

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(00+00) PICTURE START					(00.00) PICTURE START
1. <u>BLACK FRAME</u> (12+00) CARD FADES IN  (MUSIC IN)  <LOGO> YARI FILM GROUP Releasing  CARD FADES OUT  (MUSIC OUT)	CARD	(15.14)	(21.00)	(5.02)	( CARD FADES IN AND OUT)  <LOGO> YARI FILM GROUP Releasing )
2. <u>PAPER STOCK</u> (22+00) ECS OF A SHEET OF PAPER. A TYPEWRITER KEY STRIKES IT, THEN TYPES THE WORDS:  BATTLEPLAN PRODUCTIONS  CARD CUTS OUT  CUT TO BLACK	CARD	( 32.03 )	( 35.08 )	( 3.05 )	( CARD IN AND CUTS OUT  BATTLEPLAN PRODUCTIONS )
3. <u>EXT. - BOSTON SOUTH SHORE MINI-MALL - MORNING</u> (37.15) FADE UP ON ESTABLISHING SHOT OF THE MALL.					
4. (56+12) WS OF A CHRISTMAS TREE SALESMEN GREETING A COUPLE WHO WALKS UP.  SALESMAN: (TO MAN) Hey, folks.  MAN: (TO SALESMAN) That time again, right?	1.	57.07	60.12	3.05	SALESMAN: (TO MAN) (THEN MAN) - Hey, folks. - That time again, right?

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(EXT. - BOSTON SOUTH SHORE MINI-MALL – CONT)					
5. (60+14) CHEST SHOT OTS TREE SALESMAN.  SALESMAN: (TO MAN) Yeah.	2.	60.14	62.06	1.08	SALESMAN: (TO MAN) Yeah.
6. (63+05) CS OF A YOUNGER KID HELPING WITH THE TREES.					
7. (65+07) MS OF THE COUPLE.  MAN: (to WOMAN) Good size?	3.	66.04	67.08	1.04	MAN: (TO WOMAN) Good size?
8. <u>INT. - BARBER SHOP - MORNING</u> (67+09) CHEST SHOT OF A MAN PULLING A SKI MASK OVER HIS FACE.					
9. (69+14) CS OF A MAN'S HANDS PASSING A CORD TIE TO A SECOND MAN.					
10. (71+06) CU OF ANOTHER MAN FASTENING HIS WATCH.					
11. <u>BLACK FRAME</u> (74+07) CARD IN  The story you are about to see is true.	CARD	( 74.07 )	( 79.03 )	( 4.12 )	( CARD IN AND OUT  The story you are about to see is true. )
12. <u>EXT. - BOSTON SOUTH SHORE - MINI-MALL – MORNING</u> (79+04) WS OF TWO KIDS RUNNING TO A SUV, THEIR MOTHER FOLLOWING CARRYING SHOPPING BAGS.					

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13. <u>INT. - BARBER SHOP - MORNING</u> (84+03) CHEST SHOT OF A MAN WEARING A BULLET PROOF VEST.					
14. (85+07) MS OF THE TWO MEN IN BULLET PROOF VESTS HOLDING WEAPONS, A THIRD MAN ASSISTS THEM GETTING READY.					
15. <u>EXT. - BOSTON SOUTH SHORE - MINI-MALL - MORNING</u> (87+06) WS OF A MAN GETTING OUT OF HIS CAR AND WALKING AWAY.					
16. <u>INT. - BARBER SHOP - MORNING</u> (98+03) ZOOM IN ON THE TWO MEN HOLDING THEIR GUNS.					
17. (99+13) CS OF ONE MAN CHECKING HIS GUN.					
18. (102+00) CS OF THE MAN SLIPPING THE GUN INTO HIS ANKLE HOLSTER.					
19. (103+07) CS OF THE OTHER MAN STICKING HIS GUN INTO A SHOULDER HOLSTER.					
20. (105+07) TWO SHOT OF THE MEN.  MAN #1: (TO MAN #2) Good?	4.	106.05	107.10	1.05	MAN #1: (TO MAN #2) Good?
21. (109+04) MS OF THE TWO MEN PATTING EACH OTHER ON THE CHEST.					

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<p>22. <u>EXT. - BOSTON SOUTH SHORE MINI-MALL – MORNING</u> (110+09) MASTER SHOT OF A BANK ENTRANCE. A CAR PULLS UP INTO FG.</p> <p>23. <u>INT. CAR – MORNING</u> (118+01) POV PAN L. WITH AN ARMORED TRUCK PULLING UP OUTSIDE THE BANK AND PARKING AT THE CURB.</p> <p>24. <u>EXT. /INT.</u> <u>- BOSTON SOUTH SHORE</u> <u>- MINI-MALL – CAR - CONT</u> (126+05) ZOOM INTO CAR ON THE DRIVER, A MAN DRESSED AS AN OLD LADY.</p> <p>25. (137+08) CS OF THE TWO MEN HOLDING THEIR GUNS CROUCHED DOWN IN THE BACK SEAT.</p> <p>MAN #1: (TO "OLD LADY") (OS) What's going on?</p> <p>26. (140+03) HEAD SHOT "OLD LADY" IN DRIVER'S SEAT.</p> <p>"OLD LADY": (TO MAN #1) (OS) We're almost set.</p> <p>27. (141+14) CS OF THE TWO MEN CROUCHED DOWN IN THE BACK SEAT.</p> <p>"OLD LADY": (OS) (TO ALL) You guys ready?</p> <p>MAN #1: (TO "OLD LADY", THEN MAN #2) Yeah, I'm ready. You ready?</p>	<p>5.</p> <p>6.</p>	<p>138.13</p> <p>141.13</p> <p>142.07</p>	<p>141.13</p> <p>145.14</p>	<p>3.00</p> <p>3.07</p>	<p>(over scene end)</p> <p>MAN #1: (TO OLD LADY) (OS) (THEN "OLD LADY") - What is going on? - We are all set.</p> <p>"OLD LADY": (OS) (TO ALL) (THEN MAN #1) - You guys ready? - Yeah, I am ready. You ready?</p>

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<p>(EXT./INT. - BOSTON SOUTH SHORE - MINI-MALL – CAR – CONT)</p> <p>MAN #2 NODS HIS HEAD. MAN #1 PULLS A SKI MASK OVER HIS FACE.</p> <p>MAN #1: (TO ALL) All right, well, let's do it.</p> <p>28. (151+08) MASTER SHOT OF THE CAR DRIVING AWAY FROM CAMERA TOWARD THE ARMORED TRUCK.</p> <p>29. <u>EXT. - BOSTON SOUTH SHORE MINI-MALL – BANK - CONT</u> (161+05) MS OF TWO GUARDS COMING OUT OF THE BANK GOING TOWARDS THE ARMORED TRUCK, ONE GUARD WHEELING A PILE OF MONEY SACKS ON A HAND TRUCK.</p> <p>30. (165+09) WS PAN R. WITH THE CAR PULLING UP NEAR THE ARMORED TRUCK. CAR'S BACK DOOR OPENS.</p> <p>31. (169+07) MS OF MAN #1 WEARING THE SKI MASK GETTING OUT OF THE CAR.</p> <p>32. (171+09) WS OF THE CAR PULLING UP ALONGSIDE THE ARMORED TRUCK, MAN #1 CROUCHED DOWN BEHIND IT. THE GUARDS R. LOAD THE TRUCK. MAN #1 RISES UP AND POINTS HIS WEAPON AT THE GUARDS YELLING.</p> <p>MAN #1: (TO GUARDS) Get down! Get down!</p>	<p>7.</p> <p>8.</p>	<p>147.09</p> <p>177.04</p>	<p>150.13</p> <p>179.08</p>	<p>3.04</p> <p>2.04</p>	<p>MAN #1: (TO ALL) All right, well, let us do it.</p> <p>MAN #1: (TO GUARDS) Get down! Get down!</p>

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<p>(EXT. - BOSTON SOUTH SHORE MINI-MALL – BANK – CONT)</p> <p>33. (178+00) CHEST SHOT OF THE TWO GAURDS BY THE ARMORED TRUCK LOOKING OVER AT MAN #1 O/S L.</p> <p>34. (179+04) MS PAN R. WITH MAN #1 WALKING TOWARD THE GUARDS WITH HIS WEAPON POINTED.</p> <p>MAN #1: (CONT) I said...</p> <p>35. (180+12) WS PAN R. WITH MAN #1 PUSHING THE GUARDS AWAY FROM THE TRUCK, MAN #2 GETS OUT OF CAR L. WITH HIS WEAPON.</p> <p>MAN #1: (CONT) ...get the fuck down!</p> <p>WOMAN: (OS) (OUT LOUD) Oh, my God!</p> <p>36. (182+07) CHEST SHOT OF MAN #1 SHOIVING THE GUARDS R.</p> <p>(WOMAN SCREAMING)</p> <p>MAN #1: (CONT) Get down! Get down! Come on...</p> <p>37. (184+03) MS MOVING R. AS THE GUARDS LIE ON THE GROUND, MAN #1 AND MAN #2 POINTING THEIR WEAPONS AT THEM.</p> <p>MAN #1: (CONT) ...move! Keep your hands up!</p>	<p>9.</p> <p>10.</p>	<p>179.09</p> <p>182.07</p>	<p>182.06</p> <p>186.12</p>	<p>2.13</p> <p>4.05</p>	<p>MAN #1: (CONT) (THEN WOMAN) - I said get the fuck down! - Oh, my God!</p> <p>( fuck: expletive )</p> <p>MAN #1: (CONT) Get down! Get down! Come on move! Keep your hands up!</p>

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<p>(EXT. - BOSTON SOUTH SHORE - MINI-MALL – CONT)</p> <p>38. (186+13) LOW ANGLE MS OF THE GUARDS ON THE GROUND, MAN #2 POINTING HIS WEAPON AT THEM.</p> <p>MAN #2: (TO GUARDS) There you...</p> <p>39. (188+01) WS PAN R. WITH A MAN WALKING TO THE PARKING LOT.</p> <p>MAN #2: (OS) (CONT) ...go.</p> <p>40. (189+11) CS PAN R. WITH THE "OLD LADY" AND MAN #1 HURRYING TO THE ARMORED TRUCK TO GRAB THE MONEY SACKS.</p> <p>MAN #2: (OS) (TO GUARDS) (OS) Nice and easy. Nobody gets...</p> <p>41. (193+00) MS OF MAN #2 TAKING THE GUARDS WEAPONS AWAY AND TOSSING THEM ASIDE.</p> <p>MAN #2: (CONT) ...up.</p> <p>42. (194+08) WS OF MAN #2 STANDING OVER THE GUARDS WHO LIE ON THE SIDEWALK, MAN #1 AND "OLD LADY" LOAD THE BAGS OF MONEY INTO THE CAR.</p> <p>MAN #2: (CONT) We don't need any heroes.</p>	<p>11.</p> <p>12.</p> <p>13.</p>	<p>187.00</p> <p>190.00</p> <p>*194.08</p>	<p>188.12</p> <p>193.13</p> <p>196.12</p>	<p>1.12</p> <p>3.13</p> <p>2.04</p>	<p>MAN #2: (TO GUARDS) There you go.</p> <p>MAN #2 (OS) (TO GUARDS) (OS) Nice and easy. Nobody gets up.</p> <p>MAN #2: (CONT) We do not need any heroes.</p>

