

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
<p>1110. <u>EXT. - "L" STREET BATH HOUSE - DAY</u> (12+00) MS OF PAULIE, BRIAN AND ROUNDMAN STANDING IN THE DOORWAY.</p> <p>PAULIE: (TO ALL) Anyway, so I'll pop out, right? I get the drop on them. (TO ROUNDMAN) And you?</p> <p>ROUNDMAN: (TO PAULIE) Pop the trunk.</p> <p>PAULIE: (TO ALL) Pop the trunk. Boom, there it is. What's this?</p> <p>PAULIE POINTS O/S.</p>	<p>1037.</p> <p>1038.</p> <p>1039.</p>	<p>12.00</p> <p>17.04</p> <p>22.06</p>	<p>17.02</p> <p>21.00</p> <p>23.07</p>	<p>5.02</p> <p>3.12</p> <p>1.01</p>	<p>PAULIE: (TO ALL) Anyway, so I will pop out, right? I get the drop on them. And you?</p> <p>ROUNDMAN: (TO PAULIE) (THEN PAULIE) - Pop the trunk. - Pop the trunk. Boom, there it is.</p> <p>PAULIE: (CONT) What is this?</p>
<p>1111. (23+08) WS OF A CAR COMING TO A STOP.</p>					
<p>1112. <u>INT. - SULLY'S CAR - DAY</u> (27+12) CS OF SULLY.</p>					
<p>1113. <u>EXT. - "L" STREET BATH HOUSE - DAY</u> (29+05) MS OF BRIAN WALKING AWAY O/S L., PAULIE AND ROUNDMAN WATCH HIM.</p> <p>BRIAN: (TO PAULIE) Relax.</p>	<p>1040.</p>	<p>29.13</p>	<p>31.10</p>	<p>1.13</p>	<p>BRIAN: (TO PAULIE) Relax.</p>
<p>1114. (34+04) ESTABLISHING SHOT - BRIAN WALKS TO SULLY'S CAR, PAULIE AND ROUNDMAN STANDING IN THE DOORWAY.</p>					

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<p>1115. <u>INT. - SULLY'S CAR - DAY</u> (41+13) FACE SHOT SULLY LEANS OVER TO OPEN THE PASSENGER DOOR, BRIAN GETS IN. THEY SHAKE HANDS.</p> <p>SULLY: (TO BRIAN) How are you doing? I haven't heard from you.</p> <p>BRIAN: (TO SULLY) Hey, Sully. Yeah, me and Stacy had a beef, so I've been staying with Paul.</p> <p>SULLY: (TO BRIAN) Yeah, yeah, she called me.</p> <p>BRIAN: (TO SULLY) She called you? For what?</p>	<p>1041.</p> <p>1042.</p> <p>1043.</p> <p>1044.</p>	<p>50.12</p> <p>54.08</p> <p>3.12</p> <p>55.03</p> <p>59.10</p> <p>4.07</p> <p>59.13</p> <p>62.04</p> <p>2.07</p> <p>62.15</p> <p>64.12</p> <p>1.13</p>	<p>54.08</p> <p>59.10</p> <p>62.04</p> <p>64.12</p> <p>67.08</p> <p>76.05</p> <p>80.15</p>	<p>3.12</p> <p>4.07</p> <p>2.07</p> <p>1.13</p> <p>1.06</p> <p>4.10</p> <p>1.06</p>	<p>SULLY: (TO BRIAN) (THEN BRIAN) - How are you doing? I have not heard from you. - Hey, Sully.</p> <p>BRIAN: (TO SULLY) Yeah, me and Stacy had a beef, so I have been staying with Paul.</p> <p>(beef: slang - fight)</p> <p>SULLY: (TO BRIAN) Yeah, yeah, she called me.</p> <p>BRIAN: (TO SULLY) She called you? For what?</p> <p>SULLY: (TO BRIAN) She was worried.</p> <p>BRIAN: (TO SULLY) Sorry about that. She's just paranoid.</p> <p>SULLY: (TO BRIAN) You been using?</p> <p>(using: referring to using drugs)</p>
<p>1116. (64+13) CHEST SHOT OTS SULLY.</p>	<p>1045.</p>	<p>66.02</p> <p>67.08</p> <p>1.06</p>	<p>67.08</p>	<p>1.06</p>	<p>SULLY: (TO BRIAN) She was worried.</p>
<p>1117. (67+09) CHEST SHOT OTS BRIAN SHAKING HIS HEAD.</p>	<p>1046.</p>	<p>71.11</p> <p>76.05</p> <p>4.10</p>	<p>76.05</p>	<p>4.10</p>	<p>BRIAN: (TO SULLY) Sorry about that. She is just paranoid.</p>
<p>1118. (77+07) CHEST SHOT OTS SULLY.</p>	<p>1047.</p>	<p>79.09</p> <p>80.15</p> <p>1.06</p>	<p>80.15</p>	<p>1.06</p>	<p>SULLY: (TO BRIAN) You been using?</p>

