funeral like my ancestors.	3/217	1349+09 <u>14:51+17</u>	1354+12 <u>14:55+04</u>	5+03 3+11	GORDIE TO ALL: ... just give me a good old Viking funeral like my ancestors.
	GORDIE WATCHES AS SHE TOSSES WELLINGTON BOOT ASIDE.					
	GORDIE TO ALL: Just stick me in a burning boat//and float me out to sea.	3/218	1354+15 <u>14:55+07</u>	1360+14 <u>14:59+06</u>	5+15 3+23	GORDIE TO ALL: Just stick me in a burning boat and float me out to sea.

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	GORDIE TO ALL: No stupid family fights.	3/219	1361+01 14:59+09	1364+01 15:01+09	3+00 2+00	GORDIE TO ALL: No stupid family fights.
	CONTINUE TO INTERCUT WITH MICKEY AS HE LOOKS AT GORDIE.					
	GORDIE (O.S.) TO ALL: No stupid rows about who gets what// or who does what.	3/220	1364+04 15:01+12	1370+10 15:05+18	6+06 4+06	GORDIE TO ALL: No stupid rows about who gets what or who does what.
	GORDIE TO ALL: Just a warrior's farewell.	3/221	1371+09 15:06+09	1375+10 15:09+02	4+01 2+17	GORDIE TO ALL: Just a warrior's farewell.
	MICKEY (O.S.) TO GORDIE: Can we go out and catch some fish to //cook it?	3/222	1375+13 15:09+05	1379+15 15:11+23	4+02 2+18	MICKEY TO GORDIE: Can we go out and catch some fish to cook it?
	GORDIE TO MICKEY: Yeah. Get some crabs while you're there.	3/223	1380+02 15:12+02	1385+11 15:15+19	5+09 3+17	GORDIE TO MICKEY: Yeah. Get some crabs while you're there.
	LOTTIE AND JESS STAND - LOTTIE STEPS TO GORDIE AS MICKEY AND JESS HURRY OFF.					
	LOTTIE TO GORDIE: There are sandwiches in the pick-up, aren't there?	3/224	1385+14 15:15+22	1389+03 15:18+03	3+05 2+05	LOTTIE TO GORDIE: There are sandwiches in the pick-up, aren't there?
	GORDIE TO LOTTIE: Yeah, but you//can't hunt sandwiches, can you?	3/225	1389+06 15:18+06	1393+04 15:20+20	3+14 2+14	GORDIE TO LOTTIE: Yeah, but you can't hunt sandwiches, can you?
	LOTTIE HANDS SUN-HAT TO GORDIE - JESS LOOKS AT THEM.					
	JESS TO GORDIE: The//water won't be cold, will it, Grandad?	3/226	1393+07 15:20+23	1397+06 15:23+14	3+15 2+15	JESS TO GORDIE: The water won't be cold, will it, Grandad?
	GORDIE TO JESS: Course not//It's only the North Atlantic.	3/227	1397+09 15:23+17	1404+09 15:28+09	7+00 4+16	GORDIE TO JESS: Course not. It's only the North Atlantic. Why on earth would it be cold?
	GORDIE TO JESS: Why on earth would it be cold?					
	CUT AWAY AS JESS AND MICKEY RUN INTO B.G. -					
	MICKEY: Whooo-hoo!					
	- CONTINUE INTO SEA.					
	MICKEY TO GORDIE: (SHOUTS) It's freezing!	3/228	1410+04 15:32+04	1412+12 15:33+20	2+08 1+16	MICKEY TO GORDIE: It's freezing!
	JESS: CHEERS/SHOUTS					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	GORDIE AND LOTTIE SMILE - MICKEY AND JESS RUN TOWARDS.					GORDIE: LAUGHS
	MICKEY TO GORDIE: (SHOUTS) You lied to us!	3/229	<u>1417+05</u> 15:36+21	<u>1420+00</u> 15:38+16	2+11 1+19	MICKEY TO GORDIE: You lied to us!
	CUT AWAY AS THEY CONTINUE ACROSS BEACH.					GORDIE: CONTINUES
31 Starts 1427+07 15:43+15	LATER: (SOFT FOCUS) ACROSS WATER'S SUNLIT SURFACE - PULL FOCUS.					
	MICKEY TO JESS: Look, you've//got to pat it down like this.	3/230	<u>1429+15</u> 15:45+07	<u>1433+14</u> 15:47+22	3+15 2+15	MICKEY TO JESS: Look, you've got to pat it down like this. (RUNS OVER SCENE END)
	CUT TO LOTTIE, JESS AND MICKEY KNEELING AROUND SANDCASTLE.					
	JESS TO MICKEY: I'm decorating it.	3/231	<u>1434+01</u> 15:48+01	<u>1439+15</u> 15:51+23	5+14 3+22	JESS TO MICKEY THEN MICKEY TO JESS: - I'm decorating it. - That's <u>after</u> .
	MICKEY TO JESS: (OVER) That's <u>after</u> .					
	MICKEY TO GORDIE: Are you okay back there?	3/232	<u>1440+02</u> 15:52+02	<u>1443+01</u> 15:54+01	2+15 1+23	MICKEY TO GORDIE: Are you okay back there?
	CUT AWAY TO REVEAL GORDIE LYING ON BEACH BURIED WITH SAND.					
	GORDIE TO MICKEY: Aye, I'm grand, apart for the sand up my arse.	3/233	<u>1443+04</u> 15:54+04	<u>1448+04</u> 15:57+12	5+00 3+08	GORDIE TO MICKEY: Yes, I'm grand, apart for the sand up my arse. (RUNS OVER SCENE END)
	INTERCUT BETWEEN THEM AS THEY SMILE.					
	GORDIE TO ALL: Oh, look//Look up there, it's the// osprey.	3/234	<u>1450+02</u> 15:58+18	<u>1455+02</u> 16:02+02	5+00 3+08	GORDIE TO ALL: Oh, look. Look up there, it's the osprey. (RUNS OVER SCENE END)
	THEY ALL LOOK UP AT OSPREY HOVERING OVERHEAD.					FX: OSPREY
	GORDIE (O.S.) TO ALL: Oh, look at that.	3/235	<u>1455+13</u> 16:02+13	<u>1459+04</u> 16:04+20	3+07 2+07	GORDIE TO ALL: Oh, look at that.

Scene No. <u>Foot/TC</u>	<u>Action/Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>	<u>Subtitle</u>
	IT DIVES.					
	JESS TO MICKEY: (SOFTLY) It's just a bird.	3/236	<u>1459+07</u> <u>16:04+23</u>	1461+09 <u>16:06+09</u>	2+02 <u>1+10</u>	JESS TO MICKEY: It's just a bird.
	GORDIE (O.S.) TO ALL: Seventeen years she's been coming back.	3/237	1461+12 <u>16:06+12</u>	<u>1467+08</u> <u>16:10+08</u>	5+12 <u>3+20</u>	GORDIE TO ALL: 17 years she's been coming back. Flown all the way from Africa.
	GORDIE TO ALL: Flown all the way from Africa.					
	JESS (O.S.) TO GORDIE: You can't really lay an egg in Africa// cos you'll get a fried egg.	3/238	1467+15 <u>16:10+15</u>	1475+05 <u>16:15+13</u>	7+06 <u>4+22</u>	JESS TO GORDIE: You can't really lay an egg in Africa because you'll get a fried egg.
	CONTINUE TO INTERCUT.					
	JESS (O.S.) TO GORDIE: How far is Africa?	3/239	<u>1476+02</u> <u>16:16+02</u>	1481+00 <u>16:19+08</u>	4+14 <u>3+06</u>	JESS TO GORDIE THEN MICKEY TO JESS: - How far is Africa? - About 8 million miles away.
	MICKEY TO JESS: About eight million miles away.					
	LOTTIE TO GORDIE: That's rubbish//isn't it, Grandad?	3/240	1481+03 <u>16:19+11</u>	1484+11 <u>16:21+19</u>	3+08 <u>2+08</u>	LOTTIE TO GORDIE: That's rubbish, isn't it, Grandad?
1483+00 <u>16:20+16</u>	MUSIC CUE: IN					MUSIC: FADE IN THRU PREVIOUS DIALOGUE
	LOTTIE TURNS, LOOKS AT GORDIE (EYES CLOSED) - REACTS - MICKEY LOOKS AT HIM.					
	MICKEY TO GORDIE: Hey, Grandad?	3/241	1491+12 <u>16:26+12</u>	1494+08 <u>16:28+08</u>	2+12 <u>1+20</u>	MICKEY TO GORDIE: Hey, Grandad?
	JESS (O.S.) TO MICKEY/LOTTIE: Perhaps he's asleep.	3/242	1495+08 <u>16:29+00</u>	1498+06 <u>16:30+22</u>	2+14 <u>1+22</u>	JESS TO MICKEY/LOTTIE: Perhaps he's asleep.
	LOTTIE STANDS, STEPS TO GORDIE.					
	LOTTIE TO GORDIE: Grandad?	3/243	1502+11 <u>16:33+19</u>	1504+11 <u>16:35+03</u>	2+00 <u>1+08</u>	LOTTIE TO GORDIE: Grandad?
	CONTINUE TO INTERCUT AS SHE STARES DOWN AT HIM - PLACES HER HAND ON HIS CHEST.					MUSIC: CONTINUES
	LOTTIE TO GORDIE: (LOUDER) Grandad?	3/244	1516+06 <u>16:42+22</u>	<u>1517+09</u> <u>16:43+17</u>	1+03 <u>0+19</u>	LOTTIE TO GORDIE: Grandad?

"WHAT WE DID ON OUR HOLIDAY"

Reel 3A/3B

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Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	SHE REACTS AS HE QUICKLY SITS UP.					GORDIE: SHOUTS/LOTTIE: SQUEALS
1519+00 16:44+16	MUSIC CUE: OUT					MUSIC: OUT
	MICKEY REACTS.					
	LOTTIE TO GORDIE: Grandad//that wasn't funny.	3/245	1520+01 16:45+09	1523+11 16:47+19	3+10 2+10	LOTTIE TO GORDIE: Grandad, that wasn't funny.
			(RUNS OVER SCENE END)			
	GORDIE SMILES.					GORDIE: CHUCKLES
	MICKEY TO LOTTIE: Well//it was quite funny.	3/246	1525+03 16:48+19	1527+11 16:50+11	2+08 1+16	MICKEY TO LOTTIE THEN LOTTIE TO MICKEY: - It was quite funny. - No, it wasn't.
			(RUNS OVER SCENE END)			
	HOLD.					GORDIE: CONTINUES
	LOTTIE TO MICKEY: No, it wasn't.					
	JESS TO LOTTIE: (OVER) It was//funnier than monkeys.	3/247	1527+14 16:50+14	1531+12 16:53+04	3+14 2+14	JESS TO LOTTIE: It was funnier than monkeys.
			(RUNS OVER SCENE END)			
1532+00 16:53+08	LAST FRAME OF ACTION REEL 3A/3B					
	FOOTAGE FROM SUBTITLE NO: 3/247 TO LAST FRAME ACTION:					0+04 00:00+04
	FOOTAGE FROM 12 FT START MARK TO LAST FRAME ACTION:					1532+01
	FOOTAGE FROM 1ST FRAME ACTION TO LAST FRAME ACTION:					1520+01 16:53+09

"WHAT WE DID ON OUR HOLIDAY"

REEL 4A/4B

Ft+Fr ZERO on START MARK

Timecode ZERO on FIRST FRAME ACTION

First Frame Action 12+00 - 00:00+00

First HARD CUT at 18+07 - 00:04+07

Second HARD CUT at 22+06 - 00:06+22

24fps with 12+00 - 8secs DCP Timecode offset

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
1 Starts 12+00 00:00+00	EXT. HEADLAND/BEACH SCOTLAND - DAY (HIGH ANGLE) PAST RUINS AND ALONG BEACH TO SEA.					
						FX: NATURAL/MICKEY/JESS: SHOUT
2 Starts 18+07 00:04+07	CUT IN TO REVEAL GORDIE AND LOTTIE SEATED ON B.G. BEACH. LOTTIE (V.O.) TO GORDIE: Mum and dad lie so much.	4/1	19+14 00:05+06	26+06 00:09+14	6+08 4+08	LOTTIE (V.O.) TO GORDIE: Mum and dad lie so much. I just don't trust them any more.
						(RUNS OVER SCENE END)
3 Starts 22+06 00:06+22	ON LOTTIE AND GORDIE. LOTTIE TO GORDIE: I just don't trust them any more.					
	LOTTIE TO GORDIE: They make me so angry.	4/2	27+08 00:10+08	30+06 00:12+06	2+14 1+22	LOTTIE TO GORDIE: They make me so angry.
						(RUNS OVER SCENE END)
	INTERCUT BETWEEN THEM.					
	GORDIE TO LOTTIE: Well, I used to feel like that about my lot//too.	4/3	31+07 00:12+23	35+13 00:15+21	4+06 2+22	GORDIE TO LOTTIE: I used to feel like that about my lot, too.
						(RUNS OVER SCENE END)
	SHE GLANCES AT HIM.					
	GORDIE TO LOTTIE: Until I suddenly realised there was no point in//being angry with people I loved for being what they are.	4/4	36+00 00:16+00	44+00 00:21+08	8+00 5+08	GORDIE TO LOTTIE: I realised there was no point being angry with people I loved for being what they are.
						(RUNS OVER SCENE END)
	CONTINUE TO INTERCUT WITH MICKEY AND JESS BY WATER'S EDGE.					
	GORDIE TO LOTTIE: I mean, so what if your dad's a complete and utter bloody shambles?	4/5	44+14 00:21+22	51+10 00:26+10	6+12 4+12	GORDIE TO LOTTIE: I mean, so what if your dad's a complete and utter bloody shambles?
						(RUNS OVER SCENE END)

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	GORDIE AND LOTTIE SMILE.					GORDIE/LOTTIE: CHUCKLE
	GORDIE (O.S.) TO LOTTIE: Or your Uncle Gavin's//a bit of a tight-arse.	4/6	51+13 00:26+13	56+07 00:29+15	4+10 3+02	GORDIE TO LOTTIE: Or your Uncle Gavin's a bit of a tight-arse.
	GORDIE TO LOTTIE: All that social climbing//he can't help himself ...	4/7	57+02 00:30+02	62+02 00:33+10	5+00 3+08	GORDIE TO LOTTIE: All that social climbing, he can't help himself ...
	JESS SHAKES HER WET CARDIGAN SLEEVE.					
	GORDIE (O.S.) TO LOTTIE: ... any more than his wife can help//being scared of her own shadow.	4/8	63+03 00:34+03	69+15 00:38+15	6+12 4+12	GORDIE TO LOTTIE: ... any more than his wife can help being scared of her own shadow.
	GORDIE TO LOTTIE: Or your mum can help being a bit mouthy.	4/9	70+02 00:38+18	74+08 00:41+16	4+06 2+22	GORDIE TO LOTTIE: Or your mum can help being a bit mouthy.
	LOTTIE GLANCES AT GORDIE.					
	GORDIE TO LOTTIE: The truth is//every human being on this planet is ridiculous in their own way.	4/10	74+11 00:41+19	83+07 00:47+15	8+12 5+20	GORDIE TO LOTTIE: The truth is, every human being on this planet is ridiculous in their own way.
	GORDIE TO LOTTIE: So we shouldn't judge and we shouldn't fight because, in the end ...	4/11	85+00 00:48+16	91+08 00:53+00	6+08 4+08	GORDIE TO LOTTIE: So we shouldn't judge and we shouldn't fight because, in the end ...
92+00 00:53+08	MUSIC CUE: IN					MUSIC: FADE IN
	GORDIE TO LOTTIE: (SIGHS) ... in the end ... none of it matters.	4/12	94+14 00:55+06	97+06 00:56+22	2+08 1+16	GORDIE TO LOTTIE: ... in the end ...
		4/13	98+07 00:57+15	101+10 00:59+18	3+03 2+03	GORDIE TO LOTTIE: ... none of it matters.
	LOTTIE AND GORDIE LOOK AT EACH OTHER.					
	GORDIE TO LOTTIE: None of this stuff.	4/14	101+13 00:59+21	104+05 01:01+13	2+08 1+16	GORDIE TO LOTTIE: None of this stuff.
	THEY SMILE - LOTTIE LOOKS DOWN.					
	JESS (O.S.) TO LOTTIE: (CALLS) Lottie, this shell's//got legs.	4/15	107+09 01:03+17	111+10 01:06+10	4+01 2+17	JESS TO LOTTIE: Lottie, this shell's got legs.
	SHE LOOKS AT JESS AND MICKEY BY WATER'S EDGE.					(RUNS OVER SCENE END)

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	LOTTIE TO JESS: It's okay, it'll be a hermit crab.	4/16	<u>111+13</u> 01:06+13	115+07 01:08+23	3+10 2+10	LOTTIE TO JESS: It's okay, it'll be a hermit crab.
	GORDIE WATCHES AS LOTTIE STANDS, RUNS TO THEM - HE RAISES HIS HAND, SHIELDS HIS EYES - WATCHES AS MICKEY WALKS ACROSS BEACH TOWARDS CLUTCHING FOOTBALL.			MUSIC: CONTINUES		
4 Starts 146+00 01:29+08	MATCH DISSOLVE TO: (GORDIE'S P.O.V. - SLOW MOTION) FRAZER WALKS TOWARDS CLUTCHING FOOTBALL UNDER HIS ARM - INTERCUT AS GORDIE SLOWLY LOOKS UP AT HIM, LOWERS HIS HAND.					
	GORDIE TO FRAZER: Frazer!	4/17	165+03 01:42+03	167+01 01:43+09	1+14 1+06	GORDIE TO FRAZER: Frazer!
	GORDIE TO FRAZER: What are you doing here?	4/18	168+15 01:44+15	172+05 01:46+21	3+06 2+06	GORDIE TO FRAZER: What are you doing here?
	PULL FOCUS ON FRAZER.					
	GORDIE TO FRAZER: Oh -- I get it.	4/19	175+07 01:48+23	179+07 01:51+15	4+00 2+16	GORDIE TO FRAZER: Oh ... I get it.
	FRAZER (O.S.) TO GORDIE: You coming in for/a swim, you big Mary?	4/20	180+12 01:52+12	185+00 01:55+08	4+04 2+20	FRAZER TO GORDIE: You coming in for a swim, you big Mary?
	THEY STARE AT EACH OTHER - PULL FOCUS ON FRAZER AS HE TURNS, WALKS INTO B.G.			MUSIC: FADES		
221+00 02:19+08	SLOW IRIS IN.					
	MICKEY (O.S.) TO GORDIE: Hey, Grandad//can we cook this crab?	4/21	224+15 02:21+23	231+03 02:26+03	6+04 4+04	MICKEY TO GORDIE: Hey, Grandad, can we cook this crab? Or will it be unfair on the beach?
	MICKEY ENTERS, WALKS TOWARDS CLUTCHING CRAB.					
	MICKEY TO GORDIE: Or will it be unfair on the beach?					
	MICKEY TO GORDIE: Cos I can put it back//if you want.	4/22	231+06 02:26+06	235+12 02:29+04	4+06 2+22	MICKEY TO GORDIE: Because I can put it back if you want. Or ...

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	CUT AWAY AS HE CONTINUES TO GORDIE'S BODY LYING ON SAND -					
	MICKEY TO GORDIE: Or ...					
	- STOPS, REACTS.					FX: SEA
	MICKEY TO GORDIE: Ah, Grandad. Stop mucking around.	4/23	238+11 02:31+03	244+12 02:35+04	6+01 4+01	MICKEY TO GORDIE: Ah, Grandad. Stop mucking around.
240+00 02:32+00	MUSIC CUE: OUT					MUSIC: FADE OUT THRU PREVIOUS DIALOGUE
	INTERCUT.					
	MICKEY TO GORDIE: I'm not falling for that again.	4/24	244+15 02:35+07	248+04 02:37+12	3+05 2+05	MICKEY TO GORDIE: I'm not falling for that again.
	MICKEY GLANCES AROUND, STEPS TO GORDIE'S BODY - PLACES CRAB ON HIS CHEST - STEPS BACK - TURNS.					
	MICKEY TO LOTTIE: (CALLS) Lottie?	4/25	269+01 02:51+09	275+09 02:55+17	6+08 4+08	MICKEY TO LOTTIE: Lottie? There's something not right with grandad. (RUNS OVER SCENE END)
	MICKEY TO LOTTIE: There's something not right with grandad.					
	LOTTIE ENTERS, GESTURES.					
	LOTTIE TO MICKEY: Ah, he's just doing that stupid joke again.	4/26	278+04 02:57+12	284+07 03:01+15	6+03 4+03	LOTTIE TO MICKEY: He's just doing that stupid joke again. (TO GORDIE) Come on, Grandad. (RUNS OVER SCENE END)
	LOTTIE (O.S.) TO GORDIE: Come on, Grandad.					
	SHE STEPS TO GORDIE'S BODY, KNEELS BY IT - GENTLY SHOVES IT.					
	LOTTIE TO GORDIE: (SOFTLY) Grandad?	4/27	293+08 03:07+16	295+10 03:09+02	2+02 1+10	LOTTIE TO GORDIE: Grandad? (RUNS OVER SCENE END)
	LOTTIE TO GORDIE: (INSISTENT) Grandad?	4/28	297+10 03:10+10	299+06 03:11+14	1+12 1+04	LOTTIE TO GORDIE: Grandad?
	CONTINUE TO INTERCUT.					
	LOTTIE TO GORDIE: Grandad?	4/29	300+14 03:12+14	302+14 03:13+22	2+00 1+08	LOTTIE TO GORDIE: Grandad? (RUNS OVER SCENE END)

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	LOTTIE LEANS BACK, TURNS TO MICKEY.					
	LOTTIE TO MICKEY: I think he might be dead.	4/30	306+04 <u>03:16+04</u>	309+06 <u>03:18+06</u>	3+02 <u>2+02</u>	LOTTIE TO MICKEY: I think he might be dead.
			(RUNS OVER SCENE END)			
	CONTINUE TO INTERCUT AS JESS JOINS THEM - LOTTIE REMOVES SPECTACLES, RESTS HER EAR AGAINST GORDIE'S CHEST - LEANS BACK, PUTS ON SPECTACLES.					
	LOTTIE TO MICKEY/JESS: He's not breathing.	4/31	325+08 <u>03:29+00</u>	328+06 <u>03:30+22</u>	2+14 <u>1+22</u>	LOTTIE TO MICKEY/JESS: He's not breathing.
			(RUNS OVER SCENE END)			
	JESS BITES HER CARDIGAN SLEEVE.					
	LOTTIE TO MICKEY/JESS: I'm gonna check his pulse.	4/32	330+14 <u>03:32+14</u>	<u>333+12</u> <u>03:34+12</u>	2+14 <u>1+22</u>	LOTTIE TO MICKEY/JESS: I'm gonna check his pulse.
	LOTTIE TURNS, KNEELS - TAKES HOLD OF GORDIE'S WRIST.					
	LOTTIE TO MICKEY/JESS: They//taught us this in Brownies.	4/33	335+09 <u>03:35+17</u>	<u>339+04</u> <u>03:38+04</u>	3+11 <u>2+11</u>	LOTTIE TO MICKEY/JESS: They taught us this in Brownies.
			(RUNS OVER SCENE END)			
	CONTINUE TO INTERCUT AS SHE REMOVES GORDIE'S SPECTACLES, PULLS BACK HIS EYELID - RELEASES IT - LOOKS DOWN, GESTURES.					
	LOTTIE TO MICKEY/JESS: Grandad's got no pulse and -- better get back to//tell everyone he's died.	4/34	367+11 <u>03:57+03</u>	370+14 <u>03:59+06</u>	3+03 <u>2+03</u>	LOTTIE TO MICKEY/JESS: Grandad's got no pulse and ...
		4/35	371+01 <u>03:59+09</u>	<u>376+08</u> <u>04:03+00</u>	5+07 <u>3+15</u>	LOTTIE TO MICKEY/JESS: ... better get back to tell everyone he's died.
			(RUNS OVER SCENE END)			
	CONTINUE TO INTERCUT WITH MICKEY AND JESS.					
	MICKEY TO LOTTIE: Such bad luck --//dying just before your birthday party.	4/36	<u>376+11</u> <u>04:03+03</u>	384+12 <u>04:08+12</u>	8+01 <u>5+09</u>	MICKEY TO LOTTIE: Such bad luck ... dying just before your birthday party.
			(RUNS OVER SCENE END)			
	LOTTIE TO MICKEY: (SIGHS) Come on, the grown-ups will know what to do.	4/37	384+15 <u>04:08+15</u>	<u>390+06</u> <u>04:12+06</u>	5+07 <u>3+15</u>	LOTTIE TO MICKEY THEN MICKEY TO LOTTIE: - The grown-ups will know what to do. - They'll just argue.
			(RUNS OVER SCENE END)			
	MICKEY TO LOTTIE: They'll//just argue.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	LOTTIE TURNS TO MICKEY.					
	LOTTIE TO MICKEY: Eh?					
	MICKEY TO LOTTIE: They'll argue and fight//like grandad said.	4/38	391+12 04:13+04	396+04 04:16+04	4+08 3+00	MICKEY TO LOTTIE: They'll argue and fight like grandad said.
	MICKEY LOOKS DOWN.					
	MICKEY TO LOTTIE: And he said he didn't want that.	4/39	398+10 04:17+18	401+15 04:19+23	3+05 2+05	MICKEY TO LOTTIE: And he said he didn't want that.
	LOTTIE GLANCES AT HIM - CONTINUE TO INTERCUT.					
	JESS TO LOTTIE/MICKEY: If we leave him//he might get eaten//by badgers and seals and//puffins.	4/40	402+02 04:20+02	409+15 04:25+07	7+13 5+05	JESS TO LOTTIE/MICKEY: If we leave him he might get eaten by badgers and seals and puffins.
	MICKEY TO LOTTIE: You go//back, Lottie. We'll stay here and guard grandad.	4/41	410+02 04:25+10	415+10 04:29+02	5+08 3+16	MICKEY TO LOTTIE: You go back, Lottie. We'll stay here and guard grandad.
415+10 04:29+02	MUSIC CUE: IN					
	MUSIC: IN					
	LOTTIE TO MICKEY: Are you sure you'll//be okay with that?	4/42	415+13 04:29+05	419+08 04:31+16	3+11 2+11	LOTTIE TO MICKEY: Are you sure you'll be okay with that?
	MICKEY NODS.					
	LOTTIE TO MICKEY: Well that's very brave and grown-up of you.	4/43	419+11 04:31+19	422+13 04:33+21	3+02 2+02	LOTTIE TO MICKEY: That's very brave and grown-up (of you).
	JESS TO LOTTIE: Do you think it//will be alright if I can have the Swiss roll?	4/44	423+00 04:34+00	427+00 04:36+16	4+00 2+16	JESS TO LOTTIE: Will it be alright if I have the Swiss roll? (DIALOGUE CHANGED FOR SUBTITLE)
	LOTTIE PICKS UP BUM-BAG.					
	LOTTIE TO JESS: I think that'll be alright.	4/45	427+03 04:36+19	434+11 04:41+19	7+08 5+00	LOTTIE TO JESS THEN MICKEY TO LOTTIE: - I think that'll be alright. - We won't eat grandad's ... just in case.
	SHE FASTENS IT AROUND HER WAIST.					
	MICKEY TO LOTTIE: We won't eat grandad's --//just in case.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	LOTTIE TO MICKEY/JESS: I won't be long.	4/46	<u>434+14</u> <u>04:41+22</u>	<u>439+06</u> <u>04:44+22</u>	4+08 3+00	LOTTIE TO MICKEY/JESS: I won't be long. Be sensible!
	SHE RUNS OFF -					
	LOTTIE TO MICKEY/JESS: (CALLS) Be sensible!					
	- CONTINUES ACROSS B.G. DUNES, EXITS.					
5	EXT. TRACK - DAY					
Starts 444+05 04:48+05	LOTTIE RUNS TO F.G. SIGNPOST - INTERCUT AS SHE STOPS, LOOKS UP AT IT.	MUSIC: CONTINUES				
	ON-SCREEN TEXT - SIGNPOST:					
	KILOCHAN 30 MINUTES			TORFINNAN 45 MINUTES		
	SHE RUNS OFF.					
6	BEACH - ACROSS BEACH TO MICKEY AND JESS STANDING EITHER SIDE OF GORDIE'S BODY - SHADOW CASTS ACROSS SAND.					
Starts 455+05 04:55+13						
7	EXT. WATERFALL - DAY					
Starts 463+01 05:00+17	ALONG STREAM AND OVER WATERFALL UP TO LOTTIE - PAN WITH AS SHE CLIMBS ACROSS ROCKS.	MUSIC: CONTINUES THRU FX: WATERFALL				
8	BEACH - MICKEY STEPS PAST JESS.					
Starts 470+11 05:05+19						
	MICKEY TO JESS: I/read in a newspaper article//that said when people had stopped breathing ...	4/47	<u>470+13</u> <u>05:05+21</u>	<u>478+02</u> <u>05:10+18</u>	7+05 4+21	MICKEY TO JESS: I read in a newspaper article that said when people had stopped breathing ...
	CUT AWAY AS HE BENDS, PICKS UP JUMPER.					
	MICKEY TO JESS: ... when people's hearts stopped, they die. And then when they die ...	4/48	<u>478+05</u> <u>05:10+21</u>	<u>484+12</u> <u>05:15+04</u>	6+07 4+07	MICKEY TO JESS: ... when people's hearts stopped, they die. And then when they die ...
	INTERCUT AS HE BENDS, PLACES IT OVER GORDIE'S HEAD.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	MICKEY (O.S.) TO JESS: ... they felt themselves leave their bodies ...	4/49	<u>484+15</u> 05:15+07	<u>489+06</u> 05:18+06	4+07 2+23	MICKEY TO JESS: ... they felt themselves leave their bodies ...
	MICKEY TO JESS: ... and they find themselves hovering over their own bodies ... HE STEPS TO JESS.	4/50	<u>489+09</u> 05:18+09	<u>495+14</u> 05:22+14	6+05 4+05	MICKEY TO JESS: ... and they find themselves hovering over their own bodies ...
	MICKEY TO JESS: ... and looking down on people.	4/51	<u>496+01</u> 05:22+17	499+09 05:25+01	3+08 2+08	MICKEY TO JESS: ... and looking down on people.
	THEY TURN, LOOK UP - CRANE UP OVER THEM.			MUSIC: BUILDS		
9 Starts 509+01 05:31+09	EXT. FIELD - DAY LOTTIE ENTERS - HURRIES TOWARDS.					
10 Starts 515+00 05:35+08	BEACH - (HIGH ANGLE) ACROSS BEACH DOWN TO MICKEY AND JESS STANDING BY GORDIE'S BODY - HOLD.					
11 Starts 519+08 05:38+08	EXT. MARGARET/GAVIN'S HOUSE - DAY LOTTIE HURRIES BETWEEN TREES - INTERCUT AS SHE STOPS, LOOKS AT HOUSE.					
	DOUG TO GAVIN: You said it was gonna be a//small family gathering. It's more like bloody Glastonbury.	4/52	<u>524+09</u> 05:41+17	<u>530+03</u> 05:45+11	5+10 3+18	DOUG TO GAVIN: You said it was gonna be a small family gathering. It's more like bloody Glastonbury.
	ACROSS DRIVEWAY AND PAST TWO CATERING STAFF TO DOUG AND GAVIN - CARRY TABLE DOWN ENTRANCE STEPS.					
	GAVIN TO DOUG: (UNDER) Don't//exaggerate, it's just a ...					
	CUT TO LOTTIE AS SHE STEPS AROUND SIDE OF HOUSE, LOOKS AT THEM.					
	DOUG (O.S.) TO GAVIN: (OVER) You're just parading dad in front of Sir Donald and all//that lot.	4/53	<u>530+06</u> 05:45+14	<u>535+08</u> 05:49+00	5+02 3+10	DOUG TO GAVIN: You're just parading dad in front of Sir Donald (and all that lot).