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<p>(EXT. - BOSTON SOUTH SHORE - MINI-MALL – CONT)</p> <p>43. (196+01) WS PAN R. WITH THE MAN SEEING THE ROBBERY O/S. HE PULLS OUT A GUN AND MOVES BEHIND A CAR.</p> <p>(WOMAN CRYING)</p> <p>44. (197+14) CS OF MAN #2 MOVING AWAY FROM THE GUARDS LYING ON THE SIDEWALK.</p> <p>45. (199.14) MS PANNING R. TO MAN #1 GRABBING MORE OF THE MONEY SACKS FROM THE TRUCK AND HANDING THEM TO THE "OLD LADY" WHO GOES O/S L. CAMERA PUSHES IN THEN PANS BACK L. TO "OLD LADY" AT CAR.</p> <p>"OLD LADY": (TO MAN #1) Ready?</p> <p>MAN #1: (TO OLD LADY) Yeah.</p> <p>46. (204+12) WS OF THE MAN IN THE PARKING LOT CROUCHED BEHIND A CAR POINTING HIS GUN.</p> <p>OFF DUTY OFFICER: (OUT LOUD) Police!</p>					
	14.	*199.14	202.00	2.02	"OLD LADY": (TO MAN #1) (THEN MAN #1) - Ready? - Yeah.
	15.	*204.12	206.11	1.15	OFF DUTY OFFICER: (OUT LOUD) Police! Freeze!



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(EXT. - BOSTON SOUTH SHORE - MINI-MALL – CONT)					
47. (205+11) CS PANNING L. WITH MAN #1 HANDING "OLD LADY" MONEY SACKS.  OFF DUTY OFFICER: (OS) (CONT) Freeze!  MAN #1 LOOKS AT THE OFF DUTY OFFICER O/S.  (WOMAN SCREAMING)  "OLD LADY": (TO MAN #1) Let's go!	16.	206.12	208.06	1.10	"OLD LADY": (TO MAN #1) Let us go!
48. (209+07) WS OF THE OFF DUTY OFFICER CROUCHED BEHIND THE CAR POINTING HIS GUN.  OFF DUTY OFFICER: (TO MAN #1) Freeze!	17.	*209.07 (over scene end)	210.13	1.06	OFF DUTY OFFICER: (TO MAN #1) Freeze!
49. (210:03) CS TRACKING L. WITH MAN #1 RUNNING BEHIND THE CAR TO TAKE COVER. HE PULLS OFF THE SKI MASK.  OFF DUTY OFFICER: (OS) (TO MAN #1) Drop your weapon! Now! I said now!  MAN #1 COCKS HIS GUN.  "OLD LADY": (OS) (TO MAN #1) Let's go! Get in the car!	18.   19.	   213.01	   219.04	   6.03	   OFF DUTY OFFICER: (OS) (TO MAN #1) Drop your weapon! Now! I said now!   "OLD LADY": (OS) (TO MAN #1) Let's go! Get in the car!

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(EXT. - BOSTON SOUTH SHORE - MINI-MALL – CONT)					
50. (223.04) WS OF MAN #1 STANDING UP FROM BEHIND THE CAR AND WALKING TOWARDS CAMERA.					
"OLD LADY": (OS) (TO MAN #1) What are you doing?	20.	224.13	226.13	2.00	"OLD LADY": (OS) (TO MAN #1) What are you doing?
MAN #1 POINTS HIS GUN AND SHOOTS AT THE OFF DUTY OFFICER O/S.					
WOMAN: (OS) (OUT LOUD) Oh, my God!	21.	227.06	230.03	2.13	WOMAN: (OS) (OUT LOUD) (THEN "OLD LADY") - Oh, my God! - Get in the car!
"OLD LADY": (OS) (TO MAN #2) Get in the car!					
(GUNFIRE)					
(WOMAN SCREAMING)					
51. (227+10) MS TRACK L. WITH MAN #1 FIRING HIS GUN.					
52. (228+06) WS OF THE OFF DUTY OFFICER STANDING BEHIND THE CAR FIRING BACK AT MAN #1 O/S.					
53. (229+01) WS OF MAN #1 WALKING TOWARD CAMERA SHOOTING HIS GUN. "OLD LADY" DRIVES OFF IN THE CAR O/S R.					
(TIRES SCREECHING)					
FREEZE FRAME					

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(EXT. - BOSTON SOUTH SHORE - MINI-MALL – CONT)					
VOICE: One thing that always stuck with me on the streets: never do armored trucks.	22.	232.08	236.10	4.02	VOICE: One thing that always stuck with me on the streets:
	23.	237.04	239.05	2.01	VOICE: (CONT) never do armored trucks.
54. <u>EXT. - BOSTON SOUTH SHORE</u> <u>- DAY</u> (239+06) AERIAL SHOT FLYING OVER WATER.					
(MUSIC IN)					
(244+06) TITLE FADES IN YARI FILM GROUP Presents TITLE FADES OUT	MT#1	( 244.06 )	( 248.08 )	( 2.02 )	( TITLE FADES IN AND OUT YARI FILM GROUP Presents )
(250+12) TITLE FADES IN A BOB YARI Productions/ BATTLEPLAN Production TITLE FADES OUT	MT#2	( 250.12 )	( 254.12 )	( 4.00 )	( TITLE FADES IN AND OUT A BOB YARI Productions/ BATTLEPLAN Production )
CAMERA PANS UP TO REVEAL THE BEACH AHEAD.					
(257+04) TITLE FADES IN A Film by BRIAN GOODMAN TITLE FADES OUT	MT#3	( 257.04 )	( 261.00 )	( 3.12 )	( TITLE FADES IN AND OUT A Film by BRIAN GOODMAN )
(263+12) TITLE FADES IN MARK RUFFALO TITLE FADES OUT	MT#4	( 263.12 )	( 267.08 )	( 3.12 )	( TITLE FADES IN AND OUT MARK RUFFALO )

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(EXT. - BOSTON SOUTH SHORE - CONT) AERIAL VIEW FLYING OVER BUILDINGS.					
(MUSIC - CONT)					
(270+01) TITLE FADES IN ETHAN HAWKE	MT#5	( 270.02 )	( 273.14 )	( 3.12 )	( TITLE FADES IN AND OUT ETHAN HAWKE )
TITLE FADES OUT					
(276+06) TITLE FADES IN AMANDA PEET	MT#6	( 276.08 )	( 280.04 )	( 3.12 )	( TITLE FADES IN AND OUT AMANDA PEET )
TITLE FADES OUT					
(287+00) TITLE FADES IN WHAT DOESN'T KILL YOU	MT#7	( 287.00 )	( 293.08 )	( 6.08 )	( TITLE FADES IN AND OUT WHAT DOESN'T KILL YOU )
TITLE FADES OUT					
(295+14) TITLE FADES IN WILL LYMAN	MT#8	( 295.14 )	( 299.10 )	( 3.12 )	( TITLE FADES IN AND OUT WILL LYMAN )
TITLE FADES OUT					
(303+06) TITLE FADES IN BRIAN GOODMAN	MT#9	( 303.06 )	( 307.02 )	( 3.12 )	( TITLE FADES IN AND OUT BRIAN GOODMAN )
TITLE FADES OUT					
55. (308+04) DISSOLVE IN: AERIAL VIEW FLYING OVER THE CITY.					

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(EXT. - BOSTON SOUTH SHORE - CONT)					
(MUSIC - CONT)					
(311+14) TITLE FADES IN  and DONNIE WAHLBERG	MT#10	( 311.13 )	( 315.09 )	( 3.12 )	( TITLE FADES IN AND OUT  and DONNIE WAHLBERG )
TITLE FADES OUT					
(317+13) TITLE FADES IN  LENNY CLARKE ANGELA FEATHERSTONE LINDSEY McKEON	MT#11	( 317.13 )	( 324.09 )	( 6.12 )	( TITLE FADES IN AND OUT  LENNY CLARKE ANGELA FEATHERSTONE LINDSEY McKEON )
TITLE FADES OUT					
(326+14) TITLE FADES IN  Casting by DONNA DeSETA ANGELA PERI	MT#12	( 326.14 )	( 332.00 )	( 5.02 )	( TITLE FADES IN AND OUT  Casting by DONNA DeSETA ANGELA PERI )
TITLE FADES OUT					
(333+13) TITLE FADES IN  Music Supervisor RICHARD GLASSER	MT#13	( 333.13 )	( 337.09 )	( 3.12 )	( TITLE FADES IN AND OUT (over scene end)  Music Supervisor RICHARD GLASSER )
TITLE FADES OUT					
56. (337+04) DISSOLVE IN: ESTABLISHING SHOT PANNING UP OVER A NEIGHBORHOOD.					
(340+13) TITLE FADES IN  Music by ALEX WURMAN	MT#14	( 340.13 )	( 344.09 )	( 3.12 )	( TITLE FADES IN AND OUT  Music by ALEX WURMAN )
TITLE FADES OUT					

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(EXT. - BOSTON SOUTH SHORE - CONT)					
(MUSIC – CONT)					
(347+03) TITLE FADES IN  Costume Designer ROEMEHL HAWKINS  TITLE FADES OUT	MT#15	( 347.03 )	( 350.15 )	( 3.12 )	( TITLE FADES IN AND OUT  Costume Designer ROEMEHL HAWKINS )
57. (352+00) DISSOLVE IN: ESTABLISHING SHOT OF THE CITY.					
(353+14) TITLE FADES IN  Editor ROBERT HOFFMAN  TITLE FADES OUT	MT#16	( 353.14 )	( 357.10 )	( 3.12 )	( TITLE FADES IN AND OUT  Editor ROBERT HOFFMAN )
(359+07) TITLE FADES IN  Production Designer HENRY DUNN  TITLE FADES OUT	MT#17	( 359.07 )	( 363.03 )	( 3.12 )	( TITLE FADES IN AND OUT (over scene end)  Production Designer HENRY DUNN )
58. (362+04) DISSOLVE IN: ESTABLISHING SHOT OF CITY.					
(367+00) TITLE FADES IN  Director of Photography CHRIS NORR  TITLE FADES OUT  (POLICE SIRENS)	MT#18	( 367.00 )	( 370.12 )	( 3.12 )	( TITLE FADES IN AND OUT  Director of Photography CHRIS NORR )

