

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
<p>762. <u>INT. - PRISON VISITING ROOM - DAY</u> (12+00) WS OF STACY COMING IN DOOR IN BG. SHE HANDS AN OFFICER A PAPER, HE POINTS HER TO A TABLE. SHE WALKS TOWARD CAMERA PAST SEVERAL INMATES SITTING WITH VISITORS. PAN DOWN L. WITH STACY SITTING IN FG AND WAITING, LOOKING UNCOMFORTABLE.</p> <p>(DOOR BUZZING)</p>					
<p>763. (58+15) WS BRIAN BEING LED INTO THE ROOM BY AN OFFICER. HE SEES STACY O/S WALKS TOWARD CAMERA.</p>					
<p>764. (66+09) CS STACY SITTING AT THE TABLE, BRIAN SITS DOWN IN FG ACROSS FROM HER. SHE NODS HER HEAD AT HIM.</p>					
<p>765. (79+14) CS OTS BRIAN.</p> <p>BRIAN: (TO STACY) Thanks for coming.</p>	544.	80.14	82.07	1.09	BRIAN: (TO STACY) Thanks for coming.
<p>766. (82+08) CS OTS STACY.</p> <p>STACY: (TO BRIAN) Sure.</p>	545.	88.03	89.04	1.01	STACY: (TO BRIAN) Sure.
<p>767. (89+05) CS OTS BRIAN.</p> <p>BRIAN: (TO STACY) You look good.</p>	546.	102.15	104.13	1.14	BRIAN: (TO STACY) You look good.
<p>768. (104+14) CS OTS STACY.</p> <p>STACY: (TO BRIAN) Thanks.</p>	547.	106.08	108.00	1.08	STACY: (TO BRIAN) Thanks.

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		Start	Stop	Total	Title
(INT. - PRISON VISITING ROOM - CONT)					
769. (108+01) CS OTS BRIAN.					
BRIAN: (TO STACY) How are the boys?	548.	*108.01	110.12	2.11	BRIAN: (TO STACY) (THEN STACY) - How are the boys? - They are all right.
770. (110+13) CS OTS STACY.					
STACY: (TO BRIAN) Mark wrote you some letters, but they confiscated them.	549.	111.09	115.14	4.05	STACY: (TO BRIAN) Mark wrote you some letters, but they confiscated them.
771. (115+15) CS OTS BRIAN.					
BRIAN: (TO STACY) How are you doing?	550.	121.13	123.03	1.06	BRIAN: (TO STACY) How are you doing?
772. (123+05) CS OTS STACY.					
STACY: (TO BRIAN) Considering I was just frisked, I'm doing...	551.	124.14	128.13 (over scene end)	3.15	STACY: (TO BRIAN) Considering I was just frisked, I am doing great.
773. (128+08) CS OTS BRIAN.					
STACY: (CONT) ...great.					
BRIAN: (TO STACY) Look, you got to help me out a little bit here, okay?	552.	128.14	131.09	2.11	BRIAN: (TO STACY) Look, you got to help me out a little bit here, okay?
774. (131+10) CS OTS STACY.					
STACY: (TO BRIAN) Give you some help?	553.	*131.10	133.06	1.12	STACY: (TO BRIAN) (THEN BRIAN) - Give you some help? - Yeah.
BRIAN: (TO STACY) Yeah. I know the...	554.	133.07	138.13 (over scene end)	5.06	BRIAN: (TO STACY) I know the situation that I put you in. I feel bad about it, believe me.

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(INT. - PRISON VISITING ROOM - CONT)					
775. (134+05) CHEST SHOT OTS BRIAN. BRIAN: (TO STACY) (CONT) ...situation that I put you in. I feel bad about it, believe me. But there's...	555.	139.10 (over scene end)	142.08	2.14	BRIAN: (TO STACY) (CONT) But there is nothing I can do about that now.
776. (140+02) CS OTS STACY. BRIAN: (CONT) ...nothing I can do about that now.					
777. (142+09) CS OTS BRIAN. BRIAN: (TO STACY) If you want to move on, I'd understand.	556.	142.13	145.03	2.06	BRIAN: (CONT) If you want to move on, I would understand.
778. (145+05) CS OTS STACY. STACY: (TO BRIAN) Move on? Move on where?	557.	145.13	148.13	3.00	STACY: (TO BRIAN) Move on? Move on where?
779. (148+14) CS OTS BRIAN.					
780. (151+02) CS OTS STACY. STACY: (TO BRIAN) Move on where? You got an option for me?	558.	*151.02	156.02	5.00	STACY: (TO BRIAN) Move on where? You got an option for me?
781. (156+08) CS OTS BRIAN. BRIAN: (TO STACY) I'm just telling you, it's okay. I'd understand.	559.	*156.08	159.10	3.02	BRIAN: (TO STACY) I am just telling you, it is okay. I would understand.

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
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(INT. - PRISON VISITING ROOM - CONT)					
782. (159+13) CS OTS STACY.					
STACY: (TO BRIAN) And I raise our sons. It's not like you were ever there.	560.	*159.13	162.05	2.08	STACY: (TO BRIAN) And I raise our sons.
	561.	165.01	166.10	1.09	STACY: (CONT) It is not like you were ever there.
783. (166+11) CS OTS BRIAN.					
BRIAN: (TO STACY) Oh, now you're here to start taking shots at me now?	562.	*166.11	171.05	4.10	BRIAN: (TO STACY) Oh, now you are here to start taking shots at me now?
784. (171+06) CS OTS STACY.					
STACY: (TO BRIAN) If it weren't for my father, we'd be homeless.	563.	*171.06	175.00	3.10	STACY: (TO BRIAN) If it were not for my father, we would be homeless.
785. (175+03) CS OTS BRIAN.					
BRIAN: (TO STACY) So what do you want to do?	564.	180.01	182.01	2.00	BRIAN: (TO STACY) So what do you want to do?
786. (182+03) CS OTS STACY SHAKING HER HEAD.					
STACY: (TO BRIAN) I don't know.	565.	189.14	191.12	1.14	STACY: (TO BRIAN) I do not know.
787. (191+15) CS OTS BRIAN.					
BRIAN: (TO STACY) Do you still love me?	566.	197.06	199.06	2.00	BRIAN: (TO STACY) Do you still love me?
788. (200+00) CS OTS STACY. SHE DOES NOT ANSWER. (CELL DOOR OPENING)					

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789. (205+13) TITLE IN OVER BLACK 5 Years Later	CARD	(205.13)	(211.13)	(6.00)	(TITLE IN: 5 Years Later)
BRIAN: (VO) <i>Do you ever find yourself getting tired of all this?</i>	567.	208.11	211.13	3.02	BRIAN: (VO) <i>Do you ever find yourself getting tired of all this?</i>
790. <u>EXT. - PRISON YARD - DAY</u> (211+14) CS TRACKING BACK WITH BRIAN AND PAULIE WALKING.					
PAULIE: (TO BRIAN) What, doing time? Fuck yeah.	568.	212.00	215.07	3.07	PAULIE: (TO BRIAN) What, doing time? Fuck yeah. (doing time: being in jail) (fuck: expletive)
BRIAN: (TO PAULIE) No, the whole thing, you know. Just the grind. Always chasing after a buck, trying to be one step ahead of the cops.	569. 570.	215.08 222.02	220.14 228.14	5.06 6.12	BRIAN: (TO PAULIE) No, the whole thing, you know. Just the grind. BRIAN: (CONT) Always chasing after a buck, trying to be one step ahead of the cops.
PAULIE: (TO BRIAN) We're just playing the cards we're dealt.	571.	229.03	232.02	2.15	PAULIE: (TO BRIAN) We are just playing the cards we are dealt.
BRIAN: (TO PAULIE) I suck as a father.	572.	242.14	245.10	2.12	BRIAN: (TO PAULIE) I suck as a father. (suck: slang - bad at)

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(INT. - PRISON YARD - CONT)					
PAULIE: (TO BRIAN) What? Oh, Brian, come on. I mean, I'm not going to shit you. You're not going to win "Father of the Year", all right?	573.	246.11	248.05	1.10	PAULIE: (TO BRIAN) What?
You're not, it's over. You know, but your kids love you. They do. They got it better than we did, all right? They do. They got a good mom. They're good. They love you.	574.	251.14	255.08	3.10	PAULIE: (CONT) Oh, Brian, come on.
	575.	256.06	262.09	6.03	PAULIE: (CONT) I mean, I am not going to shit you. You are not going to win "Father of the Year", all right? You are not. It is over.
					(shit: expletive)
	576.	263.02	267.09	4.07	PAULIE: (CONT) You know, but your kids love you. They do.
	577.	268.06	274.08	6.02	PAULIE: (CONT) They got it better than we did, all right? They do. They got a good mom. They are good. They love you.
BRIAN: (TO PAULIE) You really think they do?	578.	275.13	280.01	4.04	BRIAN: (TO PAULIE) (THEN PAULIE) - You really think they do? - I know they do, all right?
PAULIE: (TO BRIAN) I know they do, all right? Some day you're going to make all this up to them. Hey, hey, look at this guy up here. You see who I'm talking about? He's doing thirty-five for an armored car, all right? So things could be worse.	579.	280.09	283.12	3.03	PAULIE: (CONT) Some day you are going to make all this up to them.
	580.	285.02	290.07	5.05	PAULIE: (CONT) Hey, hey, look at this guy up here. You see who I am talking about?
(MUSIC IN)	581.	290.09	296.15	6.06	PAULIE: (CONT) He is doing thirty-five for an armored car, all right? So, things could be worse.
					(doing thirty-five: serving thirty-five years)