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		Start	Stop	Total	Title
(INT. - SULLY'S CAR - CONT)					
1119. (81+00) CHEST SHOT OTS BRIAN.					
BRIAN: (TO SULLY) No.	1048.	*81.00	82.08	1.08	BRIAN: (TO SULLY) No.
SULLY: (TO BRIAN) She told me you're out making money.	1049.	87.04	90.01	2.13	SULLY: (TO BRIAN) She told me you are out making money.
BRIAN CHUCKLES.					
BRIAN: (TO SULLY) I'm broke. Making money?	1050.	93.09	96.11	3.02	BRIAN: (TO SULLY) I am broke. Making money?
1120. (96+15) CHEST SHOT OTS SULLY.					
SULLY: (CONT) Do you want to go back to prison and abandon your kids again? Because that's where you're going to go.	1051.	102.10	105.15	3.05	SULLY: (TO BRIAN) Do you want to go back to prison and abandon your kids again?
	1052.	106.00	108.05	2.05	SULLY: (CONT) Because that is where you are going to go.
1121. (108+07) CHEST SHOT OTS BRIAN.					
1122. (112+15) CHEST SHOT OTS SULLY.					
SULLY: (CONT) Keep going down the same road, you end up in the same place.	1053.	*112.15	116.15	4.00	SULLY: (CONT) Keep going down the same road, you end up in the same place.
1123. (117+01) CHEST SHOT OTS BRIAN.					
BRIAN: (TO SULLY) Yeah, well, maybe that's where I belong.	1054.	117.01	119.07	2.06	BRIAN: (TO SULLY) Yeah, well, maybe that is where I belong.

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(INT. - SULLY'S CAR - CONT)					
1124. (119+08) CHEST SHOT OTS SULLY.					
SULLY: (TO BRIAN) Is that what you want? The easy way out? Prison, three squares a day, no responsibilities?	1055.	*119.08	121.10	2.02	SULLY: (TO BRIAN) Is that what you want?
	1056.	122.11	129.11	7.00	SULLY: (CONT) The easy way out? Prison, three squares a day, no responsibilities?
					(squares: refers to meals)
1125. (129+12) CHEST SHOT OTS BRIAN.					
1126. (132+06) CU SULLY.					
SULLY: (TO BRIAN) (OS) Frankly, you didn't strike me as a quitter.	1057.	*132.06	135.03	2.13	SULLY: (TO BRIAN) Frankly, you did not strike me as a quitter.
1127. (135+04) CHEST SHOT OTS BRIAN SHAKING HIS HEAD.					
BRIAN: (TO SULLY) I can't make it out here. And I sit in that cell with all these hopes and dreams of my life. It's fucking bullshit. Who am I kidding? It's impossible for me.	1058.	145.06	147.15	2.09	BRIAN: (TO SULLY) I can not make it out here.
	1059.	154.13	157.06	2.09	BRIAN: (CONT) And I sit in that...
	1060.	160.06	165.10	5.04	BRIAN: (CONT) sit in that cell with all these hopes and dreams of my life...
	1061.	168.11	171.07	2.12	BRIAN: (CONT) It is fucking bullshit.
					(fucking: expletive)
					(bullshit: waste of time)
	1062.	174.01	179.03	5.02	BRIAN: (CONT) Who am I kidding? It is impossible for me.