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<p>59. <u>EXT. - BOSTON SOUTH SHORE STREET – DAY</u></p> <p>(MUSIC – CONT)</p> <p>(372+04) DISSOLVE IN: WS MOVING L. PAST SEVERAL BUILDINGS INCLUDING A CHURCH.</p> <p>(373+05) TITLE FADES IN</p> <p>Executive Producers WILLIAM J. IMMERMEN PETER McINTOSH</p> <p>TITLE FADES OUT</p> <p>(380+01) TITLE FADES IN</p> <p>Produced by BOB YARI MARC FRYDMAN &amp; ROD LURIE</p> <p>TITLE FADES OUT</p> <p>(389+05) TITLE FADES IN</p> <p>Written by BRIAN GOODMAN &amp; DONNIE WAHLBERG &amp; PAUL T. MURRAY</p> <p>TITLE FADES OUT</p>					
	MT#19	( 373.05 )	( 378.11 )	( 5.06 )	( TITLE FADES IN AND OUT  Executive Producers WILLIAM J. IMMERMEN PETER McINTOSH )
	MT#20	( 380.01 )	( 386.15 )	( 6.14 )	( TITLE FADES IN AND OUT  Produced by BOB YARI MARC FRYDMAN & ROD LURIE )
	MT#21	( 389.05 )	( 396.01 )	( 6.12 )	( TITLE FADES IN AND OUT  Written by BRIAN GOODMAN & DONNIE WAHLBERG & PAUL T. MURRAY )
<p>60. (397+00) DISSOLVE IN: WS MOVING L. THROUGH A NEIGHBORHOOD.</p> <p>(400+00) TITLE FADES IN</p> <p>Directed by BRIAN GOODMAN</p> <p>TITLE FADES OUT</p>					
	MT#22	( 400.00 )	( 403.14 )	( 3.14 )	( TITLE FADES IN AND OUT  Directed by BRIAN GOODMAN )

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<p>61. <u>EXT. - GROCERY STORE – DAY</u> <u>- 1985</u></p> <p>(MUSIC FADES OUT)</p> <p>(406+13) DISSOLVE IN: MASTER SHOT OF A DELIVERY MAN CLOSING THE BACK OF HIS TRUCK, THEN PUSHING A HANDCART LOADED WITH BOXES OF CIGARETTES TOWARD THE STORE.</p>					
<p>62. <u>INT. - GROCERY STORE -</u> <u>CONT</u></p> <p>(424+04) WS OF THE DELIVERY MAN WALKING TO THE DOOR FROM OUTSIDE, A TEEN COMES UP R. AND OPENS IT. A MAN IS BEHIND THE COUNTER L.</p>					
<p>63. (427+12) CS OF THE TEEN HOLDING THE DOOR OPEN FOR THE DELIVERY MAN.</p> <p>DELIVERY MAN: (TO TEEN) Thanks.</p> <p>TEEN #1: (TO DELIVERY MAN) Yeah.</p>	24.	428.01	429.15	1.14	DELIVERY MAN: (TO TEEN #1) (THEN TEEN #1) - Thanks. - Yeah.
<p>64. (430+01) WAIST SHOT OF THE DELIVERY MAN GOING R. WHEELING THE HAND TRUCK, THE TEEN GOES OUT THE DOOR.</p>					
<p>65. <u>EXT. - GROCERY STORE</u> <u>- CONT</u></p> <p>(431+09) CS OF THE TEEN MOTIONING TO SOMEONE O/S AS HE WATCHES THE DELIVERY MAN IN THE STORE.</p> <p>(MUSIC IN)</p>					



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<p>(EXT. - GROCERY STORE - CONT)</p> <p>(MUSIC - CONT)</p> <p>66. (436+06) WS OF THE TEEN STICKING SOMETHING IN THE DOOR.</p> <p>67. (437+05) CS OF THE TEEN, PAN DOWN TO A WEDGE THAT HE KICKS INTO THE BOTTOM OF THE DOOR.</p> <p>68. (439+05) FULL SHOT OF THE TEEN RUNNING OVER TO THE DELIVERY TRUCK WHERE ANOTHER TEEN IS WAITING. TEEN #1 HOPS UP ONTO THE BACK OF THE TRUCK.</p> <p>69. (442+05) WS OF THE TEEN PULLING UP THE TRUCK DOOR.</p> <p>(SLIDING DOOR)</p> <p>70. <u>INT. - GROCERY STORE - CONT</u>                      (444+02) WAIST SHOT OF THE DELIVERY MAN TALKING WITH THE CASHIER. THE TEENS OUTSIDE IN BG START GRABBING BOXES OUT OF THE TRUCK.</p> <p>71. <u>EXT. - GROCERY STORE - CONT</u>                      (445+13) MASTER SHOT OF THE TWO TEENS GRABBING BOXES FROM THE TRUCK.</p>					

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		Start	Stop	Total	Title
<p>72. INT. GROCERY STORE - CONT</p> <p>(MUSIC – CONT)</p> <p>(447+06) CS OF THE DELIVERY MAN SEEING THE TEENS OUTSIDE AT HIS TRUCK IN BG. HE RUNS TOWARD THE DOOR.</p> <p>DELIVERY MAN: (OUT LOUD) Hey! Son of a...</p>	25.	448.01	450.06	2.05	DELIVERY MAN: (OUT LOUD) Hey! Son of a bitch!
<p>73. <u>EXT. - GROCERY STORE - CONT</u></p> <p>(449+10) MASTER SHOT OF THE TEENS RUNNING AWAY R. EACH CARRYING A BOX.</p> <p>DELIVERY MAN: (CONT) ...bitch!</p>					
<p>74. (451+11) CS OF THE DELIVERY MAN RUSHING OUT THE DOOR.</p>					
<p>75. (452+08) MS PAN R. WITH THE TEENS RUNNING DOWN THE STREET WITH THE BOXES.</p>					
<p>76. (453+10) MASTER SHOT OF THE DELIVERY MAN RUNNING OUT OF THE STORE.</p> <p>DELIVERY MAN: (OUT LOUD) Hey!</p>	26.	*453.10	457.08	3.14	DELIVERY MAN: (OUT LOUD) Hey! You little bastards, get back here!
<p>77. (454+12) MS TRACKING BEHIND THE TEENS RUNNING AROUND A CORNER.</p> <p>DELIVERY MAN: (OS) (CONT) You little bastards! Get back here!</p>					

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
<p>78. <u>EXT. - SEAPOINT BAR/ RESTAURANT – DAY – 1985</u></p> <p>(MUSIC – CONT)</p> <p>(458+08) MASTER SHOT OF THE RESTAURANT/BAR.</p>					
<p>79. <u>INT. - SEAPOINT BAR/ RESTAURANT – DAY – 1985</u> (461+15) MS OF THE TWO TEENS, BRIAN AND PAULIE, WALKING TOWARD CAMERA CARRYING THE BOXES.</p> <p>(MUSIC FADES OUT)</p> <p>PAN L. WITH THEM PLACING THE BOXES ONTO THE BAR IN FRONT OF HOGIE, THE BARTENDER. PAT KELLY SITS AT A NEARBY TABLE, JACKIE AT THE BAR, BOTH WATCHING THE TEENS.</p>					
<p>PAULIE: (TO HOGIE) No menthols.</p>	27.	469.11	471.10	1.15	PAULIE: (TO HOGIE) No menthols.
<p>HOGIE GRABS TWO BOTTLES OF COKE FROM BEHIND THE BAR, OPENS THEM AND PUTS THEM ON THE BAR.</p>					
<p>HOGIE: (TO PAULIE AND BRIAN) Why don't you guys have a couple of cokes, go sit over there. I've got some stuff to do. I'll be with you in a minute.</p>	28.	475.12	478.10	2.14	HOGIE: (TO PAULIE AND BRIAN) Why don't you guys have a couple of cokes, go sit over there.
<p>CAMERA PULLS BACK, TRACKS R. WITH BRIAN AND PAULIE COMING OVER TO SIT AT A TABLE IN FG WITH THEIR COKES. PAT IN BG LOOKS OVER AT THEM.</p>	29.	478.11	481.15	3.04	HOGIE: (CONT) I have got some stuff to do. I will be with you in a minute.

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(INT. - SEAPOINT BAR/ RESTAURANT – CONT)					
PAT: (TO PAULIE AND BRIAN) Where did you get the cigarettes?	30.	497.01	499.03	2.02	PAT: (TO PAULIE AND BRIAN) Where did you get the cigarettes?
PAULIE: (TO PAT) Fell off a truck.	31.	499.13	501.13	2.00	PAULIE: (TO PAT) Fell off a truck.
PAT: (TO PAULIE AND BRIAN) Twice in one week. How'd you like to do an errand for me?	32.	502.14	504.15	2.01	PAT: (TO PAULIE AND BRAIN) Twice in one week.
	33.	507.05	509.09	2.04	PAT: (CONT) How would you like to do an errand for me?
80. (509+10) MS OF BRIAN AND PAULIE SITTING AT A TABLE.					
PAULIE: (TO PAT) (OS) Sure.	34.	510.14	512.15	2.01	PAULIE: (TO PAT) (OS) (THEN BRIAN) - Sure. - Depends.
BRIAN: (TO PAT) (OS) Depends.					
81. (513+00) CS OF PAT AT HIS TABLE, JACKIE L., HOGIE BG.					
PAT: (TO JACKIE) Did you go down to Williams yet?	35.	514.07	517.10	3.03	PAT: (TO JACKIE) (THEN JACKIE) - Did you go down to Williams yet? - Not yet.
JACKIE: (TO PAT) Not yet.					
PAT: (TO PAULIE AND BRIAN) (OS) I want you to go down to Williams Tavern, pick up an envelope. Can you handle that?	36.	518.06	522.10	4.04	PAT: (TO PAULIE AND BRIAN) (OS) I want you to go down to Williams Tavern, pick up an envelope. Can you handle that?