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	THEY STOP, PUT DOWN TABLE.					
	DOUG TO GAVIN: 'Met my dad, he played ... '					
	GAVIN GESTURES.					
	GAVIN TO DOUG: (OVER) Dad knows these people, okay. These are ...	4/54	535+11 05:49+03	539+01 05:51+09	3+06 2+06	GAVIN TO DOUG THEN DOUG TO GAVIN: - Dad knows these people, okay. - Just give him what he wants.
	DOUG TO GAVIN: (OVER) You should just give him what he wants.					
	PAN WITH AS THEY WALK TO ENTRANCE STEPS.					
	GAVIN TO DOUG: (ANGRILY) He's very ill. He doesn't know what he wants//Okay?	4/55	539+04 05:51+12	546+01 05:56+01	6+13 4+13	GAVIN TO DOUG: He's very ill. Doesn't know what he wants. We have to make decisions for him.
	GAVIN TO DOUG: We have to make decisions for him.					
	DOUG TO GAVIN: (UNDER) Well ...					
	LOTTIE STEPS BACK AROUND CORNER AS SHE WATCHES.					
	GAVIN (O.S.) TO DOUG: (OVER) But you wouldn't know about that, would//you, right? Cos you're never here.	4/56	546+04 05:56+04	551+04 05:59+12	5+00 3+08	GAVIN TO DOUG: But you wouldn't know about that. You're never here.
	GAVIN TURNS, HURRIES UP STEPS.					
	DOUG TO GAVIN: Oh, f...					
	GAVIN (O.S.) TO DOUG: (OVER) <u>This</u> //is going to be//a reasonable size gathering ...	4/57	551+07 05:59+15	559+04 06:04+20	7+13 5+05	GAVIN TO DOUG: <u>This</u> is going to be a reasonable size gathering to celebrate dad's life.
	LOTTIE WATCHES THEM.					
	DOUG (O.S.) TO GAVIN: (UNDER) Oh, right.					
	GAVIN TO DOUG: (OVER) ... to celebrate dad's life.					
	DOUG TO GAVIN: And where have you booked for the funeral? Westminster Abbey?	4/58	559+07 06:04+23	565+01 06:08+17	5+10 3+18	DOUG TO GAVIN: Where have you booked for the funeral? Westminster Abbey? The O2 Arena?!

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	ABI APPROACHES FROM B.G. ENTRANCE DOORWAY CLUTCHING MOBILE PHONE AS GAVIN TURNS, MOVES TO ENTER HOUSE.					
	DOUG TO GAVIN: The O2 Arena?!					
	ABI REACTS, GESTURES TO DOUG.					
	ABI TO DOUG: (UNDER) Ssshhh!					
	HE TURNS, FOLLOWS HER INTO B.G.					
	ABI (INTO MOBILE PHONE) TO LEON: Yeah, Leon, look, I'm just ...					
	DOUG TO ABI: Oh, who's that? Oh, Leon? Geordie// Leon? My kids' new dad?	4/59	566+04 06:09+12	571+06 06:12+22	5+02 3+10	DOUG TO ABI: Who's that? Leon? Geordie Leon? My kids' new dad?
	LOTTIE RUNS AROUND HOUSE TOWARDS.					
	ABI (O.S. - INTO MOBILE PHONE) TO LEON: (UNDER) Yeah, okay.					
	DOUG (O.S.) 'TO LEON': (OVER) Oh, hello, Leon. Bye-bye, Leon.	4/60	571+09 06:13+01	574+00 06:14+16	2+07 1+15	DOUG 'TO LEON': Oh, hello, Leon.
	ABI (O.S.) TO DOUG: (OVER - ANGRILY) You pathetic// child!	4/61	574+03 06:14+19	580+00 06:18+16	5+13 3+21	ABI TO DOUG: You pathetic child! For your information, Leon is my new boss.
	SHE STOPS, LOOKS TOWARDS.					
	LOTTIE TO ABI: Mu...					
	ABI (O.S.) TO DOUG: (OVER) For your information, Leon//is my new boss.					
	INTERCUT WITH HER P.O.V. OF ABI AND DOUG ON LAWN ABOVE.					
	ABI TO DOUG: The man I'm screwing is called Wallace.	4/62	580+03 06:18+19	584+05 06:21+13	4+02 2+18	ABI TO DOUG: The man I'm screwing is called Wallace.
	LOTTIE STEPS BACK BEHIND BUSH, WATCHES THEM.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	DOUG (O.S.) TO ABI: (SHOCKED) Wallace?	4/63	586+07 <u>06:22+23</u>	588+03 <u>06:24+03</u>	1+12 1+04	DOUG TO ABI: Wallace?
			(RUNS OVER SCENE END)			
	DOUG TO ABI: Do the kids know?	4/64	588+06 <u>06:24+06</u>	<u>591+12</u> <u>06:26+12</u>	3+06 2+06	DOUG TO ABI THEN ABI TO DOUG: - Do the kids know? - I'll tell them when it's time.
	ABI TO DOUG: I'll tell them when it's time.					
	DOUG (O.S.) TO ABI: Does he have a dog called Gromit?	4/65	<u>591+15</u> <u>06:26+15</u>	<u>596+06</u> <u>06:29+14</u>	4+07 2+23	DOUG TO ABI THEN ABI TO DOUG: - Does he have a dog called Gromit? - And here come the stupid jokes ...
	ABI (O.S.) TO DOUG: (OVER) And here come the stupid jokes ...					
	LOTTIE TURNS, HURRIES ONTO B.G.					
12 Starts 596+07 06:29+16	INT. MARGARET/GAVIN'S HOUSE GORDIE'S ROOM - DAY ACROSS ROOM AND THROUGH WINDOW TO LOTTIE - TURNS, LEANS TO WINDOW - CUT IN ON HER AS SHE SLIDES IT OPEN - CLIMBS IN, SLIDES WINDOW CLOSED - GLANCES AROUND.					MUSIC: CONTINUES THRU FX: FX:
619+00 06:44+16	MUSIC CUE: OUT DOOR HANDLE TURNS - CUT AWAY AS MARGARET ENTERS THROUGH DOORWAY - PAN WITH AS SHE CROSSES ROOM, PICKS UP PHOTO ALBUM - HOLD AS SHE EXITS TO REVEAL LOTTIE (PART HIDDEN) STANDING IN FIREPLACE.					MUSIC: FADE OUT THRU FX: FOOTSTEPS DOOR: OPENS/FX: FOOTSTEPS
643+12 07:01+04	MUSIC CUE: IN SHE CROUCHES, CLIMBS OUT - TAKES PLASTIC BAG FROM SIDE-TABLE, CROSSES ROOM.					MUSIC: FADE IN/DOOR: CLOSES
13 Starts 668+05 07:17+13	BEACH - LOTTIE APPEARS FROM BEHIND DUNES CLUTCHING BAG - HURRIES TOWARDS - CUT TO MICKEY AND JESS SEATED BY GORDIE'S BODY - MICKEY GESTURES.					FX: SEAGULLS/LOTTIE: BREATHES HEAVILY

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	MICKEY TO LOTTIE: She//ate grandad's Swiss roll!	4/66	<u>676+12</u> <u>07:23+04</u>	<u>681+04</u> <u>07:26+04</u>	4+08 3+00	MICKEY TO LOTTIE THEN JESS TO MICKEY: - She ate grandad's Swiss roll! - I didn't mean to.
	INTERCUT WITH LOTTIE AS SHE CONTINUES TOWARDS.					
	JESS (O.S.) TO MICKEY: I didn't mean to.					
	JESS TO MICKEY: It was an accident.	4/67	<u>681+07</u> <u>07:26+07</u>	<u>684+06</u> <u>07:28+06</u>	2+15 1+23	JESS TO MICKEY THEN MICKEY TO JESS: - It was an accident. - It wasn't (an accident).
	MICKEY TO JESS: It wasn't an accident.					
	SHE STOPS BY THEM.					
	LOTTIE TO MICKEY/JESS: (OVER) It doesn't//matter.	4/68	<u>684+09</u> <u>07:28+09</u>	<u>688+13</u> <u>07:31+05</u>	4+04 2+20	LOTTIE TO MICKEY/JESS THEN JESS TO LOTTIE: - It doesn't matter. - Where are the grown-ups?
	JESS TO LOTTIE: Where are the//grown-ups?					
	SHE KNEELS.					
690+00 07:32+00	MUSIC CUE: OUT					MUSIC: FADE OUT THRU LOTTIE: BREATHES HEAVILY/SIGHS
	LOTTIE TO JESS: Fighting. Mickey was right ...	4/69	<u>689+10</u> <u>07:31+18</u>	<u>693+01</u> <u>07:34+01</u>	3+07 2+07	LOTTIE TO JESS: Fighting. Mickey was right ...
	LOTTIE TO JESS: ... they can't be trusted to do what grandad wanted.	4/70	<u>694+00</u> <u>07:34+16</u>	<u>698+08</u> <u>07:37+16</u>	4+08 3+00	LOTTIE TO JESS: ... they can't be trusted to do what grandad wanted.
	CONTINUE TO INTERCUT.					LOTTIE: CONTINUES
	LOTTIE TO MICKEY/JESS: So we're gonna do it.	4/71	<u>698+11</u> <u>07:37+19</u>	<u>703+08</u> <u>07:41+00</u>	4+13 3+05	LOTTIE TO MICKEY/JESS: So we're gonna give him the funeral he wanted.
	LOTTIE TO MICKEY/JESS: We're gonna give//him the funeral he wanted.					
	MICKEY TO LOTTIE: A//Viking one?	4/72	<u>703+11</u> <u>07:41+03</u>	<u>706+07</u> <u>07:42+23</u>	2+12 1+20	MICKEY TO LOTTIE THEN LOTTIE TO MICKEY: - A Viking one? - Yeah.
	LOTTIE TO MICKEY: (BREATHLESS) Yeah.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	MICKEY TO LOTTIE: (PLEASED) Cool.	4/73	<u>706+10</u> <u>07:43+02</u>	<u>707+12</u> <u>07:43+20</u>	1+02 0+18	MICKEY TO LOTTIE: Cool.
	JESS TO LOTTIE: Where//will we find a Viking boat?	4/74	<u>707+15</u> <u>07:43+23</u>	712+06 <u>07:46+22</u>	4+07 2+23	JESS TO LOTTIE: Where will we find a Viking boat?
	CONTINUE TO INTERCUT.					
	MICKEY TO LOTTIE/JESS: There's one in York//but I'm not sure the museum will lend it to us ...	4/75	713+04 <u>07:47+12</u>	<u>719+08</u> <u>07:51+16</u>	6+04 4+04	MICKEY TO LOTTIE/JESS: There's one in York but I'm not sure the museum will lend it to us ...
	MICKEY TO LOTTIE/JESS: ... if we tell 'em we're gonna burn it.	4/76	<u>719+11</u> <u>07:51+19</u>	<u>723+11</u> <u>07:54+11</u>	4+00 2+16	MICKEY TO LOTTIE/JESS: ... if we tell them we're gonna burn it.
	LOTTIE TO MICKEY/JESS: Right//Now listen, we've all got to work together.	4/77	<u>723+14</u> <u>07:54+14</u>	<u>729+04</u> <u>07:58+04</u>	5+06 3+14	LOTTIE TO MICKEY/JESS: Listen, we've all got to work together. This is our present to grandad.
	LOTTIE TO MICKEY/JESS: This is our present to grandad.					
	MICKEY TO LOTTIE: (EXCITEDLY) Shotgun the matches!	4/78	729+10 <u>07:58+10</u>	732+08 <u>08:00+08</u>	2+14 1+22	MICKEY TO LOTTIE: Shotgun the matches!
731+07 07:59+15	MUSIC CUE: IN					MUSIC: IN
	MICKEY AND LOTTIE STAND - END ON LOTTIE AS SHE PULLS LARGE WOODEN STAKE FROM DUNE.					FX: SEAGULLS
14 Starts 739+03 08:04+19	EXT. MARGARET/GAVIN'S HOUSE - DAY THROUGH MARQUEE ENTRANCE TO KENNETH SEATED ALONE AT LAID TABLE - LOOKS AT LAPTOP - CATERER PASSES IN F.G. CLUTCHING LARGE CANDELABRA.					
	GAVIN (O.S.) TO MARGARET: (CALLS) Margaret!	4/79	740+08 <u>08:05+16</u>	<u>742+01</u> <u>08:06+17</u>	1+09 1+01	GAVIN TO MARGARET: Margaret!
15 Starts 742+02 08:06+18	INT. MARQUEE - DAY INTERCUT AS CATERING STAFF PREPARE TABLES.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
16 Starts 745+02 08:08+18	BEACH - MICKEY PULLS ON WOODEN PALLET AS LOTTIE LEVERS IT WITH LARGE WOODEN STAKE.					MUSIC: CONTINUES THRU MICKEY: GROANS
17 Starts 749+14 08:11+22	MARGARET/GAVIN'S HOUSE - THROUGH MARQUEE ENTRANCE TO KENNETH SEATED AT TABLE - LOOKS AT LAPTOP - QUICKLY CLOSES IT AS MARGARET PASSES IN B.G. CLUTCHING FLORAL DISPLAY - TURNS, LOOKS AT HIM.					
18 Starts 752+11 08:13+19	BEACH - LOTTIE AND MICKEY DROP PALLET TO THE GROUND.					LOTTIE/MICKEY: GROAN/FX:
19 Starts 754+09 08:15+01	MARGARET/GAVIN'S HOUSE - THROUGH MARQUEE ENTRANCE TO MARGARET AND KENNETH - LOOK AT EACH OTHER - PAN WITH AS GAVIN HURRIES PAST IN F.G., GESTURES.					
	GAVIN TO DELIVERY MAN: That's drop-off point 'B'. Turn around.	4/80	<u>754+11</u> 08:15+03	<u>758+03</u> 08:17+11	3+08 2+08	GAVIN TO DELIVERY MAN: That's drop-off point 'B'. Turn around.
20 Starts 758+04 08:17+12	BEACH - INTERCUT AS LOTTIE, MICKEY AND JESS SLIDE LARGE WOODEN STAKES BETWEEN PALLETS.					MUSIC: CONTINUES THRU FX:/ LOTTIE: GASPS
	MICKEY TO LOTTIE: So it won't be a//proper Viking longboat, then?	4/81	765+05 08:22+05	771+06 08:26+06	6+01 4+01	MICKEY TO LOTTIE THEN LOTTIE TO MICKEY: - So it won't be a proper Viking longboat, then? - No, it'll be a raft.
	LOTTIE TO MICKEY: No//it'll be a raft.					
	MICKEY TO LOTTIE: But how are we//gonna move it?	4/82	771+09 08:26+09	<u>776+14</u> 08:29+22	5+05 3+13	MICKEY TO LOTTIE THEN JESS TO MICKEY: - But how are we gonna move it? - We'll put it in grandad's car.
	JESS TO MICKEY: We'll put it in grandad's car.					
775+00 08:28+16	MUSIC CUE: OUT					MUSIC: FADE OUT THRU PREVIOUS DIALOGUE

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	LOTTIE TO JESS: But we//can't drive.	4/83	<u>777+01</u> <u>08:30+01</u>	<u>781+00</u> <u>08:32+16</u>	3+15 2+15	LOTTIE TO JESS THEN JESS TO LOTTIE: - But we can't drive. - Yes, we can.
	JESS TO LOTTIE: Yes, we can.					
21 Starts 781+01 08:32+17	INT. GORDIE'S PICK-UP TRUCK - DAY (STATIONARY) LOTTIE'S HANDS ENTER, GRIP STEERING WHEEL - INTERCUT AS SHE LOOKS DOWN AT HER FEET ABOVE PEDALS.	FX:				
	LOTTIE TO MICKEY: Mickey//you push the pedal and I'll do the wheel.	4/84	787+06 <u>08:36+22</u>	<u>792+02</u> <u>08:40+02</u>	4+12 3+04	LOTTIE TO MICKEY: Mickey, you push the pedal and I'll do the wheel.
	CUT AWAY THROUGH WINDSCREEN TO REVEAL JESS AND MICKEY BY HER - JESS PICKS HER NOSE - MICKEY BENDS, PRESSES ACCELERATOR PEDAL - LOTTIE REACTS - CONTINUE TO INTERCUT AS MICKEY POINTS AT GEAR LEVER.	PICK-UP: REVS/LOTTIE: GASPS				
	MICKEY TO LOTTIE: I think we need to do something with this. Which one should I//do?	4/85	<u>797+13</u> <u>08:43+21</u>	<u>802+09</u> <u>08:47+01</u>	4+12 3+04	MICKEY TO LOTTIE: I think we need to do something with this. Which one should I do?
	LOTTIE AND JESS LOOK DOWN AS HE TAKES HOLD OF IT.					
	MICKEY TO LOTTIE: '1', '2', '3' or 'R'?	4/86	<u>802+12</u> <u>08:47+04</u>	<u>805+12</u> <u>08:49+04</u>	3+00 2+00	MICKEY TO LOTTIE THEN LOTTIE TO MICKEY: - '1', '2', '3' or 'R'? - '1'.
	LOTTIE TO MICKEY: '1'.					
	JESS TO MICKEY: I think we should go//with 'R' because we want the car to go//rrrrrrrr!	4/87	<u>805+15</u> <u>08:49+07</u>	<u>812+08</u> <u>08:53+16</u>	6+09 4+09	JESS TO MICKEY: I think we should go with 'R' because we want the car to go ...
	MICKEY TO LOTTIE/JESS: I'm gonna//do '1'. D'you think we'll get into trouble for this?	4/88	815+05 <u>08:55+13</u>	<u>821+04</u> <u>08:59+12</u>	5+15 3+23	MICKEY TO LOTTIE/JESS: I'm gonna do '1'. Do you think we'll get into trouble for this?
	CONTINUE TO INTERCUT.					
	LOTTIE TO MICKEY: I think the grown-ups might be annoyed at first but ...	4/89	<u>821+07</u> <u>08:59+15</u>	825+03 <u>09:02+03</u>	3+12 2+12	LOTTIE TO MICKEY: The grown-ups might be annoyed at first but ...

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	LOTTIE TO MICKEY: ... once we tell them this is what grandad wanted.	4/90	825+06 <u>09:02+06</u>	829+09 <u>09:05+01</u>	4+03 <u>2+19</u>	LOTTIE TO MICKEY: ... once we tell them this is what grandad wanted.
	CONTINUE TO INTERCUT AS MICKEY STRUGGLES WITH GEAR LEVER.	FX: 'GEARS'				
	LOTTIE TO MICKEY: Do the pedal//again.	4/91	829+12 <u>09:05+04</u>	832+08 <u>09:07+00</u>	2+12 <u>1+20</u>	LOTTIE TO MICKEY: Do the pedal again.
	MICKEY BENDS, PRESSES ACCELERATOR PEDAL.	PICK-UP: REVS				
836+12 <u>09:09+20</u>	MUSIC CUE: IN	MUSIC: IN				
22 Starts 838+06 <u>09:10+22</u>	EXT - (LOW ANGLE) GORDIE'S PICK-UP TRUCK SLOWLY TRAVELS L.					
	JESS TO LOTTIE/MICKEY: The car//sounds a bit annoyed.	4/92	839+09 <u>09:11+17</u>	<u>843+10</u> <u>09:14+10</u>	4+01 <u>2+17</u>	JESS TO LOTTIE/MICKEY: The car sounds a bit annoyed.
	CUT IN ON JESS THROUGH WINDSCREEN AND CUT AWAY AS IT CONTINUES ACROSS BEACH.					
	MICKEY TO LOTTIE: How's that?	4/93	<u>843+13</u> <u>09:14+13</u>	845+08 <u>09:15+16</u>	1+11 <u>1+03</u>	MICKEY TO LOTTIE: How's that?
	JESS TO LOTTIE: Do I do//left or right?	4/94	845+11 <u>09:15+19</u>	<u>848+02</u> <u>09:17+10</u>	2+07 <u>1+15</u>	JESS TO LOTTIE: Do I do left or right?
		(RUNS OVER SCENE END)				
23 Starts 848+03 <u>09:17+11</u>	INT - JESS REACHES ACROSS LOTTIE.					
	LOTTIE TO JESS: Right.	4/95	848+08 <u>09:17+16</u>	850+00 <u>09:18+16</u>	1+08 <u>1+00</u>	LOTTIE TO JESS: Right.
	SHE OPERATES WINDSCREEN WIPER STALK - CUT AWAY THROUGH WINDSCREEN AS LOTTIE REACTS.	FX:				
	LOTTIE TO JESS: No!	4/96	<u>850+10</u> <u>09:19+02</u>	<u>851+14</u> <u>09:19+22</u>	1+04 <u>0+20</u>	LOTTIE TO JESS: No!
	MICKEY (O.S.) TO LOTTIE: Okay.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	CONTINUE TO INTERCUT AS PICK-UP TRUCK APPROACHES GORDIE'S BODY.					
	JESS (O.S.) TO LOTTIE: I'm not wearing a//seat belt! (GIGGLES)	4/97	853+14 09:21+06	858+05 09:24+05	4+07 2+23	JESS TO LOTTIE: I'm not wearing a seat belt!
						(RUNS OVER SCENE END)
24 Starts 858+06 09:24+06	EXT - GORDIE'S PICK-UP TRUCK TRAVELS R.					
	LOTTIE TO MICKEY: A bit more//Try a bit harder.	4/98	861+09 09:26+09	864+14 09:28+14	3+05 2+05	LOTTIE TO MICKEY: A bit more. Try a bit harder.
						(RUNS OVER SCENE END)
25 Starts 862+10 09:27+02	INT - CONTINUE TO INTERCUT AS MICKEY GRIMACES - PICK-UP TRUCK APPROACHES RAFT.					MICKEY: GROANS
	MICKEY (O.S.) TO LOTTIE: Is that better?	4/99	867+00 09:30+00	869+08 09:31+16	2+08 1+16	MICKEY TO LOTTIE: Is that better?
26 Starts 869+15 09:31+23	EXT - PICK-UP TRUCK PULLS UP ALONGSIDE RAFT - INTERCUT AS LOTTIE PEERS THROUGH OPEN DRIVER'S WINDOW AT IT.					MUSIC: CONTINUES
	LOTTIE TO MICKEY/JESS: How are//we going to get <u>that</u> in the back?	4/100	876+06 09:36+06	880+07 09:38+23	4+01 2+17	LOTTIE TO MICKEY/JESS: How are we going to get <u>that</u> in the back?
						(RUNS OVER SCENE END)
27 Starts 880+08 09:39+00	LATER: (LOW ANGLE) INTERCUT AS GORDIE'S PICK-UP TRUCK PULLS RAFT ACROSS BEACH.					FX:
	MICKEY (O.S.) TO LOTTIE: I've//used every knot I know back there.	4/101	881+13 09:39+21	886+11 09:43+03	4+14 3+06	MICKEY TO LOTTIE: I've used every knot I know back there.
						(RUNS OVER SCENE END)
28 Starts 886+12 09:43+04	INT - (TRAVELLING) LOTTIE STEERS.					
	LOTTIE TO MICKEY: Grandad said the tide's coming in. So if we leave the car at the edge of the//sea ...	4/102	886+14 09:43+06	893+05 09:47+13	6+07 4+07	LOTTIE TO MICKEY: Grandad said the tide's coming in. So if we leave the car at the edge of the sea ...
						(RUNS OVER SCENE END)

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	IT TURNS, TRAVELS TO WATER'S EDGE.					
	MICKEY (O.S.) TO LOTTIE: (OVER) Whoa! This is bumpy.	4/103	893+08 09:47+16	896+08 09:49+16	3+00 2+00	MICKEY TO LOTTIE: This is bumpy.
	MICKEY PRESSES ACCELERATOR PEDAL.					PICK-UP: REVS
29 Starts 898+08 09:51+00	EXT - GORDIE'S PICK-UP TRUCK PULLS RAFT INTO B.G.					
	LOTTIE (O.S.) TO JESS: Jess, shout when it's//at the edge.	4/104	898+15 09:51+07	902+07 09:53+15	3+08 2+08	LOTTIE TO JESS: Jess, shout when it's at the edge.
30 Starts 900+13 09:52+13	INT - LOTTIE STEERS.					
	JESS TO LOTTIE: (SHOUTS) Edge!	4/105	904+15 09:55+07	906+15 09:56+15	2+00 1+08	JESS TO LOTTIE: Edge!
	MICKEY APPLIES HANDBRAKE AS PICK-UP TRUCK PULLS UP.					FX:/MICKEY: GROANS
	LOTTIE TO MICKEY: (RELIEVED) Oh//for God's sake.	4/106	912+15 10:00+15	915+07 10:02+07	2+08 1+16	LOTTIE TO MICKEY: For God's sake.
31 Starts 915+08 10:02+08	EXT - MICKEY CLIMBS OUT.					
	MICKEY TO LOTTIE: D'you think we should lock it?	4/107	916+02 10:02+18	919+13 10:05+05	3+11 2+11	MICKEY TO LOTTIE THEN LOTTIE TO MICKEY: - Do you think we should lock it? - Yes.
32 Starts 917+11 10:03+19	INT - ON LOTTIE.					
918+00 10:04+00	MUSIC CUE: OUT					MUSIC: OUT
	LOTTIE TO MICKEY: Yes.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	LOTTIE TO MICKEY: We don't want it getting stolen.	4/108	920+00 10:05+08	923+05 10:07+13	3+05 2+05	LOTTIE TO MICKEY: We don't want it getting stolen.
33 Starts 923+06 10:07+14	EXT - LATER: ACROSS TO GORDIE'S PICK-UP TRUCK PARKED AT WATER'S EDGE.					
	MICKEY TO LOTTIE: To be a proper//Viking funeral, it's crucial ...	4/109	925+11 10:09+03	930+09 10:12+09	4+14 3+06	MICKEY TO LOTTIE: To be a proper Viking funeral, it's crucial ...
	CUT TO LOTTIE AND MICKEY KNEELING BY GORDIE'S BODY - INTERCUT AS JESS BENDS, MOVES TO FASTEN COAT.					
	MICKEY (O.S.) TO LOTTIE: ... that you need to take his favourite things to Heaven.	4/110	930+12 10:12+12	935+02 10:15+10	4+06 2+22	MICKEY TO LOTTIE: ... that you need to take his favourite things to Heaven.
	LOTTIE TO MICKEY: I//thought of that.	4/111	935+05 10:15+13	937+11 10:17+03	2+06 1+14	LOTTIE TO MICKEY: I thought of that.
	LOTTIE STANDS, STEPS TO PLASTIC BAG - TAKES OUT GORDIE'S FOOTBALL TOP, HOLDS IT AGAINST HERSELF.	FX:				
	MICKEY (O.S.) TO LOTTIE: Oh, his Scotland shirt. Brilliant.	4/112	942+07 10:20+07	946+08 10:23+00	4+01 2+17	MICKEY TO LOTTIE: His Scotland shirt. Brilliant.
	CONTINUE TO INTERCUT AS THEY ALL REACT.	'GORDIE':	'PASSES WIND'			
	LOTTIE TO 'GORDIE': Grandad!	4/113	953+00 10:27+08	956+04 10:29+12	3+04 2+04	LOTTIE TO 'GORDIE': Grandad! (TO MICKEY/JESS) He's alive!
	LOTTIE TO MICKEY/JESS: He's alive!					
	THEY QUICKLY KNEEL BY GORDIE'S BODY - PULL JUMPER FROM HIS HEAD.					
	LOTTIE TO 'GORDIE': Grandad, wake up!	4/114	956+07 10:29+15	959+11 10:31+19	3+04 2+04	LOTTIE TO 'GORDIE': Grandad, wake up!
	THEY SHAKE IT.					
	LOTTIE TO 'GORDIE': Come on, Grandad.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	JESS TO 'GORDIE': (UNDER) Grandad.					
	JESS TO 'GORDIE': Wake up.					
	MICKEY TO 'GORDIE': Grandad, Grandad!					
	LOTTIE TO 'GORDIE': Grandad.	4/115	964+15 10:35+07	966+07 10:36+07	1+08 1+00	LOTTIE TO 'GORDIE': Grandad.
	LOTTIE PLACES HER HAND ON GORDIE'S FACE.					
	MICKEY TO 'GORDIE': Come on.	4/116	969+13 10:38+13	971+11 10:39+19	1+14 1+06	MICKEY TO 'GORDIE': Come on.
	CONTINUE TO INTERCUT AS THEY LEAN BACK.					
	LOTTIE TO MICKEY: He's cold.	4/117	979+02 10:44+18	982+00 10:46+16	2+14 1+22	LOTTIE TO MICKEY: He's cold.
			(RUNS OVER SCENE END)			
	MICKEY TO LOTTIE: I think people//do farts after they're dead.	4/118	985+12 10:49+04	990+11 10:52+11	4+15 3+07	MICKEY TO LOTTIE: I think people do farts after they're dead.
			(RUNS OVER SCENE END)			
	MICKEY TO LOTTIE: I saw it on this programme//called 'The Real -- Silent Witness'.	4/119	990+14 10:52+14	998+14 10:57+22	8+00 5+08	MICKEY TO LOTTIE: I saw it on this programme called 'The Real Silent Witness'.
			(RUNS OVER SCENE END)			
	MICKEY TO LOTTIE: This woman said so.	4/120	999+14 10:58+14	1002+08 11:00+08	2+10 1+18	MICKEY TO LOTTIE: This woman said so.
	LOTTIE TURNS, LOOKS AT MICKEY.					
	LOTTIE TO MICKEY: You sure?	4/121	1004+03 11:01+11	1006+00 11:02+16	1+13 1+05	LOTTIE TO MICKEY: (Are) you sure?
	MICKEY TO LOTTIE: She was wearing a white coat//and she said dead people//are full of gas.	4/122	1006+06 11:02+22	1014+04 11:08+04	7+14 5+06	MICKEY TO LOTTIE: She was wearing a white coat and she said dead people are full of gas.
			(RUNS OVER SCENE END)			
	CONTINUE TO INTERCUT AS THEY LOOK DOWN AT GORDIE'S BODY.					
	MICKEY TO LOTTIE: I'm scared.	4/123	1018+15 11:11+07	1021+07 11:12+23	2+08 1+16	MICKEY TO LOTTIE: I'm scared.
	LOTTIE PLACES HER ARM AROUND MICKEY.					