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(EXT. - PRISON YARD - CONT)					
BRIAN: (TO PAULIE) Yeah, things could be worse. PAULIE WALKS O/S R., PAN R. WITH BRIAN.	582.	297.12	300.12	3.00	BRIAN: (TO PAULIE) Yeah, things could be worse.
791. <u>INT. - BRIAN'S CELL - NIGHT</u> (304+04) CS OF BRIAN SITTING ON HIS BED HOLDING A LIGHTER TO LOOK AT PICTURES OF HIS SONS. HE SMILES.					
792. <u>EXT. - PRISON YARD - DAY</u> (337+12) MASTER SHOT OF SOME PRISONERS IN THE YARD WHICH IS COVERED WITH SNOW. BRIAN: (VO) <i>Prison is the most boring waste of time you can imagine.</i>	583.	340.05	344.14	4.09	BRIAN: (VO) <i>Prison is the most boring waste of time you can imagine.</i>
793. (344+15) SLOW MOTION: WS OF BRIAN AND PAULIE JOGGING TOWARD CAMERA. BRIAN: (CONT) <i>Yesterday is the same as tomorrow. A bunch of cowards hiding behind muscles and tattoos. The most dangerous kind - people filled with fear.</i>	584.	345.13	349.07	3.10	BRIAN: (CONT) <i>Yesterday is the same as tomorrow.</i>
	585.	349.13	355.03	5.06	BRIAN: (CONT) <i>A bunch of cowards hiding behind muscles and tattoos.</i>
	586.	356.02	361.07	5.05	BRIAN: (CONT) <i>The most dangerous kind - people filled with fear.</i>

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<p>794. <u>EXT. - STACY'S CAR - DAY</u> (361+08) CS OF STACY SITTING IN HER CAR READING BRIAN'S LETTER.</p> <p>BRIAN: (VO) <i>All I ever think about is how I let you and the kids down. I miss you. I'm sorry.</i></p>	587.	364.13	370.04	5.07	BRIAN: (VO) (CONT) <i>All I ever think about is how I let you and the kids down.</i>
	588.	373.01	377.08	4.07	BRIAN: (CONT) <i>I miss you. I am sorry.</i>
<p>PAT: (OS) So I got...</p>	589.	379.10	385.02	5.08	PAT: (OS) (TO BRIAN AND PAULIE) So I got that number of those guys when you get out. They are good guys.
<p>795. <u>INT. - PRISON HALL</u> <u>ALCOHOLICS MEETING -</u> <u>NIGHT</u> (380+07) MS OF PAT WITH BRIAN AND PAULIE. AN ALCOHOLIC SPEAKER, SULLY, IS TALKING O/S, BRIAN LOOKING UP AT HIM.</p> <p>(MUSIC FADES OUT)</p> <p>PAT: (TO ALL) (CONT) ...that number of them guys when you get out. They're good guys.</p>		(over scene end)			
<p>796. (385+03) MS OF SULLY.</p> <p>SULLY: (TO ALL) I drank away my wife.</p>	590.	385.08	388.00	2.08	SULLY: (TO ALL) I drank away my wife.
<p>797. (388+06) MS OF PAULIE TURNING AROUND TO LOOK AT SULLY O/S. PAT AND BRIAN ALSO LISTENING.</p> <p>SULLY: (OS) (TO ALL) It was hell, but that's what booze does.</p>	591.	388.08	392.11	4.03	SULLY: (OS) It was hell, but that is what booze does.

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(INT. - PRISON HALL ALCOHOLICS MEETING - CONT)					
PAT: (TO BRIAN AND PAULIE) Jesus Christ, that's Danny Sullivan. I haven't seen him in fifteen years.	592.	393.07	400.03	6.12	PAT: (TO BRIAN AND PAULIE) Jesus Christ, that is Danny Sullivan. I have not seen him in fifteen years.
BRIAN: (TO PAT) Oh, yeah. He was friends with my uncle, right?	593.	400.04	403.15	3.11	BRIAN: (TO PAT) Oh, yeah. He was friends with my uncle, right?
PAT: (TO BRIAN) Yeah, he was. He looks great.	594.	404.05	407.11	3.06	PAT: (TO BRIAN) Yeah, he was. He looks great.
798. (407+12) MS OF SULLY.					
SULLY: (TO ALL) Twenty years ago, I was sitting right where you are.	595.	*407.12	411.03	3.07	SULLY: (TO ALL) Twenty years ago, I was sitting right where you are.
799. (411+06) MS OF PAT WITH PAULIE AND BRIAN. BRIAN WATCHES SULLY O/S.					
PAT: (TO ALL) Anyway, listen...	596.	411.06	413.07	2.01	PAT: (TO PAULIE AND BRIAN) Anyway, listen...
800. (413+08) MS OF SULLY.					
SULLY: (TO ALL) I was able to get a handle on it. I was able to get a little piece of my life back.	597.	413.10	419.10	6.00	SULLY: (TO ALL) I was able to get a handle on it. I was able to get a little piece of my life back.
801. (419+13) MS OF PAT WITH PAULIE AND BRIAN.					
PAT: (TO BRIAN) Hey, you with us? Huh?	598.	420.02	423.05	3.03	PAT: (TO BRIAN) (THEN BRIAN) - Hey, you with us? Huh? - Yeah, yeah.
BRIAN: (TO PAT) Yeah, yeah.					

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(INT. - PRISON HALL ALCOHOLICS MEETING - CONT)					
SULLY: (OS) (TO ALL) Once again...	599.	424.04	430.08	6.04	SULLY: (TO ALL) Once again, my name is Dan. I am an alcoholic. Thanks for letting me talk.
802. (425+00) MS OF SULLY.					
SULLY: (TO ALL) (CONT) ...my name is Dan. I'm an alcoholic. Thanks for letting me talk.					
EVERYONE CLAPS.					
GUARD: (OS) (TO ALL) All right...	600.	431.08	434.08	3.00	GUARD: (OS) (TO ALL) All right, everybody back to the block!
803. (432+00) WS OF THE ROOM, INMATES START TO LEAVE, PAT WITH PAULIE AND BRIAN.					
GUARD: (TO ALL) ...everybody back to the block!					
804. (434+14) WAIST SHOT SULLY SHAKING AN INMATE'S HAND.					
805. (437+00) CS OTS BRIAN WALKING UP TO SULLY AND SHAKING HIS HAND.					
BRIAN: (TO SULLY) Hey, Sully. I'm Brian Reilly. I met you when I was a little kid.	601.	439.01	444.13	5.12	BRIAN: (TO SULLY) Hey, Sully. I am Brian Reilly. I met you when I was a little kid.
806. (444+14) WAIST SHOT OF SULLY AND BRIAN.					
SULLY: (TO BRIAN) Bobby's nephew. Yeah, yeah yeah. He was a good man.	602.	445.09	452.09	7.00	SULLY: (TO BRIAN) Bobby's nephew. Yeah, yeah, yeah. He was a good man.

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(INT. - PRISON HALL ALCOHOLICS MEETING - CONT)					
BRIAN: (TO SULLY) Yeah, he was. Thanks.	603.	453.06	457.03	3.13	BRIAN: (TO SULLY) Yeah, he was. Thanks.
SULLY: (TO BRIAN) So, you hear anything that made sense?	604.	457.08	461.14	4.06	SULLY: (TO BRIAN) So, you hear anything that made sense?
807. (462+01) CHEST SHOT OTS BRIAN.					
BRIAN: (TO SULLY) Yeah. A few things, yeah.	605.	462.06	466.10	4.04	BRIAN: (TO SULLY) Yeah. A few things, yeah.
SULLY: (TO BRIAN) How much time do you got left?	606.	467.13	469.11	1.14	SULLY: (TO BRIAN) How much time do you got left?
BRIAN: (TO SULLY) Just a couple weeks and I'm out.	607.	469.12	473.15	4.03	BRIAN: (TO SULLY) (THEN SULLY) - Just a couple weeks and I am out. - Good, good.
SULLY: (TO BRIAN) Good, good.					
808. (474+05) CHEST SHOT OF SULLY FACING BRIAN.					
SULLY: (TO BRIAN) You planning on staying sober?	608.	474.07	476.14	2.07	SULLY: (TO BRIAN) You planning on staying sober?
809. (477+03) CHEST SHOT OTS BRIAN.					
BRIAN: (TO SULLY) Yeah. Yeah, sure.	609.	479.14	483.11	3.13	BRIAN: (TO SULLY) Yeah. Yeah, sure.
SULLY: (TO BRIAN) You got...	610.	483.12	486.07 (over scene end)	2.11	SULLY: (TO BRIAN) You got any meetings lined up?

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(INT. - PRISON HALL - CONT)					
810. (484+07) WAIST SHOT SULLY AND BRIAN.					
SULLY: (CONT) ...any meetings lined up?					
BRIAN: (TO SULLY) I've never been to a meeting before I come in here, and that was just to get off the block.	611.	487.05	490.15	3.10	BRIAN: (TO SULLY) I have never been to a meeting before I come in here...
	612.	491.00	493.03	2.03	BRIAN: (CONT) ...and that was just to get off the block.
811. (493+04) CHEST SHOT OTS SULLY.					
SULLY: (TO BRIAN) If you ever want to go to a meeting, or just talk, give me a call.	613.	495.05	501.03	5.14	SULLY: (TO BRIAN) (THEN CALLAHAN) - If you ever want to go to a meeting, or just talk, give me a call. - All right, Brian, let's go. Time to go back.
SULLY HANDS BRIAN HIS BUSINESS CARD.					
CALLAHAN: (OS) (TO BRIAN) All right, Brian, let's go. Time to go back.					
812. (501+04) CS OTS BRIAN LOOKING AT CALLAHAN IN BG, THEN AT SULLY FG.					
BRIAN: (TO CALLAHAN) Just one minute.	614.	*501.04	503.02	1.14	BRIAN: (TO CALLAHAN) Just one minute.
813. (503+15) WAIST SHOT SULLY AND BRIAN, BRIAN GOES O/S L.					
BRIAN: (TO SULLY) All right. Thanks, Sully.	615.	505.03	508.04	3.01	BRIAN: (TO SULLY) All right. Thanks, Sully.
SULLY: (TO BRIAN) You bet.	616.	508.07	510.03	1.12	SULLY: (TO BRIAN) You bet.