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(INT. - SEAPOINT BAR/ RESTAURANT – CONT)					
82. (522+11) MS OF BRIAN AND PAULIE AT THEIR TABLE.					
PAULIE: (TO PAT) (OS) Sure.	37.	*522.11	524.10	1.15	PAULIE: (TO PAT) (OS) (THEN BRIAN) - Sure. - How much?
BRIAN: (TO PAT) (OS) How much?					
83. (524+11) CS OF PAT LAUGHING AND TURNING TO JACKIE.					
PAT: (TO JACKIE) How much. Listen to this fucking kid.	38.	526.14	530.12	3.14	PAT: (TO JACKIE) How much. Listen to this fucking kid.
(TO PAULIE AND BRIAN) (OS) Fifty bucks. Is that enough?					(fucking: expletive)
	39.	531.05	533.11	2.06	PAT: (TO PAULIE AND BRIAN) (OS) Fifty bucks. Is that enough?
84. (533+14) MS OF BRIAN AND PAULIE AT THEIR TABLE.					
PAULIE: (TO PAT) (OS) Sure.	40.	534.03	536.11	2.08	PAULIE: (TO PAT) (OS) (THEN BRIAN) - Sure. - Sure.
BRIAN: (TO PAT) (OS) Sure.					
85. <u>INT. - HOUSING PROJECTS</u> <u>ROOFTOP HALLWAY -</u> <u>NIGHT - 1985</u>					
(MUSIC IN)					
(536+12) DISSOLVE IN: BRIAN SITTING ON THE FLOOR IN A CORNER.					
86. (541+02) DISSOLVE IN: BRIAN LYING ASLEEP ON SOME BLANKETS. CAMERA SLOWLY PANS R.					

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(INT. - HOUSING PROJECTS ROOFTOP HALLWAY - CONT)					
(MUSIC – CONT)					
STACY: (OS) (TO BRIAN OS) Brian.	41.	549.05	550.15	1.10	STACY: (OS) (TO BRIAN) (OS) Brian.
PAN R. TO FACE SHOT OF STACY STANDING AT THE RAILING.					
STACY: (TO BRIAN) (OS) Brian. Brian.	42.	552.11	555.14	3.03	STACY: (TO BRIAN) (OS) Brian. Brian.
87. <u>INT. - 3 STORY HOUSE / BASEMENT - NIGHT – 1985</u> (556+08) CS OF STACY AND BRIAN COMING DOWN SOME STAIRS INTO FRAME, CAMERA MOVES IN.					
STACY: (TO BRIAN) (OS) You have to be quiet.	43.	557.13	560.03	2.06	STACY: (TO BRIAN) (OS) You have to be quiet.
THEY LOOK DOWN O/S R.					
88. (569+04) AERIAL VIEW OF A MATTRESS ON THE FLOOR, BRIAN ENTERS FRAME AND LAYS DOWN ON IT.					
BRIAN: (OS) (TO STACY) (OS) This is nice, Stacy. Come here.	44.	*569.04	573.03	3.15	BRIAN: (OS) (TO STACY) (OS) This is nice, Stacy. Come here.
STACY: (TO BRIAN) We can't do nothing, because my mom is upstairs.	45.	573.04	577.01	3.13	STACY: (TO BRIAN) We can not do nothing, because my mom is upstairs.
STACY ENTERS FRAME AND GETS ON THE MATTRESS NEXT TO BRIAN AND THEY BEGIN TO KISS.					
(MUSIC FADES OUT)					

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
<p>89. <u>EXT. - SEAPOINT</u>  <u>PARKING LOT – NIGHT - 1985</u>            (583+06) MASTER SHOT OF JACKIE WALKING AWAY FROM CAMERA TOWARDS PAT WHO ENTERS FRAME L BG. PAT LOOKS OVER AT SOME PATRONS STANDING R.</p>					
PAT: (TO PATRONS) Hey, hey. No hanging around. Call it a night.	46.	590.14	595.01	4.03	PAT: (TO PATRONS) Hey, hey. No hanging around. Call it a night.
THE PATRONS WALK AWAY O/S R.					
PAT: (TO JACKIE) What do you think of this coat, Jackie? A little too big?	47.	597.13	601.07	3.10	PAT: (TO JACKIE) What do you think of this coat, Jackie? A little too big?
JACKIE: (TO PAT) No, it looks good.	48.	601.10	603.12	2.02	JACKIE: (TO PAT) No, it looks good.
PAT: (TO JACKIE) How did you make out? Did you find him?	49.	604.04	607.10	3.06	PAT: (TO JACKIE) (THEN JACKIE) - How did you make out? Did you find him? - We got him.
JACKIE: (TO PAT) We got him.					
(POLICE SIRENS)					
PAT AND JACKIE WALK TOWARD CAMERA.					
PAT: (TO JACKIE) It's cold out.	50.	613.00	614.07	1.07	PAT: (TO JACKIE) It is cold out.
JACKIE: (TO PAT) Oh, yeah. It is colder where he is.	51.	614.08	619.00	4.08	JACKIE: (TO PAT) Oh, yeah. It is colder where he is.

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(EXT. - SEAPOINT PARKING LOT - CONT)					
CAMERA TRACKS BACK AND PANS R. WITH PAT AND JACKIE WALKING TO A CAR.					
PAT: (TO JACKIE) Get him out. Get him out. Come on, come on.	52.	628.10	631.05	2.11	PAT: (TO JACKIE) Get him out. Get him out. Come on, come on.
JACKIE OPENS THE TRUNK, AND HE AND PAT PULL A CREEP OUT OF IT.					
PAT: (TO CREEP) Come here. Get out.	53.	635.14	639.08	3.10	PAT: (TO CREEP) (THEN JACKIE) - Come here. Get out. - Come on, out! Out!
JACKIE: (TO CREEP) Come on, out! Out!					
PAT: (TO JACKIE) Get him in the back. Hurry up.	54.	644.09	646.09	2.00	PAT: (TO JACKIE) Get him in the back. Hurry up.
(over scene end)					
90. (646+04) TWO SHOT OF PAULIE AND BRIAN WATCHING PAT AND JACKIE O/S.					
(TRUNK CLOSING)					
91. (650+01) WS OF JACKIE PUSHING THE CREEP INTO THE BACK SEAT OF THE CAR, PAT GETS IN NEXT TO HIM ON THE OTHER SIDE.					
JACKIE: (TO CREEP) Get in. Get in there!	55.	*650.01	653.03	3.02	JACKIE: (TO CREEP) Get in. Get in there!
JACKIE OPENS THE DRIVER'S DOOR TO GET IN THE FRONT.					



Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
<p>92. <u>INT. - SEAPOINT</u> <u>PARKING LOT / CAR -</u> <u>NIGHT - 1985</u> (657+12) WAIST SHOT OF PAT SITTING NEXT TO CREEP IN THE BACK SEAT.</p> <p>(DOORS CLOSING)</p> <p>PAT: (TO CREEP) So fuck me, huh?</p> <p>CREEP: (TO PAT) What?</p> <p>PAT: (TO CREEP) Fuck me? No, no, it's okay. Say it. Fuck...</p> <p>CREEP: (TO PAT) Listen...</p>					
	56.	663.03	666.10	3.07	PAT: (TO CREEP) (THEN CREEP) - So fuck me, huh? - What?
					(fuck: expletive)
	57.	666.14	669.00	2.02	PAT: (TO CREEP) Fuck me?
	58.	670.06	673.13	3.07	PAT: (CONT) (THEN CREEP) - No, no, it is okay. Say it. Fuck me. - Listen, I never said...
					(over scene end)
<p>93. (673+06) CHEST SHOT OF CREEP.</p> <p>PAT: (OS) (CONT) ...me. Didn't I tell you...</p> <p>CREEP: (CONT) ...I never said...</p>	59.	673.14	678.01	4.03	PAT: (TO CREEP) Didn't I tell you any money made around here I see a piece of it?
<p>94. (674+13) CHEST SHOT PAT.</p> <p>PAT: (CONT) ...any money made around here I see a piece of it?</p>					

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(INT. - SEAPOINT PARKING LOT/ CAR - CONT)					
95. (678+02) WAIST SHOT OF PAT AND CREEP.					
CREEP: (TO PAT) You did.	60.	678.13	680.05	1.08	CREEP: (TO PAT) You did.
PAT: (TO CREEP) And what have you given me, huh? What have you given me?	61.	680.07	685.15	5.08	PAT: (TO CREEP) And what have you given me, huh? What have you given me?
CREEP: (TO PAT) I haven't...	62.	686.10	688.00	1.06	CREEP: (TO PAT) I have not...
PAT TAKES OUT A GUN, POINTS IT AT CREEP AND FIRES AT HIS LEG.					
(GUNSHOT)					
96. (688+02) CHEST SHOT PAT HIS FACE LIT UP FROM THE GUNSHOT.					
97. (688+07) CHEST SHOT CREEP GRABBING HIS LEG AND YELLING IN PAIN.					
98. (688+15) CHEST SHOT PAT POINTING HIS GUN AT CREEP O/S R.					
PAT: (TO CREEP) (OS) Don't you...	63.	*688.15 (over scene end)	693.06	4.07	PAT: (TO CREEP) (OS) Don't you scream! Don't you fucking scream!
99. (689+14) CHEST SHOT OF CREEP HOLDING HIS ARM IN PAIN.					
PAT: (OS) (CONT) ...scream!					(fucking: expletive)

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(INT. - SEAPOINT PARKING LOT/ CAR – CONT)					
100. (690+14) CHEST SHOT PAT POINTING HIS GUN AT CREEP O/S R.  PAT: (TO CREEP) (OS) Don't you fucking scream!  (CREEP MOANING)					
101. (693+03) CHEST SHOT JACKIE IN FRONT SEAT, FACING CREEP O/S L.  PAT: (OS) (TO CREEP) (OS) I'll...	64.	694.08 (over scene end)	698.03	3.11	PAT: (OS) (TO CREEP) (OS) I will put a fucking hole right in you again.
102. (694+15) TWO SHOT PAT POINTING THE GUN AT CREEP.  PAT: (CONT) ...put a fucking hole right in you again.  PAT PUTS THE GUN DOWN.  PAT: (TO JACKIE) (OS) I always wonder why people scream when they're in pain...					(fucking: expletive)
	65.	704.06 (over scene end)	709.00	4.10	PAT: (TO JACKIE) (OS) I always wonder why people scream when they are in pain, Jackie.
103. (707+15) CHEST SHOT OF JACKIE IN FRONT SEAT.  PAT: (OS) (CONT) ...Jackie. Think if they...	66.	709.05 (over scene end)	714.00	4.11	PAT: (CONT) Think if they slurp coffee, that it is going to change the temperature, but it does not.