Scene No. <u>Foot/TC</u>	<u>Action/Dialogue</u>	Spot <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>	<u>Subtitle</u>
	LOTTIE TO MICKEY: It's okay.	4/124	1024+05 11:14+21	1026+13 11:16+13	2+08 1+16	LOTTIE TO MICKEY: It's okay.
	LOTTIE TO MICKEY: It's only grandad.	4/125	1027+00 11:16+16	1029+08 11:18+08	2+08 1+16	LOTTIE TO MICKEY: It's only grandad.
	LOTTIE TO MICKEY: He sort of died in battle because he was fighting cancer.	4/126	1033+00 11:20+16	1038+12 11:24+12	5+12 3+20	LOTTIE TO MICKEY: He sort of died in battle because he was fighting cancer.
	LOTTIE TO MICKEY: So we'll give him a warrior's funeral. (RUNS OVER SCENE END)	4/127	1040+05 11:25+13	1044+05 11:28+05	4+00 2+16	LOTTIE TO MICKEY: So we'll give him a warrior's funeral.
	SHE HOLDS HIM CLOSE.					
1045+04 11:28+20	MUSIC CUE: IN					MUSIC: FADE IN
34 Starts 1045+13 11:29+05	LATER: INTERCUT AS LOTTIE, MICKEY AND JESS GATHER SUPPLIES FOR VIKING RAFT.					MUSIC: FADES
35 Starts 1089+11 11:58+11	LATER: ON MICKEY AND LOTTIE - LOOK AT VIKING RAFT.					
36 Starts 1096+10 12:03+02	LATER: ACROSS BEACH TO LOTTIE AND MICKEY STANDING EITHER SIDE OF GORDIE'S BODY LYING ON WOODEN STAKES.					
	LOTTIE TO MICKEY: I didn't think this would work. THEY LIFT WOODEN STAKE.	4/128	1097+11 12:03+19	1103+01 12:07+09	5+06 3+14	LOTTIE TO MICKEY THEN MICKEY TO LOTTIE: - I didn't think this would work. - Well, it worked at Stonehenge.
			(RUNS OVER SCENE END)			
1101+08 12:06+08	MUSIC CUE: OUT MICKEY TO LOTTIE: Well, it worked at//Stonehenge. CUT IN AS THEY CARRY IT OVER GORDIE'S BODY, PLACE IT AT HIS FEET.					MUSIC: FADE OUT THRU FOLLOWING DIALOGUE

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	MICKEY TO LOTTIE: Druids//moved huge rocks//not grandads.	4/129	1103+04 12:07+12	1109+13 12:11+21	6+09 4+09	MICKEY TO LOTTIE: Druids moved huge rocks not grandads.
	INTERCUT AS THEY PULL HIS BODY OVER THEM.					
	MICKEY TO LOTTIE: So well done my//brain.	4/130	1110+00 12:12+00	1113+00 12:14+00	3+00 2+00	MICKEY TO LOTTIE: So well done my brain.
	MICKEY TO LOTTIE: I so can't wait to go back to school ...	4/131	1114+14 12:15+06	1118+10 12:17+18	3+12 2+12	MICKEY TO LOTTIE: I so can't wait to go back to school ...
	THEY BEND, LIFT WOODEN STAKE.					
	MICKEY TO LOTTIE: ... when we get to write about what I did on our half-term.	4/132	1118+13 12:17+21	1124+07 12:21+15	5+10 3+18	MICKEY TO LOTTIE: ... when we get to write about what I did on our half-term.
	THEY CARRY IT OVER GORDIE'S BODY.					
	MICKEY TO LOTTIE: But I bet <u>Shona's</u> //done something more interesting - like she always has.	4/133	1124+13 12:21+21	1132+13 12:27+05	8+00 5+08	MICKEY TO LOTTIE: But I bet <u>Shona's</u> done something more interesting - like she always has.
	THEY PLACE IT AT GORDIE'S FEET.					
37 Starts 1133+12 12:27+20	LATER: (LOW ANGLE) ACROSS BEACH TO LOTTIE, MICKEY AND JESS STANDING BY GORDIE'S BODY LYING ON VIKING RAFT.					
1135+00 12:28+16	MUSIC CUE: IN					MUSIC: FADE IN
	CUT IN AND INTERCUT AS MICKEY RAISES SWORD - STEPS TOWARDS, PLACES IT INTO GORDIE'S HAND - STEPS BACK BETWEEN JESS AND LOTTIE.					
	JESS TO 'GORDIE': Goodbye.	4/134	1167+14 12:50+14	1169+08 12:51+16	1+10 1+02	JESS TO 'GORDIE': Goodbye.
	JESS TO 'GORDIE': You were nice.	4/135	1171+15 12:53+07	1174+00 12:54+16	2+01 1+09	JESS TO 'GORDIE': You were nice.
	CONTINUE TO INTERCUT AS JESS STEPS TO GORDIE'S BODY, LOOKS DOWN AT IT.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	JESS TO 'GORDIE': Please accept my pebble.	4/136	1179+10 <u>12:58+10</u>	1183+02 <u>13:00+18</u>	3+08 2+08	JESS TO 'GORDIE': Please accept my pebble.
	(RUNS OVER SCENE END)					
	SHE BENDS, PLACES IT ON TO EDGE OF RAFT - CUT AWAY AS MICKEY STEPS TO RAFT CLUTCHING PETROL CAN - JESS TAKES LOTTIE'S HAND AS MICKEY POURS PETROL OVER GORDIE'S COVERED BODY - LOTTIE REMOVES JUMPER FROM GORDIE'S FACE.					MUSIC: CONTINUES THRU FX: FX:
	LOTTIE: (PRAYS) We are gathered here//to remember Gordie McLeod.	4/137	1212+08 <u>13:20+08</u>	1218+11 <u>13:24+11</u>	6+03 4+03	LOTTIE: (PRAYS) We are gathered here to remember Gordie McLeod.
	CONTINUE TO INTERCUT.					(RUNS OVER SCENE END)
	LOTTIE TO 'GORDIE': I'm sorry you died, Grandad.	4/138	1220+02 <u>13:25+10</u>	1223+12 <u>13:27+20</u>	3+10 2+10	LOTTIE TO 'GORDIE': I'm sorry you died, Grandad.
	LOTTIE TO 'GORDIE': I liked having someone to talk to.	4/139	1227+06 <u>13:30+06</u>	1231+04 <u>13:32+20</u>	3+14 2+14	LOTTIE TO 'GORDIE': I liked having someone to talk to.
	MICKEY TO 'GORDIE': Have a good Valhalla.	4/140	1237+00 <u>13:36+16</u>	1240+00 <u>13:38+16</u>	3+00 2+00	MICKEY TO 'GORDIE': Have a good Valhalla.
	LOTTIE: Amen.	4/141	1241+09 <u>13:39+17</u>	1243+02 <u>13:40+18</u>	1+09 1+01	LOTTIE: Amen.
	CONTINUE TO INTERCUT AS LOTTIE TAKES BOX OF MATCHES FROM HER TROUSER POCKET, HANDS JUMPER TO MICKEY - STEPS TO VIKING RAFT - STRIKES MATCH, TOSSES IT ON TO VIKING RAFT - IT QUICKLY IGNITES - CONTINUE TO INTERCUT AS BREEZE BLOWS VIKING RAFT OUT TO SEA.					MUSIC: CONTINUES THRU FX: FX: FLAMES
	LOTTIE TO MICKEY/JESS: He'd be so proud of us.	4/142	1294+05 <u>14:14+21</u>	1297+05 <u>14:16+21</u>	3+00 2+00	LOTTIE TO MICKEY/JESS: He'd be so proud of us.
	LOTTIE GLANCES AT MICKEY AND JESS AS VIKING RAFT CONTINUES INTO B.G. - LOTTIE RAISES HER HAND TO HER FACE, WATCHES - TAKES MICKEY'S HAND - END ON VIKING RAFT - CONTINUES INTO B.G.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
38 Starts 1345+05 14:48+21	EXT. MARGARET/GAVIN'S HOUSE - EVENING (LOW ANGLE) ACROSS DRIVEWAY TO SMOKEY AND GAVIN.					
	SMOKEY TO GAVIN: We can do folk/rock. We can do// country.	4/143	<u>1345+07</u> <u>14:48+23</u>	1349+00 <u>14:51+08</u>	3+09 <u>2+09</u>	SMOKEY TO GAVIN: We can do folk/rock. We can do country. (RUNS OVER SCENE END)
	CUT IN ON THEM.					
1350+00 14:52+00	MUSIC CUE: OUT			MUSIC: FADE OUT THRU FOLLOWING DIALOGUE		
	SMOKEY TO GAVIN: We can do country//folk/rock.	4/144	1349+03 <u>14:51+11</u>	<u>1353+06</u> <u>14:54+06</u>	4+03 <u>2+19</u>	SMOKEY TO GAVIN: We can do country/folk/rock. Indie/folk/ rock.
	SMOKEY TO GAVIN: Indie/folk/rock.					
1353+10 14:54+10	LAST FRAME OF ACTION REEL 4A/4B					
	FOOTAGE FROM SUBTITLE NO: 4/144 TO LAST FRAME ACTION:					<u>0+04</u> <u>00:00+04</u>
	FOOTAGE FROM 12 FT START MARK TO LAST FRAME ACTION:					1353+11
	FOOTAGE FROM 1ST FRAME ACTION TO LAST FRAME ACTION:					<u>1341+11</u> <u>14:54+11</u>

"WHAT WE DID ON OUR HOLIDAY"

REEL 5A/5B

Ft+Fr ZERO on START MARK

Timecode ZERO on FIRST FRAME ACTION

First Frame Action 12+00 - 00:00+00

First HARD CUT at 15+09 - 00:02+09

Second HARD CUT at 17+03 - 00:03+11

24fps with 12+00 - 8secs DCP Timecode offset

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
1 Starts 12+00 00:00+00	EXT. MARGARET/GAVIN'S HOUSE SCOTLAND - EVENING ABI STEPS FROM MARQUEE - TURNS, HURRIES TOWARDS. ABI TO CHILDREN: Oh my goodness.					
		FX: BIRDSONG				
		5/1	14+03 00:01+11	18+10 00:04+10	4+07 2+23	ABI TO CHILDREN: Oh my goodness. Where have you been?
			(RUNS OVER SCENE END)			
2 Starts 15+09 00:02+09	ALONG DRIVEWAY TO LOTTIE CLUTCHING JESS AND MICKEY'S HANDS AS THEY WALK TOWARDS.					
3 Starts 17+03 00:03+11	ABI CONTINUES TOWARDS. ABI TO CHILDREN: Where have you been? INTERCUT BETWEEN THEM. LOTTIE TO ABI: We//need to ...					
	ABI TO CHILDREN: (OVER) I told grandad//seven o'clock.	5/2	18+13 00:04+13	21+09 00:06+09	2+12 1+20	ABI TO CHILDREN: I told grandad 7 o'clock.
			(RUNS OVER SCENE END)			
	LOTTIE TO ABI: But we ... SHE STOPS BY THEM.					
	ABI TO CHILDREN: (OVER) Oh, you're all mucky.	5/3	21+12 00:06+12	25+11 00:09+03	3+15 2+15	ABI TO CHILDREN: You're all mucky. Come on, bath time.
			(RUNS OVER SCENE END)			
	ABI TO CHILDREN: Oh, come on//bath time. SHE LEADS THEM AWAY.					
	LOTTIE TO ABI: But we need to ...	5/4	25+14 00:09+06	27+07 00:10+07	1+09 1+01	LOTTIE TO ABI: (OPTIONAL) But we need to ...

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	ABI (O.S.) TO CHILDREN: (OVER) Come on, you lot.					
	CUT TO SMOKEY AND GAVIN BY OPEN REAR OF STATIONARY VAN.					
	SMOKEY TO GAVIN: Did I mention bluegrass? We could do bluegrass ...	5/5	<u>27+10</u> <u>00:10+10</u>	<u>34+01</u> <u>00:14+17</u>	6+07 4+07	SMOKEY TO GAVIN: We could do bluegrass ... But not quite so fast since Billy had his stroke.
	SMOKEY TO GAVIN: But no' quite so fast since Billy had his stroke.					
4 Starts 34+02 00:14+18	INT. MARGARET/GAVIN'S HOUSE ENTRANCE HALL - EVENING ABI ENTERS THROUGH DOORWAY - USHERS LOTTIE, JESS AND MICKEY TOWARDS.					
	ABI TO CHILDREN: Chop-chop, party's starting soon.	5/6	<u>34+04</u> <u>00:14+20</u>	<u>39+07</u> <u>00:18+07</u>	5+03 3+11	ABI TO CHILDREN: Chop-chop, party's starting soon. I've laid your clothes out on the bed upstairs.
	ABI TO CHILDREN: I've laid your//clothes out on the bed upstairs.					
	INTERCUT AS SHE STOPS, TURNS TO THEM.					
	LOTTIE TO ABI: Grandad died.	5/7	<u>39+10</u> <u>00:18+10</u>	<u>41+14</u> <u>00:19+22</u>	2+04 1+12	LOTTIE TO ABI: Grandad died.
	ABI STARES AT LOTTIE.					
	ABI TO LOTTIE: What?	5/8	44+01 <u>00:21+09</u>	<u>46+04</u> <u>00:22+20</u>	2+03 1+11	ABI TO LOTTIE THEN LOTTIE TO ABI: - What? - Grandad died.
	LOTTIE TO ABI: Grandad died.					
	DOUG ENTERS THROUGH B.G. DOORWAY, HURRIES TOWARDS.					
	DOUG TO CHILDREN: (OVER) Oh, crikey, guys. What time d'you call this? We were ...	5/9	<u>46+07</u> <u>00:22+23</u>	50+13 <u>00:25+21</u>	4+06 2+22	DOUG TO CHILDREN: Crikey, guys. What time do you call this?
	ABI TO DOUG: (OVER) Doug.					
	HE STOPS BESIDE ABI.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	ABI TO DOUG: They're saying Gordie's died.	5/10	51+14 00:26+14	56+10 00:29+18	4+12 3+04	ABI TO DOUG THEN GAVIN: (SINGS) - They're saying Gordie's died. - Hallelujah
	GAVIN (O.S.): (SINGS) Hallelujah					
	LOTTIE, MICKEY AND JESS TURN.			FX: FOOTSTEPS		
	GAVIN (O.S.) TO CHILDREN: At last//So what have you done with your grandad then, eh?	5/11	56+13 00:29+21	61+07 00:32+23	4+10 3+02	GAVIN TO CHILDREN: At last. So what have you done with your grandad then?
	CONTINUE TO INTERCUT AS GAVIN APPROACHES.					
	JESS TO GAVIN: Well ...	5/12	61+10 00:33+02	64+02 00:34+18	2+08 1+16	JESS TO GAVIN THEN LOTTIE TO GAVIN: - Well ... - He died.
	LOTTIE TO GAVIN: (OVER) He//died.					
	GAVIN REACTS.					
	LOTTIE TO GAVIN: On the beach.	5/13	66+03 00:36+03	71+00 00:39+08	4+13 3+05	LOTTIE TO GAVIN THEN GAVIN: - On the beach. - Okay, I'm on it.
	GAVIN: Okay, I'm on it.					
	HE TAKES MOBILE PHONE FROM INSIDE JACKET POCKET.					
	DOUG TO ABI: (UPSET) Oh//God, I knew I shouldn't have let them ...	5/14	71+03 00:39+11	74+11 00:41+19	3+08 2+08	DOUG TO ABI THEN ABI TO DOUG: - I knew I shouldn't ... - It's alright, love.
	ABI TO DOUG: (OVER) It's alright, love. Let's just find out exactly ...					
	GAVIN (INTO MOBILE PHONE) TO FEMALE OPERATOR: (OVER) Yes//ambulance quickly, please. To, um ...	5/15	74+14 00:41+22	80+06 00:45+14	5+08 3+16	GAVIN TO FEMALE OPERATOR: Ambulance quickly, please. To ... (TO LOTTIE) Where exactly is grandad now?
	GAVIN TO LOTTIE: Lottie, where exactly is grandad now?					
	LOTTIE LOOKS AT GAVIN.					
	LOTTIE TO GAVIN: Out at sea.	5/16	80+09 00:45+17	82+15 00:47+07	2+06 1+14	LOTTIE TO GAVIN: Out at sea.

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	CONTINUE TO INTERCUT AS GAVIN, ABI AND DOUG REACT.					
				B.G. CLOCK: TICKS		
	GAVIN TO LOTTIE: Out at sea?	5/17	<u>85+11</u> <u>00:49+03</u>	88+01 <u>00:50+17</u>	2+06 <u>1+14</u>	GAVIN TO LOTTIE: Out at sea?
			(RUNS OVER SCENE END)			
	MICKEY TO GAVIN: And on fire.	5/18	88+04 <u>00:50+20</u>	90+12 <u>00:52+12</u>	2+08 <u>1+16</u>	MICKEY TO GAVIN: And on fire.
			(RUNS OVER SCENE END)			
	LOTTIE (O.S.) TO GAVIN: He wanted a Viking funeral.	5/19	93+05 <u>00:54+05</u>	<u>100+05</u> <u>00:58+21</u>	7+00 <u>4+16</u>	LOTTIE TO GAVIN: He wanted a Viking funeral. So we built a raft, put the body on it ...
			(RUNS OVER SCENE END)			
	LOTTIE TO GAVIN: So we built a raft, put the body on it ...					
	LOTTIE (O.S.) TO GAVIN: ... set it on fire and floated him out to sea.	5/20	<u>100+08</u> <u>00:59+00</u>	105+08 <u>01:02+08</u>	5+00 <u>3+08</u>	LOTTIE TO GAVIN: ... set it on fire and floated him out to sea.
			(RUNS OVER SCENE END)			
	GAVIN (INTO MOBILE PHONE) TO FEMALE OPERATOR: C-can you hold on a sec?	5/21	105+15 <u>01:02+15</u>	<u>109+00</u> <u>01:04+16</u>	3+01 <u>2+01</u>	GAVIN TO FEMALE OPERATOR: Can you hold on a sec?
	DOUG (O.S.) TO LOTTIE: Lottie.					
	LOTTIE TURNS TO DOUG AS HE TAKES HER ARM.					
	DOUG TO LOTTIE: Stop being silly. Just/tell us, where is grandad?	5/22	110+11 <u>01:05+19</u>	115+11 <u>01:09+03</u>	5+00 <u>3+08</u>	DOUG TO LOTTIE: Stop being silly. Just tell us, where is grandad?
			(RUNS OVER SCENE END)			
	GAVIN LOWERS MOBILE PHONE.					
	GAVIN: (SCOFFS) Ah, yeah//This is a wind-up.	5/23	115+14 <u>01:09+06</u>	<u>118+12</u> <u>01:11+04</u>	2+14 <u>1+22</u>	GAVIN: Yeah. This is a wind-up.
			(RUNS OVER SCENE END)			
	GAVIN STEPS TOWARDS, GESTURES WITH MOBILE PHONE.					
	GAVIN TO LOTTIE: He's put you up to this, hasn't he?	5/24	<u>118+15</u> <u>01:11+07</u>	124+08 <u>01:15+00</u>	5+09 <u>3+17</u>	GAVIN TO LOTTIE: He's put you up to this, hasn't he? One of grandad's stupid jokes.
	GAVIN TO LOTTIE: This is one of grandad's stupid jokes, isn't it?					
	MICKEY TO GAVIN: Well, he did do it//as a joke, to pretend to die.	5/25	124+11 <u>01:15+03</u>	<u>132+03</u> <u>01:20+03</u>	7+08 <u>5+00</u>	MICKEY TO GAVIN: He did do it as a joke, to pretend to die. But this time it's not a joke.
			(RUNS OVER SCENE END)			
	MICKEY TO GAVIN: But this time it's not a joke.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	CONTINUE TO INTERCUT AS GAVIN REACTS.					
	FEMALE OPERATOR (THRU MOBILE PHONE) TO GAVIN: Hello?	5/26	133+14 <u>01:21+06</u>	137+05 <u>01:23+13</u>	3+07 <u>2+07</u>	FEMALE OPERATOR (THRU MOBILE PHONE) TO GAVIN: (ITALICS) THEN GAVIN TO FEMALE OPERATOR: - Hello? - Yes.
	HE TURNS, RAISES MOBILE PHONE TO HIS EAR.					
	GAVIN (INTO MOBILE PHONE) TO FEMALE OPERATOR: Yes.					
	GAVIN (INTO MOBILE PHONE) TO FEMALE OPERATOR: Er, er, yeah. Yeah, we're just, er, getting the details.	5/27	137+08 <u>01:23+16</u>	143+13 <u>01:27+21</u>	6+05 <u>4+05</u>	GAVIN TO FEMALE OPERATOR: We're just getting the details. If you could show us a bit of patience.
	JESS STEPS TO ABI SEATED ON FLOOR.					ABI: MUMBLES SOFTLY UNDER
	GAVIN (INTO MOBILE PHONE) TO FEMALE OPERATOR: If you could//just show us a little bit of patience.					
	JESS TURNS, SITS BY HER.					
	ABI TO JESS: (UNDER) I know that you're going to tell me <u>exactly</u> what happened.	5/28	144+00 <u>01:28+00</u>	<u>149+07</u> <u>01:31+15</u>	5+07 <u>3+15</u>	ABI TO JESS: I know that you're going to tell me <u>exactly</u> what happened.
	CUT IN ON JESS.					
	JESS TO ABI: (OVER) Well//I found lots of wood ...	5/29	149+10 <u>01:31+18</u>	156+06 <u>01:36+06</u>	6+12 <u>4+12</u>	JESS TO ABI: Well, I found lots of wood and I found lots of crabs.
	INTERCUT BETWEEN THEM.					
	ABI TO JESS: (OVER) And do ...					
	JESS TO ABI: (OVER) ... and I found//lots of crabs.					
	ABI TO JESS: (OVER) Right.					
	JESS TO ABI: (OVER) I lost my rock//At the end of the day I found it.	5/30	156+09 <u>01:36+09</u>	162+02 <u>01:40+02</u>	5+09 <u>3+17</u>	JESS TO ABI: I lost my rock. At the end of the day I found it.
	ABI TO JESS: (OVER) But//but what happened to grandad?	5/31	162+05 <u>01:40+05</u>	167+15 <u>01:43+23</u>	5+10 <u>3+18</u>	ABI TO JESS THEN JESS TO ABI: - But what happened to grandad? - There was a lady with a girlfriend ...

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	JESS TO ABI: (OVER) There was a lady with a girlfriend ...					
	JESS TO ABI: ... that lived with lots of pigs ...	5/32	<u>168+02</u> 01:44+02	<u>175+10</u> 01:49+02	7+08 5+00	JESS TO ABI THEN ABI TO JESS: - ... that lived with pigs and swore a lot. - After the lady, back to grandad.
	ABI TO JESS: (OVER) After the lady ...					
	JESS TO ABI: (UNDER) ... and//she swore a lot.					
	ABI TO JESS: (OVER) ... back to//grandad.					
	CUT TO DOUG CROUCHING IN FRONT OF LOTTIE AND MICKEY.					
	DOUG TO LOTTIE/MICKEY: It is//vital that you tell//the truth.	5/33	<u>175+13</u> 01:49+05	<u>179+03</u> 01:51+11	3+06 2+06	DOUG TO LOTTIE/MICKEY THEN LOTTIE TO DOUG: - It is vital you tell the truth. - We do (tell the truth).
	LOTTIE TO DOUG: We//do tell the truth.					
	GAVIN TO ALL: (OVER) Guys//could you keep it down ...	5/34	<u>179+06</u> 01:51+14	<u>181+06</u> 01:52+22	2+00 1+08	GAVIN TO ALL: ... keep it down ...
	GAVIN GESTURES.					
	GAVIN (O.S.): ... I'm on the phone here.					
	CUT TO JESS AND ABI AND INTERCUT BETWEEN THEM.					
	ABI TO JESS: (OVER) Nothing to do with the fish or the crab//or your stones, sweetie.	5/35	<u>181+09</u> 01:53+01	<u>185+15</u> 01:55+23	4+06 2+22	ABI TO JESS: Nothing to do with the fish or the crab or your stones, sweetie.
	ABI TO JESS: Where is grandad?	5/36	<u>186+02</u> 01:56+02	<u>191+00</u> 01:59+08	4+14 3+06	ABI TO JESS THEN JESS TO ABI: - Where is grandad? - If you listen, I'll tell you the story.
	JESS TO ABI: (UNDER) If//you listen, I'll tell you the story.					
	ABI TO JESS: I//know, darling, but faster.	5/37	<u>191+03</u> 01:59+11	<u>195+09</u> 02:02+09	4+06 2+22	ABI TO JESS THEN JESS TO ABI: - I know, darling, but faster. - So, will you listen?
	JESS TO ABI: So, will you listen?					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	ABI NODS.					
	ABI TO JESS: Mmm-hmm.					
	JESS TO ABI: Grandpa farted.	5/38	<u>197+03</u> <u>02:03+11</u>	199+15 <u>02:05+07</u>	2+12 <u>1+20</u>	JESS TO ABI: Grandpa farted.
			(RUNS OVER SCENE END)			
	ABI REACTS.					
	ABI TO JESS: Oh.					
	CONTINUE TO INTERCUT WITH GAVIN.					
	GAVIN (INTO MOBILE PHONE) TO FEMALE OPERATOR: Yes//yes, we do still need an ambulance. Er, and the police.	5/39	<u>200+07</u> <u>02:05+15</u>	<u>206+04</u> <u>02:09+12</u>	5+13 <u>3+21</u>	GAVIN TO FEMALE OPERATOR: Yes, we do still need an ambulance. And the police.
			(RUNS OVER SCENE END)			
	LOTTIE AND DOUG TURN, GLANCE AT HIM.					
	GAVIN (INTO MOBILE PHONE) TO FEMALE OPERATOR: And possibly the coastguard.	5/40	207+08 <u>02:10+08</u>	<u>210+11</u> <u>02:12+11</u>	3+03 <u>2+03</u>	GAVIN TO FEMALE OPERATOR: And possibly the coastguard.
	GAVIN (INTO MOBILE PHONE) TO FEMALE OPERATOR: No, we don't need the fire brigade and I don't appreciate your tone.	5/41	<u>210+14</u> <u>02:12+14</u>	<u>216+01</u> <u>02:16+01</u>	5+03 <u>3+11</u>	GAVIN TO FEMALE OPERATOR: No, we don't need the fire brigade and I don't appreciate your tone.
	MICKEY LOOKS DOWN.					
	MICKEY: Well, he is on fire.	5/42	<u>216+04</u> <u>02:16+04</u>	219+00 <u>02:18+00</u>	2+12 <u>1+20</u>	MICKEY: Well, he is on fire.
	GAVIN GLANCES AT HIM.					
	JESS (O.S.) TO ABI: Er ...					
	CUT TO ABI AND JESS.					
	ABI TO JESS: (OVER) Quickly now.	5/43	<u>219+12</u> <u>02:18+12</u>	224+04 <u>02:21+12</u>	4+08 <u>3+00</u>	ABI TO JESS THEN JESS TO ABI: - Quickly now. - I found some fishes.
			(RUNS OVER SCENE END)			
	JESS TO ABI: ... I//found some fishes.					
	ABI TO JESS: (OVER) Yeah, after ...					
	JESS TO ABI: (OVER) Lottie knocked//over some ...	5/44	224+07 <u>02:21+15</u>	<u>228+12</u> <u>02:24+12</u>	4+05 <u>2+21</u>	JESS TO ABI: Lottie knocked over some signs.
			(RUNS OVER SCENE END)			

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	ABI TO JESS: Mmm-hmm.					
	JESS TO ABI: ... signs.					
	ABI TO JESS: (OVER) What happened next?	5/45	<u>228+15</u> 02:24+15	<u>230+09</u> 02:25+17	1+10 1+02	ABI TO JESS: What happened next?
	CONTINUE TO INTERCUT WITH GAVIN AS HE GESTURES.					
	GAVIN (INTO MOBILE PHONE) TO FEMALE OPERATOR: Yes//it is an emergency//We just don't know//what sort of emergency.	5/46	<u>230+12</u> 02:25+20	<u>236+02</u> 02:29+10	5+06 3+14	GAVIN TO FEMALE OPERATOR: Yes, it is an emergency. We just don't know what sort.
	LOTTIE AND DOUG TURN, LOOK AT HIM.					
	JESS (O.S.) TO ABI: ... crab.					
	ABI TO JESS: And then?	5/47	<u>236+05</u> 02:29+13	242+15 02:33+23	6+10 4+10	ABI TO JESS THEN JESS TO ABI: - And then? - I stopped the crows from eating grandpa.
	JESS TO ABI: (OVER) I stopped//the crows from eating//grandpa.					
	ABI REACTS.					
	ABI TO JESS: (BREATHES HEAVILY) Okay.	5/48	243+02 02:34+02	<u>244+07</u> 02:34+23	1+05 0+21	ABI TO JESS: Okay.
	GAVIN (INTO MOBILE PHONE) TO FEMALE OPERATOR: I'm perfectly aware that it is a criminal offence to make prank calls, but ...	5/49	<u>244+10</u> 02:35+02	251+10 02:39+18	7+00 4+16	GAVIN TO FEMALE OPERATOR: I'm perfectly aware that it is a criminal offence to make prank calls, but ...
	GAVIN REACTS.					
	GAVIN TO ALL: She's hung up!//999 has hung up!	5/50	252+13 02:40+13	<u>256+14</u> 02:43+06	4+01 2+17	GAVIN TO ALL: She's hung up! 999 has hung up!
	CONTINUE TO INTERCUT AS MICKEY LOOKS UP AT ABI.					
	MICKEY TO ABI: Do//do we still have to have a bath?	5/51	257+09 02:43+17	260+11 02:45+19	3+02 2+02	MICKEY TO ABI: Do we still have to have a bath?
	ABI TO MICKEY: Um ... er, no.	5/52	260+14 02:45+22	<u>263+07</u> 02:47+15	2+09 1+17	ABI TO MICKEY: Um ... no.

Scene No.
Foot/TC

Action/Dialogue

Spot
No.

Start

End

Total

Subtitle

JESS TO ABI:

Yay!

GAVIN (O.S.):

(UNDER) Car//keys.

CONTINUE TO INTERCUT WITH
GAVIN AS HE LOOKS AT KEY RACK.

5/53 265+00 270+15 5+15
 02:48+16 02:52+15 3+23
(RUNS OVER SCENE END)

GAVIN:

Car keys. **(TO ALL)** Where the bloody hell are the car keys?!

GAVIN TO ALL:

(FURIOUS) Where the bloody hell are the car//keys?!

DOUG TO ABI:

We'll take ours.

5/54 271+02 273+10 2+08
 02:52+18 02:54+10 1+16

DOUG TO ABI:

We'll take ours.

DOUG STANDS, STEPS PAST ABI.

DOOR: OPENS

MARGARET (O.S.):

Okey-dokey.

MICKEY AND LOTTIE TURN, WATCH AS MARGARET ENTERS THROUGH B.G. DOORWAY CLUTCHING TRAY OF CAKES AND DRINKS.

DOOR: CLOSES

MARGARET TO CHILDREN:

Now then, I have some very important cake-tasting needs//done.

5/55 278+00 282+09 4+09
 02:57+08 03:00+09 3+01
(RUNS OVER SCENE END)

MARGARET TO CHILDREN:

I have some very important cake-tasting needs done.

MARGARET (O.S.) TO CHILDREN:

Do I have any volunteers//to help me with that?

5/56 282+12 287+00 4+04
 03:00+12 03:03+08 2+20
(RUNS OVER SCENE END)

MARGARET TO CHILDREN:

Do I have any volunteers to help me with that?

CUT IN ON MARGARET - TURNS, LOOKS AT ABI.

5
Starts
292+00
03:06+16

EXT. HEADLAND - EVENING

ABI/DOUG'S CAR ENTERS - QUICKLY PULLS UP.

293+02
03:07+10

MUSIC CUE: IN

MUSIC: IN THRU FX:

INTERCUT AS GAVIN AND DOUG CLIMB OUT - HURRY UP DUNES - STOP AT TOP - LOOK OUT AT SMOULDERING VIKING RAFT ON HORIZON - DOUG REACTS AS GAVIN RUNS DOWN DUNE ON TO B.G. BEACH - DOUG FOLLOWS.