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<p>814. <u>INT. - PAULIE'S CELL - NIGHT</u> (511+03) CS OF PAULIE LYING ON HIS BED. HE TAKES OFF EARPHONES AS CALLAHAN LEANS IN THE DOOR IN BG AND TOSSES HIM A NEWSPAPER.</p>					
<p>CALLAHAN: (TO PAULIE) Hey, Paulie, remember that scumbag child molester we saw on TV last week?</p>	617.	518.11	520.09	1.14	CALLAHAN: (TO PAULIE) Hey, Paulie...
	618.	521.00	525.12	4.12	CALLAHAN: (CONT) ...remember that scumbag child molester we saw on TV last week?
					(scumbag: slang - a lowlife)
<p>PAULIE: (TO CALLAHAN) Yeah.</p>	619.	525.13	529.07	3.10	PAULIE: (TO CALLAHAN) (THEN CALLAHAN) - Yeah. - They put him in cell twelve.
<p>CALLAHAN: (TO PAULIE) They put him in cell twelve.</p>					
<p>PAULIE: (TO CALLAHAN) Thanks, Callahan.</p>	620.	532.12	535.06	2.10	PAULIE: (TO CALLAHAN) Thanks, Callahan.
<p>CALLAHAN WALKS O/S R., PAULIE GETS UP AND TURNS OUT THE LIGHT, PAN UP L. WITH HIM.</p>					

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<p>815. <u>INT. - PRISON - NIGHT</u> (543+05) CS OF CALLAHAN LOOKING IN CELL TWELVE. PAN L. WITH HIM AS HE NODS, THEN WALKS AWAY O/S R. PAN MORE L. TO BRIAN AND PAULIE WALKING UP, PAN R. WITH THEM GOING TO THE DOOR OF THE CELL. THROUGH THE DOOR WINDOW WE SEE ROBERT STAVOS INSIDE THE CELL. BRIAN AND PAULIE WAIT. DOOR SLIDES OPEN.</p> <p>(BUZZER - CELL DOOR OPENS)</p>					
<p>STAVOS: (OUT LOUD) What the fuck?</p>	621.	576.06	578.10	2.04	STAVOS: (OUT LOUD) What the fuck?
					(fuck: expletive)
<p>PAULIE: (TO STAVOS) Come here. Come here.</p>	622.	579.11	582.15	3.04	PAULIE: (TO STAVOS) Come here. Come here.
<p>STAVOS WALKS TOWARD THE DOOR, BRIAN SUDDENLY PUNCHES HIM. HE AND PAULIE CHARGE INTO THE CELL AND START TO BEAT HIM UP. ANOTHER INMATE, CHAPPY, WALKS UP AND STANDS GUARD BY THE CELL DOOR.</p>					
<p>BRIAN: (TO STAVOS) You like to fucking rape fucking kids!</p> <p>(STAVOS SCREAMING)</p>	623.	591.04	597.02	5.14	BRIAN: (TO STAVOS) You like to fucking rape fucking kids!
					(fucking: expletive)
<p>CAMERA MOVES IN - STAVOS ON HIS BED BEING PUNCHED BY PAULIE AND BRIAN.</p>					

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<p>816. <u>EXT. - PRISON - NIGHT</u> (609+03) ESTABLISHING SHOT.</p> <p>(STAVOS BEING BEATEN UP)</p> <p>FADE TO BLACK</p> <p>FADE UP ON:</p>					
<p>817. <u>EXT. - PRISON - DAY</u> (618+15) MASTER SHOT OF THE FRONT GATE.</p>					
<p>818. (622+10) CS OF THE SNOW COVERED FENCE.</p>					
<p>819. <u>INT. - CHOW HALL - DAY</u> (625+11) MS OF PAULIE, BRIAN AND CHAPPY AT A TABLE EATING.</p> <p>PAULIE: (TO CHAPPY) You eat like a fucking animal.</p> <p>CHAPPY: (TO PAULIE) Don't start...</p>	<p>624.</p> <p>625.</p>	<p>625.13</p> <p>630.00</p>	<p>629.13</p> <p>632.05</p>	<p>4.00</p> <p>2.05</p>	<p>PAULIE: (TO CHAPPY) You eat like a fucking animal.</p> <p>(fucking: expletive)</p> <p>CHAPPY: (TO PAULIE) Do not start, Paulie.</p>
<p>820. (631+03) MS OF PAULIE, BRIAN AND CHAPPY SITTING AT A TABLE WITH OTHER INMATES EATING.</p> <p>CHAPPY: (CONT) ...Paulie.</p> <p>TWO INSTITUTIONAL POLICE ENTER FRAME WALKING UP TO THE TABLE.</p> <p>BRIAN: (TO PAULIE) They're here.</p>	<p>626.</p>	<p>636.06</p>	<p>638.06</p>	<p>2.00</p>	<p>BRIAN: (TO PAULIE) They are here.</p>

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(INT. - CHOW HALL - CONT)					
POLICE: (TO PAULIE AND BRIAN) All right, let's go.	627.	642.03	644.03	2.00	POLICE: (TO PAULIE AND BRIAN) All right, let's go.
CAMERA PULLS BACK AS BRIAN AND PAULIE STAND UP. CHAPPY TAKES THEIR FOOD.					
BRIAN: (TO CHAPPY) Enjoy yourself.	628.	646.01	648.00	1.15	BRIAN: (TO CHAPPY) (THEN CHAPPY) - Enjoy yourself. - Thanks.
CHAPPY: (TO BRIAN) Thanks.					
PAULIE: (TO CHAPPY) Eat however you want.	629.	648.02	650.05	2.03	PAULIE: (TO CHAPPY) Eat however you want.
BRIAN: (TO POLICE) How are you doing?	630.	651.01	652.13	1.12	BRIAN: (TO POLICE) How are you doing?
THE IP'S LEAD BRIAN AND PAULIE AWAY.					
CAPT. STOVER: (OS) All right, let's get right to it.	631.	653.00	655.06	2.06	CAPT. STOVER: (OS) All right, let us get right to it.
821. INT. - CAPTAIN'S OFFICE - DAY (655+07) CS OTS CAPTAIN STOVER SITTING DOWN BEHIND HIS DESK.					
CAPT. STOVER: (TO ALL) We all know you did it. Personally, I don't give a shit. But Sergeant Callahan may lose his job. He's already been suspended.	632.	656.03	661.08	5.05	CAPT. STOVER: (TO ALL) We all know you did it. Personally, I do not give a shit.
					(shit: expletive)
	633.	661.09	666.04	4.11	CAPT. STOVER: (CONT) But Sergeant Callahan may lose his job. He has already been suspended.

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(INT. - CAPTAIN'S OFFICE - CONT)					
822. (666+06) TWO SHOT PAULIE AND BRIAN.					
CAPT. STOVER: (OS) (TO ALL) I know he's been good to you two. Newspapers, privileges, whatnot.	634.	*666.06	672.03	5.13	CAPT. STOVER: (TO ALL) (CONT) I know he has been good to you two. Newspapers, privileges, whatnot.
823. (672+05) CS OTS CAPTAIN STOVER LEANING FOWARD.					
CAPT. STOVER: (TO ALL) I got the D.A. all over my ass on this one.	635.	673.05	677.14	4.09	CAPT. STOVER: (CONT) I got the D.A. all over my ass on this one.
824. (677+15) WS OF BRIAN AND PAULIE SEATED, THE TWO INSTITUTIONAL POLICE STANDING BEHIND THEM, CAPTAIN STOVER IN FG.					
CAPT. STOVER: (TO ALL) As sick as these bastards are, they're protected.	636.	678.00	681.10	3.10	CAPT. STOVER: (TO ALL) As sick as these bastards are, they are protected.
PAULIE: (TO CAPT. STOVER) What are you looking for?	637.	681.11	*686.02	4.07	PAULIE: (TO CAPT. STOVER) (THEN CAPT. STOVER) - What are you looking for? - Well, if somebody came forward...
CAPT. STOVER: (TO PAULIE) Well, if somebody came forward...					
825. (686+02) MS OTS CAPTAIN STOVER AT HIS DESK.					
CAPT. STOVER: (CONT) ...we could make this go away...	638.	687.07	689.06	1.15	CAPT. STOVER: (CONT) ...we could make this go away...

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(INT. - CAPTAIN'S OFFICE - CONT)					
826. (689+07) TWO SHOT BRIAN AND PAULIE. CAPT. STOVER: (OS) (CONT) ...and save everyone a lot of aggravation.	639.	*689.07	693.13	4.06	CAPT. STOVER: (OS) (CONT) ...and save everyone a lot of aggravation.
827. (693+14) CS OTS CAPTAIN STOVER. CAPT. STOVER: (CONT) Callahan's a good man.	640.	694.12	697.03	2.07	CAPT. STOVER: (CONT) Callahan is a good man.
828. (697+15) WS BRIAN AND PAULIE, CAPTAIN STOVER FG, THE TWO IP'S IN BG. BRIAN: (TO CAPT. STOVER) So what are we looking at?	641.	699.04	701.01	1.13	BRIAN: (TO CAPT. STOVER) So what are we looking at?
829. (701+02) MS OTS CAPTAIN STOVER. CAPT. STOVER: (TO ALL) Six more months, or ninety days in the hole.	642.	*701.02	705.03	4.01	CAPT. STOVER: (TO ALL) Six more months, or ninety days in the hole.
830. (705+04) TWO SHOT BRIAN AND PAULIE. PAULIE: (TO CAPT. STOVER) (OS) It was me.	643.	705.15	707.13	1.14	PAULIE: (TO CAPT. STOVER) (OS) It was me.
BRIAN: (TO PAULIE) What?	644.	708.05	710.03 (over scene end)	1.14	BRIAN: (TO PAULIE) (THEN CAPT. STOVER) - What? - Just you?
831. (709+00) CS OTS CAPTAIN STOVER. CAPT. STOVER: (TO PAULIE) (OS) Just you?					