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(INT. - SEAPOINT PARKING LOT/ CAR – CONT)					
104. (710+00) TWO SHOT PAT AND CREEP.  PAT: (TO JACKIE) (OS) ...slurp coffee, that it is going to change the temperature, but it doesn't.					
105. (714+01) CHEST SHOT JACKIE IN THE FRONT SEAT TURNED TOWARD CAMERA.  JACKIE: (TO PAT) (OS) You're right. It doesn't change a thing.	67.	*714.01	716.15	2.14	JACKIE: (TO PAT) (OS) You are right. It does not change a thing.
106. (717+01) TWO SHOT PAT AND CREEP.  PAT: (TO CREEP) I get a kick out of guys like you, when I see you around the neighborhood, playing your gangster roles, tough guys, arms folded, talking out of the side of your mouth. (TO JACKIE) (OS) Now look at him.	68.	*717.01	721.07	4.06	PAT: (TO CREEP) I get a kick out of guys like you, when I see you around the neighborhood...
	69.	721.10	725.06	3.12	PAT: (CONT) ...playing your gangster roles, tough guys...
	70.	725.07	730.14	5.07	PAT: (CONT) ...arms folded, talking out of the side of your mouth. Now look at him.
107. (730+14) CHEST SHOT JACKIE IN THE FRONT SEAT TURNED TO LOOK AT CREEP O/S. L.  JACKIE: (TO PAT) (OS) I can't believe it.	71.	731.05	732.15	1.10	JACKIE: (TO PAT) (OS) I can not believe it.
	72.	733.00	737.12	4.12	PAT: (OS) (TO CREEP) (OS) Didn't you...  PAT: (TO CREEP) Didn't you put that Sweeney kid in the hospital for money he owed you?
		(over scene end)			

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(INT. - SEAPOINT PARKING LOT/ CAR – CONT)					
108. (733+07) TWO SHOT PAT AND CREEP.					
PAT: (TO CREEP) (CONT) ...put that Sweeney kid in the hospital for money he owed you?					
CREEP NODS HIS HEAD, GASPING IN PAIN.					
PAT: (TO CREEP) So you're a fucking bully, too, right? Oh, yeah, you are. (TO JACKIE) (OS) What's that kid, a hundred and fifty pounds, Jackie?	73.	740.01	745.04	5.03	PAT: (CONT) So you are a fucking bully, too, right? Oh, yeah, you are.
					(fucking: expletive)
	74.	745.10	748.13	3.03	PAT: (TO JACKIE) (OS) What is that kid, a hundred and fifty pounds, Jackie?
JACKIE: (OS) (TO PAT) Tops.	75.	748.14	750.06	1.08	JACKIE: (OS) (TO PAT) Tops.
PAT: (TO CREEP) You got my money on you?	76.	753.01	754.15	1.14	PAT: (TO CREEP) You got my money on you?
109. (755+00) FACE SHOT CREEP HOLDING HIS LEG.					
PAT: (OS) (TO CREEP) Huh?	77.	756.00	758.01	2.01	PAT: (OS) (TO CREEP) (THEN CREEP) - Huh? - No.
CREEP: (TO PAT) (OS) No.					
110. (758+07) FACE SHOT PAT.					
PAT: (TO CREEP) (OS) Do you got the money you owe me on you?	78.	*758.07	761.12	3.05	PAT: (TO CREEP) (OS) Do you got the money you owe me on you?

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(INT. - SEAPOINT PARKING LOT/ CAR – CONT)					
111. (761+14) TWO SHOT PAT AND CREEP.					
112. <u>EXT. - SEAPOINT PARKING LOT – NIGHT – 1985</u> (763+09) FULL SHOT OF THE CAR PARKED, FOUR GUNSHOTS FLASH FROM INSIDE.  (GUNSHOTS)					
113. (770+06) TWO SHOT OF PAULIE AND BRIAN WATCHING.  (CAR ENGINE STARTING)  (MUSIC IN)					
114. <u>EXT. - BOSTON SOUTH SHORE - NIGHT</u> (781+12) AERIAL VIEW FLYING OVER HOUSES.					
115. <u>EXT. - SEAPOINT BAR - DAY</u> (792+06) DISSOLVE IN: WS LOOKING UP AT THE OUTSIDE OF THE BAR.  CARD IN 15 Years Later  CARD CUTS OUT  PAT: (OS) Here...	CARD        79.	( 793.14 )        799.02 (over scene end)	( 800.05 )        802.04	(6.07)        3.02	( CARD IN, CUTS OUT 15 Years Later )        PAT: (OS) Here, cut this up.

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
<p>116. <u>INT. - SEAPOINT BAR - DAY</u> (800+06) CS OF BRIAN AND PAULIE SITTING AT A TABLE, NOW IN THEIR EARLY THIRTIES. PAT WALKS UP COUNTING A HANDFUL OF MONEY.</p>					
<p>PAT: (TO BRIAN AND PAULIE) ...cut this up. That prick down at Williams Tavern is ducking me again. Go down and get some money off of him, will ya?</p>	80.	803.06	806.11	3.05	PAT: (TO BRIAN AND PAULIE) That prick down at Williams Tavern is ducking me again.
					(prick: vulgarism)
<p>(MUSIC FADES OUT)</p> <p>PAT HANDS PAULIE SOME MONEY AND WALKS AWAY O/S R., PAN DOWN TO BRIAN AND PAULIE. PAULIE COUNTS OUT SOME BILLS.</p>	81.	806.12	809.02	2.06	PAT: (CONT) Go down and get some money off of him, will ya?
<p>PAULIE: (TO BRIAN) Another slow week. I'm sick and tired of all this nickel and dime bullshit.</p>	82.	810.01	812.12	2.11	PAULIE: (TO BRIAN) Another slow week.
	83.	817.03	821.07	4.04	PAULIE: (CONT) I am sick and tired of all this nickel and dime bullshit.
					(bullshit: expletive)

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
<p>117. <u>EXT. - WILLIAMS TAVERN</u> <u>- DAY</u> (821+10) WS OF PAULIE AND BRAIN PULLING UP OUTSIDE THE TAVERN IN A CAR. THEY GET OUT, PAULIE WALKS OVER AND LOOKS IN THE WINDOW, THEN WALKS BACK TO THE CAR, CAMERA DOLLYS IN.</p> <p>PAULIE: (TO BRIAN) I'm not going to wait all day for this cocksucker!</p>	84.	831.11	834.09	2.14	PAULIE: (TO BRIAN) I am not going to wait all day for this cocksucker!
(cocksucker: vulgarism)					
<p>118. <u>INT. - WILLIAMS TAVERN</u> <u>- DAY</u> (834+10) WS OF PAULIE AND BRIAN WALKING IN THE DOOR COMING TOWARD CAMERA, THREE MEN SITTING AT THE BAR INCLUDING A POLISH THUG, THE BARTENDER L.</p> <p>PAULIE: (TO BARTENDER) Hey, Gary, what's up?</p> <p>PAULIE GRABS THE POLACK BY THE BACK OF HIS NECK.</p>	85.	839.15	841.15	2.00	PAULIE: (TO BARTENDER) Hey, Gary, what is up?
<p>119. (843+01) WAIST SHOT OF PAULIE SMASHING THE POLACK'S HEAD DOWN ONTO THE BAR.</p>					
<p>120. (844+04) WS OF THE POLACK FALLING TO THE FLOOR, BRIAN GOING OVER AND PUNCHING HIM.</p>					
<p>121. (848+11) CHEST SHOT PAULIE KICKING THE POLACK O/S.</p>					



Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(INT. - WILLIAMS TAVERN - CONT)					
122. (849+08) CS LOOKING DOWN AT THE POLACK AS BRIAN GOES THROUGH HIS POCKETS, PAULIE HOLDING HIM DOWN WITH HIS FOOT.					
POLACK: (OUT LOUD) Fuck!	86.	850.09	851.14	1.05	POLACK: (OUT LOUD) Fuck!
(POLACK GROANING)					(fuck: expletive)
123. (851+06) WS OF BRIAN TAKING MONEY FROM THE POLACK, PAULIE GOING TO THE BAR AND TAKING SOME MONEY THE POLACK HAD LYING ON IT. PAULIE LEAVES A FEW DOLLARS FOR THE BARTENDER, AND HE AND BRIAN WALK AWAY TOWARD THE DOOR, CAMERA DOLLYS IN. PAULIE SUDDENLY TURNS BACK AROUND.					
124. (862+02) WAIST SHOT DOLLYING IN ON A MAN AT THE BAR, A SECOND MAN SEATED BEHIND HIM.					
125. (863+12) WAIST SHOT OF PAULIE.					
PAULIE: (TO MAN) (OS) Do you want to get involved?	87.	*863.12	865.08	1.12	PAULIE: (TO MAN) (OS) Do you want to get involved?
126. (864+14) WAIST SHOT OF THE MAN AT THE BAR SHAKING HIS HEAD.					
127. (866+02) MS OF PAULIE WALKING AWAY TOWARDS THE DOOR, LOOKING BACK AT THE MAN O/S.					

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
<p>128. INT. - BRIAN'S APARTMENT / KITCHEN – DAY (872+14) MS OF STACY WALKING IN R. LACING UP FOOTBALL SHOULDER PADS. HER AND BRIAN'S TWO SONS, SEAN, 12, AND MARK, 6, SIT AT THE TABLE.</p> <p>STACY: (TO SEAN) Are you going to be warm enough?</p> <p>SEAN: (TO STACY) Yeah, I'll be fine.</p> <p>STACY: (TO SEAN) You need a sweater?</p> <p>SEAN: (TO STACY) No.</p> <p>STACY: (TO SEAN) You sure?</p> <p>SEAN: (TO STACY) Yeah.</p> <p>BRIAN WALKS INTO ROOM R.</p> <p>STACY: (TO BRIAN) Oh, good. You're just in time.</p> <p>BRIAN: (TO STACY) For what?</p> <p>STACY: (TO BRIAN) Sean's game.</p> <p>CAMERA MOVES IN AS BRIAN FLIPS THROUGH A STACK OF MAIL.</p>					
	88.	873.02	875.12	2.10	STACY: (TO SEAN) (THEN SEAN) - Are you going to be warm enough? - Yeah, I will be fine.
	89.	875.13	878.01	2.04	STACY: (TO SEAN) (THEN SEAN) - You need a sweater? - No.
	90.	878.02	880.00	1.14	STACY: (TO SEAN) (THEN SEAN) - You sure? - Yeah.
	91.	881.15	885.02	3.03	STACY: (TO BRIAN) (THEN BRIAN) - Oh, good. You are just in time. - For what?
	92.	885.14	887.10	1.12	STACY: (TO BRIAN) Sean's game.