CAR DOORS: CLOSE

MUSIC: CONTINUES

Scene No.	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	ACROSS WATER TO DOUG AND GAVIN AT WATER'S EDGE - GAVIN TURNS, STRIDES INTO WATER - CUT IN AND PAN WITH AS HE PASSES - DOUG STOPS, WATCHES - GAVIN STOPS BY GORDIE'S PARTLY SUBMERGED PICK-UP TRUCK - LOOKS IN THROUGH WINDOWS, TRIES DOOR HANDLES - BANGS HIS HANDS AGAINST WINDOWS - CONTINUE TO INTERCUT AS DOUG REACTS, STEPS INTO WATER - GAVIN GRABS PICK-UP TRUCK AERIAL, PULLS ON IT.					MUSIC: CONTINUES THRU FX: FX:
	GAVIN: (SHOUTS) You stupid ... !	5/57	<u>375+13</u> 04:02+13	<u>379+10</u> 04:05+02	3+13 2+13	GAVIN THEN DOUG TO GAVIN: - You stupid ... ! - Gavin. Gavin, Gavin.
	DOUG (O.S.) TO GAVIN: (UNDER) Gavin. Gavin, Gavin. DOUG WADES TO HIM. DOUG TO GAVIN: Gavin, Gavin//Gavin. GAVIN LIFTS LOG FROM REAR - DOUG REACTS AS HE RAISES IT.					
	DOUG TO GAVIN: Come on. Look, whoa, whoa.	5/58	<u>380+10</u> 04:05+18	<u>386+10</u> 04:09+18	6+00 4+00	DOUG TO GAVIN: Come on. Look, whoa, whoa. Alright, alright ...
	GAVIN TO DOUG: (OVER) Get off! DOUG TO GAVIN: Whoa, whoa, whoa. Alright, alright ... CONTINUE TO INTERCUT AS DOUG TAKES HOLD OF LOG, EMBRACES GAVIN.					GAVIN: GASPS/SOBS
	DOUG TO GAVIN: Alright, alright, alright. Alright, it's alright. CUT AWAY.					GAVIN: CONTINUES
	DOUG TO GAVIN: It's alright. FADE TO BLACK.					
397+00 04:16+16						

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
6 Starts 399+02 04:18+02	FADE IN: EXT. MARGARET/GAVIN'S HOUSE - EVENING (HIGH ANGLE) ACROSS DRIVEWAY DOWN TO GUESTS - WALK TO ENTRANCE STEPS.					
401+02 04:19+10	MUSIC CUE: IN ACROSS BUSY DRIVEWAY AS MALE GUESTS APPROACH CLUTCHING PRESENTS.					BAND: IN
404+08 04:21+16	MUSIC CUE: OUT					MUSIC: FADE OUT THRU FX: CAR HORN
7 Starts 404+14 04:21+22	INT. MARQUEE - EVENING ACROSS EMPTY LAID TABLES TO BAND MEMBERS ON B.G. STAGE - KENNETH APPEARS AT MARQUEE ENTRANCE WEARING HI-VIS VEST. ON-SCREEN TEXT - HI-VIS VEST: PARKING INTERCUT AS HE WATCHES GIRL VIOLINIST PLAY.					
	MALE BAND MEMBER: Two, three, four ...	5/59	<u>413+10</u> 04:27+18	416+00 04:29+08	2+06 1+14	MALE BAND MEMBER: (OPTIONAL) 2, 3, 4 ...
	CONTINUE TO INTERCUT - SHE LOOKS AT HIM AS HE STARES AT HER.					BAND: BUILDS
8 Starts 438+05 04:44+05	INT. MARGARET/GAVIN'S HOUSE KITCHEN - EVENING DOWN TO GAVIN'S SOAKING WET FEET.					
	GAVIN TO FAMILY: I don't believe this.	5/60	438+10 04:44+10	<u>443+15</u> 04:47+23	5+05 3+13	GAVIN TO FAMILY: I don't believe this. This is a bloody nightmare.
	CUT AWAY AS HE GESTURES TO DOUG SEATED IN F.G.					
	GAVIN TO FAMILY: This is a bloody nightmare.					

Scene No.	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
9	INT. MARGARET/GAVIN'S HOUSE ENTRANCE HALL - EVENING					
Starts 444+00 04:48+00	GAVIN TURNS, LOOKS THROUGH DOORWAY TOWARDS - MARGARET IN B.G.					
	GAVIN TO SIR DONALD: Sir Donald//Glad you could make it.	5/61	<u>444+02</u> 04:48+02	<u>447+13</u> 04:50+13	3+11 2+11	GAVIN TO SIR DONALD: Sir Donald. Glad you could make it. (RUNS OVER SCENE END)
	HE WAVES.					
10	KITCHEN - ABI, MARGARET AND GAVIN WATCH AS SIR DONALD AND WIFE PASS IN B.G. - CUT IN ON GAVIN AS HE REACTS.					
Starts 446+01 04:49+09						
	GAVIN TO FAMILY: (HISSES) Bloody total nightmare.	5/62	<u>448+00</u> 04:50+16	<u>450+03</u> 04:52+03	2+03 1+11	GAVIN TO FAMILY: Bloody total nightmare.
11	ENTRANCE HALL - THROUGH DOORWAY TO GAVIN - TURNS TOWARDS, SMILES.					
Starts 450+04 04:52+04						
	GAVIN TO HUGHIE: Hughie. (CHUCKLES NERVOUSLY)	5/63	450+12 04:52+12	453+12 04:54+12	3+00 2+00	GAVIN TO HUGHIE THEN HUGHIE TO GAVIN: - Hughie. - Gavin. You alright?
	HUGHIE (O.S.) TO GAVIN: Gavin. You alright?					
	HE WAVES.					
	GAVIN TO HUGHIE: Good to see you. Hmm. (CHUCKLES)	5/64	453+15 04:54+15	<u>455+08</u> 04:55+16	1+09 1+01	GAVIN TO HUGHIE: Good to see you.
12	KITCHEN - GAVIN TURNS TOWARDS - GESTURES.					
Starts 455+09 04:55+17						
	GAVIN TO FAMILY: (HISSES) A bloody total//nightmare.	5/65	456+00 04:56+00	<u>459+00</u> 04:58+00	3+00 2+00	GAVIN TO FAMILY: A bloody total nightmare.
459+00 04:58+00	MUSIC CUE: OUT					
	BAND: FADE OUT					
	INTERCUT WITH MARGARET AND ABI.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	MARGARET TO GAVIN: (OVER) Gavin, please, language. The children.	5/66	<u>459+03</u> <u>04:58+03</u>	<u>462+13</u> <u>05:00+13</u>	3+10 2+10	MARGARET TO GAVIN THEN GAVIN TO MARGARET: (OPTIONAL) - Gavin, please, language. The children. - Yeah.
	CONTINUE TO INTERCUT WITH MICKEY, JESS AND LOTTIE SEATED AT TABLE.					
	GAVIN TO MARGARET: (OVER) Oh//right, yeah, yeah.					
	GAVIN TO MARGARET: (HISSES) So they//can't hear the word 'bloody' but they can set fire to my father!	5/67	<u>463+00</u> <u>05:00+16</u>	<u>468+00</u> <u>05:04+00</u>	5+00 3+08	GAVIN TO MARGARET: So they can't hear the word 'bloody' but they can set fire to my father!
	DOUG REACTS.					
	MICKEY (O.S.) TO GAVIN: We didn't hurt him.	5/68	<u>468+03</u> <u>05:04+03</u>	<u>471+09</u> <u>05:06+09</u>	3+06 2+06	MICKEY TO GAVIN: We didn't hurt him. He was dead.
	MICKEY TO GAVIN: He was dead.					
	GAVIN TO MICKEY: Well//let's hope so, eh.	5/69	<u>471+12</u> <u>05:06+12</u>	<u>475+14</u> <u>05:09+06</u>	4+02 2+18	GAVIN TO MICKEY THEN DOUG TO GAVIN: - Let's hope so. - For Christ's sake! They were ...
	DOUG TO GAVIN: Oh, for Christ's sake!					
	MARGARET TURNS, LOOKS THROUGH DOORWAY -					FX: B.G. LAUGHTER
	DOUG (O.S.) TO GAVIN: They were, they//they ...					
	- LOOKS AT GUESTS IN B.G. ROOM.					
	MARGARET TO GAVIN/DOUG: (OVER) Well, someone best break//it to the ones who've arrived.	5/70	<u>476+01</u> <u>05:09+09</u>	<u>480+10</u> <u>05:12+10</u>	4+09 3+01	MARGARET TO GAVIN/DOUG: Someone best break it to the ones who've arrived.
	SHE REMOVES APRON - STEPS PAST GAVIN TO B.G. DOORWAY - ABI MOVES TO FOLLOW - CONTINUE TO INTERCUT WITH JESS AND LOTTIE.					
	LOTTIE TO GAVIN: We just did what grandad wanted.	5/71	<u>480+13</u> <u>05:12+13</u>	<u>486+09</u> <u>05:16+09</u>	5+12 3+20	LOTTIE TO GAVIN THEN GAVIN TO LOTTIE: - We just did what grandad wanted. - He didn't want this. He wanted to be cremated.
	GAVIN (O.S.) TO LOTTIE: He didn't want this. He wanted to//be cremated.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	GAVIN POINTS AT DOUG.					
	GAVIN TO DOUG: And don't bloody say it cos I'm looking for someone to punch and your children are too small.	5/72	486+12 05:16+12	492+00 05:20+00	5+04 3+12	GAVIN TO DOUG: And don't bloody say it because I'm looking for someone to punch and your children are too small.
	CUT IN ON MICKEY AS HE TURNS, LOOKS THROUGH WINDOW.			FX: B.G. CAR HORN		
	DOUG (O.S.) TO GAVIN: Enough. And if you threaten to punch the children ...	5/73	492+03 05:20+03	495+09 05:22+09	3+06 2+06	DOUG TO GAVIN: Enough. And if you threaten to punch the children ...
	(MICKEY'S P.O.V.) THROUGH WINDOW AND ACROSS BUSY DRIVEWAY TO JIMMY.					
495+10 05:22+10	MUSIC CUE: IN			MUSIC: IN/GAVIN/DOUG: ARGUE		
	CUT IN AS HE WALKS TOWARDS.					
13 Starts 501+09 05:26+09	FLASHBACK: INT. ABI/DOUG'S HOUSE MICKEY'S BEDROOM LONDON - MORNING					
	CLOSE ON POSTER - ON-SCREEN TEXT: ODIN					
14 Starts 502+07 05:26+23	PRESENT: INT. MARGARET/GAVIN'S HOUSE KITCHEN SCOTLAND - EVENING					
	THROUGH WINDOW TO JIMMY.					
15 Starts 502+13 05:27+05	FLASHBACK: INT. ABI/DOUG'S HOUSE MICKEY'S BEDROOM LONDON - MORNING					
	CLOSE ON POSTER.					
16 Starts 503+09 05:27+17	PRESENT: INT. MARGARET/GAVIN'S HOUSE KITCHEN SCOTLAND - EVENING					
	THROUGH WINDOW TO JIMMY - WALKS TOWARDS - CUT TO MICKEY (SEATED).					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	MICKEY: Odin.	5/74	<u>505+01</u> <u>05:28+17</u>	507+01 05:30+01	2+00 1+08	MICKEY: Odin.
17 Starts 509+01 05:31+09	INT. MARGARET/GAVIN'S HOUSE RECEPTION ROOM - EVENING PAST GUESTS AND ACROSS CHAMPAGNE BOTTLE COVERED TABLE TO MARGARET - GLANCES AROUND.					
511+00 05:32+16	MUSIC CUE: OUT MARGARET TO GUESTS: Excuse me.					
	INTERCUT AS GUESTS TURN.					
	MARGARET (O.S.) TO GUESTS: (LOUDER) Excuse//me!	5/75	511+09 05:33+01	513+13 05:34+13	2+04 1+12	MARGARET TO GUESTS: Excuse me.
	ABI LIFTS GLASSES FROM TABLE, TAPS THEM TOGETHER.					
	MARGARET TO GUESTS: Er ...	5/76	514+00 05:34+16	<u>516+09</u> <u>05:36+09</u>	2+09 1+17	MARGARET TO GUESTS: Excuse me!
	PHOTOGRAPHER RAISES CAMERA, AIMS IT AT MARGARET AS ABI REPLACES GLASSES - GESTURES.					
	ABI TO PHOTOGRAPHER: (SOFTLY) Sorry, no photos, please.	5/77	524+06 05:41+14	529+00 05:44+16	4+10 3+02	ABI TO PHOTOGRAPHER THEN MARGARET TO GUESTS: - Sorry, no photos, please. - Thank you all for coming.
	MARGARET TO GUESTS: (OVER) Thank you all for coming.					
	CONTINUE TO INTERCUT AS JIMMY STEPS PAST GUESTS TOWARDS, ADJUSTS HEARING AID.					
	MARGARET (O.S.) TO GUESTS: Gordie//would be pleased to see so many of his//friends gathered together.	5/78	<u>529+13</u> <u>05:45+05</u>	536+09 05:49+17	6+12 4+12	MARGARET TO GUESTS: Gordie would be pleased to see so many of his friends gathered together.
	SLOWLY TRACK IN ON MARGARET.					
	MARGARET TO GUESTS: Except, sadly ... Gordie <u>can't</u> be pleased because ...	5/79	537+14 05:50+14	545+14 05:55+22	8+00 5+08	MARGARET TO GUESTS: Except, sadly ... Gordie <u>can't</u> be pleased because ...

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	MARGARET TO GUESTS: ... he passed away ...	5/80	549+02 05:58+02	552+14 06:00+14	3+12 2+12	MARGARET TO GUESTS: ... he passed away ... today. (RUNS OVER SCENE END)
	MARGARET (O.S.) TO GUESTS: ... today.					
	CONTINUE TO INTERCUT AS GUESTS REACT - MARGARET NODS.					FX: HUSHED CHATTER
	MARGARET TO GUESTS: We think.	5/81	557+11 06:03+19	560+01 06:05+09	2+06 1+14	MARGARET TO GUESTS: We think.
	MARGARET TO GUESTS: (STUTTERS) W-we're fairly certain -- he has.	5/82	562+00 06:06+16	566+15 06:09+23	4+15 3+07	MARGARET TO GUESTS: We're fairly certain ... he has.
	GUESTS LOOK AT HER.					HUSHED CHATTER: CONTINUES
18 Starts 571+15 06:13+07	KITCHEN - ON JESS AND LOTTIE SEATED AT TABLE.					
	MARGARET (O.S.) TO GUESTS: Anyway, I/I know you won't feel like dancing but ...	5/83	572+01 06:13+09	577+12 06:17+04	5+11 3+19	MARGARET TO GUESTS: Anyway, I know you won't feel like dancing but ... (RUNS OVER SCENE END)
	THROUGH DOORWAY TO GUESTS - LOOK AT ABI AND MARGARET IN F.G.					
19 Starts 577+13 06:17+05	RECEPTION ROOM - PAST GUESTS AND ACROSS CHAMPAGNE BOTTLE COVERED TABLE TO MARGARET AND ABI.					
	MARGARET TO GUESTS: ... do please -- have a drink and//make yourselves at home.	5/84	578+06 06:17+14	584+10 06:21+18	6+04 4+04	MARGARET TO GUESTS: ... do please ... have a drink and make yourselves at home. (RUNS OVER SCENE END)
	INTERCUT AS JIMMY ADJUSTS HEARING AID - MARGARET TURNS, LOOKS AT HIM.					FX: HEARING AID FEEDBACK
	MARGARET TO JIMMY: Jimmy Cazzarotto.	5/85	585+04 06:22+04	587+09 06:23+17	2+05 1+13	MARGARET TO JIMMY: Jimmy Cazzarotto. (RUNS OVER SCENE END)
	HE GESTURES, POINTS AT HER.					
	JIMMY TO MARGARET: (LOUDLY) Margaret!	5/86	587+12 06:23+20	589+08 06:25+00	1+12 1+04	JIMMY TO MARGARET: Margaret!

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	MARGARET TO JIMMY: We thought you were stuck in New// Zealand.	5/87	<u>589+11</u> <u>06:25+03</u>	595+11 <u>06:29+03</u>	6+00 <u>4+00</u>	MARGARET TO JIMMY THEN JIMMY TO MARGARET: - We thought you were stuck in New Zealand. - So where is the old bastard?
	JIMMY TO MARGARET: (OVER) So//where is the old bastard// eh?					
	CONTINUE TO INTERCUT AS MARGARET REACTS - ABI STEPS TO JIMMY.					
	ABI TO JIMMY: Jimmy, I'm Abi.	5/88	<u>599+15</u> <u>06:31+23</u>	602+11 <u>06:33+19</u>	2+12 <u>1+20</u>	ABI TO JIMMY: Jimmy, I'm Abi.
	THEY SHAKE HANDS.					
	JIMMY TO ABI: (LOUDLY) What?!	5/89	602+14 <u>06:33+22</u>	<u>604+10</u> <u>06:35+02</u>	1+12 <u>1+04</u>	JIMMY TO ABI: What?!
20 Starts 604+11 <u>06:35+03</u>	EXT - PANNING WITH AS COUPLE WALK DOWN ENTRANCE STEPS.					
604+11 <u>06:35+03</u>	MUSIC CUE: IN					BAND: IN
	CUT AWAY HIGH ANGLE AS GUESTS APPROACH FROM B.G. - OTHERS ENTER THROUGH B.G. ENTRANCE DOORWAY.					
21 Starts 614+03 <u>06:41+11</u>	INT. MARQUEE - EVENING ACROSS EMPTY LAID TABLES - CUT AWAY TO REVEAL BAND MEMBERS ON B.G. STAGE - CUT IN AND INTERCUT AS THEY PLAY INSTRUMENTS - GIRL VIOLINIST SMILES - CUT AWAY TO REVEAL KENNETH BY HER - PLAYS VIOLIN - CONTINUE TO INTERCUT.					BAND: BUILDS
22 Starts 646+05 <u>07:02+21</u>	ENTRANCE HALL - GAVIN STEPS THROUGH KITCHEN DOORWAY TOWARDS.					BAND: FADES/CONTINUES THRU FX: FOOTSTEPS
	GAVIN: Where's Kenneth? He's supposed to be ...	5/90	<u>646+07</u> <u>07:02+23</u>	650+05 <u>07:05+13</u>	3+14 <u>2+14</u>	GAVIN: Where's Kenneth? He's supposed to be ...

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	GAVIN: Uh-huh.					
	SERGEANT MURDOCH AND AGNES ENTER THROUGH DOORWAY FOLLOWED BY PC MCLUHAN.					
	GAVIN TO SGT MURDOCH: You took your time//Murdoch.	5/91	652+10 <u>07:07+02</u>	655+15 <u>07:09+07</u>	3+05 2+05	GAVIN TO SGT MURDOCH: You took your time, Murdoch. (RUNS OVER SCENE END)
	INTERCUT AS GAVIN STOPS BY THEM.					
	SGT MURDOCH TO GAVIN: It was Andy//Mackay's stag night.	5/92	656+02 <u>07:09+10</u>	662+00 <u>07:13+08</u>	5+14 3+22	SGT MURDOCH TO GAVIN: It was Andy Mackay's stag night. A dwarf got thrown through a window. (RUNS OVER SCENE END)
	SGT MURDOCH TO GAVIN: A dwarf got thrown through a window.					
	SGT MURDOCH TO GAVIN: This is Agnes//Chisolm.	5/93	662+09 <u>07:13+17</u>	667+06 <u>07:16+22</u>	4+13 3+05	SGT MURDOCH TO GAVIN THEN AGNES TO GAVIN: - This is Agnes Chisolm. - From the Child Welfare Unit. (RUNS OVER SCENE END)
	AGNES TO GAVIN: (POINTEDLY) From the Child Welfare //Unit.					
	CONTINUE TO INTERCUT AS DOUG STEPS TO THEM.					
	AGNES TO GAVIN: I'll require a room//for interviews.	5/94	667+09 <u>07:17+01</u>	670+15 <u>07:19+07</u>	3+06 2+06	AGNES TO GAVIN: I'll require a room for interviews. (RUNS OVER SCENE END)
	LOTTIE STEPS TO KITCHEN DOORWAY - CONTINUE TO INTERCUT AS AGNES LEADS MICKEY FROM BEHIND POLICEMAN.					
	AGNES TO GAVIN: I//found this child outside.	5/95	671+06 <u>07:19+14</u>	675+08 <u>07:22+08</u>	4+02 2+18	AGNES TO GAVIN: I found this child outside. Unaccompanied. (RUNS OVER SCENE END)
	AGNES TO GAVIN: Unaccompanied.					
	MICKEY STEPS TO DOUG.					
	DOUG TO AGNES: Yeah//That's my son.	5/96	675+11 <u>07:22+11</u>	679+07 <u>07:24+23</u>	3+12 2+12	DOUG TO AGNES: Yeah. That's my son. (RUNS OVER SCENE END)
	AGNES AND DOUG STARE AT EACH OTHER.					
681+12 <u>07:26+12</u>	MUSIC CUE: OUT					BAND: OUT

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	DOUG TO AGNES: Thank you.	5/97	683+04 07:27+12	685+00 07:28+16	1+12 1+04	DOUG TO AGNES: Thank you.
	CONTINUE TO INTERCUT WITH JESS AND LOTTIE IN KITCHEN DOORWAY.					
	LOTTIE TO JESS: Why have they called the police?// We've done nothing wrong.	5/98	685+03 07:28+19	689+09 07:31+17	4+06 2+22	LOTTIE TO JESS: Why have they called the police? We've done nothing wrong.
	AGNES (O.S.) TO DOUG: Please do <u>exactly</u> as I ask.	5/99	689+12 07:31+20	697+00 07:36+16	7+04 4+20	AGNES TO DOUG: Please do <u>exactly</u> as I ask. There is a procedure for this kind of situation.
	AGNES TO DOUG: There is a procedure for this kind of situation.					
	DOUG FROWNS.					
	DOUG TO AGNES: (BEMUSED) There is?	5/100	698+10 07:37+18	701+10 07:39+18	3+00 2+00	DOUG TO AGNES THEN AGNES TO DOUG: - There is? - Oh, yes.
	AGNES TO DOUG: Oh, yes.					
	AGNES PUTS ON SPECTACLES.					
23 Starts 702+05 07:40+05	RECEPTION ROOM - PANNING WITH AS MICKEY WALKS AROUND TABLE.					FX: CHATTER
	ABI (O.S.) TO JIMMY: (ARTICULATES) So he's at peace.	5/101	702+07 07:40+07	707+04 07:43+12	4+13 3+05	ABI TO JIMMY: So he's at peace. At peace.
	CUT TO ABI AND JIMMY AND INTERCUT BETWEEN THEM.					
	ABI TO JIMMY: At, at peace.					
	JIMMY TO ABI: Can I see him one last time?	5/102	708+04 07:44+04	712+02 07:46+18	3+14 2+14	JIMMY TO ABI: Can I see him one last time?
	JIMMY TO ABI: I've come all the way from New Zealand, you know.	5/103	714+10 07:48+10	720+10 07:52+10	6+00 4+00	JIMMY TO ABI: I've come all the way from New Zealand, you know.
	ABI TO JIMMY: (ARTICULATES) I'm afraid that's not possible, Jimmy.	5/104	720+13 07:52+13	725+05 07:55+13	4+08 3+00	ABI TO JIMMY: I'm afraid that's not possible, Jimmy.

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	ABI SHAKES HER HEAD AS JIMMY LEANS TO HER.					
728+02 07:57+10	MUSIC CUE: IN					
						MUSIC: IN THRU FOLLOWING DIALOGUE
	ABI TO JIMMY: (ARTICULATES - LOUDER) It's not, not possible.	5/105	726+04 07:56+04	731+00 07:59+08	4+12 3+04	ABI TO JIMMY: It's not, not possible.
	CUT TO MICKEY - STARES AT JIMMY, SMILES.					
	CUT AWAY AS GAVIN STEPS TO SIR DONALD AND WIFE.					
	GAVIN TO SIR DONALD: Sir Donald.	5/106	738+05 08:04+05	740+05 08:05+13	2+00 1+08	GAVIN TO SIR DONALD: Sir Donald.
	CUT IN ON THEM AS GAVIN GESTURES.					
741+04 08:06+04	MUSIC CUE: OUT					
						MUSIC: FADE OUT
	GAVIN TO SIR DONALD: Very sorry about this, Sir Donald.	5/107	741+08 08:06+08	745+04 08:08+20	3+12 2+12	GAVIN TO SIR DONALD: Very sorry about this, Sir Donald.
	SIR DONALD: (SOFTLY) Hmm.					
	GAVIN TO SIR DONALD: He was fine this morning.	5/108	747+01 08:10+01	749+07 08:11+15	2+06 1+14	GAVIN TO SIR DONALD: He was fine this morning.
	CUT TO ABI AND JIMMY - SHE GESTURES.					
	ABI TO JIMMY: (ARTICULATES) And we think//we think that's what happened ...	5/109	749+10 08:11+18	752+11 08:13+19	3+01 2+01	ABI TO JIMMY: And we think ...
	INTERCUT BETWEEN THEM.					
		5/110	754+02 08:14+18	758+02 08:17+10	4+00 2+16	ABI TO JIMMY: ... we think that's what happened ...
	ABI TO JIMMY: (ARTICULATES) ... but obviously that's ...	5/111	759+07 08:18+07	762+09 08:20+09	3+02 2+02	ABI TO JIMMY: ... but obviously that's ...
	SHE GESTURES.					
	JIMMY TO ABI: (LOUDLY) That's what?	5/112	762+12 08:20+12	764+14 08:21+22	2+02 1+10	JIMMY TO ABI: That's what?

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	ABI TO JIMMY: (ARTICULATES - SOFTLY) Con-fi- den-tial.	5/113	767+10 08:23+18	771+04 08:26+04	3+10 2+10	ABI TO JIMMY: Confidential.
	JIMMY TO ABI: (LOUDLY) That the kids burned his body and floated him out to sea.	5/114	773+03 08:27+11	780+00 08:32+00	6+13 4+13	JIMMY TO ABI: That the kids burned his body and floated him out to sea.
	ABI REACTS - NODS - CONTINUE TO INTERCUT AS GUESTS AND SIR DONALD TURN, LOOK AT GAVIN - HE GLANCES AROUND.			FX: SHOCKED SILENCE/CLOCK: TICKS		
	GAVIN TO GUESTS: Er, well, yes. Well, er, the kids, um ...	5/115	795+02 08:42+02	798+13 08:44+13	3+11 2+11	GAVIN TO GUESTS: Yes. Well, the kids ...
	HOLD.			GAVIN: 'SQUEAKS'		
	GAVIN TO GUESTS: ... they're from London.	5/116	801+04 08:46+04	804+04 08:48+04	3+00 2+00	GAVIN TO GUESTS: ... they're from London.
	END ON ABI - STARES AT GAVIN.			(RUNS OVER SCENE END)		
24 Starts 806+01 08:49+09	INT. MARGARET/GAVIN'S HOUSE DINING ROOM - EVENING AGNES SEATED AT DINING TABLE.					
	AGNES TO JESS: So thank you for that, Jess. And, if it's okay with you, I'll just keep this lovely drawing ...	5/117	806+03 08:49+11	813+03 08:54+03	7+00 4+16	AGNES TO JESS: Thank you. If it's okay, I'll keep this lovely drawing ...
	SHE TAKES DRAWING FROM JESS - INTERCUT WITH JESS SEATED AT DINING TABLE OPPOSITE TO REVEAL ABI SEATED IN B.G.					
	AGNES (O.S.) TO JESS: ... I asked you to do of the three of you ...	5/118	813+06 08:54+06	820+14 08:59+06	7+08 5+00	AGNES TO JESS: ... I asked you to do of the 3 of you setting fire to your grandpa.
	AGNES TO JESS: ... setting fire to your grandpa.					
	AGNES STUDIES DRAWING, REACTS.					
	JESS TO AGNES: Do you want to put it on your fridge?	5/119	822+04 09:00+04	827+06 09:03+14	5+02 3+10	JESS TO AGNES THEN AGNES TO JESS: - Do you want to put it on your fridge? - No. That's not what ...
	AGNES TO JESS: No. That's not what ...			(RUNS OVER SCENE END)		

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	JESS TO AGNES: There wasn't <u>exactly</u> a unicorn on the beach ...	5/120	827+09 <u>09:03+17</u>	833+14 <u>09:07+22</u>	6+05 4+05	JESS TO AGNES: There wasn't <u>exactly</u> a unicorn on the beach ...
	CONTINUE TO INTERCUT.					
	JESS TO AGNES: ... but I just got bored.	5/121	834+01 <u>09:08+01</u>	836+07 <u>09:09+15</u>	2+06 1+14	JESS TO AGNES: ... but I just got bored.
	ABI TO AGNES: Perhaps we could hang on to the picture?	5/122	836+10 <u>09:09+18</u>	839+13 <u>09:11+21</u>	3+03 2+03	ABI TO AGNES: Perhaps we could hang on to the picture?
	AGNES TO ABI: (FORMALLY) It'll be returned to you when the investigation's completed.	5/123	840+00 <u>09:12+00</u>	844+13 <u>09:15+05</u>	4+13 3+05	AGNES TO ABI: It'll be returned when the investigation's completed.
	JESS (O.S.) TO AGNES: Can I go now? Cos I was halfway through a cheese string.	5/124	845+00 <u>09:15+08</u>	850+09 <u>09:19+01</u>	5+09 3+17	JESS TO AGNES: Can I go now? I was halfway through a cheese string.
	AGNES TO JESS: Okay.	5/125	850+12 <u>09:19+04</u>	852+12 <u>09:20+12</u>	2+00 1+08	AGNES TO JESS: Okay.
	JESS LIFTS ROCK FROM TABLE, STANDS - AGNES WATCHES, GLANCES AT ABI - REMOVES SPECTACLES.					FX:/DOOR: CLOSES
	AGNES TO ABI: So she holds her breath quite often, does she?	5/126	859+05 <u>09:24+21</u>	866+05 <u>09:29+13</u>	7+00 4+16	AGNES TO ABI: So she holds her breath quite often, does she?
	ABI STARES AT HER.					
868+06 <u>09:30+22</u>	MUSIC CUE: IN					MUSIC: FADE IN
25 Starts 870+04 <u>09:32+04</u>	EXT. BEACH - EVENING ACROSS ROCKS TO GORDIE'S PICK-UP TRUCK AT WATER'S EDGE - POLICE LAND ROVER ENTERS R - CUT IN AND OUT AS TWO POLICEMEN CLIMB FROM IT, WALK TO GORDIE'S PICK-UP TRUCK.					FX:
26 Starts 890+14 <u>09:45+22</u>	DINING ROOM - MICKEY AND AGNES SEATED EITHER SIDE OF DINING TABLE.					
897+08 <u>09:50+08</u>	MUSIC CUE: OUT					MUSIC: FADE OUT THRU FOLLOWING DIALOGUE

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	AGNES TO MICKEY: So, Mickey, the idea for the 'special' funeral ...	5/127	893+06 09:47+14	896+00 09:49+08	2+10 1+18	AGNES TO MICKEY: So, Mickey ...
		5/128	896+12 09:49+20	901+12 09:53+04	5+00 3+08	AGNES TO MICKEY: ... the idea for the 'special' funeral ...
	CUT IN AND INTERCUT BETWEEN THEM.					
	AGNES TO MICKEY: ... who did that come from?	5/129	902+09 09:53+17	905+12 09:55+20	3+03 2+03	AGNES TO MICKEY THEN MICKEY TO AGNES: - ... who did that come from? - Odin.
	MICKEY TO AGNES: Odin.					
	CUT AWAY TO ABI AS SHE REACTS - AGNES MAKES NOTES.					
	AGNES TO MICKEY: (WRITES) Odin.	5/130	909+09 09:58+09	911+06 09:59+14	1+13 1+05	AGNES TO MICKEY: Odin.
	MICKEY TO AGNES: He//walks the earth with//one eye ...	5/131	911+09 09:59+17	917+04 10:03+12	5+11 3+19	MICKEY TO AGNES: He walks the earth with one eye, a big hat and an 8-legged horse ...
	ABI TO MICKEY: (OVER) Mickey, the ..					
	MICKEY (O.S.) TO AGNES: (OVER) ... a big hat//and an eight-legged horse ...					
	MICKEY (O.S.) TO AGNES: ... disguised as a traveller to//see if people's nice to him.	5/132	917+07 10:03+15	924+01 10:08+01	6+10 4+10	MICKEY TO AGNES: ... disguised as a traveller to see if people's nice to him. And he's here now.
	MICKEY TO AGNES: And he's here now.					
	AGNES TO MICKEY: So -- Odin -- the Norse god, is currently here ...	5/133	924+04 10:08+04	926+00 10:09+08	1+12 1+04	AGNES TO MICKEY: So ...
		5/134	926+03 10:09+11	932+00 10:13+08	5+13 3+21	AGNES TO MICKEY: ... Odin, the Norse god, is currently here ...
27 Starts 932+01 10:13+09	ENTRANCE HALL - DOUG LISTENS AT CLOSED DINING ROOM DOOR.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	AGNES (O.S.) TO MICKEY: ... with an eight-legged horse?	5/135	<u>932+03</u> <u>10:13+11</u>	936+03 <u>10:16+03</u>	4+00 <u>2+16</u>	AGNES TO MICKEY: ... with an 8-legged horse?
	CUT AWAY AS HE STEPS TOWARDS TO REVEAL JESS AND LOTTIE (SEATED) - LOOK UP AT HIM - HE SMILES.					
28 Starts 945+03 10:22+03	EXT - (HIGH ANGLE) ACROSS DRIVEWAY DOWN TO TWO CATERING STAFF STANDING OUTSIDE ILLUMINATED MARQUEE ENTRANCE.					
945+03 10:22+03	MUSIC CUE: IN			BAND: IN		
29 Starts 950+11 10:25+19	MARQUEE - ACROSS TO SMOKEY AND BAND MEMBERS ON STAGE - HE STEPS PAST THEM, GESTURES.			BAND: BUILDS		
	SMOKEY TO BAND MEMBERS: Ah, sod it, lads. Let's call it a day.	5/136	951+04 <u>10:26+04</u>	955+04 <u>10:28+20</u>	4+00 <u>2+16</u>	SMOKEY TO BAND MEMBERS: Sod it, lads. Let's call it a day.
30 Starts 959+05 10:31+13	EXT - ACROSS TO GIRL VIOLINIST AND KENNETH BESIDE MARQUEE - KISS PASSIONATELY - CUT IN AS THEY CONTINUE.			BAND: FADES		
969+08 10:38+08	MUSIC CUE: OUT			BAND: FADE OUT		
	ACROSS DRIVEWAY TO GAVIN ON B.G. ENTRANCE STEPS.					
	GAVIN TO KENNETH: (CALLS) Kenneth! Kenneth!	5/137	<u>970+14</u> <u>10:39+06</u>	<u>973+05</u> <u>10:40+21</u>	2+07 <u>1+15</u>	GAVIN TO KENNETH: Kenneth! Kenneth!
31 Starts 973+06 10:40+22	KITCHEN - ON SERGEANT MURDOCH AND PC MCLUHAN (SEATED) - LOOK AT F.G. TV.					
973+06 10:40+22	MUSIC CUE: IN			MUSIC (THRU TV): IN		
	GAVIN (O.S.): Where the hell is he?	5/138	<u>973+08</u> <u>10:41+00</u>	<u>976+03</u> <u>10:42+19</u>	2+11 <u>1+19</u>	GAVIN: Where the hell is he?