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
<p>(INT. - CAPTAIN'S OFFICE - CONT)</p>					
<p>832. (710+04) TWO SHOT BRIAN AND PAULIE.</p> <p>PAULIE: (TO CAPT STOVER) (OS) Yeah, just me.</p> <p>BRIAN: (TO CAPT. STOVER) Wait, wait a second.</p> <p>PAULIE: (TO BRIAN) No, no, come on. You'd do the same thing for me. Say hi to the boys.</p> <p>BRIAN: (TO PAULIE) No, don't say that. Paul.</p>	<p>645.</p> <p>646.</p>	<p>*710.04</p> <p>712.06</p>	<p>712.05</p> <p>716.08</p>	<p>2.01</p> <p>4.02</p>	<p>PAULIE: (TO CAPT. STOVER) (THEN BRIAN) - Yeah, just me. No, no, come on. - Wait, wait a second.</p> <p>PAULIE: (TO BRIAN) (THEN BRIAN) - You would do the same thing for me. Say hi to the boys. - No, do not say that. Paul.</p>
<p>833. (716+09) CS CAPTAIN STOVER.</p> <p>CAPT. STOVER: (TO PAULIE) (OS) Just you?</p>	<p>647.</p>	<p>*716.09 (over scene end)</p>	<p>718.13</p>	<p>2.04</p>	<p>CAPT. STOVER: (TO PAULIE) (OS) (THEN PAULIE) - Just you? - Just me.</p>
<p>834. (717+08) TWO SHOT BRIAN AND PAULIE.</p> <p>PAULIE: (TO CAPT. STOVER) Just me.</p> <p>PAULIE SHAKES BRIAN'S HAND.</p> <p>PAULIE: (TO BRIAN) It's the right thing, Brian. Come on, you'd do the same thing.</p>	<p>648.</p>	<p>718.15</p>	<p>724.00</p>	<p>5.01</p>	<p>PAULIE: (TO BRIAN) It is the right thing, Brian. Come on, you would do the same thing.</p>

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
<p>(INT. - CAPTAIN'S OFFICE - CONT)</p> <p>PAULIE GETS UP GOES O/S L., BRIAN STANDS, CAMERA TILT UP.</p> <p>BRIAN: (OS) (TO STACY) (OS) What...</p>	649.	729.11	733.06	3.11	BRIAN: (OS) (TO STACY) (OS) What, so the boys, they did not want to come?
<p>835. <u>EXT. - PRISON VISITING ROOM - DAY</u> (730+07) CS SLOWLY MOVE IN ON THE WINDOW TO THE VISITING ROOM, BRIAN WITH STACY INSIDE AMONG OTHER INMATES AND VISITORS.</p> <p>BRIAN: (CONT) ...so the boys, they didn't want to come?</p>					
<p>STACY: (TO BRIAN) No, they wanted to. Mark...</p>	650.	733.09	738.07	4.14	STACY: (TO BRIAN) No, they wanted to. Mark is still sick.
<p>836. <u>INT. - PRISON VISITING AREA - DAY</u> (736+14) CHEST SHOT OTS STACY.</p> <p>STACY: (CONT) ...is still sick. Sean will come around.</p>	651.	741.07	748.03	6.12	STACY: (TO BRIAN) Sean will come around. You are going to have to work on it though. So...
<p>837. (743+11) CHEST SHOT OTS BRIAN.</p> <p>STACY: (CONT) You're going to have to work on it though. So...</p>					

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(INT. - PRISON VISITING AREA - CONT)					
838. (748+01) CHEST SHOT STACY.					
STACY: (CONT) ...what do you plan on doing?	652.	751.12	*753.12	2.00	STACY: (CONT) ...what do you plan on doing?
839. (753+12) CHEST SHOT OTS BRIAN.					
BRIAN: (TO STACY) I'm not sure yet.	653.	755.09	757.08	1.15	BRIAN: (TO STACY) I am not sure yet.
840. (757+10) CHEST SHOT STACY LEANING FORWARD.					
STACY: (TO BRIAN) (OS) You're going to get a job, right?	654.	759.04	761.04	2.00	STACY: (TO BRIAN) (OS) You are going to get a job, right?
841. (761+05) CHEST SHOT OTS BRIAN.					
BRIAN: (TO STACY) Yeah, I'm going to get something, but first I wanted to spend some time with you and the kids.	655.	*761.05	766.06	5.01	BRIAN: (TO STACY) Yeah, I am going to get something, but first I wanted to spend some time with you and the kids.
842. (766+07) CHEST SHOT OTS STACY.					
BRIAN: (TO STACY) Stacy...	656.	768.04	771.14 (over scene end)	3.10	BRIAN: (TO STACY) Stacy, take a good look around here.
843. (769+04) CHEST SHOT OTS BRIAN LEANING FORWARD.					
BRIAN: (CONT) ...take a good look around here.					

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(INT. - PRISON VISITING AREA - CONT)					
844. (772+00) CHEST SHOT OTS STACY. BRIAN: (TO STACY) I will never...	657.	772.00	774.11	2.11	BRIAN: (TO STACY) I will never...
845. (774+12) CHEST SHOT OTS BRIAN, CAMERA MOVES IN. BRIAN: (CONT) ...ever put you and the boys in this situation again.	658.	*774.12	781.07	6.11	BRIAN: (CONT) ...ever put you and the boys in this situation again.
846. (781+10) CHEST SHOT OTS STACY. BRIAN: (CONT) You'll...	659.	783.02 (over scene end)	790.02	7.00	BRIAN: (TO STACY) You will never see me like this again ever, I promise you.
847. (783+09) FADE SHOT OTS BRIAN. BRIAN: (CONT) ...never see me like this again ever, I promise you.					
848. (790+03) CHEST SHOT OTS STACY. SHE NODS. (MUSIC IN)					
849. <u>EXT. - SOLITARY</u> <u>CONFINEMENT ROOM - DAY</u> (796+14) CS PAN DOWN LOOKING THROUGH THE DOOR AT PAULIE LYING IN BED STARING AT THE CEILING. BRIAN: (VO) (TO CALLAHAN) (OS) Hey, Callahan.	660.	813.02	815.08	2.06	BRIAN: (VO) (TO CALLAHAN) (OS) Hey, Callahan.

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
<p>850. <u>INT. - PRISON HALLWAY - DAY</u></p> <p>(MUSIC CONT)</p> <p>(815+09) CS CALLAHAN OPENS A DOOR AT THE LAST GUARD STATION FOR BRIAN DRESSED IN CIVILIAN CLOTHES.</p> <p>BRIAN: (TO CALLAHAN) So this is where they got you.</p> <p>CALLAHAN: (TO BRIAN) Yeah, well, it could've been a lot worse, huh?</p> <p>CAMERA TRACKS BACK WITH BRIAN WALKING OUT.</p> <p>BRIAN: (TO CALLAHAN) Yeah. I appreciate everything you did for us. You're all right, Callahan.</p> <p>CALLAHAN: (TO BRIAN) Take care out there, Brian.</p> <p>BRIAN: (TO CALLAHAN) Thanks.</p>					
	661.	*815.09	818.03	2.10	BRIAN: (TO CALLAHAN) So this is where they got you.
	662.	818.12	821.10	2.14	CALLAHAN: (TO BRIAN) Yeah, well, it could have been a lot worse, huh?
	663.	821.11	827.00	5.05	BRIAN: (TO CALLAHAN) Yeah. I appreciate everything you did for us. You are all right, Callahan.
	664.	827.02	830.09	3.07	CALLAHAN: (TO BRIAN) (THEN BRIAN) - Take care out there, Brian. - Thanks.
<p>851. <u>EXT. - PRISON - DAY</u></p> <p>(831+09) MS OF BRIAN AND A GUARD STANDING AT A GATE WHICH SLIDES OPEN.</p>					
<p>852. (834+07) FULL SHOT STACY WAITING BY THE CAR OUTSIDE ANOTHER GATE. BRIAN WALKS INTO L. FG, TRACK BEHIND HIM GOING TOWARDS HER. HE STOPS AT THE SECOND GATE.</p> <p>(GATE BUZZER)</p>					

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
<p>(EXT. - PRISON - CONT)</p> <p>(MUSIC CONT)</p> <p>853. (850+05) CS OF BRIAN STANDING AT THE GATE WHICH SLIDES OPEN. TRACK BACK WITH HIM, STACY COMES INTO FRAME R. AND THEY HUG.</p> <p>854. (868+03) WS OF BRIAN AND STACY WALKING TO CAR.</p> <p>855. <u>INT. - CAR - MOVING - DAY</u> (874+03) CS FROM BACK SEAT OF STACY DRIVING, PAN R. TO BRIAN LOOKING OUT THE WINDOW. GOES TO SLOW MOTION.</p> <p>856. (887+14) BRIAN'S POV LOOKING OUT THE WINDOW MOVING L. PAST STORE FRONTS.</p> <p>857. (894+06) SLOW MOTION - CS FROM BACK SEAT OF BRIAN LOOKING OUT THE WINDOW.</p> <p>858. (915+09) POV OUT THE WINDOW MOVING L.</p> <p>859. (921+13) SLOW MOTION - CS FROM BACK SEAT OF BRIAN LOOKING OUT THE WINDOW.</p> <p>860. (936+12) POV OUT THE WINDOW MOVING L.</p> <p>861. (940+08) SLOW MOTION - CS FROM BACK SEAT OF BRIAN LOOKING OUT THE WINDOW.</p>					

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
DISSOLVE IN:					
862. EXT. - BRIAN'S HOUSE - DAY (944+08) MASTER SHOT OF STACY'S CAR DRIVING INTO FRAME AND PARKING OUTSIDE THE HOUSE.					
(MUSIC CONT)					
863. (954+06) MS MOVING IN ON BRIAN AS HE AND STACY GET OUT OF THE CAR.					
(MUSIC FADES OUT)					
864. (964+02) FACE SHOT BRIAN LOOKING AROUND, STACY STANDS IN BG. HE GOES O/S L., MARK COMES OUT THE FRONT DOOR IN BG.					
865. (974+04) CS PAN L. WITH BRIAN GOING UP TO MARK, STACY IN BG.					
BRIAN: (TO MARK) (OS) Hey, buddy! I missed you. Let me see. Let me see you. Let me look. Hey, where's your brother?	665.	*974.04	978.08	4.04	BRIAN: (TO MARK) (OS) Hey, buddy!
	666.	979.04	984.12	5.08	BRIAN: (CONT) I missed you. Let me see. Let me see you.
CAMERA MOVES IN ON BRIAN PICKING MARK UP IN HIS ARMS.	667.	985.01	988.13	3.12	BRIAN: (CONT) Let me look. Hey, where is your brother?
MARK: (TO BRIAN) He went to go meet his girlfriend.	668.	988.15	990.15	2.00	MARK: (TO BRIAN) He went to go meet his girlfriend.
BRIAN: (TO MARK) He did? Do you have any girlfriends?	669.	991.00	993.04	2.04	BRIAN: (TO MARK) He did? Do you have any girlfriends?