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(INT. - BRIAN'S APARTMENT / KITCHEN - CONT)					
BRIAN: (TO STACY) I can't. I'm running right back out. I got to go.	93.	887.12	*891.01	3.05	BRIAN: (TO STACY) I can not. I am running right back out. I got to go.
129. (891+01) CS OF SEAN SITTING AT THE TABLE.					
130. (893+02) MS OF STACY AND BRIAN.	94.	*893.02	896.03	3.01	STACY: (TO BRIAN) (THEN BRIAN) - Brian... - I can not, I am busy.
STACY: (TO BRIAN) Brian.					
BRIAN: (TO STACY) I can't, I'm busy.					
STACY WALKS L., BRIAN COMES TOWARD CAMERA.					
BRIAN: (TO SEAN) (OS) I'll catch...	95.	897.00	899.11	2.11	BRIAN: (TO SEAN) (OS) I will catch your next game, pal.
131. (897+09) CS OF SEAN GETTING UP FROM THE TABLE, PAN L. WITH HIM. HE GOES O/S, BRIAN OPENS REFRIGERATOR IN BG.					
BRIAN: (CONT) ...your next game, pal. (TO STACY) (OS) What's to eat?	96.	903.00	904.12	1.12	BRIAN: (TO STACY) (OS) What is to eat?
132. (903+13) MS OF STACY GLARING AT BRIAN O/S. MARK WALKS O/S R.					
133. (906+12) MS OF BRIAN WALKING TOWARD CAMERA WITH A CARTON OF MILK, STACY WALKS THROUGH FRAME L.					

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
<p>134. <u>EXT. - CARPET STORE - NIGHT</u> (909+00) WS OF PAULIE AND BRIAN LOADING CARPETS INTO A VAN FROM A TRUCK.</p> <p>135. (915+09) MS OF PAULIE AND BRIAN LOADING THE CARPETS INTO A VAN.</p> <p>136. (920+07) CS DOLLYING IN ON A THIRD MAN WRAPPING DUCT TAPE AROUND THE DRIVER'S WRISTS WHO IS SITTING ON THE GROUND BY THE TRUCK, TAPE OVER HIS MOUTH. THE THIRD MAN WALKS O/S L.</p> <p>(TRUCK SLIDING DOOR CLOSING)</p> <p>137. <u>EXT. - CARPET STORE - - LATER THAT NIGHT</u> (927+04) MS OF THE TRUCK DRIVER TALKING TO TWO POLICEMEN.</p> <p>138. <u>INT. - SEAPOINT BAR - NIGHT</u> (931+00) MS OF PAULIE AND BRIAN SEATED AT THE BAR. THE CARPET DRIVER WALKS UP FROM BG AND SHAKES THEIR HANDS.</p>					
<p>DRIVER: (TO ALL) Hey! That's them right there.</p> <p>PAULIE: (TO DRIVER) Yeah.</p>	97.	933.07	938.01	4.10	DRIVER: (TO ALL) (THEN PAULIE) - Hey! That is them right there. - Yeah.
<p>DRIVER: (TO ALL) A thing of beauty.</p>	98.	940.06	943.10	3.04	DRIVER: (TO ALL) (THEN BRIAN) - A thing of beauty. - How did that tape treat you?

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(INT. - SEAPOINT BAR - CONT)					
BRIAN: (TO DRIVER) How did that tape treat you?					
PAULIE HANDS THE DRIVER SOME MONEY.					
DRIVER: (TO BRIAN) It's all right, it's all right. It took my mustache off.	99.	943.11	947.15	4.04	DRIVER: (TO BRIAN) It is all right, it is all right. It took my mustache off.
PAULIE: (TO DRIVER) What did you tell them?	100.	948.02	952.11	4.09	PAULIE: (TO DRIVER) (THEN DRIVER) - What did you tell them? - I did not tell them nothing. I told them they better find the guy who did it.
DRIVER: (TO PAULIE) I didn't tell them nothing. I told them they better find the guy who did it. I'm not paying for that shit out of my own pocket.	101.	952.12	955.05	2.09	DRIVER: (CONT) (THEN PAULIE) - I am not paying for that shit out of my own pocket. - That is right. That is right.
PAULIE: (TO DRIVER) That's right. That's right.					(shit: vulgarism)
BRIAN: (TO DRIVER) What are you having?	102.	955.06	956.14	1.08	BRIAN: (TO DRIVER) What are you having?
DRIVER: (TO ALL) I'll take a cold beer. Thank you.	103.	956.15	960.10	3.11	DRIVER: (TO ALL) (THEN BRIAN) - I will take a cold beer. Thank you. - Give him a cold beer.
BRIAN: (TO BARTENDER) (OS) Give him a cold beer.					
PAULIE: (TO DRIVER) Good job, good job.	104.	963.02	968.05	5.03	PAULIE: (TO DRIVER) (THEN DRIVER) - Good job, good job. - Wrists almost ripped off, mustache is gone.



Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(EXT. - BRIAN'S HOUSE - CONT)					
143. (986+01) WS LOOKING DOWN FROM PORCH BRIAN AND PAULIE AT THE CAR, MARK WALKING TO BRIAN.  BRIAN: (TO MARK) What are you doing out in the rain? Come over here.	108.	986.13	990.05	3.08	BRIAN: (TO MARK) What are you doing out in the rain? Come over here.
144. (990+06) MS OF STACY AND HER FRIEND KATIE WALKING TOWARDS CAMERA WITH BAGS OF GROCERIES.					
145. (992+05) WS LOOKING DOWN FROM THE PORCH BRIAN THROWING A SOCCER BALL TOWARDS CAMERA.					
146. (993+07) MS OF SEAN ON THE PORCH CATCHING THE SOCCER BALL.					
147. (994+12) CS OF BRIAN LIFTING UP MARK.  BRIAN: (TO MARK) Hey, there's your ma.	109.	996.02	998.02	2.00	BRIAN: (TO MARK) Hey, there is your ma.
148. (999+04) CS PAN L. WITH STACY, KATIE HANDS HER A GROCERY BAG.  PAULIE: (OS) (TO GIRLS) Hey, Stacy. Hi, Katie.  STACY: (TO KATIE) Call me later.  KATIE: (TO STACY) I'll give you a ring, all right?	110.      111.	*999.04      1002.12	1002.09      1004.08	3.05      1.12	PAULIE: (OS) (TO GIRLS) (THEN STACY) - Hey, Stacy. Hi, Katie. - Call me later.  KATIE: (TO STACY) I will give you a ring, all right?  (a ring: call her on the phone)

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(EXT. - BRIAN'S HOUSE - CONT)					
149. (1004+09) CS OF BRIAN HOLDING MARK, KATIE WALKS PAST HIM AWAY FROM CAMERA.					
BRIAN: (TO KATIE) Hey, Katie.	112.	*1004.09	1007.07	2.14	BRIAN: (TO KATIE) (THEN KATIE) - Hey, Katie. - Hi, Brian.
KATIE: (TO BRIAN) Hi, Brian.					
PAN L. WITH KATIE PASSING BY PAULIE. SHE TURNS AROUND.					
PAULIE: (TO KATIE) Yo, Katie, do you want a ride home?	113.	1008.09	1012.11	4.02	PAULIE: (TO KATIE) (THEN KATIE) - Yo, Katie, do you want a ride home? - Yeah.
KATIE: (TO PAULIE) Yeah.					
150: (1012+12) CS OF STACY, BRIAN HOLDING MARK COMING TOWARDS CAMERA. KATIE GETS IN THE CAR WITH PAULIE IN BG.					
BRIAN: (TO KIDS) Say goodbye to your Uncle Paulie.	114.	*1012.12	1016.10	3.14	BRIAN: (TO KIDS) (THEN SEAN AND MARK) - Say goodbye to your Uncle Paulie. - Bye.
SEAN (OS) AND MARK: (TO PAULIE) (OS) Bye.					
BRIAN HANDS STACY SOME MONEY.					
BRIAN: (TO STACY) Pay some bills.	115.	1018.10 (over scene end)	1022.01	3.07	BRIAN: (TO STACY) Pay some bills. Get yourself a little something.



Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(EXT. - BRIAN'S HOUSE - CONT)					
151. (1019+11) MS LOOKING UP AT STACY AT THE FRONT DOOR, BRIAN FACING HER HOLDING MARK.  BRIAN: (TO STACY) Get yourself a little something.  STACY: (TO BRIAN) Thanks. You staying for supper, or are you running out?					
	116.	1022.03	1026.07	4.04	STACY: (TO BRIAN) Thanks. Are you staying for supper, or are you running out?
BRIAN: (TO STACY) Yeah, yeah. Do you mind?	117.	1026.08	1030.03	3.11	BRIAN: (TO STACY) Yeah, yeah. Do you mind?
STACY SMILES AND HEADS IN THE DOOR.					
152. (1031+14) CS OF BRIAN CARRYING MARK AS HE WALKS IN THE DOOR, PAN R.					
153. <u>INT. - SEAPOINT BAR - DAY</u> (1037+02) MS OF PAT SITTING AT A TABLE WITH BRIAN AND PAULIE, A BOWL OF SOUP IN FRONT OF HIM. JACKIE WALKS UP R.  PAT: (TO ALL) The good old days.  PAULIE: (TO PAT) Yeah.  JACKIE: (TO PAT) He's upstairs.					
	118.	*1037.02	1040.03	3.01	PAT: (TO ALL) (THEN PAULIE) - The good old days. - Yeah.
	119.	1040.11	1042.11	2.00	JACKIE: (TO PAT) He is upstairs.