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	SERGEANT MURDOCH DRINKS AS PC MCLUHAN REACHES FOR BISCUIT - CUT AWAY AS GAVIN ENTERS CLUTCHING CHAMPAGNE BOTTLE AND GLASSES - TURNS TO THEM - INTERCUT.					
	GAVIN TO PC MCLUHAN/SGT MURDOCH: Is this an effective use of police resources?	5/139	<u>982+03</u> <u>10:46+19</u>	<u>986+09</u> <u>10:49+17</u>	4+06 2+22	GAVIN TO PC MCLUHAN/SGT MURDOCH: Is this an effective use of police resources?
	HE PUTS DOWN BOTTLE AND GLASSES.	FX:				
	GAVIN (O.S.) TO PC MCLUHAN/SGT MURDOCH: Shouldn't you be out/looking for evidence of my father?	5/140	<u>986+12</u> <u>10:49+20</u> (RUNS OVER SCENE END)	<u>991+02</u> <u>10:52+18</u>	4+06 2+22	GAVIN TO PC MCLUHAN/SGT MURDOCH: Shouldn't you be out looking for evidence of my father?
	SGT MURDOCH TO GAVIN: We havenae got a submarine.	5/141	<u>991+05</u> <u>10:52+21</u>	994+14 <u>10:55+06</u>	3+09 2+09	SGT MURDOCH TO GAVIN: We haven't got a submarine.
	GAVIN TO SGT MURDOCH: Oh ... (CHUCKLES)					
	GAVIN TO SGT MURDOCH: Jokes, is it now? Mmm.	5/142	<u>997+01</u> <u>10:56+17</u>	<u>999+07</u> <u>10:58+07</u>	2+06 1+14	GAVIN TO SGT MURDOCH: Jokes, is it now?
999+07 10:58+07	MUSIC CUE: OUT					MUSIC (THRU TV): OUT
32 Starts 999+08 10:58+08	ENTRANCE HALL - ON JESS AND MICKEY (SEATED) - LOOK DOWN AT OPEN LAPTOP.					
	JESS TO MICKEY: Make it bigger!	5/143	1000+08 <u>10:59+00</u>	<u>1004+03</u> <u>11:01+11</u> (RUNS OVER SCENE END)	3+11 2+11	JESS TO MICKEY: Make it bigger! Bigger!
	JESS TO MICKEY: Bigger!					
	INTERCUT AS LAPTOP SCREEN SHOWS 'FUNNY CATS' VIDEO.					
	MICKEY TO JESS: Don't stress, I'm trying.	5/144	<u>1004+06</u> <u>11:01+14</u> (RUNS OVER SCENE END)	1009+10 <u>11:05+02</u>	5+04 3+12	MICKEY TO JESS THEN JESS TO MICKEY: - Don't stress, I'm trying. - This isn't cats.
	JESS TO MICKEY: This isn't/cats.					
	SCREEN SHOWS 'SUPERMARKET MAYHEM' VIDEO.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	ON-SCREEN TEXT - SCREEN: Press Esc to Exit full screen mode					
	PICTURE EXPANDS TO REVEAL MARGARET LOOKING AT PRODUCE ON SHELVES.					
	MICKEY (O.S.) TO JESS: (OVER) It's something Kenneth's been watching. Don't just press buttons at random.	5/145	1009+13 11:05+05	1016+13 11:09+21	7+00 4+16	MICKEY TO JESS: It's something Kenneth's been watching. Don't just press buttons at random.
	ON-SCREEN TEXT - SCREEN: LOUNGE KITCHEN DINING ROOM ALL ROOMS					
	CURSOR SELECTS 'ALL ROOMS'.					
33 Starts 1018+07 11:10+23	RECEPTION ROOM - WALL-MOUNTED TV SWITCHES ON.					FX: CHATTER
	ON-SCREEN TEXT - SCREEN: LAPTOP OUTPUT ALL ROOMS					
34 Starts 1020+14 11:12+14	KITCHEN - PORTABLE TV SHOWS 'SUPERMARKET MAYHEM'.					
35 Starts 1023+07 11:14+07	ENTRANCE HALL - MALE GUEST TURNS AS COMPUTER SWITCHES ON - SHOWS 'SUPERMARKET MAYHEM'.					
	FEMALE GUEST (O.S.): Is that Margaret?	5/146	1025+01 11:15+09	1028+01 11:17+09	3+00 2+00	FEMALE GUEST: Is that Margaret? (RUNS OVER SCENE END)
36 Starts 1026+15 11:16+15	RECEPTION ROOM - INTERCUT AS DOUG TURNS, LOOKS AT B.G. TV - SHOWS 'SUPERMARKET MAYHEM'.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	MALE GUEST (O.S.): That's the YouTube thing.	5/147	1030+07 <u>11:18+23</u>	1033+00 <u>11:20+16</u>	2+09 <u>1+17</u>	MALE GUEST: (OPTIONAL) That's the YouTube thing.
	CUT IN ON HIM AS HE REACTS.					
37 Starts 1034+11 <u>11:21+19</u>	KITCHEN - ON SERGEANT MURDOCH AND PC MCLUHAN (SEATED) - SERGEANT MURDOCH DRINKS, LOOKS AT F.G. TV - REACTS.					
	GAVIN (O.S.) TO PC MCLUHAN/SGT MURDOCH: See//I've thought of a joke. A//very funny joke, yeah.	5/148	<u>1034+13</u> <u>11:21+21</u>	1040+09 <u>11:25+17</u>	5+12 <u>3+20</u>	GAVIN TO PC MCLUHAN/SGT MURDOCH: I've thought of a joke. A very funny joke, yeah.
	INTERCUT WITH GAVIN AS MARGARET BEGINS TO THROW PACKETS AT FEMALE SHOPPER.					
	GAVIN (O.S.) TO PC MCLUHAN/SGT MURDOCH: I make an official//complaint. Hmm?	5/149	1042+11 <u>11:27+03</u>	<u>1046+00</u> <u>11:29+08</u>	3+05 <u>2+05</u>	GAVIN TO PC MCLUHAN/SGT MURDOCH: I make an official complaint.
	GAVIN TO PC MCLUHAN/SGT MURDOCH: To your Chief Superintendent, who happens to be a friend of mine ...	5/150	<u>1046+03</u> <u>11:29+11</u>	1051+09 <u>11:33+01</u>	5+06 <u>3+14</u>	GAVIN TO PC MCLUHAN/SGT MURDOCH: To your Chief Superintendent, who happens to be a friend of mine ...
	GAVIN TO PC MCLUHAN/SGT MURDOCH: ... who happens to be in my house right now as a guest.	5/151	1051+12 <u>11:33+04</u>	1059+12 <u>11:38+12</u>	8+00 <u>5+08</u>	GAVIN TO PC MCLUHAN/SGT MURDOCH: ... who happens to be in my house right now as a guest. So ...
	GAVIN TO PC MCLUHAN/SGT MURDOCH: So ...					
	GAVIN TURNS, LOOKS AT TV - CUT IN ON HIM AS HE REACTS.					
38 Starts 1066+06 <u>11:42+22</u>	DINING ROOM - ON AGNES AND LOTTIE SEATED EITHER SIDE OF DINING TABLE - AGNES REMOVES STRAP FROM AROUND NOTEBOOK PAGE.					
	AGNES TO LOTTIE: So, Lottie, when your grandad passed away ...	5/152	1067+01 <u>11:43+09</u>	<u>1072+03</u> <u>11:46+19</u>	5+02 <u>3+10</u>	AGNES TO LOTTIE: So, Lottie, when your grandad passed away ...
	INTERCUT BETWEEN THEM AS LOTTIE TAKES NOTEBOOK FROM BUM-BAG TO REVEAL ABI SEATED BEHIND - WATCHES AS LOTTIE LEAFS THROUGH IT.					

Scene No. <u>Foot/TC</u>	<u>Action/Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>	<u>Subtitle</u>
	LOTTIE TO AGNES: Ten to four.	5/153	<u>1075+01</u> <u>11:48+17</u>	<u>1079+06</u> <u>11:51+14</u>	4+05 <u>2+21</u>	LOTTIE TO AGNES: 10 to 4. Approximately.
			(RUNS OVER SCENE END)			
	LOTTIE TO AGNES: Approximately.					
	AGNES STARES AT IT.					
	AGNES TO LOTTIE: That's a pretty wee notebook.	5/154	<u>1081+11</u> <u>11:53+03</u>	<u>1085+06</u> <u>11:55+14</u>	3+11 <u>2+11</u>	AGNES TO LOTTIE: That's a pretty wee notebook.
			(RUNS OVER SCENE END)			
	AGNES TO LOTTIE: What sort of//things d'you put in that?	5/155	<u>1085+09</u> <u>11:55+17</u>	<u>1089+09</u> <u>11:58+09</u>	4+00 <u>2+16</u>	AGNES TO LOTTIE: What sort of things do you put in that?
			(RUNS OVER SCENE END)			
	CONTINUE TO INTERCUT.					
	LOTTIE TO AGNES: Thoughts. Facts//Information.	5/156	<u>1090+01</u> <u>11:58+17</u>	<u>1094+05</u> <u>12:01+13</u>	4+04 <u>2+20</u>	LOTTIE TO AGNES: Thoughts. Facts. Information.
			(RUNS OVER SCENE END)			
	LOTTIE TO AGNES: Lies that I get told.	5/157	<u>1096+00</u> <u>12:02+16</u>	<u>1102+04</u> <u>12:06+20</u>	6+04 <u>4+04</u>	LOTTIE TO AGNES THEN AGNES TO LOTTIE: - Lies that I get told. - Could I possibly have a look at that?
			(RUNS OVER SCENE END)			
	AGNES TO LOTTIE: Could I possibly have a look at that?					
	LOTTIE CLOSES NOTEBOOK, HANDS IT TO AGNES WATCHED BY ABI - AGNES LEAFS THROUGH IT.	FX:				
	AGNES TO LOTTIE: Do you think I could hang on to this for a bit?	5/158	<u>1109+11</u> <u>12:11+19</u>	<u>1113+06</u> <u>12:14+06</u>	3+11 <u>2+11</u>	AGNES TO LOTTIE: Do you think I could hang on to this for a bit?
	ABI TO AGNES: Is that really necessary? (STUTTERS) Why would ...	5/159	<u>1113+09</u> <u>12:14+09</u>	<u>1120+02</u> <u>12:18+18</u>	6+09 <u>4+09</u>	ABI TO AGNES: Is that really necessary? Why would you need to hang on to it?
			(RUNS OVER SCENE END)			
	ABI TO AGNES: Why//would you need to hang on to it?					
	LOTTIE TO AGNES: You're not thinking of removing us anywhere, are you?	5/160	<u>1120+09</u> <u>12:19+01</u>	<u>1125+09</u> <u>12:22+09</u>	5+00 <u>3+08</u>	LOTTIE TO AGNES: You're not thinking of removing us anywhere, are you?
	ABI TO LOTTIE: (REASSURINGLY) Don't be silly, darling. This lady's not here to do that.	5/161	<u>1125+12</u> <u>12:22+12</u>	<u>1131+06</u> <u>12:26+06</u>	5+10 <u>3+18</u>	ABI TO LOTTIE: Don't be silly, darling. This lady's not here to do that. (TO AGNES) Are you?
	ABI TO AGNES: Are you?					
	AGNES TO ABI: At this stage, I'm just making an assessment.	5/162	<u>1131+09</u> <u>12:26+09</u>	<u>1136+03</u> <u>12:29+11</u>	4+10 <u>3+02</u>	AGNES TO ABI: At this stage, I'm just making an assessment.
			(RUNS OVER SCENE END)			

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	ABI AND LOTTIE WATCH AS AGNES MAKES NOTES.					
39 Starts 1140+08 12:32+08	KITCHEN - CLOSE ON GAVIN - STARES AT F.G. TV - SITS.					FX: B.G. CHATTER/LAUGHTER
40 Starts 1145+07 12:35+15	RECEPTION ROOM - PAST GUESTS AND ACROSS CHAMPAGNE BOTTLE COVERED TABLE TO DOUG - INTERCUT WITH TV SHOWING 'SUPERMARKET MAYHEM'.					
	FEMALE GUEST (O.S.): Oh God, what is she doing?	5/163	1148+00 12:37+08	1151+10 12:39+18	3+10 2+10	FEMALE GUEST: Oh God, what is she doing?
	MARGARET TOSSES LARGE PUMPKIN TO FEMALE SHOPPER - FEMALE SHOPPER COLLAPSES OUT BELOW.					FX: GASPS/LAUGHTER
41 Starts 1161+06 12:46+06	KITCHEN - CLOSE ON GAVIN - REACTS.					
	PC MCLUHAN (O.S.) TO GAVIN: I take it you hadn't seen this, Mr// McLeod?	5/164	1161+13 12:46+13	1168+00 12:50+16	6+03 4+03	PC MCLUHAN TO GAVIN THEN SGT MURDOCH TO GAVIN: - I take it you hadn't seen this, Mr McLeod? - No charges were brought.
	CUT AWAY TO REVEAL SERGEANT MURDOCH AND PC MCLUHAN SEATED BEHIND.					
	SGT MURDOCH TO GAVIN: No charges were brought.					
	PC MCLUHAN TO GAVIN: No. No, the, er//staff at the mini mart were very good about it.	5/165	1168+03 12:50+19	1173+03 12:54+03	5+00 3+08	PC MCLUHAN TO GAVIN: No, the staff at the mini mart were very good about it.
	PC MCLUHAN (O.S.) TO GAVIN: Everyone, you know//understood that your wife was ...	5/166	1173+06 12:54+06	1179+02 12:58+02	5+12 3+20	PC MCLUHAN TO GAVIN: Everyone, you know, understood that your wife was ...
	CONTINUE TO INTERCUT.					
	PC MCLUHAN TO GAVIN: ... you know, adversely affected by her medication.	5/167	1179+14 12:58+14	1185+04 13:02+04	5+06 3+14	PC MCLUHAN TO GAVIN: ... you know, adversely affected by her medication.

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	GAVIN REACTS.					
	GAVIN TO PC MCLUHAN: Medication?	5/168	1187+01 13:03+09	1193+01 13:07+09	6+00 4+00	GAVIN TO PC MCLUHAN THEN PC MCLUHAN TO GAVIN: - Medication? - Yeah, you know, the anti-depressants.
	PC MCLUHAN (O.S.) TO GAVIN: Yeah, you know, the anti-depressants.					
	PC MCLUHAN (O.S.) TO GAVIN: For the depression.	5/169	1194+13 13:08+13	1197+07 13:10+07	2+10 1+18	PC MCLUHAN TO GAVIN: For the depression. (RUNS OVER SCENE END)
	SERGEANT MURDOCH LEANS FORWARD, PICKS UP BISCUIT.					
	SGT MURDOCH TO GAVIN: It's not your night, is it?	5/170	1202+12 13:13+20	1205+12 13:15+20	3+00 2+00	SGT MURDOCH TO GAVIN: It's not your night, is it?
	HE BITES INTO IT AS GAVIN STARES AT TV SCREEN.	FX:				
	MARGARET (O.S.) TO GUESTS: Who/fancies a dram?	5/171	1209+12 13:18+12	1212+12 13:20+12	3+00 2+00	MARGARET TO GUESTS: Who fancies a dram?
	HE TURNS, LOOKS THROUGH O.S. DOORWAY.					
	MARGARET (O.S.) TO GUESTS: I'm taking orders.	5/172	1214+03 13:21+11	1216+15 13:23+07	2+12 1+20	MARGARET TO GUESTS: I'm taking orders.
	(GAVIN'S P.O.V.) THROUGH DOORWAY TO MARGARET - WALKS DOWN STAIRS CLUTCHING TRAY OF DRINKS.	FX: FOOTSTEPS				
	MARGARET TO GUESTS: I've got Glengoyne or Glenmorangie.	5/173	1217+15 13:23+23	1222+08 13:27+00	4+09 3+01	MARGARET TO GUESTS: I've got Glengoyne or Glenmorangie.
	SHE TURNS, STEPS THROUGH ARCHWAY INTO B.G. ROOM - CUT IN ON GAVIN - REACTS.					
42 Starts 1227+05 13:30+05	ENTRANCE HALL - ON JESS AND MICKEY (SEATED).					
	JESS TO MICKEY: It's finished. Oh, play it again.	5/174	1227+07 13:30+07	1233+11 13:34+11	6+04 4+04	JESS TO MICKEY THEN DOUG TO JESS/MICKEY: - It's finished. Play it again. - For Christ's sake. Kids!

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	INTERCUT AS DOUG HURRIES TO THEM.					
	DOUG TO JESS/MICKEY: (EXASPERATED) Oh, for Christ's// sake//Kids!					
	HE TAKES LAPTOP FROM THEM, CLOSES IT - REACTS AS GAVIN ENTERS - STOPS - DOUG TURNS.					FX: FOOTSTEPS DOOR (O.S.): OPENS
	AGNES (O.S.): (SOFTLY) Okay.	5/175	1243+04 <u>13:40+20</u>	<u>1245+03</u> <u>13:42+03</u>	1+15 1+07	AGNES: (OPTIONAL) Okay.
	CUT AWAY AS AGNES AND ABI STEP FROM B.G. DINING ROOM.					
	DOUG TO ABI: Everything alright?	5/176	<u>1245+06</u> <u>13:42+06</u>	1247+06 <u>13:43+14</u>	2+00 1+08	DOUG TO ABI: Everything alright?
	LOTTIE FOLLOWS.					
	AGNES TO ABI/DOUG: Please don't go anywhere without notifying me, will you?	5/177	1247+09 <u>13:43+17</u>	<u>1253+00</u> <u>13:47+08</u>	5+07 3+15	AGNES TO ABI/DOUG: Please don't go anywhere without notifying me, will you?
	CONTINUE TO INTERCUT AS THEY ALL WATCH AGNES WALK OFF - SHE EXITS THROUGH DOORWAY AS KENNETH ENTERS - CONTINUE TO INTERCUT AS HE STOPS, GLANCES AROUND.					FX: FOOTSTEPS/DOOR: OPENS
	KENNETH TO ALL: Has something happened?	5/178	1270+12 <u>13:59+04</u>	1273+06 <u>14:00+22</u>	2+10 1+18	KENNETH TO ALL: Has something happened?

1274+06
14:01+14

LAST FRAME OF ACTION REEL 5A/5B

FOOTAGE FROM SUBTITLE NO: 5/178 TO LAST FRAME ACTION:	1+00 00:00+16
FOOTAGE FROM 12 FT START MARK TO LAST FRAME ACTION:	1274+07
FOOTAGE FROM 1ST FRAME ACTION TO LAST FRAME ACTION:	<u>1262+07</u> <u>14:01+15</u>

"WHAT WE DID ON OUR HOLIDAY"

REEL 6A/6B

Ft+Fr ZERO on START MARK

Timecode ZERO on FIRST FRAME ACTION

First Frame Action 12+00 - 00:00+00

First HARD CUT at 26+05 - 00:09+13

Second HARD CUT at 27+08 - 00:10+08

24fps with 12+00 - 8secs DCP Timecode offset

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
1 Starts 12+00 00:00+00	EXT. BEACH SCOTLAND - MORNING (HELICOPTER SHOT) DOWN TO TRACTOR AND POLICE LAND ROVER PARKED ON BEACH - GORDIE'S PARTIALLY SUBMERGED PICK-UP TRUCK AND DINGHY IN WATER BY THEM.					
12+00 00:00+00	MUSIC CUE: IN TRACK IN.					MUSIC: FADE IN
26+04 00:09+12	MUSIC CUE: OUT					MUSIC: OUT
2 Starts 26+05 00:09+13	INT. MARGARET/GAVIN'S HOUSE KITCHEN - MORNING CLOSE ON TOASTER - POPS UP.					FX:
3 Starts 27+08 00:10+08	ACROSS TO DOUG AND ABI AT SINK - SHE TURNS, STEPS AROUND HIM CLUTCHING CAFETIERE AS HE EATS CEREAL - CUT TO JESS AND MARGARET SEATED AT TABLE WITH GAVIN - WATCH AS HE EATS - INTERCUT AS ABI SEARCHES CUPBOARDS.					FX:
	JESS TO GAVIN: Why is the knives and forks so loud?	6/1	46+06 00:22+22	50+06 00:25+14	4+00 2+16	JESS TO GAVIN: Why is the knives and forks so loud?
	ABI PULLS LID FROM CONTAINER - IT FLIES OFF, ACCIDENTALLY STRIKES DOUG -					FX:
	ABI: Ooh.					
	- FALLS TO THE FLOOR - CONTINUE TO INTERCUT BETWEEN THEM.					FX:

"WHAT WE DID ON OUR HOLIDAY"

Scene No. Foot/TC.	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	ABI TO DOUG: Have you ever read Lottie's notebook?	6/2	56+08 <u>00:29+16</u>	60+08 <u>00:32+08</u>	4+00 <u>2+16</u>	ABI TO DOUG THEN DOUG TO ABI: - Have you ever read Lottie's notebook? - No.
	DOUG TO ABI: No.					
	DOUG TO ABI: Have you?	6/3	60+13 <u>00:32+13</u>	63+03 <u>00:34+03</u>	2+06 <u>1+14</u>	DOUG TO ABI THEN ABI TO DOUG: - Have you? - No.
	ABI TO DOUG: No.					
	ABI TO DOUG: (MUMBLES) Well not, not much.	6/4	64+03 <u>00:34+19</u>	66+12 <u>00:36+12</u>	2+09 <u>1+17</u>	ABI TO DOUG: Well, not much.
	ABI TO DOUG: She//writes down everything.	6/5	66+15 <u>00:36+15</u>	<u>70+11</u> <u>00:39+03</u>	3+12 <u>2+12</u>	ABI TO DOUG: She writes down everything.
	ABI POURS WATER INTO CAFETIERE - DOUG TURNS AS LOTTIE ENTERS - WALKS PAST THEM INTO B.G.					DOUG: MUMBLES
	DOUG TO LOTTIE: Hey, sleep okay, sweetheart?	6/6	<u>70+14</u> <u>00:39+06</u>	73+08 <u>00:41+00</u>	2+10 <u>1+18</u>	DOUG TO LOTTIE: Hey, sleep okay, sweetheart?
	SHE TAKES SLICES OF BREAD FROM WORKTOP - TURNS, MOVES TO PLACE THEM INTO TOASTER AS ABI LEANS TO DOUG.					
	ABI TO DOUG: (SOFTLY) And now//intervention woman's got it.	6/7	77+11 <u>00:43+19</u>	<u>83+01</u> <u>00:47+09</u>	5+06 <u>3+14</u>	ABI TO DOUG: And now 'intervention woman's got it.
	ABI STEPS AROUND DOUG.					
	DOUG TO ABI: (SOFTLY) 'Intervention woman'?	6/8	<u>83+04</u> <u>00:47+12</u>	88+00 <u>00:50+16</u>	4+12 <u>3+04</u>	DOUG TO ABI THEN ABI TO DOUG: - 'Intervention woman'? - Yeah, that's the word she keeps using.
	ABI TO DOUG: (OVER - SOFTLY) Yeah, that's the word she keeps using.					
	THEY SMILE AS LOTTIE TURNS, GLANCES AT THEM.					
	ABI TO DOUG: (SOFTLY) I think maybe we should get a lawyer.	6/9	<u>91+12</u> <u>00:53+04</u>	<u>94+14</u> <u>00:55+06</u>	3+02 <u>2+02</u>	ABI TO DOUG: Maybe we should get a lawyer.
	DOUG TO ABI: (SOFTLY) Another lawyer? Yeah, well, they've been great at calming things down.	6/10	<u>95+01</u> <u>00:55+09</u>	<u>99+01</u> <u>00:58+01</u>	4+00 <u>2+16</u>	DOUG TO ABI: They've been great at calming things down.

"WHAT WE DID ON OUR HOLIDAY"

Scene No. Foot/TC.	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	DOUG TO ABI: (SOFTLY) The important thing is not to antagonise her. We just need to ...	6/11	<u>99+04</u> 00:58+04	104+09 01:01+17	5+05 3+13	DOUG TO ABI: Important thing is not to antagonise her.
	KENNETH TO ALL: (OVER) Good//morning.	6/12	104+12 01:01+20	108+06 01:04+06	3+10 2+10	KENNETH TO ALL THEN DOUG TO KENNETH: - Good morning. - Morning.
	CONTINUE TO INTERCUT AS KENNETH ENTERS.					
	DOUG (O.S.) TO KENNETH: Morning.					
	ABI (O.S.) TO KENNETH: (UNDER - SOFTLY) Morning.					
	GAVIN REACTS.					
	GAVIN TO KENNETH: Jesus, no! No!	6/13	109+14 01:05+06	<u>112+13</u> 01:07+05	2+15 1+23	GAVIN TO KENNETH: Jesus, no! No!
	END ON KENNETH AS HE RELEASES BLIND TO REVEAL NEWS CREWS GATHERED ON B.G. DRIVEWAY.	FX:				
4 Starts 112+14 01:07+06	EXT. MARGARET/GAVIN'S HOUSE - MORNING REPORTERS AND NEWS CREWS HURRY TO B.G. WINDOW.	FX: CHATTER/FOOTSTEPS				
5 Starts 114+14 01:08+14	KITCHEN - KENNETH LOOKS THROUGH WINDOW AS PHOTOGRAPHERS AND REPORTERS APPROACH - GAVIN ENTERS, HURRIES TO HIM.					
	GAVIN TO KENNETH: For God's sake, Kenneth!	6/14	115+06 01:08+22	<u>117+13</u> 01:10+13	2+07 1+15	GAVIN TO KENNETH: For God's sake, Kenneth!
6 Starts 117+14 01:10+14	EXT - KENNETH AND GAVIN AT WINDOW - GAVIN REPEATEDLY JUMPS UP FOR BLIND CORD AS PHOTOGRAPHERS AND REPORTERS GATHER IN F.G.	FX: CHATTER/CAMERAS				

Scene No. Foot/TC.	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
7 Starts 123+00 01:14+00	INT - ON GAVIN AT WINDOW.					
	GAVIN TO ALL: How did they find us so fast?	6/15	<u>123+02</u> 01:14+02	<u>129+14</u> 01:18+14	6+12 4+12	GAVIN TO ALL: How did they find us so fast? That'll be that bloody Donny Mackay.
	CUT AWAY AS HE LEAPS UP TO REVEAL KENNETH BY HIM.					
	GAVIN TO ALL: That'll be that bloody Donny Mackay.					
8 Starts 129+15 01:18+15	EXT - REPORTERS AND PHOTOGRAPHERS STEP INTO B.G. AS GAVIN CLIMBS ON TO WINDOW SILL.					
9 Starts 132+06 01:20+06	INT - GAVIN CLIMBS UP ON TO WINDOW SILL.					
	GAVIN TO ALL: He'll do anything to fill his bloody guesthouse.	6/16	<u>132+08</u> 01:20+08	<u>136+03</u> 01:22+19	3+11 2+11	GAVIN TO ALL: He'll do anything to fill his bloody guesthouse.
	HE PULLS ON BLIND.					
10 Starts 136+04 01:22+20	EXT - OVER PHOTOGRAPHERS AND REPORTERS IN F.G. TO KENNETH AND GAVIN AT WINDOW - GAVIN PULLS DOWN BLIND.					FX:/ASSORTED SHOUTS
11 Starts 139+00 01:24+16	INT - ON GAVIN AND KENNETH.					
	MARGARET (O.S.) TO GAVIN: Oh, leave it. What's the point?	6/17	<u>139+02</u> 01:24+18	<u>145+04</u> 01:28+20	6+02 4+02	MARGARET TO GAVIN: Leave it. What's the point? No-one gets to keep any secrets any more.
	INTERCUT WITH JESS AND MARGARET SEATED AT TABLE - JESS EATS PASTRY.					
	MARGARET TO GAVIN: No-one gets to keep any secrets any more.					
	GAVIN TO MARGARET: Well//you can say that again.	6/18	<u>145+07</u> 01:28+23	<u>147+14</u> 01:30+14	2+07 1+15	GAVIN TO MARGARET: (Well,) you can say that again.
	GAVIN TURNS, SITS AT TABLE.					

"WHAT WE DID ON OUR HOLIDAY"

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Scene No. Foot/TC.	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	JESS TO GAVIN: No-one gets to keep any secrets any more.	6/19	148+05 <u>01:30+21</u>	154+03 <u>01:34+19</u>	5+14 <u>3+22</u>	JESS TO GAVIN: No-one gets to keep any secrets any more.
	CONTINUE TO INTERCUT WITH DOUG AND ABI AS DOUG SHAKES HIS HEAD.					
	DOUG TO JESS: Shh, shh, shh ...					
	GAVIN REACTS, TOSSES DOWN CUTLERY.			FX:/DOORBELL		
	GAVIN: Bloody vultures!	6/20	156+01 <u>01:36+01</u>	162+13 <u>01:40+13</u>	6+12 <u>4+12</u>	GAVIN: Bloody vultures! (TO DOUG) Why can't Scotland have a law of trespass like a real country?
	GAVIN TO DOUG: Why can't Scotland have a law of trespass//like a real country?					
	HE GESTURES - CONTINUE TO INTERCUT AS ABI AND DOUG PEER THROUGH WINDOW AT AGNES BELOW STANDING ON BACK ENTRANCE STEPS.					
	ABI (O.S.) TO DOUG: Oh lord. It's Little Miss Sunshine.	6/21	163+00 <u>01:40+16</u>	167+06 <u>01:43+14</u>	4+06 <u>2+22</u>	ABI TO DOUG: Oh lord. It's Little Miss Sunshine.
	ABI PULLS DOWN BLIND.			FX:		
	GAVIN (O.S.): Right!					
	DOUG TO ABI: (OVER) Oh Christ, just be ...	6/22	168+11 <u>01:44+11</u>	172+06 <u>01:46+22</u>	3+11 <u>2+11</u>	DOUG TO ABI THEN ABI TO DOUG: - Oh Christ, just be ... - Be what?
	ABI TO DOUG: Be what?					
	SHE TURNS TO DOUG.					
	DOUG TO ABI: Just be//you know ...	6/23	172+09 <u>01:47+01</u>	175+07 <u>01:48+23</u>	2+14 <u>1+22</u>	DOUG TO ABI: Just be, you know ...
	SHE HURRIES OFF - PAN OFF DOUG AS HE FOLLOWS TO REVEAL LOTTIE.			(RUNS OVER SCENE END)		
12 Starts 179+11 <u>01:51+19</u>	EXT - BACK DOOR OPENS TO REVEAL ABI - DOUG QUICKLY APPROACHES FROM B.G. - STOPS BY HER, SMILES.			FX:		

"WHAT WE DID ON OUR HOLIDAY"

Scene No.
Foot/TC.