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(EXT. - BRIAN'S HOUSE - CONT)					
TRACK AND PAN L. WITH BRIAN AND MARK GOING TOWARD THE HOUSE, STACY FOLLOWING, SMILING.					
MARK: (TO BRIAN) I have two, actually.	670.	993.05	998.07	5.02	MARK: (TO BRIAN) (THEN BRIAN) - I have two, actually. - Oh, not bad, not bad.
BRIAN: (TO MARK) Oh, not bad, not bad.					
KATIE STANDS ON THE PORCH, CAMERA TILTS UP AS BRIAN, MARK AND STACY GO UP THE STEPS.					
BRIAN: (TO KATIE) Hey, Katie.	671.	998.08	1001.00	2.08	BRIAN: (TO KATIE) (THEN KATIE) - Hey, Katie. - Hey.
KATIE: (TO BRIAN) Hey.					
BRIAN: (TO KATIE) How have you been?	672.	1001.01	1003.10	2.09	BRIAN: (TO KATIE) (THEN KATIE) - How have you been? - Good. Welcome back.
KATIE: (TO BRIAN) Good. Welcome back.					
BRIAN: (TO KATIE) Good to see you. Thanks for watching them for us.	673.	1003.11	1005.09	1.14	BRIAN: (TO KATIE) Good to see you.
BRIAN GIVES KATIE A KISS AND HEADS INTO THE HOUSE, STACY AND KATIE FOLLOW.	674.	1008.01	1010.14	2.13	BRIAN: (CONT) Thanks for watching them for us.
BRIAN: (OUT LOUD) Wow. (TO STACY) Sean went to go see his girlfriend, huh?	675.	1011.01	1012.15	1.14	BRIAN: (OUT LOUD) Wow.
	676.	1015.14	1018.12	2.14	BRIAN: (TO STACY) Sean went to see his girlfriend, huh?

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(EXT. - BRIAN'S HOUSE - CONT)					
STACY: (TO BRIAN) Yeah, he will be back later though.	677.	1018.14	1021.05	2.07	STACY: (TO BRIAN) Yeah, he will be back later though.
KATIE CLOSSES THE DOOR.					
866. EXT. - BROWNSTONE STREET - DAY (1021+15) CS TRACKING BACK WITH BRIAN AND STACY WALKING.					
BRIAN: (TO STACY) What happened to Coyne's Tavern?	678.	1022.00	1024.09	2.09	BRIAN: (TO STACY) What happened to Coyne's Tavern?
STACY: (TO BRIAN) They made it into condos two years ago. All these yuppies are moving in buying up everything. Rents are unbelievable. Everything's changing.	679. 680.	1024.13 1029.01	1028.07 1034.12	3.10 5.11	STACY: (TO BRIAN) They made it into condos two years ago. STACY: (CONT) All these yuppies are moving in buying up everything. Rents are unbelievable.
	681.	1036.08	1039.01	2.09	STACY: (CONT) Everything is changing.
BRIAN: (TO STACY) So now you got to be rich to live in South Boston.	682.	1039.15	1043.13	3.14	BRIAN: (TO STACY) So now you got to be rich to live in South Boston.
STACY: (TO BRIAN) So, yeah.	683.	1045.14	1047.12	1.14	STACY: (TO BRIAN) So, yeah.
PAN R. WITH THEM, STACY SMILING.					
BRIAN: (VO) (TO SEAN) (OS) Mark told me...	684.	1052.02 (over scene end)	1054.13	2.11	BRIAN: (VO) (TO SEAN) (OS) Mark told me you have a girlfriend.

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
<p>867. <u>INT. - BRIAN'S HOUSE - NIGHT</u> (1052+15) CS OF BRIAN, STACY, SEAN AND MARK AT THE TABLE EATING DINNER.</p> <p>BRIAN: (TO SEAN) (CONT) ...you have a girlfriend.</p> <p>SEAN NODS HIS HEAD.</p> <p>BRIAN: (TO SEAN) Yeah? Is she pretty?</p> <p>STACY: (TO BRIAN) Very pretty.</p> <p>MARK: (TO STACY) This is pretty good.</p> <p>STACY: (TO MARK) Pretty good?</p> <p>MARK: (TO STACY) Yeah, pretty good.</p> <p>BRIAN: (TO SEAN) What's her name?</p> <p>SEAN: (TO BRIAN) Stephanie.</p> <p>BRIAN: (TO SEAN) I'd like to meet her sometime.</p> <p>SEAN: (TO STACY) I got to go. I'll see you later.</p> <p>SEAN GETS UP FROM THE TABLE O/S R.</p> <p>STACY: (TO SEAN) You don't want to finish?</p>					
	685.	1058.01	1060.00	1.15	BRIAN: (TO SEAN) Yeah? Is she pretty?
	686.	1060.07	1062.12	2.05	STACY: (TO BRIAN) Very pretty.
	687.	1062.14	1065.02	2.04	MARK: (TO STACY) This is pretty good.
	688.	1067.04	1071.01	3.13	STACY: (TO MARK) (THEN MARK) - Pretty good? - Yeah, pretty good.
	689.	1072.09	1074.08	1.15	BRIAN: (TO SEAN) What is her name?
	690.	1075.04	1077.00	1.12	SEAN: (TO BRIAN) Stephanie.
	691.	1078.03	1080.14	2.11	BRIAN: (TO SEAN) I would like to meet her sometime.
	692.	1086.02	1090.09	4.07	SEAN: (TO STACY) I got to go. I will see you later.
	693.	1090.13	1093.14	3.01	STACY: (TO SEAN) (THEN SEAN) - You do not want to finish? - No.

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(INT. - BRIAN'S HOUSE - CONT)					
SEAN: (TO STACY) No.					
STACY: (TO SEAN) (OS) Not too late, Sean. Sean?	694.	1094.09	1099.11	5.02	STACY: (TO SEAN) (OS) Not too late, Sean. Sean?
BRIAN: (TO SEAN) (OS) All right, I'll see you, buddy.	695.	1099.13	1102.03	2.06	BRIAN: (TO SEAN) (OS) All right, I will see you, buddy.
868. <u>EXT. - BRIAN'S HOUSE - NIGHT</u> (1106+02) MASTER SHOT OF THE HOUSE.					
869. <u>INT. - BRIAN'S HOUSE / BEDROOM - NIGHT</u> (1110+15) MS OF BRIAN STARTING TO UNDRRESS, STACY WALKS IN THE DOOR WEARING LINGERIE. HE TURNS AND SEES HER.					
BRIAN: (TO STACY) Wow.	696.	1133.10	1135.05	1.11	BRIAN: (TO STACY) Wow.
STACY: (TO BRIAN) You don't have to say that.	697.	1136.09	1139.01	2.08	STACY: (TO BRIAN) You do not have to say that.
BRIAN MOVES TOWARD HER AND THEY START TO KISS, AWKWARDLY AT FIRST, THEN MORE PASSIONATELY. THEY START UNDRRESSING. DISSOLVE IN:					
870. (1195+14) CS OF BRIAN AND STACY MAKING LOVE. DISSOLVE IN:					
STACY: (TO BRIAN) Oh, my God.	698.	1200.01 (over scene end)	1201.11	1.10	STACY: (TO BRIAN) Oh, my God.

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(INT. - BRIAN'S HOUSE / BEDROOM - CONT)					
871. (1200+06) MS OF STACY WITH HER LEGS WRAPPED AROUND BRIAN AS HE CLOSES THE DOOR.					
FADE TO BLACK					
872. <u>EXT. - SCHOOL - DAY</u> (1209+08) CS OF BRIAN AND MARK IN THE CAR.					
BRIAN: (TO MARK) Come on, you're going to be late, and your ma is going to kill me. I miss you, man.	699.	*1209.08	1213.01	3.09	BRIAN: (TO MARK) Come on, you are going to be late, and your ma is going to kill me.
MARK: (TO BRIAN) All right. Bye.	700.	1214.11	1218.00	3.05	BRIAN: (TO MARK) (THEN MARK) - I miss you, man. - All right. Bye.
BRIAN: (TO MARK) All right. I put a cupcake in your lunch.	701.	1218.02	1222.05	4.03	BRIAN: (TO MARK) All right. I put a cupcake in your lunch.
MARK: (TO BRIAN) Great. Thanks, Dad. Bye.	702.	1222.09	1226.02	3.09	MARK: (TO BRIAN) Great. Thanks, Dad. Bye.
CAMERA MOVES R. AS MARK GETS OUT OF THE CAR.					
BRIAN: (TO MARK) I love you, Mark.	703.	1226.03	1228.03	2.00	BRIAN: (TO MARK) I love you, Mark.
MARK: (TO BRIAN) I love you, too.	704.	1229.00	1231.00	2.00	MARK: (TO BRIAN) I love you, too.
CAMERA TILTS UP TO SHOW MARK WALKING AWAY TO SCHOOL.					
(KNOCKING)					

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
<p>873. <u>EXT. / INT. - BRIAN'S HOUSE</u> <u>- DAY</u> (1234+05) CS OF A GAS MAN FACING AWAY FROM CAMERA BANGING ON THE FRONT DOOR. BRIAN OPENS IT.</p> <p>BRIAN: (TO GAS MAN) What? What are you banging on the door like you're the cops for?</p>	705.	1240.01	1245.07	5.06	BRIAN: (TO GAS MAN) What? What are you banging on the door like you are the cops for?
<p>874. (1245+08) WAIST SHOT OTS GAS MAN AT THE DOOR.</p> <p>GAS MAN: (TO BRIAN) Do you know you're six hundred dollars overdue?</p>	706.	*1245.08	1248.00	2.08	GAS MAN: (TO BRIAN) Do you know you are six hundred dollars overdue?
<p>875. (1248+01) CHEST SHOT OTS BRIAN.</p> <p>BRIAN: (TO GAS MAN) I do now.</p>	707.	1248.12	1250.11	1.15	BRIAN: (TO GAS MAN) I do now.
<p>876. (1250+14) WAIST SHOT OTS GAS MAN.</p> <p>GAS MAN: (TO BRIAN) We sent you three notices. So unless you make a payment...</p>	708.	*1250.14	1254.07	3.09	GAS MAN: (TO BRIAN) We sent you three notices. So unless you make a payment...
<p>877. (1254+08) CHEST SHOT OTS BRIAN. STACY WALKS IN BG.</p> <p>BRIAN: (TO GAS MAN) You seem to be taking this pretty personal. What, some money coming out of your own pocket?</p> <p>GAS MAN: (TO BRIAN) Just...</p>	709. 710.	*1254.08 1259.11 (over scene end)	1259.10 1260.15	5.02 1.04	BRIAN: (TO GAS MAN) You seem to be taking this pretty personal. What, some money coming out of your own pocket? GAS MAN: (TO BRIAN) Just doing my job.