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(INT. - SEAPOINT BAR – CONT)					
PAT: (TO JACKIE) What's his name?	120.	1043.06	1046.01	2.12	PAT: (TO JACKIE) (THEN JACKIE) - What is his name? - Marius.
JACKIE: (TO PAT) Marius.					
PAT: (TO PAULIE AND BRIAN) Yeah, Marius. Well, go talk to him, see what he has to say. Five thousand is five thousand, right?	121.	1046.02	1051.04	5.02	PAT: (TO PAULIE AND BRIAN) Yeah, Marius. Well, go talk to him, see what he has to say.
PAULIE: (TO PAT) Yeah.	122.	1051.09	1054.08	2.15	PAT: (CONT) (THEN PAULIE) - Five thousand is five thousand, right? - Yeah.
PAULIE AND BRAIN GET UP FROM THE TABLE AND WALK AWAY O/S BG, JACKIE STARTS TO FOLLOW THEM BUT STOPS.					
PAT: (TO JACKIE) Jackie, again the soup is freezing.	123.	1060.08	1065.15	5.07	PAT: (TO JACKIE) (THEN JACKIE) - Jackie, again the soup is freezing. - Again,cold?
JACKIE: (TO PAT) Again, cold?					
PAT: (TO JACKIE) Always, it is too freezing!	124.	1066.00	1070.00	4.00	PAT: (TO JACKIE) (THEN JACKIE) - Always, it is too freezing! - You have got to be kidding me.
JACKIE: (TO PAT) You've got to be kidding me.					
154. INT. - SEAPOINT NIGHTCLUB – CONT (1070+01) MS OF MARIUS SITTING AT A TABLE WITH A GLASS OF MILK. HE STANDS.					
BRIAN: (OS) (TO MARIUS) Marius. How are you doing?	125.	1072.00	1074.06	2.06	BRIAN: (OS) (TO MARIUS) Marius, how are you doing?

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(INT. - SEAPOINT NIGHTCLUB – CONT)					
155. (1074+07) CS OF BRIAN AND PAULIE PAST MARIUS L. FG.  MARIUS: (TO ALL) I'm not too good.	126.	*1074.07	1076.10	2.03	MARIUS: (TO ALL) I am not too good.
156. (1076+10) MS OF MARIUS SITTING BACK DOWN WITH PAULIE AND BRIAN.  MARIUS: (CONT) Here's what happened. I'm sixty years old. So I had this indiscretion...	127.	1078.03	1080.06	2.03	MARIUS: (CONT) Here is what happened.
	128.	1082.10	1089.01	6.07	MARIUS: (CONT) I am sixty years old. So I had this indiscretion...
157. (1089+02) CS OF BRIAN AND PAULIE FACING MARIUS L. FG.  MARIUS: (CONT) ...with this young manicurist on Newbury Street.	129.	*1089.02	1093.00	3.14	MARIUS: (CONT) ...with this young manicurist on Newbury Street.
158. (1093+02) CS OF MARIUS AT THE TABLE, HIS GLASS OF MILK IN FRONT OF HIM.  MARIUS: (CONT) And then this cunt and her boyfriend called my wife!	130.	1093.05	1097.07	4.02	MARIUS: (CONT) And then this cunt...
		1097.08	1100.15	3.07	MARIUS: (CONT) ...and her boyfriend called my wife!
		(cunt: vulgarism)			
159. (1101+09) CS OF BRIAN AND PAULIE.  BRIAN: (TO MARIUS) (OS) An indiscretion? You're losing us.	131.	*1101.09	1103.15	2.06	BRIAN: (TO MARIUS) (OS) An indiscretion? You are losing us.

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(INT. - SEAPOINT NIGHTCLUB - CONT)					
160. (1104+00) MS OTS MARIUS.  MARIUS: (TO ALL) Oh, I was fucking her. I was fucking her.  BRIAN: (TO MARIUS) What?	132.	*1104.00	1107.10	3.10	MARIUS: (TO ALL) (THEN BRIAN) - Oh, I was fucking her. I was fucking her. - What?
					(fucking: vulgarism)
161. (1107+12) CS OF BRIAN AND PAULIE.  BRIAN: (TO PAULIE) He was cheating on his wife.	133.	1108.05	1110.09	2.04	BRIAN: (TO PAULIE) He was cheating on his wife.
162. (1110+10) MS OTS MARIUS.  MARIUS: (TO ALL) I want them to pay. Especially her.	134.	*1110.10	1114.11	4.01	MARIUS: (TO ALL) I want them to pay. Especially her.
163. (1114+12) CS OF BRIAN AND PAULIE.  BRIAN: (TO MARIUS) (OS) Wait a minute. You want us to slap a girl around?	135.	*1114.12	1117.10	2.14	BRIAN: (TO MARIUS) (OS) Wait a minute. You want us to slap a girl around?
MARIUS: (OS) (TO ALL) No, no, no. You see,	136.	1117.11	1120.03	2.08	MARIUS: (OS) (TO ALL) No, no, no. You see...
164. (1120+06) CS OF MARIUS.  MARIUS: (CONT) ...this bitch has these two poodles that she loves like her own children. I want you to kidnap the female.	137.	*1120.06	1126.01	5.11	MARIUS: (CONT) ...this bitch has these two poodles that she loves like her own children.
	138.	1126.10	1129.07	2.13	MARIUS: (CONT) I want you to kidnap the female.
					(bitch: derogatory term)

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(INT. - SEAPOINT NIGHTCLUB - CONT)					
165. (1129+10) CS OTS BRIAN AND PAULIE LOOKING AT EACH OTHER IN DISBELIEF.					
MARIUS: (TO ALL) (CONT) Now, it has to be the female. I don't care what you...	139.	1130.01	1135.12	5.11	MARIUS: (TO ALL) (CONT) Now, it has to be the female. I do not care what you do with the guy.
166. (1134+05) CS OF MARIUS.					
MARIUS: (CONT) ...do with the guy. I'll pay you five grand.	140.	1136.01	1137.15	1.14	MARIUS: (CONT) I will pay you five grand.  (grand: slang – thousand)
167. (1138+00) CS OTS BRIAN AND PAULIE.					
PAULIE: (TO MARIUS) Let me get this straight. You want us to kidnap a poodle?	141.	*1138.00	1142.10	4.10	PAULIE: (TO MARIUS) Let me get this straight. You want us to kidnap a poodle?
168. (1142+14) CS OF MARIUS.					
MARIUS: (TO PAULIE) (OS) Yeah.	142.	1143.05	1144.07	1.02	MARIUS: (TO PAULIE) (OS) Yeah.
169. (1144+08) CS OF PAULIE AND BRIAN.					
PAULIE: (TO MARIUS) (OS) Do you think we're a couple of jerk-offs? No, you're making fun of us?	143.	1146.06	1150.04	3.14	PAULIE: (TO MARIUS) (OS) Do you think we are a couple of jerk-offs? No, you are making fun of us.  (jerk-offs: derogatory term)
170. (1150+05) MS OTS MARIUS.					
MARIUS: (TO ALL) No, no, no! No, but you see...	144.	*1150.05	1155.11	5.06	MARIUS: (TO ALL) (THEN PAULIE) - No, no, no! No, but you see... - No, hey, hey!
PAULIE: (TO MARIUS) No, hey, hey!					

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(INT. - SEAPOINT NIGHTCLUB – CONT)					
171. (1155+15) CS OTS BRIAN AND PAULIE.					
PAULIE: (TO MARIUS) Giving a guy a beating is one thing, all right? But kidnapping a fucking dog...	145.	*1155.15	1161.03	5.04	PAULIE: (TO MARIUS) Giving a guy a beating is one thing, all right? But kidnapping a fucking dog...
(fucking: expletive)					
MARIUS: (TO PAULIE) No, but you don't understand.	146.	1161.04	1163.12	2.08	MARIUS: (TO PAULIE) No, no, but you do not understand.
172. (1163+15) MS OTS MARIUS.					
MARIUS: (TO ALL) She's the one that has to pay. She called my wife.	147.	*1163.15	1168.02	4.03	MARIUS: (CONT) She is the one that has to pay. She called my wife.
173. <u>EXT. - SEAPOINT BAR - DAY</u> (1168+03) CS OF PAULIE AND BRIAN WALKING OUT OF THE BAR, PAN R. WITH THEM.					
PAULIE: (TO BRIAN) The guy is a fucking nut.	148.	*1168.03	1174.00	5.13	PAULIE: (TO BRIAN) (THEN BRIAN) - The guy is a fucking nut. - Five grand is five grand, Paulie.
BRIAN: (TO PAULIE) Five grand is five grand, Paulie.					(fucking: expletive)
					(grand: thousand dollars)
PAULIE: (TO BRIAN) I'm not doing it.	149.	1175.03	1177.01	1.14	PAULIE: (TO BRIAN) I am not doing it.
PAULIE WALKS THROUGH THE DOOR, BRIAN FOLLOWS HIM, CAMERA TRACKS BEHIND THEM GOING TO THE CAR.					

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(INT. - SEAPOINT BAR - CONT)					
BRIAN: (TO PAULIE) (OS) Come on, we'll get some kid for a c-note.	150.	1177.02	1180.00	2.14	BRIAN: (TO PAULIE) Come on, we will get some kid for a c-note.
					(c-note: slang – one hundred dollars)
PAULIE: (TO BRIAN) Hey, I'm not doing it.	151.	1180.01	1182.09	2.08	PAULIE: (TO BRIAN) Hey, I am not doing it.
PAULIE AND BRIAN START TO GET IN THE CAR.					
PAULIE: (TO BRIAN) Kidnap a fucking poodle. What are you, out of your mind?	152.	1185.03	1189.05	4.02	PAULIE: (TO BRIAN) Kidnap a fucking poodle. What are you, out of your mind?
174. <u>EXT. - POODLE HOUSE - DAY</u> (1189+08) MASTER SHOT OF THE CAR PARKED OUTSIDE THE HOUSE AT THE CURB.					
BRIAN: (OS) (TO PAULIE) (OS) I know you don't like...	153.	1191.07	1197.01	5.10	BRIAN: (OS) (TO PAULIE) (OS) I know you do not like this, but I think we should seriously consider doing an armored car.
175. <u>INT. - CAR / OUTSIDE POODLE HOUSE - CONT</u>  (1192+14) TWO SHOT PAULIE AND BRIAN SITTING IN THE CAR.  BRIAN: (CONT) ...this, but I think we should seriously consider doing an armored car.					(doing: slang – robbing)

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(INT. - CAR / OUTSIDE POODLE HOUSE - CONT)					
176. (1197+02) CHEST SHOT PAULIE IN DRIVER'S SEAT.  PAULIE: (TO BRIAN) (OS) Oh, don't start with that again. Don't start with that again. Everybody gets caught!	154.	*1197.02	1201.13	4.11	PAULIE: (TO BRIAN) (OS) Oh, do not start with that again. Do not start with that again. Everybody gets caught!
177. (1201.14) CHEST SHOT BRIAN.  PAULIE: (OS) (CONT) You got to do it in broad daylight. Everybody...	155.	*1201.14 (over scene end)	1206.15	5.01	PAULIE: (OS) (CONT) You got to do it in broad daylight. Everybody sees you. It is impossible.
178. (1204+10) CHEST SHOT PAULIE.  PAULIE: (TO BRIAN) (OS) ....sees you. It's impossible.					
179. (1207+00) TWO SHOT PAULIE AND BRIAN IN THE CAR. A BOY, GUNTHER, HOLDING A POODLE TAPS ON BRIAN'S WINDOW.  PAULIE: (TO BRIAN) All right? Oh, shit. Oh, shit.  BRIAN ROLLS DOWN THE WINDOW.  GUNTHER: (TO BRIAN) Brian! Brian! I got him.  BRIAN: (TO GUNTHER) Hold it up, let me see.  GUNTHER HOLDS THE POODLE UP.	156.	1208.00	1212.03	4.03	PAULIE: (TO BRIAN) All right? Oh, shit. Oh, shit.
	157.	1212.04	1215.00	2.12	GUNTHER: (TO BRIAN) Brian! Brian! I got him.
	158.	1215.01	1217.07	2.06	BRIAN: (TO GUNTHER) Hold it up, let me see.



Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(INT. - CAR – OUTSIDE POODLE HOUSE -CONT)					
BRIAN: (TO GUNTHER) It's got...	159.	1218.07	1221.04	2.13	BRIAN: (TO GUNTHER) It has got balls. Go in there and get the other one.
180. (1219+02) CHEST SHOT PAULIE LOOKING FURIOUS.					
BRIAN: (OS) (CONT) ...balls. Go in there and get the other one.					(balls: slang – testicles)
181. (1221+05) TWO SHOT OF PAULIE AND BRIAN IN THE CAR, GUNTHER OUTSIDE WITH THE POODLE IN BG.					
GUNTHER: (TO BRIAN) They're vicious maniacs!	160.	*1221.05	1224.13	3.08	GUNTHER: (TO BRIAN) (THEN BRIAN) - They are vicious maniacs! - Get the fuck back in there!
BRIAN: (TO GUNTHER) Get the fuck back in there!					
BRIAN ROLLS THE WINDOW BACK UP AS GUNTHER WALKS AWAY O/S WITH THE POODLE. BRIAN LOOKS AT PAULIE AND LAUGHS.					(fuck: expletive)
PAULIE: (TO BRIAN) It's not funny. It's a fucking poodle! It's not funny.	161.	1229.06	1234.13	5.07	PAULIE: (TO BRIAN) It is not funny. It is a fucking poodle! It is not funny.
BRIAN: (TO PAULIE) It's kind of funny. A little funny.	162.	1234.14	1240.00	5.02	BRIAN: (TO PAULIE) (THEN PAULIE) - It is kind of funny. A little funny. - Brian, it is not funny. It is not funny. It is embarrassing.
PAULIE: (TO BRIAN) Brian, it's not funny. It's not funny. It's embarrassing.					
BRIAN: (TO PAULIE) What are you going to do?	163.	1244.13	1246.10	1.13	BRIAN: (TO PAULIE) What are you going to do?

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(INT. - CAR – OUTSIDE POODLE HOUSE – CONT)					
182. (1246+12) CHEST SHOT PAULIE.					
PAULIE: (TO BRIAN) (OS) I got this kid Anthony, all right? He's making a lot of money, and he don't answer to anybody.	164.	*1246.12	1250.08	3.12	PAULIE: (TO BRIAN) (OS) I got this kid Anthony, all right?
	165.	1251.07	1256.07	5.00	PAULIE: (CONT) He is making a lot of money, and he does not answer to anybody.
183. (1256+09) CHEST SHOT BRIAN.					
BRIAN: (TO PAULIE) (OS) What about Pat?	166.	1256.13	1258.11	1.14	BRIAN: (TO PAULIE) (OS) What about Pat?
184. (1259+02) CHEST SHOT PAULIE.					
PAULIE: (TO BRIAN) (OS) We got to start making our own money.	167.	1262.04	1265.05	3.01	PAULIE: (TO BRIAN) (OS) We got to start making our own money.
185. <u>INT. - SEAPOINT BAR - DAY</u> WAIST SHOT OF PAT BEHIND THE BAR POURING A GLASS OF WATER, JACKIE AT THE BAR L. WITH A NEWSPAPER.					
JACKIE: (TO PAT) That rat McGill is giving up everyone.	168.	1267.08	1271.02	3.10	JACKIE: (TO PAT) That rat McGill is giving up everyone.
JACKIE SETS THE PAPER DOWN, PAT PICKS IT UP.					

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(INT. - SEAPOINT BAR - CONT)					
PAT: (TO JACKIE) No wonder, with the deals they're giving today. I should've killed that prick when I had the chance.	169.	1272.10	1276.01	3.07	PAT: (TOJACKIE) No wonder, with the deals they are giving today.
	170.	1277.02	1280.00	2.14	PAT: (CONT) I should have killed that prick when I had the chance.  (prick: vulgarism)
JACKIE: (TO PAT) Yeah.	171.	1280.01 (over scene end)	1282.14	2.13	JACKIE: (TO PAT) Yeah. Definitely.
186. (1280+10) CS OF PAT AND JACKIE AT THE BAR, BRIAN AND PAULIE WALK UP FROM BG.					
JACKIE: (TO PAT) Definitely.					
BRIAN: (TO PAT) We took care of that.	172.	1282.15	1285.00	2.01	BRIAN: (TO PAT) We took care of that.
PAT: (TO BRIAN) Yeah, he called.	173.	1285.06	1287.05	1.15	PAT: (TO BRIAN) Yeah, he called.
BRIAN: (TO JACKIE) Hey, Jackie.	174.	1287.13	1290.15	3.02	BRIAN: (TO JACKIE) (THEN PAULIE) - Hey, Jackie. - Hey.
PAULIE (TO JACKIE): Hey.					
PAT SLAPS DOWN A ROLL OF MONEY ON THE BAR IN FRONT OF BRIAN AND PAULIE.					
PAT: (TO BRIAN AND PAULIE) Here you go.	175.	1293.05	1295.01	1.12	PAT: (TO BRIAN AND PAULIE) Here you go.

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(INT. - SEAPOINT BAR - CONT)					
PAULIE PICKS UP THE MONEY AND LOOKS IT OVER, CAMERA MOVES IN.					
PAULIE: (TO PAT) He said five thousand.	176.	1300.05	1302.04	2.00	PAULIE: (TO PAT) He said five thousand.
187. (1302+05) WAIST SHOT OTS PAT.					
PAT: (TO BRIAN AND PAULIE) Yeah, that's your cut. You got a problem with that, Paulie?	177.	1302.08	1306.00	3.08	PAT: (TO PAULIE) Yeah, that is your cut. You got a problem with that, Paulie?
188. (1306+01) WAIST SHOT OTS PAULIE AND BRIAN AT THE BAR.					
PAULIE: (TO PAT) Yeah, as a matter of fact, I do.	178.	*1306.01	1309.00	2.15	PAULIE: (TO PAT) (THEN PAT) - Yeah, as a matter of fact, I do. - Oh, you do?
PAT: (TO PAULIE) Oh, you do?					
PAULIE: (TO PAT) Yeah, yeah. You know what, Pat? Keep it.	179.	1309.01	1312.04	3.03	PAULIE: (TO PAT) Yeah, yeah. You know what, Pat? Keep it.
PAULIE PUTS THE MONEY BACK ON THE BAR AND TURNS TO WALK AWAY.					
189. (1312+05) CHEST SHOT OTS PAT.					
PAT: (TO PAULIE) (OS) Hey, come here. Come here.	180.	1312.13 (over scene end)	1316.01	3.04	PAT: (TO PAULIE) Hey, come here. Come here. Come here!

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(INT. - SEAPOINT BAR - CONT)					
190. (1314+08) CS OTS BRIAN, PAULIE TURNS BACK TOWARDS PAT AT THE BAR.					
PAT: (TO PAULIE) Come here! Who the fuck do you think you're talking to...	181.	1316.06 (over scene end)	1320.02	3.12	PAT: (TO PAULIE) (CONT) Who the fuck do you think you are talking to, a fucking punk?
191. (1318+12) CHEST SHOT PAT.					(fuck: expletive)
PAT: (CONT) ...a fucking punk? I've been lining your pockets since you were a kid!	182.	1320.03	1322.06	2.03	PAT: (CONT) I have been lining your pockets since you were a kid!
					(lining your pockets: paying you)
192. (1322+07) CS OTS BRIAN AND PAULIE.					
PAT: (TO PAULIE) If it wasn't for me, you wouldn't have shit!	183.	*1322.07	1326.00	3.09	PAT: (TO PAULIE) (THEN PAULIE) - If it was not for me, you would not have shit! - That is not the point, Pat.
PAULIE: (TO PAT) That's not the point, Pat. The point is it's supposed to be getting easier.					(shit: expletive)
	184.	1326.02	1328.07	2.05	PAULIE: (TO PAT) The point is it is supposed to be getting easier.
PAT: (TO PAULIE) Oh, you think you're the only one with problems?	185.	1328.08 (over scene end)	1331.13	3.05	PAT: (TO PAULIE) Oh, you think you are the only one with problems? I got heat up my ass.

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(INT. SEAPOINT BAR - CONT)					
193. (1330.10) CHEST SHOT PAT.					
PAT: (TO PAULIE) (OS) I got heat up my ass. And you, you've been moping around here for months with this fucking attitude, and I'm tired of it. And you better work on that...	186.	1331.14	1335.11	3.13	PAT: (TO PAULIE) (OS) (CONT) And you, you have been moping around here for months with this fucking attitude...
	187.	1335.12	1338.08	2.12	PAT: (CONT) ...and I am tired of it. And you better work on that...
194. (1338+09) WAIST SHOT OTS PAULIE AND BRIAN.					
PAT: (CONT) ...because I'm telling you, we're going to have a fucking problem! You got that? You got that?!	188.	*1338.09	1334.14	6.05	PAT: (CONT) ...because I am telling you, we are going to have a fucking problem! You got that? You got that?!
PAULIE TURNS AND SLOWLY WALKS AWAY.					(fucking: expletive)
195. (1351+15) CS OTS PAT.					
PAT: (TO BRIAN) You better talk to him, Brian.	189.	1352.14	1355.07	2.09	PAT: (TO BRIAN) You better talk to him, Brian.
196. (1355+10) CHEST SHOT BRIAN TURNING AWAY.					
(1358+05) LAST FRAME OF REEL					

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title