Action/Dialogue

Spot
No. Start End Total Subtitle

AGNES (O.S.) TO ABI/DOUG:
I came through the back lane
to//evade all the media.

6/24 182+10 187+06 4+12
01:53+18 01:56+22 3+04
(RUNS OVER SCENE END)

AGNES TO ABI/DOUG:
I came through the back lane to evade all
the media.

13
Starts
185+09
01:55+17

**INT. MARGARET/GAVIN'S HOUSE
BACK HALL - MORNING**

AGNES IN DOORWAY - LOOKS AT
ABI AND DOUG IN F.G. - INTERCUT
BETWEEN EXTERIOR AND
INTERIOR.

DOUG TO AGNES:
Oh//well, thank you.

6/25 187+09 190+09 3+00
01:57+01 01:59+01 2+00

DOUG TO AGNES:
Oh, well, thank you.

THEY STARE AT EACH OTHER.

AGNES TO ABI/DOUG:
May I come in?

6/26 193+13 196+13 3+00
02:01+05 02:03+05 2+00
(RUNS OVER SCENE END)

**AGNES TO ABI/DOUG THEN ABI TO
AGNES:**
- May I come in?
- Why?

DOUG TO AGNES:
Course.

DOUG TURNS AS AGNES MOVES
TO STEP THROUGH DOORWAY.

ABI TO AGNES:
(OVER) Why?

AGNES TO ABI:
(SHOCKED) I'm sorry?

6/27 197+00 200+08 3+08
02:03+08 02:05+16 2+08
(RUNS OVER SCENE END)

AGNES TO ABI THEN ABI TO AGNES:
- I'm sorry?
- Why do you want to come in?

ABI TO AGNES:
Why d'you want to come in?

DOUG TO ABI:
Abi, she's ...

AGNES TO ABI:
I need more information.

6/28 201+04 205+03 3+15
02:06+04 02:08+19 2+15
(RUNS OVER SCENE END)

AGNES TO ABI THEN ABI TO AGNES:
- I need more information.
- What sort (of information)?

ABI TO AGNES:
(OVER) What//sort of information?

CONTINUE TO INTERCUT.

AGNES TO ABI:
Information to help//assess which of
the range of outcomes we're going to
...

6/29 205+06 211+12 6+06
02:08+22 02:13+04 4+06
(RUNS OVER SCENE END)

AGNES TO ABI:
Information to help assess which of the
range of outcomes we're going to ...

ABI TO AGNES:
(OVER) Outcomes?

6/30 211+15 214+13 2+14
02:13+07 02:15+05 1+22

ABI TO AGNES:
Outcomes? What outcomes?

ABI TO AGNES:
What outcomes?

"WHAT WE DID ON OUR HOLIDAY"

Scene No. Foot/TC.	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	DOUG TO ABI: Outcomes, Abi.	6/31	215+00 <u>02:15+08</u>	<u>220+05</u> <u>02:18+21</u>	5+05 <u>3+13</u>	DOUG TO ABI THEN AGNES TO ABI: - Outcomes, Abi. - Ranging from intervention to ... (AGNES'S DIALOGUE CHANGED FOR SUBTITLE)
	AGNES TO ABI: A range of//outcomes from intervention//to ...					
	CONTINUE TO INTERCUT AS ABI GESTURES.					
	ABI TO DOUG: (OVER) There, she said it.	6/32	<u>220+08</u> <u>02:19+00</u>	<u>227+03</u> <u>02:23+11</u>	6+11 <u>4+11</u>	ABI TO DOUG THEN AGNES TO ABI: - There, she said it. - I could involve the police in this conversation.
	AGNES TO ABI: I could//involve the police in this conversation.					
	ABI TO AGNES: (OVER) You can//come in when I get an assurance that there is <u>no</u> possibility of you taking away my kids.	6/33	<u>227+06</u> <u>02:23+14</u>	234+15 <u>02:28+15</u>	7+09 <u>5+01</u>	ABI TO AGNES: You can come in when I get assurance there is <u>no</u> possibility of you taking my kids.
	DOUG REACTS.					
	DOUG TO ABI: Abi.					
	AGNES TO ABI: As I was in the//process of saying ...	6/34	235+02 <u>02:28+18</u>	<u>238+08</u> <u>02:31+00</u>	3+06 <u>2+06</u>	AGNES TO ABI: As I was in the process of saying ...
	ABI TO AGNES: (OVER) I'll take//that as a 'no', then.	6/35	<u>238+11</u> <u>02:31+03</u>	241+11 <u>02:33+03</u>	3+00 <u>2+00</u>	ABI TO AGNES: I'll take that as a 'no', then.
	DOUG TO ABI: Abi!					
	ABI CLOSES DOOR.			DOOR: SLAMS		
14 Starts 242+07 <u>02:33+15</u>	KITCHEN - KENNETH LEANING ON WORKTOP - LOOKS AT OPEN LAPTOP - MICKEY, JESS AND MARGARET SEATED AT B.G. TABLE - GAVIN ENTERS THROUGH B.G. DOORWAY CLUTCHING NEWSPAPER.					FX: FOOTSTEPS
	GAVIN TO KENNETH: Jesus. Look at this.	6/36	242+15 <u>02:33+23</u>	<u>246+01</u> <u>02:36+01</u>	3+02 <u>2+02</u>	GAVIN TO KENNETH: Jesus. Look at this.

"WHAT WE DID ON OUR HOLIDAY"

Reel 6A/6B Page: 8 of 48

Scene No. Foot/TC.	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	INTERCUT AS KENNETH TURNS - ON-SCREEN TEXT - NEWSPAPER: London kids burn Scots soccer star	6/37	247+09 02:37+01	250+01 02:38+17	2+08 1+16	NARRATIVE TITLE: (OPTIONAL - ITALICS) THEN GAVIN TO KENNETH: - London kids burn Scots soccer star - Look at it.
	GAVIN TO KENNETH: Look at it. Look. Uh?					
	INTERCUT AS GAVIN SHOWS NEWSPAPER TO MARGARET.					
	KENNETH TO GAVIN: Front page of//the Daily Mail as well.	6/38	250+12 02:39+04	254+00 02:41+08	3+04 2+04	KENNETH TO GAVIN: Front page of the Daily Mail as well.
	GAVIN (O.S.) TO KENNETH: Yeah//okay, thank you, Kenneth.	6/39	254+03 02:41+11	257+01 02:43+09	2+14 1+22	GAVIN TO KENNETH THEN KENNETH TO GAVIN: - Thank you, Kenneth. - And the Express.
	KENNETH TO GAVIN: (OVER) And//the Express.					
	GAVIN TO KENNETH: Yeah, Kenneth, that's enough.	6/40	257+04 02:43+12	262+03 02:46+19	4+15 3+07	GAVIN TO KENNETH THEN KENNETH TO GAVIN: (READS) - That's enough. - Feral children sacrifice gran...
	KENNETH TO GAVIN: (READS) Feral children sacrifice gran...					
	GAVIN TO KENNETH: (OVER) Kenneth, we//can do without the bloody rolling bulletin!//Thank you.	6/41	262+06 02:46+22	267+08 02:50+08	5+02 3+10	GAVIN TO KENNETH: We can do without the bloody rolling bulletin! Thank you.
	CONTINUE TO INTERCUT AS JESS CLAPS HER HANDS TOGETHER - LIGHTS SWITCH OFF AND ON.					
	KENNETH TO GAVIN: We need to deal with this approach.	6/42	267+11 02:50+11	270+10 02:52+10	2+15 1+23	KENNETH TO GAVIN THEN GAVIN TO KENNETH: (OPTIONAL) - We need to deal with this approach. - It's not helpful.
	GAVIN (O.S.) TO KENNETH: (OVER) It's not helpful.					
	FX: WASP					
	KENNETH TO GAVIN: I'm just trying to be//helpful and informative.	6/43	270+14 02:52+14	273+14 02:54+14	3+00 2+00	KENNETH TO GAVIN: I'm just trying to be helpful and informative.
	JESS: CONTINUES					

Scene No.
Foot/TC.

Action/Dialogue

Spot
No.

Start

End

Total

Subtitle

GAVIN TO KENNETH:
(OVER) Kenneth.

KENNETH (O.S.) TO GAVIN:
If you just ...

GAVIN TO KENNETH:
(OVER) Kenneth!

6/44 274+01 275+01 1+00
02:54+17 02:55+09 0+16

GAVIN TO KENNETH: (OPTIONAL)
Kenneth!

CONTINUE TO INTERCUT AS
MARGARET SLAMS BOOK ON TO
TABLE - SPOON FLIES FROM
BOWL, STRIKES JESS IN THE FACE
- THEY ALL REACT AS MARGARET
TURNS, PLACES BOOK ON TO
SHELF - MICKEY AND JESS LOOK
DOWN AT DEAD WASP ON TABLE -
CUT IN AS MARGARET TURNS TO
GAVIN.

FX:

MARGARET TO GAVIN:
Look, Gavin//about the supermarket
episode.

6/45 287+03 292+04 5+01
03:03+11 03:06+20 3+09

MARGARET TO GAVIN:
Look, Gavin, about the supermarket
episode.

GAVIN TO MARGARET:
(OVER) There's//nothing ... helpful to
be said about//that.

6/46 292+07 297+13 5+06
03:06+23 03:10+13 3+14
(RUNS OVER SCENE END)

GAVIN TO MARGARET:
There's nothing ... helpful to be said
about that.

END ON MARGARET AS GAVIN
STANDS.

15
Starts
299+15
03:11+23

BACK HALL - LOTTIE OPENS DOOR
TO REVEAL AGNES CLUTCHING
MOBILE PHONE - SHE TURNS.

FX

16
Starts
304+03
03:14+19

EXT - ON LOTTIE.

AGNES (O.S.) TO LOTTIE:
Ah, I was won...

6/47 304+05 307+11 3+06
03:14+21 03:17+03 2+06

AGNES TO LOTTIE: (OPTIONAL)
THEN LOTTIE TO AGNES:
- I was won...
- I'd like my notebook back, please.

LOTTIE TO AGNES:
(OVER) I'd like my notebook back,
please.

AGNES (O.S.) TO LOTTIE:
(OVER) I'm sorry, Lottie//I'm only
permitted to talk to you in an interview
situation.

INTERCUT BETWEEN INTERIOR
AND EXTERIOR.

6/48 309+08 315+12 6+04
03:18+08 03:22+12 4+04

AGNES TO LOTTIE:
I'm only permitted to talk to you in an
interview situation.

"WHAT WE DID ON OUR HOLIDAY"

Scene No. Foot/TC.	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	AGNES TO LOTTIE: Actually, could I just nip in and use your phone for a moment? END ON LOTTIE.	6/49	316+05 <u>03:22+21</u>	323+15 <u>03:27+23</u>	7+10 <u>5+02</u>	AGNES TO LOTTIE: Actually, could I just nip in and use your phone for a moment?
			(RUNS OVER SCENE END)			
17 Starts 325+04 03:28+20	EXT - ACROSS DRIVEWAY DOWN TO NEWS CREWS - CUT TO AKIRA KATO AND FRANÇOISE DUPRÉ. AKIRA KATO (INTO MIC): (JAPANESE - NOT SUBTITLED IN ENGLISH VERSION) FRANÇOISE DUPRÉ (INTO MIC): (FRENCH - NOT SUBTITLED IN ENGLISH VERSION) CUT TO BRENT HOWARD.	FX: CHATTER				
	BRENT HOWARD (INTO MIC): But the Prime Minister has tweeted that the incident is the symptom of a broken society.	6/50	<u>333+08</u> <u>03:34+08</u>	<u>340+12</u> <u>03:39+04</u>	7+04 <u>4+20</u>	BRENT HOWARD: But the Prime Minister has tweeted that the incident is the symptom of a broken society.
18 Starts 340+13 03:39+05	KITCHEN - CLOSE ON DOUG CLUTCHING HIS FACE - GAVIN SEATED BEHIND - LOOKS DOWN AT NEWSPAPER. MICKEY TO DOUG: Don't worry, Dad//I told you, Odin will sort all of this//out. INTERCUT WITH MICKEY SEATED OPPOSITE DOUG. DOUG TO MICKEY: (OVER) Mickey, you didn't see Odin. MICKEY TO DOUG: Miss Pringle said that she saw Jesus, and if she can see Jesus, I can see Odin. DOUG TO MICKEY: (OVER) For Christ's sake, you didn't see//Odin! DOUG TO MICKEY: There is no Odin. DOUG TO MICKEY: This is the real world. MICKEY REACTS, LOOKS DOWN.	DOUG: SIGHS DEEPLY				
	MICKEY TO DOUG: Don't worry, Dad//I told you, Odin will sort all of this//out. (RUNS OVER SCENE END)	6/51	345+01 <u>03:42+01</u>	<u>350+07</u> <u>03:45+15</u>	5+06 <u>3+14</u>	MICKEY TO DOUG: Don't worry, Dad, Odin will sort all of this out.
			(RUNS OVER SCENE END)			
	DOUG TO MICKEY: (OVER) Mickey, you didn't see Odin.	6/52	<u>350+10</u> <u>03:45+18</u>	<u>352+15</u> <u>03:47+07</u>	2+05 <u>1+13</u>	DOUG TO MICKEY: You didn't see Odin.
	MICKEY TO DOUG: Miss Pringle said that she saw Jesus, and if she can see Jesus, I can see Odin.	6/53	<u>353+02</u> <u>03:47+10</u>	<u>359+11</u> <u>03:51+19</u>	6+09 <u>4+09</u>	MICKEY TO DOUG: Miss Pringle said that she saw Jesus, and if she can see Jesus, I can see Odin.
	DOUG TO MICKEY: (OVER) For Christ's sake, you didn't see//Odin!	6/54	<u>359+14</u> <u>03:51+22</u>	<u>363+10</u> <u>03:54+10</u>	3+12 <u>2+12</u>	DOUG TO MICKEY: For Christ's sake, there is no Odin. (DIALOGUE CHANGED FOR SUBTITLE)
			(RUNS OVER SCENE END)			
	DOUG TO MICKEY: There is no Odin.					
	DOUG TO MICKEY: This is the real world.	6/55	363+13 <u>03:54+13</u>	366+09 <u>03:56+09</u>	2+12 <u>1+20</u>	DOUG TO MICKEY: This is the real world. (RUNS OVER SCENE END)

"WHAT WE DID ON OUR HOLIDAY"

Reel 6A/6B

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Scene No.
Foot/TC.

Action/Dialogue

Spot
No.

Start

End

Total

Subtitle

JESS (O.S.):
(CALLS) We're on//television!

6/56 367+13 371+13 4+00
03:57+05 03:59+21 2+16
(RUNS OVER SCENE END)

JESS:
We're on television!

DOUG REACTS, STANDS - END ON
GAVIN.

DOUG: GROANS

BETH WILLIAMS (THRU TV):
The//media are gathering.

6/57 372+12 375+13 3+01
04:00+12 04:02+13 2+01
(RUNS OVER SCENE END)

BETH WILLIAMS (THRU TV):
(ITALICS)
The media are gathering.

19
Starts
373+14
04:01+06

**INT. MARGARET/GAVIN'S HOUSE
ENTRANCE HALL - MORNING**

(HIGH ANGLE) DOWN TO JESS
(SEATED) - KENNETH, DOUG,
MICKEY AND MARGARET ENTER
THROUGH B.G. KITCHEN
DOORWAY - TURN, LOOK AT TV -
CUT IN ON JESS CLUTCHING
REMOTE CONTROL.

BETH WILLIAMS (O.S. - THRU TV):
The three children from this family,
who//cannot be named for legal
reasons ...

6/58 376+00 381+02 5+02
04:02+16 04:06+02 3+10
(RUNS OVER SCENE END)

BETH WILLIAMS (THRU TV):
(ITALICS)
*The 3 children, who cannot be named for
legal reasons ...*

INTERCUT AS FAMILY GATHER
AROUND TV - JESS REACTS.

JESS:
Oooh.

BETH WILLIAMS (O.S. - THRU TV):
(OVER) ... are currently still with their
parents//inside the house.

6/59 381+05 385+07 4+02
04:06+05 04:08+23 2+18
(RUNS OVER SCENE END)

BETH WILLIAMS (THRU TV):
(ITALICS)
*... are currently still with their parents
inside the house.*

ON-SCREEN TEXT - TV CAPTION:

BREAKING NEWS
BETH WILLIAMS
Scotland Correspondent

SHE HOLDS UP REMOTE
CONTROL.

BETH WILLIAMS (O.S. - THRU TV):
The police have announced ...

SHE CHANGES TV CHANNEL - ON-
SCREEN TEXT - TV CAPTION:

BREAKING NEWS
LIVE PRESS CONFERENCE: FORT
WILLIAM

Scene No. Foot/TC.	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	FEMALE POLICE SPOKESPERSON (THRU TV): We can only confirm that the ...	6/60	387+08 <u>04:10+08</u>	395+08 <u>04:15+16</u>	8+00 <u>5+08</u>	FEMALE POLICE SPOKESPERSON (THRU TV): (ITALICS) <i>We can only confirm that the body of a man in his mid-70s was ...</i>
	FEMALE POLICE SPOKESPERSON (O.S. - THRU TV): ... body of a man in his mid-seventies .../was ...					
	FEMALE POLICE SPOKESPERSON (THRU TV): ... destroyed//and floated//out to sea, possibly with some valu...	6/61	397+07 <u>04:16+23</u>	404+07 <u>04:21+15</u>	7+00 <u>4+16</u>	FEMALE POLICE SPOKESPERSON (THRU TV): (ITALICS) <i>... destroyed and floated out to sea, possibly with some valu...</i>
	GAVIN TAKES REMOTE CONTROL FROM JESS, SWITCHES OFF TV - KENNETH RAISES MOBILE PHONE TO HIS EAR.					MOBILE PHONE: RINGS
	KENNETH (INTO MOBILE PHONE): Hi, there.	6/62	407+08 <u>04:23+16</u>	409+02 <u>04:24+18</u>	1+10 <u>1+02</u>	KENNETH: Hi, there.
	HE TURNS - JESS LOOKS AT MICKEY.					
	JESS TO MICKEY: I//forgot to put the brooch in my drawing.	6/63	<u>409+11</u> <u>04:25+03</u>	<u>413+11</u> <u>04:27+19</u>	4+00 <u>2+16</u>	JESS TO MICKEY: I forgot to put the brooch in my drawing.
	KENNETH (INTO MOBILE PHONE): Yes//it was.					
	MARGARET, GAVIN, ABI AND DOUG LOOK DOWN AT THEM.					
	GAVIN TO JESS/MICKEY: Brooch?	6/64	414+12 <u>04:28+12</u>	<u>416+14</u> <u>04:29+22</u>	2+02 <u>1+10</u>	GAVIN TO JESS/MICKEY: Brooch?
	MICKEY TURNS TO GAVIN.					
	MICKEY TO GAVIN: Grandad's//Viking brooch. We put it on the raft.	6/65	<u>417+01</u> <u>04:30+01</u>	<u>424+15</u> <u>04:35+07</u>	7+14 <u>5+06</u>	MICKEY TO GAVIN: Grandad's Viking brooch. We put it on the raft. All Vikings went to Valhalla with their treasure.
	MICKEY TO GAVIN: All Vikings went to//Valhalla with their treasure.					
	GAVIN REACTS.					
	GAVIN TO JESS/MICKEY: You//morons!	6/66	425+14 <u>04:35+22</u>	428+03 <u>04:37+11</u>	2+05 <u>1+13</u>	GAVIN TO JESS/MICKEY: You morons!
	HE TOSSES DOWN REMOTE CONTROL.					FX:

"WHAT WE DID ON OUR HOLIDAY"

Reel 6A/6B

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Scene No. Foot/TC.	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	JESS TO GAVIN: (INDIGNANT) Well//that's just rude!	6/67	<u>429+02</u> <u>04:38+02</u>	<u>432+00</u> <u>04:40+00</u>	2+14 1+22	JESS TO GAVIN: (Well) that's just rude!
	GAVIN TO JESS: You//stupid, stupid//little ...	6/68	<u>432+03</u> <u>04:40+03</u>	<u>434+08</u> <u>04:41+16</u>	2+05 1+13	GAVIN TO JESS: You stupid ...
	CONTINUE TO INTERCUT.					
	DOUG TO GAVIN: (OVER) Whoa, whoa, whoa, that's enough.	6/69	<u>434+11</u> <u>04:41+19</u>	<u>439+04</u> <u>04:44+20</u>	4+09 3+01	DOUG TO GAVIN THEN GAVIN TO DOUG: - Whoa, that's enough. - They've destroyed a family heirloom.
	GAVIN TO DOUG: (OVER) They've//destroyed a family heirloom.					
	JESS PRESSES BUTTON ON REMOTE CONTROL, SWITCHES ON TV.					FX: B.G. CHATTER (THRU TV)
	DOUG (O.S.) TO GAVIN: Dad found it.	6/70	<u>439+08</u> <u>04:45+00</u>	<u>443+12</u> <u>04:47+20</u>	4+04 2+20	DOUG TO GAVIN THEN GAVIN TO DOUG: - Dad found it. - It's worth £15,000.
	GAVIN TO DOUG: It's worth fifteen//thousand pounds.					
	DOUG REACTS.					
	DOUG TO GAVIN: Fifteen thousand?	6/71	<u>443+15</u> <u>04:47+23</u>	<u>447+10</u> <u>04:50+10</u>	3+11 2+11	DOUG TO GAVIN THEN GAVIN TO DOUG: - 15,000? - I had it valued.
	GAVIN TO DOUG: I had it valued.					
	DOUG REACTS.					
	DOUG TO GAVIN: (REALISES) Oh, I get it.	6/72	<u>448+10</u> <u>04:51+02</u>	<u>452+13</u> <u>04:53+21</u>	4+03 2+19	DOUG TO GAVIN THEN GAVIN TO DOUG: - Oh, I get it. - What's that supposed to mean?
	GAVIN TO DOUG: What's that supposed to mean?					
	DOUG TO GAVIN: Thinking ahead, were we?	6/73	<u>453+00</u> <u>04:54+00</u>	<u>456+12</u> <u>04:56+12</u>	3+12 2+12	DOUG TO GAVIN: Thinking ahead? Thought we'd keep that valuation secret ...
	ABI TO DOUG: (OVER) Doug//just ...					
	DOUG TO GAVIN: (OVER) Thought we'd keep that valuation secret//did we ...					

Scene No.
Foot/TC.

Action/Dialogue

Spot
No.

Start

End

Total

Subtitle

ABI TO DOUG:

(OVER) ... just keep it nice and quiet.

DOUG TO GAVIN:

(OVER) ... till after we'd//divided up dad's things, maybe?

6/74 456+15 460+11 3+12
04:56+15 04:59+03 2+12
(RUNS OVER SCENE END)

DOUG TO GAVIN:

... till after we'd divided up dad's things?

THROUGH DOORWAY INTO RECEPTION ROOM - DOOR OPENS.

GAVIN (O.S.) TO DOUG:

(OVER) I was//going to announce it as a surprise//for his birthday.

6/75 460+14 466+01 5+03
04:59+06 05:02+17 3+11
(RUNS OVER SCENE END)

GAVIN TO DOUG:

I was going to announce it as a surprise for his birthday.

GAVIN LOOKS AT DOUG.

DOUG TO GAVIN:

Please. I'm//glad he's not here to listen//to this.

6/76 466+04 470+11 4+07
05:02+20 05:05+19 2+23
(RUNS OVER SCENE END)

DOUG TO GAVIN:

(Please.) I'm glad he's not here to listen to this.

AGNES ENTERS THROUGH DOORWAY.

GAVIN (O.S.) TO DOUG:

Well, he probably would be here if it wasn't for//your mental kids.

6/77 470+14 475+00 4+02
05:05+22 05:08+16 2+18
(RUNS OVER SCENE END)

GAVIN TO DOUG:

He probably would be here if it wasn't for your mental kids.

CONTINUE TO INTERCUT AS ABI REACTS.

ABI TO GAVIN:

(OVER) Oh, it//is not the kids' fault.

6/78 475+03 477+13 2+10
05:08+19 05:10+13 1+18
(RUNS OVER SCENE END)

ABI TO GAVIN THEN DOUG TO GAVIN:

- It is not the kids' fault.
- That's right.

DOUG TO GAVIN:

That's right.

SHE GESTURES TO DOUG.

ABI TO GAVIN:

It's his.

6/79 478+00 479+14 1+14
05:10+16 05:11+22 1+06

ABI TO GAVIN THEN DOUG TO ABI:

- It's his.
- What?

DOUG TO ABI:

What?

ABI TO DOUG:

Lottie came//back. She tried to get us to listen//and you were too busy having another bloody argument with your stupid//brother.

6/80 480+01 487+07 7+06
05:12+01 05:16+23 4+22
(RUNS OVER SCENE END)

ABI TO DOUG:

Lottie came back. You were too busy arguing with your stupid brother. (DIALOGUE CHANGED FOR SUBTITLE)

CONTINUE TO INTERCUT.

"WHAT WE DID ON OUR HOLIDAY"

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Scene No. Foot/TC.	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	MARGARET TO ABI: (OVER) I really//don't think this is getting us anywhere.	6/81	<u>487+10</u> <u>05:17+02</u>	<u>492+07</u> <u>05:20+07</u>	4+13 3+05	MARGARET TO ABI THEN ABI TO MARGARET: - I really don't think this is getting us anywhere. - Just go chuck a pumpkin.
	ABI TO MARGARET: Oh!//Just go chuck a pumpkin.					
	MARGARET REACTS.					
	GAVIN TO ABI: (OVER) Hey//that's enough.	6/82	<u>492+10</u> <u>05:20+10</u>	<u>496+05</u> <u>05:22+21</u>	3+11 2+11	GAVIN TO ABI THEN DOUG TO GAVIN: - That's enough. - It's not enough, though, is it?
	DOUG TO GAVIN: (OVER) Well//it's not enough, though, is it?					
	ABI (O.S.) TO MARGARET: (UNDER) Sorry, Margaret ...//You know, it's ...					
	DOUG TO GAVIN: (OVER) It's not enough.					
	GAVIN TO DOUG: (OVER) Oh, nothing's//enough for you, is it?					
	DOUG TO GAVIN: (UNDER) ... slimy ...					
	LOTTIE (O.S.) TO ALL: (OVER - SHOUTS) Stop!//Stop it now!	6/83	<u>498+05</u> <u>05:24+05</u>	<u>502+01</u> <u>05:26+17</u>	3+12 2+12	LOTTIE TO ALL: Stop! Stop it now!
	CUT AWAY AS THEY ALL TURN, LOOK UP AT LOTTIE ON STAIRS.					
	LOTTIE TO ALL: This is exactly what grandad said would happen.	6/84	<u>504+04</u> <u>05:28+04</u>	<u>508+04</u> <u>05:30+20</u>	4+00 2+16	LOTTIE TO ALL: This is exactly what grandad said would happen.
	LOTTIE (O.S.) TO ALL: He wanted a Viking funeral so it would give you all less to fight about.	6/85	<u>508+07</u> <u>05:30+23</u>	<u>514+14</u> <u>05:35+06</u>	6+07 4+07	LOTTIE TO ALL: He wanted a Viking funeral so it would give you all less to fight about.
	SLOWLY TRACK IN ON LOTTIE.					
518+00 05:37+08	MUSIC CUE: IN					MUSIC: FADE IN THRU FOLLOWING DIALOGUE
	LOTTIE TO ALL: He said no-one should fight because, at the end of the day ...	6/86	<u>515+01</u> <u>05:35+09</u>	<u>520+01</u> <u>05:38+17</u>	5+00 3+08	LOTTIE TO ALL: He said no-one should fight because, at the end of the day ...
	LOTTIE TO ALL: ... it doesn't matter if Uncle Gavin's a tight-arse//and ...	6/87	<u>520+04</u> <u>05:38+20</u>	<u>526+12</u> <u>05:43+04</u>	6+08 4+08	LOTTIE TO ALL: ... it doesn't matter if Uncle Gavin's a tight-arse and ...

"WHAT WE DID ON OUR HOLIDAY"

Reel 6A/6B

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Scene No.
Foot/TC.

Action/Dialogue

Spot
No.

Start

End

Total

Subtitle

GAVIN AND MARGARET LOOK UP
AT HER - CUT TO DOUG.

LOTTIE (O.S.) TO ALL:
... dad's a shambles and ...

6/88 527+05 533+08 6+03
05:43+13 05:47+16 4+03
(RUNS OVER SCENE END)

LOTTIE TO ALL:
... dad's a shambles and mum's a bit
mouthy and ...

LOTTIE TO ALL:
... mum's a bit//mouthy and ...

ABI REACTS.

LOTTIE TO ALL:
... Auntie Margaret's ...

6/89 533+11 536+09 2+14
05:47+19 05:49+17 1+22
(RUNS OVER SCENE END)

LOTTIE TO ALL:
... Auntie Margaret's ...

LOTTIE TO ALL:
... something or other.

6/90 538+06 541+00 2+10
05:50+22 05:52+16 1+18

LOTTIE TO ALL:
... something or other.

LOTTIE TO ALL:
He said you mustn't mind about that in
the people you love ...

6/91 541+04 546+10 5+06
05:52+20 05:56+10 3+14
(RUNS OVER SCENE END)

LOTTIE TO ALL:
He said you mustn't mind about that in
the people you love ...

CONTINUE TO INTERCUT.

LOTTIE TO ALL:
... because//because we're all --
ridiculous and none of this matters.

6/92 546+13 554+09 7+12
05:56+13 06:01+17 5+04
(RUNS OVER SCENE END)

LOTTIE TO ALL:
... because, because we're all --
ridiculous and none of this matters.

DOUG TO GAVIN:
Um//well I'm sorry, Gavin. Shouldn't,
shouldn't have said all that stuff.

6/93 555+11 561+10 5+15
06:02+11 06:06+10 3+23
(RUNS OVER SCENE END)

DOUG TO GAVIN:
Well I'm sorry, Gavin. Shouldn't have
said all that stuff.

GAVIN TO DOUG:
No, no. It was me. Er, I ... it was me,
um ...

6/94 562+02 569+04 7+02
06:06+18 06:11+12 4+18

GAVIN TO DOUG:
No, no. It was me. I ... it was me ...

CONTINUE TO INTERCUT.

ABI TO CHILDREN:
Listen, kids, I'm really sorry but when
some ...

6/95 570+05 574+10 4+05
06:12+05 06:15+02 2+21
(RUNS OVER SCENE END)

ABI TO CHILDREN:
Listen, kids, I'm really sorry but when
some ...

LOTTIE LOOKS DOWN AT THEM.

ABI TO CHILDREN:
Sometimes when adults get a little bit
upset, they just become a ...

6/96 576+00 582+02 6+02
06:16+00 06:20+02 4+02

ABI TO CHILDREN:
Sometimes when adults get a little bit
upset, they just become a ...

ABI GLANCES AROUND.

ABI TO ALL:
Where's Mickey?

6/97 583+03 587+03 4+00
06:20+19 06:23+11 2+16

ABI TO ALL THEN JESS TO ABI:
- Where's Mickey?
- He's on there.

JESS TO ABI:
He's on there.

JESS POINTS AT TV.

588+09
06:24+09

MUSIC CUE: OUT

MUSIC: FADE OUT

"WHAT WE DID ON OUR HOLIDAY"

Scene No.
Foot/TC.

Action/Dialogue

Spot
No.

Start

End

Total

Subtitle

MICKEY (O.S. - THRU TV):
I'm//fed up of being stuck inside.