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(EXT. / INT. - BRIAN'S HOUSE - CONT)					
878. (1260+02) WAIST SHOT OTS GAS MAN. GAS MAN: (TO BRIAN) (CONT) ...doing my job. BRIAN: (TO GAS MAN) Well, some...	711.	1261.00 (over scene end)	1265.10	4.10	BRIAN: (TO GAS MAN) Well, some people do not have a job that pays fifty-two checks a year.
879. (1261+13) CHEST SHOT OTS BRIAN, STACY IN BG. BRIAN: (CONT) ...people don't have a job that pays fifty-two checks a year.					
GAS MAN: (TO BRIAN) Oh, I'm sorry.	712.	1265.12	1266.14	1.02	GAS MAN: (TO BRIAN) Oh, I am sorry.
880. (1266+15) WAIST SHOT OTS GAS MAN. GAS MAN: (TO BRIAN) Listen, you either pay the money, or I'm going to have to shut your gas off. BRIAN STEPS TOWARD THE GAS MAN.	713.	*1266.15	1272.05	5.06	GAS MAN: (CONT) Listen, you either pay the money, or I am going to have to shut your gas off.

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(INT. / EXT. - BRIAN'S HOUSE - CONT)					
881. (1272+12) CHEST SHOT OTS BRIAN COMING TOWARDS THE GAS MAN WHO BACKS AWAY, CAMERA MOVES BACK. BRIAN: (TO GAS MAN) You ain't shutting off a fucking thing. GAS MAN: (TO BRIAN) Relax.	714.	1273.07	1278.05	4.14	BRIAN: (TO GAS MAN) (THEN GAS MAN) - You are not shutting off a fucking thing. - Relax.
					(fucking: expletive)
882. (1278+06) CHEST SHOT OTS GAS MAN BACKING AWAY FROM BRIAN, CAMERA MOVES WITH THEM. BRIAN: (TO GAS MAN) Now, you get back in your little truck, and you drive away before I bash your fucking head in.	715.	*1278.06	1281.02	2.12	BRIAN: (TO GAS MAN) Now, you get back in your little truck, and you drive away...
	716.	1281.03	1283.14	2.11	BRIAN: (CONT) ...before I bash your fucking head in.
GAS MAN: (TO BRIAN) Take it easy, okay? BRIAN: (TO GAS MAN) No, no.	717.	1283.15	1287.00	3.01	(over scene end) GAS MAN: (TO BRIAN) (THEN BRIAN) - Take it easy, okay? - No, no. Get going!
883. (1285+09) CU MOVING BACK WITH BRIAN, STACY IN BG WATCHING. BRIAN: (CONT) Get going!					

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
<p>884. <u>EXT. - BRIAN'S HOUSE - CONT</u> (1287+01) CS TRACKING BEHIND BRIAN, PAN DOWN TO THE GAS MAN HURRYING AWAY TO HIS TRUCK.</p> <p>BRIAN: (TO GAS MAN) Call the cops. Do what you have to do. I'll find you.</p> <p>BRIAN TURNS TOWARD CAMERA, SEEING STACY O/S. HE WALKS AWAY TOWARD THE GAS MAN WHO GETS INTO HIS TRUCK.</p>	718.	1287.09	1291.05	3.12	BRIAN: (TO GAS MAN) Call the cops. Do what you have to do. I will find you.
<p>885. (1295+12) MS BRIAN COMING TOWARD CAMERA TO THE GAS MAN, STACY WATCHING FROM BG.</p>					
<p>886. (1297+06) WS LOOKING DOWN AT BRIAN STOPPING THE GAS MAN FROM CLOSING HIS TRUCK DOOR.</p> <p>BRIAN: (TO GAS MAN) Wait a second. Now...</p>	719.	1298.06 (over scene end)	1303.01	4.11	BRIAN: (TO GAS MAN) Wait a second. Now look what you got me doing in front of my wife.
<p>887. (1300+11) CHEST SHOT BRIAN, STACY IN BG.</p> <p>BRIAN: (CONT) ...look what you got me doing in front of my wife.</p>					

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(EXT. - BRIAN'S HOUSE - CONT)					
888. (1303+02) CS OTS GAS MAN IN HIS TRUCK, CAMERA PUSHES IN.					
BRIAN: (TO GAS MAN) (CONT) Now, shake my hand, and smile at her like everything is all right.	720.	1303.09	1308.03	4.10	BRIAN: (TO GAS MAN) (CONT) Now, shake my hand, and smile at her like everything is all right.
GAS MAN SMILES AT STACY O/S.					
889. (1310+02) FACE SHOT BRIAN, STACY IN BG.					
BRIAN: (CONT) Give her a little wave.	721.	1310.05	1312.03	1.14	BRIAN: (CONT) Give her a little wave.
		(over scene end)			
890. (1311+11) STACY'S POV LOOKING DOWN AT BRIAN WITH THE GAS MAN AT HIS TRUCK. THE GAS MAN WAVES TO HER.					
891. (1313+05) FACE SHOT STACY NODDING HER HEAD.					
BRIAN: (OS) (CONT) Now, write down on a piece of paper...	722.	*1313.05	1317.04	3.15	BRIAN: (OS) (CONT) Now, write down on a piece of paper where I can make a payment.
		(over scene end)			
892. (1315+01) FACE SHOT BRIAN, STACY IN BG.					
BRIAN: (CONT) ...where I can make a payment.					

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(EXT. - BRIAN'S HOUSE - CONT)					
893. (1320+02) STACY'S POV LOOKING DOWN AT BRIAN WITH THE GAS MAN. BRIAN: (TO GAS MAN) Okay.	723.	1320.02	1321.10	1.08	BRIAN: (TO GAS MAN) Okay.
894. (1322+03) GAS MAN'S POV FROM INSIDE HIS TRUCK OF BRIAN CLOSING THE DOOR AND TURNING AWAY. STACY IN BG. BRIAN: (CONT) Thanks. Have a nice day.	724.	*1322.03	1326.01	3.14	BRIAN: (CONT) Thanks. Have a nice day.
895. (1326+02) MS OF BRIAN WALKING BACK UP THE STEPS TOWARD CAMERA. GAS MAN STARTS TO DRIVE AWAY, BRIAN GOES O/S L. BRIAN: (TO STACY) (OS) He gave me a number where I can make a payment.	725.	1329.04	1332.11	3.07	BRIAN: (TO STACY) He gave me a number where I can make a payment.
896. (1333+12) CS OF BRIAN COMING UP TO STACY. STACY: (TO BRIAN) I can't ask my father for no more money. BRIAN: (TO STACY) I'll see what I can do.	726.	*1333.12	1338.07	4.11	STACY: (TO BRIAN) (THEN BRIAN) - I can not ask my father for anymore money. - I will see what I can do.
STACY: (TO BRIAN) You mean like a job?	727.	1339.10	1341.11	2.01	STACY: (TO BRIAN) You mean like a job?
BRIAN: (TO STACY) I've only been out for two days. I need you to give me a chance.	728.	1343.01	1347.07	4.06	BRIAN: (TO STACY) I have only been out for two days. I need you to give me a chance.

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(EXT. - BRIAN'S HOUSE - CONT)					
CAMERA MOVES IN ON STACY AND BRIAN.					
STACY: (TO BRIAN) No, no. I just meant, you know...	729.	1347.10	1350.08	2.14	STACY: (TO BRIAN) No, no, no. I just meant, you know...
BRIAN: (TO STACY) What?	730.	1350.11	1352.11	2.00	BRIAN: (TO STACY) (THEN STACY) - What? - Never mind.
STACY: (TO BRIAN) Never mind.					
897. <u>INT. - SEAPOINT BAR - DAY</u> (1352+12) FULL SHOT OF THE BAR, BRIAN WALKS IN THE DOOR AND COMES TOWARD CAMERA.					
898. (1364+04) POV OF JACKIE SITTING IN A BOOTH WITH HOGIE. JACKIE LAUGHS AS HE SEES BRIAN.					
JACKIE: (TO HOGIE) Hey, look who it is.	731.	1364.13	1366.11	1.14	JACKIE: (TO HOGIE) Hey, look who it is.
899. (1367+15) CS BRIAN WALKING UP, PAN R. WITH HIM AS JACKIE GIVES HIM A HUG.					
BRIAN: (TO JACKIE) Hi.	732.	1368.11	1370.13	2.02	BRIAN: (TO JACKIE) (THEN JACKIE) - Hi. - Good to see you.
JACKIE: (TO BRIAN) Good to see you.					
BRIAN: (TO JACKIE) You too, Jackie.	733.	1371.03	1372.14	1.11	BRIAN: (TO JACKIE) You too, Jackie.
HOGIE GIVES BRIAN A HUG.					

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(INT. - SEAPOINT BAR - CONT)					
HOGIE: (TO BRIAN) Welcome back.	734.	1373.02	1375.10	2.08	HOGIE: (TO BRIAN) (THEN BRIAN) - Welcome back. - Thanks.
BRIAN: (TO HOGIE) Thanks. Look at you. You lost a bundle of weight.	735.	1375.13	1379.13	4.00	BRIAN: (TO HOGIE) (THEN HOGIE) - Look at you. You lost a bundle of weight. - Yeah, I did.
HOGIE: (TO BRIAN) Yeah, I did.					
JACKIE: (TO BRIAN) How does it feel to be home?	736.	1379.14	1382.01	2.03	JACKIE: (TO BRIAN) How does it feel to be home?
BRIAN: (TO JACKIE) Different.	737.	1382.06	1385.15	3.09	BRIAN: (TO JACKIE) (THEN JACKIE) - Different. - Yeah, yeah, I know that feeling.
JACKIE: (TO BRIAN) Yeah, yeah, I know that feeling.					
BRIAN: (TO JACKIE) So Pat said there was an envelope for me.	738.	1386.01	1388.15	2.14	BRIAN: (TO JACKIE) So Pat said there was an envelope for me.
JACKIE: (TO BRIAN) I got it right here. Hold on.	739.	1389.00	1391.08	2.08	JACKIE: (TO BRIAN) (THEN BRIAN) - I got it right here. Hold on. - Thanks, Jack.
BRIAN: (TO JACKIE) Thanks, Jack.					
JACKIE WALKS O/S L.					
900. (1391+09) MASTER SHOT OF THE BAR, BRIAN STANDS BY HOGIE WHO IS SEATED. JACKIE WALKS TO THE BAR L.					
HOGIE: (TO BRIAN) So, you want a drink? Maybe something to eat?	740.	1392.13	1395.15	3.02	HOGIE: (TO BRIAN) So, you want a drink? Maybe something to eat?