6/98 588+12 594+07 5+11
 06:24+12 06:28+07 **3+19**
(RUNS OVER SCENE END)

MICKEY (THRU TV): (ITALICS)
I'm fed up of being stuck inside. I've come out to explain ...

ON-SCREEN TEXT - TV CAPTION:

BREAKING NEWS
BREAKING NEWS

MICKEY (THRU TV):
I've come out to//explain ...

DOUG REACTS.

DOUG:
(OVER) Jesus!

LOTTIE WALKS DOWN STAIRS AS
DOUG HURRIES AWAY.

GAVIN (O.S.) TO DOUG:
No comment//Tell them no comment!

6/99 595+02 598+02 3+00
 06:28+18 06:30+18 **2+00**
(RUNS OVER SCENE END)

GAVIN TO DOUG:
(No comment.) Tell them no comment!

20
Starts
598+03
06:30+19

EXT - ON MICKEY.

MICKEY:
... cos this is the real world.

6/100 598+05 600+10 2+05
 06:30+21 06:32+10 **1+13**

MICKEY:
... this is the real world.

FX: CAMERAS

MICKEY:
Well grandad stopped breathing and then what happened was ...

6/101 600+13 605+05 4+08
 06:32+13 06:35+13 **3+00**

MICKEY:
Grandad stopped breathing and then what happened was ...

DOOR (O.S.): OPENS

DOUG (O.S.) TO MICKEY:
(UNDER) Okay ...

HE TURNS - **CUT AWAY** AS DOUG
HURRIES TO HIM TO REVEAL
REPORTERS AND
PHOTOGRAPHERS GATHERED AT
FOOT OF STEPS.

FX: CHATTER/SHOUTS

DOUG TO REPORTERS:
Thank you. That's enough,
thank//you.

6/102 605+08 608+04 2+12
 06:35+16 06:37+12 **1+20**
(RUNS OVER SCENE END)

DOUG TO REPORTERS:
That's enough, thank you.

DOUG AND MICKEY LOOK AT EACH
OTHER.

609+06
06:38+06

MUSIC CUE: IN

MUSIC: IN THRU FOLLOWING
DIALOGUE

"WHAT WE DID ON OUR HOLIDAY"

Scene No.
Foot/TC.

Action/Dialogue

Spot
No. Start End Total Subtitle

DOUG TO MICKEY:
You'd best go back inside, mate//
Okay?

6/103 608+07 613+08 5+01
06:37+15 06:41+00 3+09
(RUNS OVER SCENE END)

DOUG TO MICKEY THEN MICKEY TO DOUG:
- You'd best go back inside, mate.
- I was just trying to explain everything.

MICKEY TO DOUG:
I was just trying to explain everything.

INTERCUT BETWEEN THEM.

DOUG TO MICKEY:
Yeah, I know, but ...

6/104 613+11 617+11 4+00
06:41+03 06:43+19 2+16

DOUG TO MICKEY THEN MICKEY TO DOUG:
- Yeah, I know, but ...
- As it's all our fault ...

MICKEY (O.S.) TO DOUG:
As it's all our fault ...

MICKEY TO DOUG:
... I thought it might stop the shouting.

6/105 618+06 622+05 3+15
06:44+06 06:46+21 2+15

MICKEY TO DOUG:
... I thought it might stop the shouting.

DOUG LOOKS DOWN AT MICKEY,
SHAKES HIS HEAD.

MUSIC: BUILDS

DOUG TO MICKEY:
No, it's not all your fault. Nothing's
your fault.

6/106 624+10 629+04 4+10
06:48+10 06:51+12 3+02

DOUG TO MICKEY:
No, it's not all your fault. Nothing's your
fault.

DOUG TO MICKEY:
You head inside//go on.

6/107 633+03 635+11 2+08
06:54+03 06:55+19 1+16
(RUNS OVER SCENE END)

DOUG TO MICKEY:
You head inside, go on.

MICKEY TURNS, HURRIES UP
STEPS - DOUG TURNS TO
REPORTERS AND
PHOTOGRAPHERS, GESTURES.

CHATTER/SHOUTS: CONTINUE

21
Starts
639+11
06:58+11

ENTRANCE HALL - TV SHOWS
DOUG - ON-SCREEN TEXT - TV
CAPTION:

BREAKING NEWS
BREAKING NEWS

DOUG TO REPORTERS (THRU TV):
We//have no comment to make at this
stage.

6/108 639+13 642+02 2+05
06:58+13 07:00+02 1+13

DOUG TO REPORTERS (THRU TV):
(ITALICS)
No comment at this stage.

**CUT TO JESS, MARGARET, GAVIN,
MICKEY, LOTTIE AND ABI - GAVIN
GESTURES.**

GAVIN TO MARGARET:
Good, straight bat.

6/109 642+05 645+14 3+09
07:00+05 07:02+14 2+09
(RUNS OVER SCENE END)

GAVIN TO MARGARET THEN JESS TO MICKEY:
- Good, straight bat.
- You were on TV.

JESS TURNS TO MICKEY.

"WHAT WE DID ON OUR HOLIDAY"

Reel 6A/6B

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Scene No.
Foot/TC.

Action/Dialogue

Spot

No.

Start

End

Total

Subtitle

643+10
07:01+02

MUSIC CUE: OUT

MUSIC: FADE OUT THRU
FOLLOWING DIALOGUE

JESS TO MICKEY:

You were on TV.

MICKEY AND LOTTIE LOOK AT
EACH OTHER, SMILE.

DOUG (O.S. - THRU TV):

I'm/sorry ...

22
Starts
645+15
07:02+15

EXT - DOUG GESTURES.

DOUG TO REPORTERS:

... we have no comment to make at
this juncture.

6/110 646+01 653+10 7+09
07:02+17 07:07+18 5+01

**DOUG TO REPORTERS THEN MALE
REPORTER TO DOUG:**

- No comment at this juncture.
- Can you confirm reports that your
children ...

MALE REPORTER TO DOUG:

Mr McLeod, can you confirm reports
that your children were there when ...

HE TURNS, MOVES TO CLIMB
STEPS - TURNS TOWARDS.

CHATTER/SHOUTS: CONTINUE

DOUG TO REPORTERS:

Except to say ...

6/111 653+13 659+09 5+12
07:07+21 07:11+17 3+20

DOUG TO REPORTERS:

Except to say you should all be ashamed
of yourselves.

DOUG TO REPORTERS:

... you should all be ashamed of
yourselves.

23
Starts
659+10
07:11+18

ENTRANCE HALL - CLOSE ON

GAVIN.

GAVIN:

What's he doing?

6/112 659+12 662+11 2+15
07:11+20 07:13+19 1+23
(RUNS OVER SCENE END)

**GAVIN THEN DOUG TO REPORTERS
(THRU TV): (ITALICS)**

- What's he doing?
- *You're a disgrace to your profession.*

INTERCUT WITH DOUG ON TV.

DOUG TO REPORTERS (THRU TV):

(UNDER) You're a//disgrace to your
profession.

"WHAT WE DID ON OUR HOLIDAY"

Reel 6A/6B Page: 20 of 48

Scene No.
Foot/TC.

Action/Dialogue

Spot
No. Start End Total Subtitle

GAVIN TO DOUG:
Don't provoke them.

6/113 662+14 665+09 2+11
07:13+22 07:15+17 1+19

GAVIN TO DOUG THEN DOUG TO REPORTERS (THRU TV): (ITALICS)
- Don't provoke them.
- *You people have guidelines?*

DOUG TO REPORTERS (THRU TV):
You people have guidelines//don't you?

24
Starts
665+10
07:15+18

EXT - DOUG GESTURES.

DOUG TO REPORTERS:
My son is six years old!

6/114 665+12 671+03 5+07
07:15+20 07:19+11 3+15
(RUNS OVER SCENE END)

DOUG TO REPORTERS THEN MALE REPORTER TO DOUG:
- My son is 6 years old!
- Then why is he wandering about alone?

PAN ACROSS PHOTOGRAPHERS AND REPORTERS.

MALE REPORTER TO DOUG:
(OVER) Then why is he//wandering about alone?

DOUG REACTS.

MALE REPORTER TO DOUG:
Are the police talking to your children?

6/115 671+06 676+15 5+09
07:19+14 07:23+07 3+17
(RUNS OVER SCENE END)

MALE REPORTER TO DOUG THEN DOUG TO REPORTERS:
- Are the police talking to your children?
- He was ... No further comments.

DOUG TO MALE REPORTER:
(OVER) He was ...

CHATTER/SHOUTS: CONTINUE

DOUG TO REPORTERS:
We have no further comments.

MALE REPORTER TO DOUG:
(OVER) Why were young children left in the//care of an elderly sick man?

6/116 677+02 682+06 5+04
07:23+10 07:26+22 3+12
(RUNS OVER SCENE END)

MALE REPORTER TO DOUG:
Why were young children left in the care of an elderly sick man?

FEMALE REPORTER (O.S.) TO DOUG:
(CALLS) Mr McLeod, over here.

MALE REPORTER (O.S.) TO DOUG:
(UNDER) Are the children inside?

DOUG TO REPORTERS:
(OVER) Well ...

6/117 684+06 685+06 1+00
07:28+06 07:28+22 0+16

DOUG TO REPORTERS:
Well ...

Scene No.
Foot/TC.

Action/Dialogue

Spot
No.

Start

End

Total

Subtitle

25
Starts
685+07
07:28+23

ENTRANCE HALL - DOUG ON TV.

DOUG TO REPORTERS (THRU TV):
... we did, we did deliberate over that.

6/118 685+09 690+08 4+15
07:29+01 07:32+08 3+07

DOUG TO REPORTERS (THRU TV):
(ITALICS)
... we did deliberate over that.

CUT TO GAVIN AS HE REACTS.

GAVIN TO DOUG:
Walk away, man. (SIGHS)

6/119 690+11 693+02 2+07
07:32+11 07:34+02 1+15
(RUNS OVER SCENE END)

GAVIN TO DOUG:
Walk away, man.

CUT AWAY AS HE RAISES HIS
HAND TO HIS FACE.

26
Starts
693+03
07:34+03

EXT - CLOSE ON CAMERAMAN AND PHOTOGRAPHERS. FX: CAMERAS

MALE REPORTER TO DOUG:
... Mr McLeod?

INTERCUT WITH DOUG AS HE
REACTS.

BETH WILLIAMS TO DOUG:
Is your divorce//affecting your
children?

6/120 695+13 699+13 4+00
07:35+21 07:38+13 2+16
(RUNS OVER SCENE END)

BETH WILLIAMS TO DOUG:
Is your divorce affecting your children?

**FEMALE REPORTER (O.S.) TO
DOUG:**
(OVER) What is your children's//
version of events?

HOLD.

CHATTER/SHOUTS: CONTINUE

**FEMALE REPORTER (O.S.) TO
DOUG:**
Er, your divorce caused by your affair?

6/121 701+04 705+02 3+14
07:39+12 07:42+02 2+14

FEMALE REPORTER TO DOUG:
Your divorce caused by your affair?

27
Starts
705+03
07:42+03

ENTRANCE HALL - CLOSE ON ABI -
STARES AT O.S. TV.

**FEMALE REPORTER TO DOUG
(THRU TV):**
Do you take responsibility//for the
actions of your children?

6/122 708+03 712+15 4+12
07:44+03 07:47+07 3+04
(RUNS OVER SCENE END)

**FEMALE REPORTER TO DOUG (THRU
TV):**
Do you take responsibility for the actions
of your children?

Scene No.

Foot/TC.

Action/Dialogue

Spot

No.

Start

End

Total

Subtitle

28
Starts
710+07
07:45+15

EXT - ON DOUG.

MALE REPORTER (O.S.) TO DOUG:
(UNDER) How often do you let them run wild?

FEMALE REPORTER (O.S.) TO DOUG:
(OVER) Do you feel you've//failed as a father, Mr McLeod?

ZOOM IN ON HIM AS HE REACTS.

DOUG TO FEMALE REPORTER:
Sorry, what?

FEMALE REPORTER (O.S.) TO DOUG:
Do you feel you've failed as a father?

CUT AWAY.

DOUG TO FEMALE REPORTER:
Well I'm not sure that ...

CUT IN ON HIM.

DOUG TO REPORTERS:
I mean it ... it's true that I've, I've certainly ...

INTERCUT AS ABI STEPS BESIDE HIM, TAKES HIS HAND.

DOUG TO REPORTERS:
... I've certainly made some ...

MALE REPORTER (O.S.) TO ABI:
(OVER) Mrs McLeod ...

HE TURNS, LOOKS AT HER - REACTS.

ABI TO REPORTERS:
My husband is a good and loving father.

ABI TO REPORTERS:
We have no//further comment!

CONTINUE TO INTERCUT.

BETH WILLIAMS TO ABI:
Would you describe//your marriage as dysfunctional?

6/123 713+02 717+06 4+04
07:47+10 07:50+06 2+20
(RUNS OVER SCENE END)

6/124 720+14 727+02 6+04
07:52+14 07:56+18 4+04
(RUNS OVER SCENE END)

6/125 727+05 730+05 3+00
07:56+21 07:58+21 2+00

6/126 731+13 737+05 5+08
07:59+21 08:03+13 3+16

6/127 737+08 740+01 2+09
08:03+16 08:05+09 1+17

6/128 740+04 747+05 7+01
08:05+12 08:10+05 4+17
(RUNS OVER SCENE END)

6/129 747+08 751+01 3+09
08:10+08 08:12+17 2+09
(RUNS OVER SCENE END)

FEMALE REPORTER TO DOUG:
Do you feel you've failed as a father, Mr McLeod?

DOUG TO FEMALE REPORTER THEN FEMALE REPORTER TO DOUG:
- Sorry, what?
- Do you feel you've failed as a father?

DOUG TO FEMALE REPORTER:
Well I'm not sure that ...

DOUG TO REPORTERS:
I mean it ... it's true that I've, I've certainly ...

DOUG TO REPORTERS:
... I've certainly made some ...

ABI TO REPORTERS:
My husband is a good and loving father.
We have no further comment!

BETH WILLIAMS TO ABI:
Would you describe your marriage as dysfunctional?

"WHAT WE DID ON OUR HOLIDAY"

Reel 6A/6B

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Scene No. Foot/TC.	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	ABI TO BETH WILLIAMS: (OVER) Oh, the//magic word, 'dysfunctional'. DOUG AND ABI GLANCE AT EACH OTHER. MALE REPORTER (O.S.) TO ABI: (UNDER) Look this//way, please.	6/130	<u>751+04</u> <u>08:12+20</u>	754+08 <u>08:15+00</u>	3+04 <u>2+04</u>	ABI TO BETH WILLIAMS: Oh, the magic word, 'dysfunctional'. (RUNS OVER SCENE END)
	ABI TO BETH WILLIAMS: (OVER) Yeah. Yeah, fine, fine. We're dysfunctional.	6/131	756+00 <u>08:16+00</u>	<u>759+04</u> <u>08:18+04</u>	3+04 <u>2+04</u>	ABI TO BETH WILLIAMS: Yeah, fine. We're dysfunctional.
29 Starts 759+05 <u>08:18+05</u>	ENTRANCE HALL - CLOSE ON GAVIN - REACTS.					
	GAVIN: She's doing it now.	6/132	<u>759+07</u> <u>08:18+07</u>	<u>761+15</u> <u>08:19+23</u>	2+08 <u>1+16</u>	GAVIN: She's doing it now.
	ABI (V.O.) TO BETH WILLIAMS: If you mean that//by dysfunctional that we're two average people who've made a few mistakes ...					
30 Starts 762+00 <u>08:20+00</u>	EXT - ON DOUG AND ABI.					
		6/133	<u>762+02</u> <u>08:20+02</u>	<u>768+10</u> <u>08:24+10</u>	6+08 <u>4+08</u>	ABI TO BETH WILLIAMS: If you mean we're 2 average people who've made a few mistakes ...
31 Starts 768+11 <u>08:24+11</u>	ENTRANCE HALL - CLOSE ON MICKEY AND LOTTIE.					
769+00 <u>08:24+16</u>	MUSIC CUE: IN					
						MUSIC: FADE IN THRU FOLLOWING DIALOGUE
	ABI TO REPORTERS (THRU TV): ... and are trying very hard to muddle through//while trying our utmost to ...	6/134	<u>768+13</u> <u>08:24+13</u>	<u>774+09</u> <u>08:28+09</u>	5+12 <u>3+20</u>	ABI TO REPORTERS (THRU TV): <i>(ITALICS)</i> ... and are trying very hard to muddle through while trying our utmost ...
	CUT AWAY TO REVEAL JESS, MARGARET AND GAVIN BY THEM.					

Scene No. Foot/TC.	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
32 Starts 774+10 08:28+10	EXT - ON DOUG AND ABI.					
	ABI TO REPORTERS: ... protect and nurture our three ...	6/135	<u>774+12</u> 08:28+12	778+12 08:31+04	4+00 2+16	ABI TO REPORTERS: ... to protect and nurture our 3 ...
	ABI TO REPORTERS: ... fantastic children.	6/136	780+00 08:32+00	<u>784+13</u> 08:35+05	4+13 3+05	ABI TO REPORTERS: ... fantastic children. Jess, Mickey and Lottie. (RUNS OVER SCENE END)
33 Starts 782+02 08:33+10	ENTRANCE HALL - DOUG AND ABI ON TV.					
	ABI TO REPORTERS (THRU TV): Jess, Mickey and Lottie.					
	CUT TO MICKEY AND LOTTIE.					
	MICKEY: Yes! Name check.	6/137	<u>785+00</u> 08:35+08	787+14 08:37+06	2+14 1+22	MICKEY: Yes! Name check. (RUNS OVER SCENE END)
	CUT TO JESS.					
	JESS: (SHOUTS) Yaaay!					
34 Starts 788+10 08:37+18	EXT - ON DOUG AND ABI.					
	ABI TO REPORTERS: Yes, we are dysfunctional. Thank you.	6/138	<u>788+12</u> 08:37+20	<u>793+02</u> 08:40+18	4+06 2+22	ABI TO REPORTERS: Yes, we are dysfunctional. Thank you.
	CUT AWAY AS SHE TURNS, LEADS DOUG UP STEPS TO REVEAL REPORTERS AND PHOTOGRAPHERS GATHERED IN B.G.					FX: CHATTER/SHOUTS
35 Starts 796+10 08:43+02	ENTRANCE HALL - ON GAVIN AND MARGARET - TURN TOWARDS - INTERCUT AS JESS HURRIES TO DOUG AND ABI AS HE CLOSES DOOR.					FX:/CHILDREN: CHEER
	MARGARET (O.S.) TO ABI: Bravo, Abi.	6/139	799+00 08:44+16	805+08 08:49+00	6+08 4+08	MARGARET TO ABI THEN GAVIN TO ABI: - Bravo, Abi. - Certainly put them in their place. (RUNS OVER SCENE END)

Scene No.
Foot/TC.

Action/Dialogue

Spot
No.

Start

End

Total

Subtitle

GAVIN TO ABI:
Well done, Abi.

LOTTIE AND MICKEY HURRY TO THEM.

GAVIN TO ABI:
Certainly, er, put them in//their place.

CUT IN ON LOTTIE AS SHE TURNS.

JESS (O.S.):
We're invincible.

6/140 805+11 810+09 4+14
08:49+03 08:52+09 3+06
(RUNS OVER SCENE END)

JESS THEN ABI TO JESS:
- We're invincible.
- You're what?

CONTINUE TO INTERCUT WITH AGNES IN DOORWAY AS SHE TAKES LOTTIE'S NOTEBOOK FROM HER HANDBAG -

ABI (O.S.) TO JESS:
You're what?

- PLACES IT ON TO SIDE TABLE - WINKS AT LOTTIE - LOTTIE SMILES - CONTINUE TO INTERCUT AS KENNETH ENTERS CLUTCHING MOBILE PHONE - STOPS, REACTS.

FX: CHATTER

ABI: LAUGHS

KENNETH TO ALL:
Has something else happened?

6/141 826+02 828+14 2+12
09:02+18 09:04+14 1+20

KENNETH TO ALL:
Has something else happened?

36
Starts
828+15
09:04+15

EXT. HEADLAND - DAY

(HIGH ANGLE) OUT ACROSS SEA - **CUT TO** FAMILY AND FRIENDS AS THEY WALK L ACROSS HEADLAND AND BETWEEN BURNING BRAZILERS - **CUT IN** AND PAN WITH AS KENNETH AND LOTTIE PASS.

MUSIC: CONTINUES THRU FX:

37
Starts
847+04
09:16+20

LATER:

ON JESS AND DOREEN AT DRINKS TABLE.

JESS TO DOREEN:
I've//learnt my lesson.

6/142 847+06 853+09 6+03
09:16+22 09:21+01 4+03
(RUNS OVER SCENE END)

JESS TO DOREEN:
I've learnt my lesson. Next time I'm with someone who's died on the beach ...

INTERCUT BETWEEN THEM AS DOREEN DRINKS.

JESS (O.S.) TO DOREEN:
Next time I'm with someone who's died on the beach ...

"WHAT WE DID ON OUR HOLIDAY"

Reel 6A/6B

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Scene No. Foot/TC.	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
854+00 09:21+08	MUSIC CUE: OUT					
						MUSIC: FADE OUT THRU FOLLOWING DIALOGUE
	JESS TO DOREEN: ... I'll tell an adult ...	6/143	853+12 09:21+04	859+12 09:25+04	6+00 4+00	JESS TO DOREEN: ... I'll tell an adult and I won't set fire to them.
	JESS TO DOREEN: ... and I won't set fire to them.					
	DOREEN TO JESS: Very sensible.	6/144	859+15 09:25+07	863+05 09:27+13	3+06 2+06	DOREEN TO JESS THEN JESS TO DOREEN: - Very sensible. - Cheers.
	JESS TO DOREEN: Cheers.					
	THEY 'CHINK' CUPS - CUT TO ABI AS SHE APPROACHES - DOUG ENTERS IN B.G., HURRIES TO HER.					
	DOUG TO ABI: It's nice that Mickey wants//to be ...	6/145	867+03 09:30+03	872+14 09:33+22	5+11 3+19	DOUG TO ABI THEN ABI TO DOUG: - It's nice that Mickey wants to be ... - I've said no to the Newcastle job.
	ABI TO DOUG: (OVER) I've//said no to the Newcastle job.					
	THEY STOP, TURN TO EACH OTHER - CUT IN ON THEM.					
	DOUG TO ABI: (SURPRISED) Did you?	6/146	875+10 09:35+18	877+12 09:37+04	2+02 1+10	DOUG TO ABI: Did you?
	INTERCUT BETWEEN THEM.					
	ABI TO DOUG: Yeah.	6/147	878+12 09:37+20	880+06 09:38+22	1+10 1+02	ABI TO DOUG: Yeah.
	DOUG TO ABI: Thanks.	6/148	882+01 09:40+01	883+11 09:41+03	1+10 1+02	DOUG TO ABI: Thanks.
	CUT AWAY AND PAN WITH AS THEY TURN, CONTINUE ACROSS HEADLAND.					
	DOUG TO ABI: Well, I decided I don't need a solicitor.	6/149	889+04 09:44+20	896+10 09:49+18	7+06 4+22	DOUG TO ABI THEN ABI TO DOUG: - I decided I don't need a solicitor. - I know, my solicitor told me.
	ABI TO DOUG: I know, my solicitor told me.					

"WHAT WE DID ON OUR HOLIDAY"

Reel 6A/6B

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Scene No. Foot/TC.	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	DOUG TO ABI: Already?	6/150	897+00 09:50+00	900+00 09:52+00	3+00 2+00	DOUG TO ABI THEN ABI TO DOUG: - Already? - Yeah.
	ABI TO DOUG: Yep.					
	ABI TO DOUG: She said it gave me a huge advantage. She used the phrase 'easy meat'.	6/151	900+03 09:52+03	907+11 09:57+03	7+08 5+00	ABI TO DOUG: She said it gave me a huge advantage. She used the phrase 'easy meat'.
	CONTINUE TO INTERCUT AS THEY STOP, TURN TO EACH OTHER.					
	ABI TO DOUG: I'm gonna get rid of her.	6/152	909+12 09:58+12	912+08 10:00+08	2+12 1+20	ABI TO DOUG: I'm gonna get rid of her. (RUNS OVER SCENE END)
	ABI TO DOUG: Let's do this humanely.	6/153	915+01 10:02+01	918+01 10:04+01	3+00 2+00	ABI TO DOUG: Let's do this humanely.
	THEY SMILE AT EACH OTHER - HE NODS.					
	DOUG TO ABI: Mmm. (CHUCKLES)					
	GAVIN (O.S.) TO ALL: Okay, everybody.	6/154	922+10 10:07+02	925+04 10:08+20	2+10 1+18	GAVIN TO ALL: Okay, everybody. (RUNS OVER SCENE END)
	CUT TO GAVIN AS HE GESTURES.					
	GAVIN TO ALL: Er//everyone, if you could just gather round.	6/155	926+12 10:09+20	930+06 10:12+06	3+10 2+10	GAVIN TO ALL: Everyone, if you could just gather round.
	CUT AWAY AS FRIENDS AND FAMILY GATHER AROUND.					
	GAVIN TO ALL: Sorry the midges are out//in their hordes.	6/156	931+05 10:12+21	935+05 10:15+13	4+00 2+16	GAVIN TO ALL: Sorry the midges are out in their hordes. (RUNS OVER SCENE END)
	DOUG AND ABI GLANCE AT EACH OTHER - HE GESTURES.					
	DOUG TO ABI: This is ...	6/157	935+08 10:15+16	939+01 10:18+01	3+09 2+09	DOUG TO ABI THEN GAVIN TO ALL: - This is ... - Over here, guys.
	GAVIN (O.S.) TO ALL: Over here, guys.					
	THEY MOVE TO EXIT TO REVEAL KENNETH AND GIRL VIOLINIST AS THEY APPROACH FROM B.G.					
	MICKEY TO LOTTIE: Lottie//I'm not sure there's any//actual real evidence ...	6/158	939+04 10:18+04	945+02 10:22+02	5+14 3+22	MICKEY TO LOTTIE: Lottie, I'm not sure there's any actual real evidence ... (RUNS OVER SCENE END)

"WHAT WE DID ON OUR HOLIDAY"

Reel 6A/6B

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Scene No. Foot/TC.	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	CUT TO LOTTIE BY BURNING BRAZIER AS MICKEY STEPS TO HER - INTERCUT BETWEEN THEM.					
	MICKEY TO LOTTIE: ... that/Vikings actually buried their dead by burning them ...	6/159	<u>945+05</u> 10:22+05	951+03 10:26+03	5+14 3+22	MICKEY TO LOTTIE: ... that Vikings actually buried their dead by burning them ...
	MICKEY TO LOTTIE: ... and floating them out to sea.	6/160	951+06 10:26+06	<u>955+11</u> 10:29+03	4+05 2+21	MICKEY TO LOTTIE: ... and floating them out to sea.
	SHE LOOKS AT HIM.					
	LOTTIE TO MICKEY: Mickey ...	6/161	957+06 10:30+06	958+14 10:31+06	1+08 1+00	LOTTIE TO MICKEY: Mickey ...
	LOTTIE TO MICKEY: ... never ever say that out loud again.	6/162	960+05 10:32+05	966+01 10:36+01	5+12 3+20	LOTTIE TO MICKEY: ... never ever say that out loud again.
	CUT AWAY AS FRIENDS AND FAMILY GATHER AROUND GAVIN.					
	GAVIN TO ALL: Over here. Thanks, um ...	6/163	967+11 10:37+03	970+11 10:39+03	3+00 2+00	GAVIN TO ALL: Over here. Thanks ...
	CUT IN ON HIM AS HE GESTURES.					
	GAVIN TO ALL: My brother Doug is, er, going to say a few words.	6/164	973+10 10:41+02	978+08 10:44+08	4+14 3+06	GAVIN TO ALL: My brother Doug is going to say a few words.
	GAVIN STEPS ASIDE AS DOUG TURNS TO FACE CROWD - SEARCHES JACKET POCKETS - INTERCUT AS ABI STEPS TO HIM, TAKES PIECE OF PAPER FROM HIS TROUSER POCKET.					
	DOUG TO ABI: (SOFTLY) Oh, thank you.	6/165	990+14 10:52+14	993+02 10:54+02	2+04 1+12	DOUG TO ABI: Oh, thank you.
	SHE STEPS BACK AS HE UNFOLDS IT.	FX:				
	DOUG TO ALL: Thanks for coming.	6/166	995+07 10:55+15	997+15 10:57+07	2+08 1+16	DOUG TO ALL: Thanks for coming.
	HE LOOKS DOWN AT IT.	DOUG: CLEARS THROAT				
	DOUG TO ALL: Well done for shaking off the reporters.	6/167	999+13 10:58+13	1003+09 11:01+01	3+12 2+12	DOUG TO ALL: Well done for shaking off the reporters.
		(RUNS OVER SCENE END)				
	CUT AWAY - CUT IN ON DOUG.	FX: LAUGHTER				

"WHAT WE DID ON OUR HOLIDAY"

Reel 6A/6B

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Scene No. Foot/TC.	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	DOUG TO ALL: The press have portrayed my father's death as a disgrace.	6/168	<u>1005+04</u> <u>11:02+04</u>	<u>1010+11</u> <u>11:05+19</u>	5+07 3+15	DOUG TO ALL: The press have portrayed my father's death as a disgrace.
	CONTINUE TO INTERCUT AS ABI STARES AT HIM.					
	DOUG TO ALL: But what better way to die could he have had ...	6/169	<u>1012+14</u> <u>11:07+06</u>	1017+06 <u>11:10+06</u>	4+08 3+00	DOUG TO ALL: But what better way to die could he have had ...
	DOUG TO ALL: (TEARFUL) ... than on his favourite beach ...	6/170	1022+07 <u>11:13+15</u>	1025+07 <u>11:15+15</u>	3+00 2+00	DOUG TO ALL: ... than on his favourite beach ...
	CONTINUE TO INTERCUT WITH JESS.					
	DOUG TO ALL: (TEARFUL) ... watching the grandchildren that he loved play...	6/171	1033+04 <u>11:20+20</u>	<u>1037+03</u> <u>11:23+11</u>	3+15 2+15	DOUG TO ALL: ... watching the grandchildren that he loved play...
	ABI WATCHES DOUG.					
	DOUG TO ALL: (TEARFUL) ... playing.	6/172	1041+10 <u>11:26+10</u>	1043+04 <u>11:27+12</u>	1+10 1+02	DOUG TO ALL: ... playing.
	GAVIN STEPS TO DOUG - PLACES HIS HAND ON HIS ARM.			DOUG: BREATHES HEAVILY		
	GAVIN TO ALL: I don't know what dad would have made of all this//Um ...	6/173	1050+06 <u>11:32+06</u>	1055+06 <u>11:35+14</u>	5+00 3+08	GAVIN TO ALL: I don't know what dad would have made of all this.
	CONTINUE TO INTERCUT AS MARGARET WATCHES GAVIN.					
	GAVIN TO ALL: Actually, I, I do. He, he, he'd have// laughed himself stupid.	6/174	1057+12 <u>11:37+04</u>	<u>1063+13</u> <u>11:41+05</u>	6+01 4+01	GAVIN TO ALL: Actually, I do. He'd have laughed himself stupid.
	ABI STEPS TO DOUG - THEY EMBRACE.					
	GAVIN TO ALL: He'd have laughed at everyone turning up for his party except for//him.	6/175	1066+05 <u>11:42+21</u>	1071+11 <u>11:46+11</u>	5+06 3+14	GAVIN TO ALL: He'd have laughed at everyone turning up for his party except for him.
	MICKEY GLANCES UP AT LOTTIE.					
	GAVIN TO ALL: He'd have laughed at the//authorities, trying to find the relevant form to fill in.	6/176	1071+14 <u>11:46+14</u>	<u>1078+11</u> <u>11:51+03</u>	6+13 4+13	GAVIN TO ALL: He'd have laughed at the authorities, trying to find the relevant form to fill in.
	CONTINUE TO INTERCUT.			FX: LAUGHTER		
	GAVIN TO ALL: He'd//he'd certainly have laughed at Margaret's starring role on YouTube.	6/177	<u>1081+00</u> <u>11:52+16</u>	1087+00 <u>11:56+16</u>	6+00 4+00	GAVIN TO ALL: He'd certainly have laughed at Margaret's starring role on YouTube.

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Foot/TC.

Action/Dialogue

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No.

Start

End

Total

Subtitle

GAVIN TO ALL:

Four million, four hundred and fifty-eight thousand/two hundred and seven hits at last count. (SIGHS)

6/178 1087+14 1095+03 7+05
11:57+06 12:02+03 4+21
(RUNS OVER SCENE END)

GAVIN TO ALL:

4,458,207 hits at last count.

MARGARET REACTS, SHAKES HER HEAD.

GAVIN TO ALL:

Three of them mine.

6/179 1097+11 1100+03 2+08
12:03+19 12:05+11 1+16
(RUNS OVER SCENE END)

GAVIN TO ALL:

3 of them mine.

DOUG AND ABI SMILE.

FX: LAUGHTER

GAVIN TO ALL:

And me. He, he'd have laughed at me. A lot.

6/180 1104+10 1109+11 5+01
12:08+10 12:11+19 3+09

GAVIN TO ALL:

And me. He'd have laughed at me. A lot.

GAVIN TO ALL:

And, er, my main regret, apart from not having a bit more time with dad ...

6/181 1109+14 1116+05 6+07
12:11+22 12:16+05 4+07

GAVIN TO ALL:

And my main regret, apart from not having a bit more time with dad ...

GAVIN TO ALL:

... is that he couldn't see us all.

6/182 1116+08 1123+07 6+15
12:16+08 12:20+23 4+15

GAVIN TO ALL:

... is that he couldn't see us all. You know, running round like idiots.

1118+00
12:17+08

MUSIC CUE: IN

MUSIC: FADE IN THRU PREVIOUS DIALOGUE

GAVIN TO ALL:

You know, running round like idiots.

CONTINUE TO INTERCUT.

GAVIN (O.S.) TO ALL:

And I'm sure//many of you believe that he can see us but, for my part ...

6/183 1126+00 1133+00 7+00
12:22+16 12:27+08 4+16
(RUNS OVER SCENE END)

GAVIN TO ALL:

And I'm sure many of you believe that he can see us but, for my part ...

GAVIN (O.S.) TO ALL:

... I think death is it. I, er, I think ... I think//life ...

6/184 1134+02 1140+02 6+00
12:28+02 12:32+02 4+00
(RUNS OVER SCENE END)

GAVIN TO ALL:

... I think death is it. I think ... I think life ...

GAVIN SHRUGS.

GAVIN TO ALL:

... this life's all you get and, and Gordie McLeod had a, a hell of a//life.

6/185 1142+12 1149+02 6+06
12:33+20 12:38+02 4+06
(RUNS OVER SCENE END)

GAVIN TO ALL:

... this life's all you get and Gordie McLeod had a hell of a life.

MARGARET LOOKS AT HIM - NODS.

GAVIN TO ALL:

And, and//so should we ...

6/186 1149+05 1152+03 2+14
12:38+05 12:40+03 1+22
(RUNS OVER SCENE END)

GAVIN TO ALL:

And so should we ...

GAVIN TO ALL:

... cos that's all death's good for is ...

6/187 1153+15 1157+13 3+14
12:41+07 12:43+21 2+14

GAVIN TO ALL:

... because that's all death's good for is ...

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Scene No. Foot/TC.	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	GAVIN TO ALL: ... is to give us a kick up the arse and say get on with it ...	6/188	1158+00 <u>12:44+00</u>	1165+00 <u>12:48+16</u>	7+00 <u>4+16</u>	GAVIN TO ALL: ... to give us a kick up the arse and say get on with it, love those around you.
	GAVIN TO ALL: ... love those around you.					
	DOUG AND ABI LOOK AT GAVIN.					
	GAVIN TO ALL: And//and now, my wonderful son Kenneth is gonna play something.	6/189	<u>1168+01</u> <u>12:50+17</u>	1175+05 <u>12:55+13</u>	7+04 <u>4+20</u>	GAVIN TO ALL: And now, my wonderful son Kenneth is gonna play something.
1175+00 12:55+08	MUSIC CUE: OUT					
	MUSIC: FADE OUT					
	KENNETH STEPS BESIDE GAVIN, RAISES VIOLIN - GAVIN STEPS AWAY.					
1180+08 12:59+00	MUSIC CUE: IN					
	VIOLIN: IN					
	CONTINUE TO INTERCUT AS GAVIN LEANS TO HIM.					
	GAVIN TO KENNETH: No, no.	6/190	<u>1184+01</u> <u>13:01+09</u>	<u>1187+11</u> <u>13:03+19</u>	3+10 <u>2+10</u>	GAVIN TO KENNETH: No, no. Play something he'd like.
1185+00 13:02+00	MUSIC CUE: OUT					
	VIOLIN: OUT					
	GAVIN TO KENNETH: Play something he'd like, hmm?					
	GAVIN TO KENNETH: Go mental.	6/191	1190+05 <u>13:05+13</u>	1192+11 <u>13:07+03</u>	2+06 <u>1+14</u>	GAVIN TO KENNETH: Go mental.
	KENNETH PLAYS.					
1195+04 13:08+20	MUSIC CUE: IN					
	VIOLIN: IN					
	CONTINUE TO INTERCUT WITH GIRL VIOLINIST AND BAND MEMBERS AS THEY PLAY.					
1204+12 13:15+04	MUSIC CUE: IN					
	BAND: IN					
	SHE SMILES, STEPS TO HIM.					
1207+12 13:17+04	MUSIC CUE: IN					
	MUSIC: FADE IN					
	CONTINUE TO INTERCUT AS FRIENDS AND FAMILY DANCE - CUT AWAY.					
	FX: CHEERS					
1279+08 14:05+00	MUSIC CUE: OUT					
	VIOLIN/BAND/MUSIC: OUT					

Scene No.	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
38	EXT. BEACH - DUSK					
Starts						
1281+02	ACROSS TO DOUG LEANING BY					
14:06+02	JESS, MICKEY AND LOTTIE AT WATER'S EDGE - ABI BY THEM - FRIENDS AND FAMILY ON B.G. DUNES.					
1281+02	MUSIC CUE: IN					
14:06+02						
	JESS: Wooooow.					
	DOUG TO JESS: He lives in that and then he walks//around in it.	6/192	1282+05 14:06+21	1286+01 14:09+09	3+12 2+12	DOUG TO JESS: He lives in that. Walks around in it.
	(RUNS OVER SCENE END)					
	CUT IN ON HERMIT CRAB IN DOUG'S HAND.					
	DOUG TO JESS: That, that keeps his//back-end all safe.	6/193	1286+04 14:09+12	1289+13 14:11+21	3+09 2+09	DOUG TO JESS: That keeps his back-end all safe.
	(RUNS OVER SCENE END)					
	INTERCUT AS ABI WATCHES THEM.					
	JESS TO DOUG: So he doesn't show his bottom?	6/194	1290+08 14:12+08	1296+07 14:16+07	5+15 3+23	JESS TO DOUG THEN DOUG TO JESS: - So he doesn't show his bottom? - Exactly. He keeps it in a shell.
	(RUNS OVER SCENE END)					
	DOUG TO JESS: Exactly, he//doesn't show his bottom. He keeps it in a shell.					
	JESS (O.S.) TO DOUG: Can we do that with a large shell?	6/195	1296+10 14:16+10	1299+11 14:18+11	3+01 2+01	JESS TO DOUG: Can we do that with a large shell?
	DOUG TO JESS: (UNDER) Look, if you wait, he's coming, he's coming out.					
	ABI TO CHILDREN: (OVER) Listen, kids. We, um ...	6/196	1299+14 14:18+14	1303+10 14:21+02	3+12 2+12	ABI TO CHILDREN: Listen, kids. We ...
	(RUNS OVER SCENE END)					
	CONTINUE TO INTERCUT AS ABI STEPS TO THEM.					
	ABI TO CHILDREN: Um//dad and me, we, um, we just wanted to, to say something.	6/197	1304+08 14:21+16	1311+03 14:26+03	6+11 4+11	ABI TO CHILDREN: Dad and me, we just wanted to say something.
	DOUG STANDS.					
	ABI TO CHILDREN: We know that we've not behaved very well recently and, er ...	6/198	1311+10 14:26+10	1317+00 14:30+00	5+06 3+14	ABI TO CHILDREN: We know that we've not behaved very well recently and ...

Scene No. Foot/TC.	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	ABI TO CHILDREN: ... well, we just wanted to say sorry.	6/199	1318+09 14:31+01	1324+00 14:34+16	5+07 3+15	ABI TO CHILDREN THEN DOUG TO CHILDREN: - ... we just wanted to say sorry. - That's right.
	DOUG TO CHILDREN: That's right.					
	MICKEY, JESS AND LOTTIE LOOK UP AT THEM.					
	ABI TO CHILDREN: Um//and while we'll still be living apart ...	6/200	1327+08 14:37+00	1335+10 14:42+10	8+02 5+10	ABI TO CHILDREN: And while we'll still be living apart in different houses, we ...
	ABI TO CHILDREN: ... er, in different, different houses//we, er ...					
	ABI TO CHILDREN: ... from now on we're going to behave like grown-ups. (SIGHS)	6/201	1339+00 14:44+16	1343+12 14:47+20	4+12 3+04	ABI TO CHILDREN: ... from now on we're going to behave like grown-ups.
	CONTINUE TO INTERCUT AS ABI PUSHES DOUG INTO WATER - HE FALLS OVER.					DOUG: GROANS/FX: SPLASH/ CHILDREN: LAUGH
	DOUG TO ABI: Inappropriate//behaviour!	6/202	1352+06 14:53+14	1355+02 14:55+10	2+12 1+20	DOUG TO ABI: Inappropriate behaviour!
	DOUG POINTS AT LOTTIE.					
	DOUG TO LOTTIE: Lottie, write that down in//your book.	6/203	1355+05 14:55+13	1358+08 14:57+16	3+03 2+03	DOUG TO LOTTIE: Lottie, write that down in your book.
	LOTTIE TO DOUG: I've chucked the book away.	6/204	1358+11 14:57+19	1361+06 14:59+14	2+11 1+19	LOTTIE TO DOUG: I've chucked the book away.
	LOTTIE AND ABI LOOK AT EACH OTHER.					
	LOTTIE TO DOUG/ABI: I don't think I'll need it any more.	6/205	1364+06 15:01+14	1368+13 15:04+13	4+07 2+23	LOTTIE TO DOUG/ABI: I don't think I'll need it any more.
	DOUG LOOKS UP AT ABI - CONTINUE TO INTERCUT AS LOTTIE SPLASHES WATER OVER HER - THEY ALL SPLASH EACH OTHER.					FX:/SCREAMS
1376+04 15:09+12	MUSIC CUE: IN					MUSIC/SONG: IN
	THEY PULL DOUG INTO WATER - CUT AWAY AS THEY CONTINUE.					
	ABI TO CHILDREN: Go and get him, go and get dad, get dad! Go on!	6/206	1400+08 15:25+16	1405+00 15:28+16	4+08 3+00	ABI TO CHILDREN: Go and get him, go and get dad, get dad!

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Scene No. Foot/TC.	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	OSTRICH PASSES IN F.G.					
	DOUG TO CHILDREN: Come on then!	6/207	1405+03 15:28+19	1407+09 15:30+09	2+06 1+14	DOUG TO CHILDREN: Come on then!
	(RUNS THRU FADE TO BLACK)					
1406+12 15:29+20	FADE TO BLACK.					
1408+05 15:30+21	HOLD BLACK SCREEN.					
39 Starts 1409+01 15:31+09	FADE IN: EXT. BEACH - DAWN (HELICOPTER SHOT) TRACKING L ACROSS SEA.					
1416+06 15:36+06	TITLE CARD: FADE IN					
Written and Directed by Andy Hamilton & Guy Jenkin						
	SONG: You alone of all	6/208	1416+01 15:36+01	1419+09 15:38+09	3+08 2+08	SONG: (OPTIONAL - ITALICS) <i>You alone of all</i> (ALL TERRITORIES POSITION SUBTITLE LOWER THIRD)
	(RUNS OVER TITLE)					
1423+06 15:40+22	TITLE CARD: FADE OUT					
1423+08 15:41+00	SLOW FADE TO BLACK.					
	SONG: You in the sky	6/209	1425+07 15:42+07	1428+15 15:44+15	3+08 2+08	SONG: (OPTIONAL - ITALICS) <i>You in the sky</i> (ALL TERRITORIES POSITION SUBTITLE LOWER THIRD)
	(RUNS THRU FADE TO BLACK)					
	(RUNS OVER TITLE)					
1430+04 15:45+12	HOLD BLACK SCREEN.					
1430+06 15:45+14	TITLE CARD: FADE IN					
Abi Rosamund Pike						
Doug David Tennant						
	SONG: I wanna know why clouds	6/210	1433+08 15:47+16	1438+05 15:50+21	4+13 3+05	SONG: (OPTIONAL - ITALICS) <i>I wanna know why clouds</i> (ALL TERRITORIES POSITION SUBTITLE LOWER THIRD)
	(RUNS OVER TITLE)					
1436+06 15:49+14	TITLE CARD: FADE OUT					

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Scene No. Foot/TC.	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
1436+12 15:49+20	TITLE CARD: FADE IN					
				Gavin Ben Miller		
				Margaret Amelia Bullmore		
	SONG: Come in between You and I	6/211	1438+08 15:51+00	1446+01 15:56+01	7+09 5+01	SONG: (OPTIONAL - ITALICS) <i>Come in between You and I</i> (ALL TERRITORIES POSITION SUBTITLE LOWER THIRD)
1442+10 15:53+18	TITLE CARD: FADE OUT					
1443+02 15:54+02	TITLE CARD: FADE IN					
				and Billy Connolly as Gordie		
1449+00 15:58+00	TITLE CARD: FADE OUT					
1449+08 15:58+08	TITLE CARD: FADE IN					
				Doreen Annette Crosbie		
				Agnes Chisholm Celia Imrie		
				Kenneth Lewis Davie		
	SONG: You alone of all	6/212	1453+03 16:00+19	1456+03 16:02+19	3+00 2+00	SONG: (OPTIONAL - ITALICS) <i>You alone of all</i> (ALL TERRITORIES POSITION SUBTITLE LOWER THIRD)
1455+06 16:02+06	TITLE CARD: FADE OUT					
1455+14 16:02+14	TITLE CARD: FADE IN					
				Lottie Emilia Jones		
				Mickey Bobby Smallldridge		
				Jess Harriet Turnbull		
1461+12 16:06+12	TITLE CARD: FADE OUT					

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Scene No. Foot/TC.	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
1462+04 16:06+20	TITLE CARD: FADE IN					
		Produced by David M. Thompson Dan Winch				
	SONG: You in the sky	6/213	1462+10 16:07+02	1466+02 16:09+10	3+08 2+08	SONG: (OPTIONAL - ITALICS) <i>You in the sky</i> (ALL TERRITORIES POSITION SUBTITLE LOWER THIRD)
1465+14 16:09+06	TITLE CARD: FADE OUT					
1466+05 16:09+13	TITLE CARD: FADE IN					
		Executive Producer Christine Langan				
1469+15 16:11+23	TITLE CARD: FADE OUT					
1470+06 16:12+06	TITLE CARD: FADE IN					
		Executive Producers Zygi Kamasa Andrew Orr Norman Merry Peter Hampden James Eyre				
	SONG: I wanna know why clouds	6/214	1470+12 16:12+12	1475+08 16:15+16	4+12 3+04	SONG: (OPTIONAL - ITALICS) <i>I wanna know why clouds</i> (ALL TERRITORIES POSITION SUBTITLE LOWER THIRD)
1474+00 16:14+16	TITLE CARD: FADE OUT					
1474+07 16:14+23	TITLE CARD: FADE IN					
		Co-Producers Ed Rubin Joanie Blaikie Suzanne Reid				
	SONG: Come in between You and I	6/215	1475+11 16:15+19	1483+11 16:21+03	8+00 5+08	SONG: (OPTIONAL - ITALICS) <i>Come in between You and I</i> (ALL TERRITORIES POSITION SUBTITLE LOWER THIRD)
1478+01 16:17+09	TITLE CARD: FADE OUT					

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Scene No. Foot/TC.	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
1478+08 16:17+16	TITLE CARD: FADE IN					
		Director of Photography Martin Hawkins				
1482+02 16:20+02	TITLE CARD: FADE OUT					
1482+09 16:20+09	TITLE CARD: FADE IN					
		Music by Alex Heffes				
1486+03 16:22+19	TITLE CARD: FADE OUT					
1486+10 16:23+02	TITLE CARD: FADE IN					
		Production Designer Pat Campbell				
1490+04 16:25+12	TITLE CARD: FADE OUT					
1490+11 16:25+19	TITLE CARD: FADE IN					
		Editors Steve Tempia Mark Williams				
	SONG: Thou art beautiful	6/216	1490+15 16:25+23	1493+15 16:27+23	3+00 2+00	SONG: (OPTIONAL - ITALICS) <i>Thou art beautiful</i> (ALL TERRITORIES POSITION SUBTITLE LOWER THIRD)
			(RUNS OVER TITLE)			
1494+05 16:28+05	TITLE CARD: FADE OUT					
1494+12 16:28+12	TITLE CARD: FADE IN					
		Costume Designer Rhona Russell				
1498+06 16:30+22	TITLE CARD: FADE OUT					
1498+14 16:31+06	TITLE CARD: FADE IN					
		Make-up Designer Anita Anderson				
	SONG: And I am guilty	6/217	1500+02 16:32+02	1503+02 16:34+02	3+00 2+00	SONG: (OPTIONAL - ITALICS) <i>And I am guilty</i> (ALL TERRITORIES POSITION SUBTITLE LOWER THIRD)
			(RUNS OVER TITLE)			
1502+08 16:33+16	TITLE CARD: FADE OUT					

<u>Scene No.</u>	<u>Action/Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>	<u>Subtitle</u>
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1502+15 TITLE CARD: FADE IN
16:33+23

Music Supervisor
Chantelle Woodnutt

1506+09 TITLE CARD: FADE OUT
16:36+09

1507+00 TITLE CARD: FADE IN
16:36+16

Casting Director
Jill Trevellick CDG

Casting Director - Children
Briony Barnett CDG

SONG:

Within thy precious prayers ...

1510+10 TITLE CARD: FADE OUT
16:39+02

1511+10 ROLLER TITLES: IN
16:39+18

MUSIC/SONG: CONTINUES

CAST

Abi	ROSAMUND PIKE
Doug	DAVID TENNANT
Gordie	BILLY CONNOLLY
Gavin	BEN MILLER
Margaret	AMELIA BULLMORE
Lottie	EMILIA JONES
Mickey	BOBBY SMALLDRIDGE
Jess	HARRIET TURNBULL
Agnes Chisolm	CELIA IMRIE
Doreen	ANNETTE CROSBIE
Kenneth	LEWIS DAVIE
Jimmy Cazzarotto	RALPH RIACH
Sgt. Murdoch	RON DONACHIE
PC McLuhan	BEN PRESLEY
Lucy	MICHELE AUSTIN
Smokey	JAKE D'ARCY
Girl Violinist	MAEVE McCORRIE
Frazer	RYAN HUNTER
Police Spokesperson	KIRSTIN MURRAY
Beth Williams	IMOGEN TONER

Scene No.
Foot/TC. Action/Dialogue

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Françoise Dupré	ALEXIA BARLIER
Brent Howard	EBEN YOUNG
Akira Kato	SADAO UEDA

Stunt Coordinator	ABBI COLLINS
Fight Arranger	JIM MCREADIE

First Assistant Director	PATRICK CONROY
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Post Production Supervisor	SHUNA FROOD
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Supervising Sound Editor	KEITH NIXON
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Production Accountant	NEIL CAIRNS
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Location Manager	MIGLET CRICHTON
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Second Assistant Director	PAUL MINDEL
Third Assistant Director	KEVIN MCCOMSKIE
Script Supervisor	JANICE SCHUMM
Floor Runner	NATALIE METH

Production Coordinator	MATT BROWN
Assistant Coordinator	ASHLEY MCFARLANE
Production Runner	ALAN MANSON

Sound Maintenance Engineer	MARTIN IRELAND
Sound Trainee	BEN SCHUMANN-NIXON

SONG:

Let me know You
Come into me
Open up my heart
And sing Your song right through me

Scene No.
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B Camera - Operator PETER WELCH
C Camera - Operator JOHN WALKER
A Camera - First Assistant STUART ANDERSON
B Camera - First Assistant PETER KEITH
C Camera - First Assistant JASPREET BAL
Second Camera Assistants ERIN CURRIE
CLAIRE FRASER
Aerial Camera Operator PETE JONES
Digital Imaging Technician GRANT MCPHEE
Camera Trainees/Drivers JOHN YOUNG
MARC BIEDUL
Grip ROBERT ETHERSON
Gaffer PAUL BENSON
Best Boy DAN FINNIGAN
Floor Electrician MIKE BENSON
Generator Operator LENNY O'BRIEN

Assistant Accountant PAUL IMRIE
Unit Manager MICHAEL CAMPBELL
Locations Assistant MIKEY FERGUSON

Art Director NICKI MCCALLUM
Set Director ELAINE MCLENACHAN
Graphics HELEN ALLINGHAM
Standby Art Director LYDIA FARRELL
Prop Master JOHN CASEY
Standby Props JOHN BOOTH
DAVID WEATHERSTONE
Dressing Props LIAM MCCALLUM
DAVE SIMONS
Art Trainee/Driver GHILLIE SMITH
Action Vehicle Coordinator RONNIE MORRISON
Special Effects NEAL CHAMPION
GRAHAM AIKMAN

Costume Supervisor ELAINE ROBERTSON
Costume Standby SUSAN WILL
Costume Trainee AMY WALLACE

Make-up Supervisor LEE MELROSE
Make-up Trainee LARA MYLES

Scene No.
Foot/TC. Action/Dialogue

"WHAT WE DID ON OUR HOLIDAY"
Spot
No. Start End Total Subtitle

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VFX Editor JAMES BARHAM
Assistant Editors SHANE CONNOLLY
 CRAIG WALTERS

Post Production Accountant TARN HARPER
Assistant Post Production Accountant POLLY WILBY
Post Production Coordinator ALEXANDRA MONTGOMERY

Casting Associate ORLA O'CONNOR
Casting Assistant RAE HENDRIE

Shadowing Director ROSIE TONER
Assistant Director Trainee (NETS) ALISON PIPER
Accounts Trainee (NETS) ANNE FORSTER

SONG:

Let me know you
Come into me
Open up my heart
And sing Your song right through me

Unit Publicity WAY TO BLUE

Unit Publicists LAURA PETTITT
 KATY TOWSE
 HANNAH TATUM

Stills Photographers NEIL DAVIDSON
 ANNE BINCKEBANCK

Special Stills Photographer GILES KEYTE
 EPK BEAU FILMS

Health & Safety Consultant GLYNN HENDERSON

Unit Nurses STEF SWIATEK
 PAULINE MORE

Voice Coach MAJELLA HURLEY

Tutor JUDY SHAW STEWART

Unit Drivers ANDY FINNIE
 GARY BARNES
 IAN MCBAIN

Scene No.
Foot/TC. Action/Dialogue

"WHAT WE DID ON OUR HOLIDAY"
Spot
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For ORIGIN PICTURES

**Production Executives LIVIA BURTON
NEERAL PATEL
Development Executive CLAIRE MARSHALL
Production Coordinator ALEX GORDON
Production Development Assistant THIRZA WAKEFIELD**

**Visual Effects by
LIPSYNC POST**

**Visual Effects Supervisor LEO NEELANDS
Visual Effects Producer PAUL DRIVER
Head of Visual Effects SHANAULLAH UMERJI
Visual Effects Coordinator GEORGE STONE
Digital Compositors BRYAN DUNKLEY
NAVEEN MEDARAM
MARIOS THEODOSI
SHEILA WICKENS
Systems Administrators ALEXANDER PHOENIX
HAMPUS ROBERTSSON**

SONG:

You alone of all
Oh You in the sky

**Post Production by
LIPSYNC POST**

**Facility Director LISA JORDAN
Assistant Producer KESHIA AGYEI
Head of DI JAMES CLARKE
Senior Colourist STUART FYVIE
Data Manager DANIEL TOMLINSON
Assistant Colourist DIANA VASQUEZ
Conform Assistant THOMAS WADDINGTON
Data Lab Operator SARAH MOROWA
Senior DI Editor CONNAN McSTAY
Online Editor SCOTT GOULDING
Head of Technical Support RICK WHITE
VT Operators LOUISE PURVIS
GARTH MERRY
Engineering LINDEN BROWNBILL**

Scene No.
Foot/TC. Action/Dialogue

"WHAT WE DID ON OUR HOLIDAY" **Reel 6A/6B** Page: 43 of 48

<u>Spot</u>	<u>No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>	<u>Subtitle</u>
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Re-recording Mixer	ROB HUGHES
Assistant Re-recording Mixer	TUSHAR MANEK
FX Editor	JENNIE EVANS
Dialogue Editor	TOM TURNER
ADR Editor	JOHN YORK
Foley Recordist	SANDY BUCHANAN
Foley Artist	JENNY LEE WRIGHT
Foley Editor	HUGO ADAMS

Titles by	LIPSYNC DESIGN
Head Of Design	HOWARD WATKINS
Senior Designer	JULIA HALL
Designer	SIMON EDWARDS

For BBC FILMS

Senior Business Manager	MICHAEL WOOD
Head of Legal and Business Affairs	ZOE BROWN
Legal and Business Affairs Manager	HELEN GILES
Development Executives	BETH PATTINSON
	NICHOLA MARTIN
Marketing Executive	JACQUI BARR
Legal and Production Assistant	RUTH SANDERS

For BACKWELL PRODUCTIONS LIMITED

CHARLES AUTY
ELEANOR WINDO
SIMON WILLIAMS
URI STRAMER
LESLEY WISE
TED CAWREY

SONG:

I wanna know why clouds
Come in between You and I
Between You and I

For CREATIVE SCOTLAND

Production Executive	ROBBIE ALLEN
Business Affairs	MARK WILSON
Legals	JOANNE STEWART AND YVONNE DUNN
	PINSENT MASONS LLP

Scene No.
Foot/TC. Action/Dialogue

"WHAT WE DID ON OUR HOLIDAY" **Reel 6A/6B** Page: 44 of 48
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For LIPSYNC PRODUCTIONS

Executive Producer ANDREW BOSWELL
Business Executive PETER RAVEN

For INDEPENDENT

Head of Sales ABIGAIL WALSH
Head of Acquisitions DANIEL DALE
Head of Marketing KARINA GECHTMAN
Sales Manager SARAH LEBUTSCH
Sales Manager CALUM GRAY
Sales and Marketing Assistant JONATHAN SCHEY

International Sales by INDEPENDENT FILM SALES
Completion Guaranty Provided by FILM FINANCES
Collection Agent Services by FREEWAY CAM B.V.

Camera Equipment PROGRESSIVE BROADCASTING
VISUAL IMPACT
Lighting Equipment AFI-UPLIFT
PANALUX
ADR Recording Studio HACKENBACKER
Facilities SKYMORE RVS LTD
Caterers TELE-CATER
Helicopter Pilot MIKA ILVES, PDG HELICOPTERS
Security MEDIA SECURITY SCOTLAND
Travel ET TRAVEL
Mini Bus Drivers COURTNEY TRAVEL

Legal Services LEE AND THOMPSON LLP
For Production RENO ANTONIADES & JAMES WALKER
For Lipsync Productions CHRISTOS MICHAELS & ANTONY SWIATEK
Insurance Provided by MEDIA INSURANCE BROKERS
Auditors SHIPLEYS LLP
Neg Check & Clearances DEBBIE BANBURY-MORLEY
Post Production Script SAPEX SCRIPTS

Scene No.
Foot/TC. Action/Dialogue

"WHAT WE DID ON OUR HOLIDAY" **Reel 6A/6B** Page: 45 of 48
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Music Editor LEWIS MORISON
Supervising Orchestrator JOHN ASHTON THOMAS
Orchestrator TOMMY LAURENCE
Additional Arrangements JOHN PARRICELLI
DANIEL ELMS
Musicians Contracted by HILARY SKEWES
Orchestral Leader LAURENCE JACKSON
Folk Fiddles SAM SWEENEY
TOM MOORE
Music Recorded & Mixed at ABBEY ROAD STUDIOS by PETER COBBIN
Additional Mixing NICK TAYLOR
Music Consultant SARAH BRIDGE

On Set Music Arranger & Producer JIM SUTHERLAND
Accordion (Ceili) ANGUS LYON
Accordion (Beach) GREGOR LOWRIE
Drums FRASER STONE
Bass DUNCAN LYALL
Banjo & Mandolin IAIN MACLEOD
Guitar MATHEU WATSON
Fiddles CHARLIE MCKERRON
ADAM SUTHERLAND

'THE VIKINGS SUITE - FUNERAL / FINALE'
Performed by The City of Prague Philharmonic Orchestra conducted by Paul Bateman,
Crouch End Festival Chorus, David Temple (Choir Conductor)
Courtesy of Silva Screen Records Ltd
Composed by Mario Nascimbene
Published by Primary Wave Tunes/EMI Music Publishing Ltd

'FISHERMAN'S BLUES'
Performed by The Waterboys
Courtesy of Warner Music Group
Written By Mike Scott/Steve Wickham
Published by Dizzy Heights Music Publishing, Ltd/Blue Mountain Music Ltd
All rights on behalf of Dizzy Heights Music Publishing, Ltd
administered by Warner/Chappell Music Ltd

Scene No.
Foot/TC. Action/Dialogue

"WHAT WE DID ON OUR HOLIDAY" **Reel 6A/6B** Page: 46 of 48
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'YOU IN THE SKY'
Performed by The Waterboys
Courtesy of Warner Music Group
Written By Mike Scott
Published by Global Talent Publishing

Music Services Provided by CUTTING EDGE
Executive Music Producer MARK LO
Music Business & Legal Executive NORA MULLALLY
Music Clearance & Licensing Executive AYSE TOKER



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OSPREY FISHING FOOTAGE SUPPLIED BY ISTOCK FOOTAGE / GETTY IMAGES

MAP USED WITH KIND PERMISSION OF ORDNANCE SURVEY

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CAMPBELL ELDER, CHARLOTTE LEE, MICHELLE WELCH, DALLAS SMITH
SHEONA & DONALD MACKINTOSH, DUNCAN MACKENZIE, IAN WARREN & THE CROFTERS
JEAN CAIRNEY, THE GALE CENTRE & RESIDENTS OF GAIRLOCH, BRODIE PRINGLE
KATE MCCARTNEY - SHEARINGS HOLIDAYS, HELEN, ANDY & MOLLY MACGILVERY
MARGUERITE & ANDREW DEWAR-DURIE, ALED & CLAIRE JONES
DANNY & GEORGETTE SMALLDRIDGE, MALCOLM & EMILY TURNBULL, ELAINE FOSSETT
GLASGOW FILM OFFICE, MOTHER OSTRICH & THE BLAIR DRUMMOND SAFARI PARK

FILMED ON LOCATION IN SCOTLAND, UNITED KINGDOM

Scene No.
Foot/TC. Action/Dialogue

"WHAT WE DID ON OUR HOLIDAY" **Reel 6A/6B** Page: 47 of 48
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LOCATION AND RECCE SUPPORT – CREATIVE SCOTLAND LOCATION SERVICE



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1762+10 ROLLER TITLES: OUT
 19:27+02

1765+04 MUSIC CUE: OUT MUSIC/SONG: FADE OUT
 19:28+20

1765+13 LAST FRAME OF ACTION REEL 6A/6B
 19:29+05

FOOTAGE FROM SUBTITLE NO: 6/217 TO LAST FRAME ACTION: 262+11
 02:55+03

FOOTAGE FROM 12 FT START MARK TO LAST FRAME ACTION: 1765+14

FOOTAGE FROM 1ST FRAME ACTION TO LAST FRAME ACTION: 1753+14
 19:29+06

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