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(INT. - SEAPOINT BAR - CONT)					
BRIAN: (TO HOGIE) No, no, no. I'm all right.	741.	1396.00	1399.00	3.00	BRIAN: (TO HOGIE) No, no, no. I am all right.
HOGIE: (TO BRIAN) You've been staying in shape...	742.	1399.13 (over scene end)	1401.12	1.15	HOGIE: (TO BRIAN) You have been staying in shape, huh?
901. (1401+07) CS BRIAN STANDING, HOGIE SEATED.					
HOGIE: (CONT) ...huh?					
BRIAN: (TO HOGIE) You know, hitting the bag a little. Thanks.	743.	1401.13	1405.11	3.14	BRIAN: (TO HOGIE) (THEN HOGIE) - You know, hitting the bag a little. Thanks. - That a boy.
HOGIE: (TO BRIAN) That a boy.					
JACKIE WALKS BACK INTO FRAME L. AND HANDS BRIAN AN ENVELOPE.					(bag: punching bag)
JACKIE: (TO BRIAN) There you go. All right.	744.	1406.09	1410.07	3.14	JACKIE: (TO BRIAN) (THEN BRIAN) - There you go. All right. - Thank you.
BRIAN: (TO JACKIE) Thank you.					
JACKIE: (TO BRIAN) Come on, have a seat, have something to eat.	745.	1417.04	1420.01	2.13	JACKIE: (OS) (TO BRIAN) Come on, have a seat, have something to eat.
JACKIE SITS DOWN R. O/S. CAMERA MOVES IN ON BRIAN OPENING THE ENVELOPE. HE LOOKS DISAPPOINTED.					
(MUSIC IN)					

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(INT. - SEAPOINT BAR - CONT)					
JACKIE: (OS) (TO BRIAN) Sit down, relax.	746.	1428.13	1433.01	4.04	JACKIE: (OS) (TO BRIAN) (THEN BRIAN) - Sit down, relax. - I am okay, Jack.
BRIAN: (TO JACKIE) (OS) I'm okay, Jack. Hey, listen, I got a few things to do. Thanks.	747.	1435.08	1439.02	3.10	BRIAN: (TO ALL) (OS) Hey, listen, I got a few things to do.
BRIAN WALKS AWAY.	748.	1441.09	1442.14	1.05	BRIAN: (CONT) Thanks.
902. (1443+02) CS JACKIE SITTING IN THE BOOTH.					
JACKIE: (TO BRIAN) (OS) All right. Hey, good to see you, Brian.	749.	1444.04	1448.05	4.01	JACKIE: (TO BRIAN) (OS) (THEN HOGIE) - All right. Hey, good to see you, Brian. - I will be seeing you soon, Brian.
HOGIE: (OS) (TO BRIAN) (OS): I'll be seeing you soon, Brian.					
903. (1448+06) MASTER SHOT OF THE BAR, BRIAN WALKING AWAY FROM CAMERA TOWARDS THE DOOR, JACKIE AND HOGIE SEATED IN BOOTH R.					
904. <u>INT. - BRIAN'S HOUSE - EARLY EVENING</u> (1452+15) CS PAN L. WITH BRIAN WALKING INTO THE KITCHEN.					
BRIAN: (TO ALL) I got a pizza.	750.	1454.11	1457.09	2.14	BRIAN: (TO ALL) I got a pizza. Here you go.
(MUSIC FADES OUT)					

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(INT. - BRIAN'S HOUSE - KITCHEN - CONT)					
905. (1456+14) CS OF SEAN AND MARK SITTING AT THE TABLE. BRIAN PLACES THE PIZZA BOXES DOWN.					
MARK: (TO BRIAN) Yes, pizza!	751.	1457.10	1459.09	1.15	MARK: (TO BRIAN) (THEN SEAN) - Yes, pizza! - Nice.
SEAN: (TO BRIAN) Nice.					
BRIAN OPENS THE PIZZA BOX.					
BRIAN: (TO ALL) Here you go. Dig in.	752.	1459.10	1461.15	2.05	BRIAN: (TO ALL) Here you go. Dig in.
906. (1462+12) TWO SHOT BRIAN HANDING STACY SOME MONEY.					
BRIAN: (TO STACY) Pay the gas bill. Pay it.	753.	1462.14	1466.10	3.12	BRIAN: (TO STACY) Pay the gas bill. Pay it.
STACY: (TO BRIAN) Where did you get this?	754.	1466.12	1468.08	1.12	STACY: (TO BRIAN) Where did you get this?
BRIAN: (TO STACY) I went down to see Jackie about a job. He lent me a few bucks.	755.	1468.09	1471.14	3.05	BRIAN: (TO STACY) I went down to see Jackie about a job.
	756.	1473.07	1475.10	2.03	BRIAN: (CONT) He lent me a few bucks.
907. (1476+04) MS OF BRIAN GRABBING SOME PIZZA FROM THE BOX, GIVING A SLICE EACH TO MARK AND SEAN.					
BRIAN: (TO ALL) Come on, dig in. What are you waiting for? Hey, Sean how are you doing, buddy?	757.	*1476.04	1481.14	5.10	BRIAN: (TO ALL) Come on, dig in. What are you waiting for? Hey, Sean, how are you doing, buddy?

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(INT. BRIAN'S HOUSE - KITCHEN - CONT)					
SEAN: (TO BRIAN) Pretty good.	758.	1481.15	1483.04	1.05	SEAN: (TO BRIAN) Pretty good.
BRIAN: (TO STACY) All right, listen, Stace, he gave me a two word answer!	759.	1483.08	1487.11	4.00	BRIAN: (TO STACY) All right, listen, Stace, he gave me a two word answer!
(KNOCK AT THE DOOR)					
STACY LAUGHS AS SHE WALKS O/S R.					
STACY: (OS) (TO ALL) I'll get it.	760.	1489.09	1491.05	1.12	STACY: (OS) (TO ALL) I will get it.
BRIAN GRABS A SLICE OF PIZZA FOR HIMSELF.					
BRIAN: (TO ALL) How is that?	761.	1493.03	1495.01	1.14	BRIAN: (TO ALL) How is that?
908. (1496+05) MS OF STACY AT THE FRONT DOOR WITH DETECTIVE MORAN.					
STACY: (TO BRIAN) (OS) Brian!	762.	*1496.05	1497.13	1.08	STACY: (TO BRIAN) (OS) Brian!
909. (1497+14) CS PAN R. WITH BRIAN LOOKING TO THE FRONT DOOR, STACY AND DETECTIVE MORAN COME TOWARD CAMERA.					
BRIAN: (TO STACY) What's up?	763.	1499.06	1500.14	1.08	BRIAN: (TO STACY) (OS) What is up?
910. (1502+11) CS OF SEAN AND MARK EATING PIZZA.					

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(INT. - BRIAN'S HOUSE - CONT)					
911. (1504+02) MS OF BRIAN WALKING DOWN THE HALLWAY TOWARD CAMERA.					
912. (1510+11) CS OF STACY COMING TOWARD CAMERA, DETECTIVE MORAN IN BG.					
BRIAN: (OS) (TO STACY) Go...	764.	1512.14 (over scene end)	1514.11	1.13	BRIAN: (OS) (TO STACY) Go be with the kids.
913. (1513+06) MS OF BRIAN.					
BRIAN: (CONT) ...be with the kids.					
914. (1514+12) CS OF STACY GOING O/S L., DETECTIVE MORAN COMING TOWARD CAMERA.					
915. (1518+14) MS STACY WALKING AWAY PAST BRIAN WHO COMES INTO FG.					
BRIAN: (TO DET. MORAN) (OS) What? What's...	765.	1525.07 (over scene end)	1528.14	3.07	BRIAN: (TO DET. MORAN) (OS) What? What is going on?
916. (1527+15) CHEST SHOT DETECTIVE MORAN.					
BRIAN: (OS) (CONT) ...going on?					
DET. MORAN: (TO BRIAN) (OS) I just came by to welcome you back to the neighborhood.	766.	1530.01	1533.02	3.01	DET. MORAN: (TO BRIAN) (OS) I just came by to welcome you back to the neighborhood.

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(INT. - BRIAN'S HOUSE - CONT)					
917. (1533+04) FACE SHOT BRIAN. BRIAN: (TO DET. MORAN) (OS) You got a warrant?	767.	1533.07	1534.14	1.07	BRIAN: (TO DET. MORAN) (OS) You got a warrant?
918. (1534+15) FACE SHOT DET. MORAN. DET. MORAN: (TO BRIAN) (OS) Why? You do something wrong?	768.	1535.04	1538.06	3.02	DET. MORAN: (TO BRIAN) (OS) Why? You do something wrong?
919. (1538+09) FACE SHOT BRIAN. HE MOVES TOWARD CAMERA. BRIAN: (TO DET. MORAN) (OS) Yeah, okay. Could you step outside please?	769.	*1538.09	1542.01	3.08	BRIAN: (TO DET. MORAN) (OS) Yeah, okay. Could you step outside please?
920. (1542+03) CS OF DETECTIVE MORAN TURNING TO WALK OUT OF THE HALLWAY, BRIAN FOLLOWING HIM AND CLOSING THE DOOR BEHIND THEM.					
921. (1547+11) MS OF STACY TAKING SOME PIZZA, SEAN AND MARK SITTING AT THE KITCHEN TABLE. (DOOR CLOSING)					

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(INT. - BRIAN'S HOUSE - CONT)					
922. (1550+15) CHEST SHOT BRIAN.					
BRIAN: (TO DET. MORAN) (OS) Don't come in my house without a reason.	770.	1551.10	1554.05	2.11	BRIAN: (TO DET. MORAN) (OS) Do not come in my house without a reason.
DET. MORAN: (OS) (TO BRIAN) Like I said...	771.	1554.06	1558.03	3.13	(over scene end) DET. MORAN: (OS) (TO BRIAN) Like I said, I just came to welcome you back.
923. (1555+11) FACE SHOT DETECTIVE MORAN.					
DET. MORAN: (CONT) ...I just came to welcome you back.					
924. (1558+04) FACE SHOT BRIAN.					
BRIAN: (TO DET. MORAN) (OS) Cute. Now get out of here.	772.	1558.11	1560.06	1.11	BRIAN: (TO DET. MORAN) (OS) Cute. Now get out of here.
925. (1560.07) FACE SHOT DET. MORAN. HE TURNS AND WALKS OUT THE DOOR.					
BRIAN: (VO) (ON PHONE) Hey, Jackie...	773.	1564.12	1567.14	3.02	(over scene end) BRIAN: (VO) (ON PHONE) Hey, Jackie, did you talk to that guy?
926. <u>INT. - BRIAN'S HOUSE - DAY</u> (1565+14) CS PAN R. WITH BRIAN ON THE PHONE GOING AND OPENING THE REFRIGERATOR, CAMERA MOVES IN. STACY IN BG.					
BRIAN: (ON PHONE) (CONT) ...did you talk to that guy?					

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(INT. - BRIAN'S HOUSE - CONT)					
JACKIE: (VO PHONE) He said nothing is open right now. Hey, maybe in a month or two.	774.	1568.03	1573.10	5.07	JACKIE: (VO PHONE) He said nothing is open right now. Hey, maybe in a month or two.
BRIAN: (ON PHONE) All right, thanks.	775.	1573.15	1575.11	1.12	BRIAN: (ON PHONE) All right, thanks.
STACY: (OS) (TO BRIAN) Any luck?	776.	1578.02	1579.12	1.10	STACY: (OS) (TO BRIAN) Any luck?
PAN BACK L. WITH BRIAN HANGING UP THE PHONE, STACY STANDING THERE. CAMERA MOVES IN.					
BRIAN: (TO STACY) Yeah, yeah. I'm going to go see him right now.	777.	1579.14	1582.15	3.01	BRIAN: (TO STACY) Yeah, yeah. I am going to go see him right now.
STACY: (TO BRIAN) Right now?	778.	1584.00	1586.01	2.01	STACY: (TO BRIAN) (THEN BRIAN) - Right now? - Yeah.
BRIAN: (TO STACY) Yeah.					
BRIAN WALKS AWAY.					
927. <u>EXT. - BOSTON COMMON - LATE AFTERNOON</u> (1587+05) MASTER SHOT BRIAN WALKING TOWARD CAMERA.					
(MUSIC IN)					
928. (1608+09) WS OF BRIAN SITTING ON A BENCH. A CITY WORKER WALKS UP TO CHANGE A TRASH CAN LINER, PAN L.					
(MUSIC FADES OUT)					

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(EXT. - BOSTON COMMON - CONT)					
CITY WORKER: (TO BRIAN) Oh, hey, Brian. How are you doing?	779.	1620.11	1624.09	3.14	CITY WORKER: (TO BRIAN) Oh, hey, Brian. How are you doing?
THEY SHAKE HANDS.					
BRIAN: (TO CITY WORKER) I'm all right. What's your name?	780.	1624.10	1626.15	2.05	BRIAN: (TO CITY WORKER) I am all right. What is your name?
CITY WORKER: (TO BRIAN) Dave. My little brother plays baseball with your son Sean. He's a good player.	781.	1627.00	1632.05	5.05	CITY WORKER: (TO BRIAN) Dave. My little brother plays baseball with your son Sean. He is a good player.
BRIAN: (TO CITY WORKER) Hey, thanks. You work for the city?	782.	1632.06	1637.03	4.13	BRIAN: (TO CITY WORKER) Hey, thanks. You work for the city?
CITY WORKER: (TO BRIAN) Yeah.	783.	1637.04	1638.08	1.04	CITY WORKER: (TO BRIAN) Yeah.
BRIAN TURNS TO SEE A MAN WALKING UP FROM BG.					
BRIAN: (TO CITY WORKER) How's that?	784.	1639.07	1641.02	1.11	BRIAN: (TO CITY WORKER) How is that?
CITY WORKER: (TO BRIAN) Not bad.	785.	1641.08	1644.10	3.02	CITY WORKER: (TO BRIAN) (THEN BRIAN) - Not bad. - How do you get a job like that?
BRIAN: (TO CITY WORKER) How do you get a job like that?					
CITY WORKER: (TO BRIAN) You remember Jimmy Kelly, right?	786.	1645.11	1648.12	3.01	CITY WORKER: (TO BRIAN) (THEN BRIAN) - You remember Jimmy Kelly, right? - Yeah.
BRIAN: (TO CITY WORKER) Yeah.					
THE MAN IN BG STOPS.					

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(EXT. - BOSTON COMMON - CONT)					
CITY WORKER: (TO BRIAN) He got me the job. Otherwise I'd have to wait in line with forty thousand other people.	787.	1648.14	1651.09	2.11	CITY WORKER: (TO BRIAN) He got me the job. Otherwise I would have to wait in line...
THE CITY WORKER SEES THE MAN IN BG WATCHING HIM. THE MAN HOLDS HIS ARMS OUT AND YELLS.	788.	1651.10	1654.03	2.09	CITY WORKER: (CONT) with forty thousand other people.
CITY WORKER: (TO BRIAN) Oh, there's the boss. All right. I'll buy him lunch to get him off my back.	789.	1655.08	1659.12	4.04	CITY WORKER: (CONT) Oh, there is the boss. All right.
Have a good day.	790.	1660.07	1663.13	3.06	CITY WORKER: (CONT) I will buy him lunch to get him off my back.
THEY SHAKE HANDS AGAIN.	791.	1665.02	1667.02	2.00	CITY WORKER: (CONT) Have a good day.
929. <u>INT. - BRIAN'S CAR - MOVING - DAY</u> (1668+07) POV THROUGH WINDOW DRIVING DOWN A STREET.					
(MUSIC IN)					
930. (1673+06) CS OF BRIAN DRIVING.					
931. (1675+07) POV DRIVING DOWN THE STREET.					
932. (1680+01) CS OF BRIAN DRIVING.					

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
DISSOLVE IN:					
933. <u>EXT. - SCHOOL - DAY</u> (1684+11) FULL SHOT OF BRIAN'S CAR PARKED OUTSIDE THE FENCE. (CHILDREN'S VOICES)					
934. <u>INT. - BRIAN'S CAR - DAY</u> (1690+00) CS OF BRIAN LOOKING OUT THE WINDOW.					
935. (1692+08) POV PAN R. WITH MARK IN THE SCHOOLYARD THROWING A FOOTBALL, OTHER KIDS PLAYING.					
936. (1696+13) CS OF BRIAN WATCHING MARK O/S. HE STARTS TO TEAR UP.					
937. (1705+07) POV PANNING R. WITH MARK RUNNING WITH THE FOOTBALL.					
938. (1710+00) FACE SHOT BRIAN STARTING TO CRY.					
939. <u>INT. - COYNE'S TAVERN - DAY</u> (1715+06) CS PAN UP TO BRIAN WASHING HIS HANDS, CAMERA PULLS BACK. PAN L. WITH HIM SMOKING A CIGARETTE AS HE WALKS THROUGH THE BAR. TWO MEN SIT AT THE BAR, THE BARTENDER STANDS L. (SPORTS ON TV)					

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(INT. - COYNE'S TAVERN - CONT)					
940. (1739+06) CS OF A GLASS OF BEER ON A TABLE, BRIAN SITS DOWN AND LOOKS AT IT, THINKING.					
(MUSIC FADES OUT)					
941. <u>INT. - CHURCH BASEMENT ALCOHOLICS MEETING - NIGHT</u> (1764+07) WS PAN L. TO A GROUP OF PEOPLE IN BG SEATED IN CHAIRS FACING AWAY FROM CAMERA.					
SPEAKER: (OS) (TO ALL) And that's my story of how I ended up at these meetings. I'd like to thank you for letting me speak tonight.	792.	*1764.07	1768.11	4.04	SPEAKER: (OS) (TO ALL) And that is my story of how I ended up at these meetings.
	793.	1768.14	1772.12	3.14	SPEAKER: (CONT) I would like to thank you for letting me speak tonight.
(CLAPPING)					
942. (1774+13) CS OF BRIAN AND SULLY SITTING WITH THE GROUP.					
SPEAKER: (OS) (TO ALL) And I'd like to...	794.	1777.02 (over scene end)	1780.12	3.10	SPEAKER: (OS) (TO ALL) And I would like to end this meeting as we do all of them...
943. (1778+01) WS OTS SPEAKER SEATED IN FRONT OF THE GROUP.					
SPEAKER: (CONT) ...end this meeting as we do all of them...					

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(INT. - CHURCH BASEMENT ALCOHOLICS MEETING - CONT)					
944. (1780+13) CS OF BRIAN AND SULLY. SPEAKER: (OS) (CONT) ...with The Lord's Prayer, please. EVERYONE STANDS, PAN UP WITH THEM. SPEAKER: (OS) (OUT LOUD) And in the name of the Father and of the Son... BRIAN WALKS AWAY.	795.	1780.13	1783.08	2.11	SPEAKER: (OS) (CONT) with The Lord's Prayer, please.
	796.	1787.08	1791.06	3.14	SPEAKER: (OS) (OUT LOUD) And in the name of the Father and of the Son...
945. (1791+08) FACE SHOT OF BRIAN GOING O/S L. PAN BACK R. TO SULLY WATCHING HIM GO. THE SPEAKER IN BG. SPEAKER: (CONT) ...and of the Holy Spirit. Amen. Our Father who art in heaven, hallowed be thy name.	797.	*1791.08	1795.02	3.10	SPEAKER: (CONT) ...and of the Holy Spirit. Amen.
(1799+15) LAST FRAME OF REEL	798.	1795.05	1799.15	4.10	SPEAKER: (CONT) Our Father who art in heaven, hallowed be thy name.