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(INT. - SULLY'S CAR - CONT)					
BRIAN: (TO SULLY) (CONT) And nobody loves their kids more than I do. Nobody. But I look at them, I see nothing but victims. My victims. I can't give them anything. Nothing. Let alone what they deserve.	1063.	184.02	188.12	4.10	BRIAN: (TO SULLY) (CONT) And nobody loves their kids more than I do. Nobody.
	1064.	191.14	196.12	4.14	BRIAN: (CONT) But I look at them, I see nothing but victims. My victims.
	1065.	201.06	205.08	4.02	BRIAN: (CONT) I can not give them anything. Nothing.
	1066.	205.13	208.11	2.14	BRIAN: (CONT) Let alone what they deserve.
BRIAN GETS CHOKED UP.					
SULLY: (TO BRIAN) It's okay. Go ahead and let it out. It took me fifty years to learn real men cry.	1067.	223.01	226.13	3.12	SULLY: (TO BRIAN) It is okay. Go ahead and let it out.
	1068.	229.14	234.02	4.04	SULLY: (CONT) It took me fifty years to learn real men cry.
1128. (236+14) CU OF BRIAN.					
BRIAN: (TO SULLY) (OS) Today Sean asked me to stay sober, and not ever go away again.	1069.	240.00	244.07	4.07	BRIAN: (TO SULLY) (OS) Today Sean asked me to...
	1070.	244.08	249.06	4.14	BRIAN: (CONT) stay sober, and not ever go away again.
1129. (249+13) CU SULLY.					
1130. (251+10) CU OF BRIAN.					
BRIAN: (TO SULLY) (OS) It scared the fuck out of me because I don't think there's anything that I can do.	1071.	251.13	258.06	6.09	BRIAN: (CONT) It scared the fuck out of me because I do not think there is anything that I can do.
1131. (258+07) CU OF SULLY.					(fuck: expletive)
SULLY: (TO BRIAN) (OS) A day at a time you can.	1072.	259.00	262.02	3.02	SULLY: (TO BRIAN) (OS) A day at a time you can.

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		Start	Stop	Total	Title
(INT. - SULLY'S CAR - CONT)					
1132. (262+09) CU OF BRIAN. BRIAN: (TO SULLY) (OS) I'll tell you something, they'd be better off without me, really.	1073.	*262.09	266.15	4.06	BRIAN: (TO SULLY) (OS) I will tell you something, they would be better off without me, really.
1133. (267+01) CU OF SULLY. BRIAN: (OS) (TO SULLY) They would.	1074.	267.13	269.05	1.08	BRIAN: (OS) (CONT) They would.
1134. (269+08) CU OF BRIAN. BRIAN: (TO SULLY) (OS) I just screw everything up when I come around anyway.	1075.	270.05	275.14	5.09	BRIAN: (CONT) I just screw everything up when I come around anyway.
1135. (276+09) CU OF SULLY. (MUSIC FADES IN)					
1136. (279+11) CU OF BRIAN.					
1137. <u>EXT. - BRIAN'S HOUSE - NIGHT</u> (285+07) MASTER SHOT BRIAN GOING UP THE STEPS TO THE FRONT DOOR.					
1138. <u>INT. - BRIAN'S HOUSE - NIGHT</u> (294+10) MS MOVING L. LOOKING INTO MARK AND SEAN'S BEDROOM, BOTH OF THEM ASLEEP. BRIAN ENTERS FRAME L. LOOKING IN AT THEM. DISSOLVE IN:					

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<p>(INT. - BRIAN'S HOUSE - CONT)</p> <p>1139. (313+14) CS TRACKING IN BEHIND BRIAN LOOKING IN AT STACY ASLEEP IN BED. HE THEN WALKS AWAY, PAN R. WITH HIM.</p> <p>1140. (330+09) CS OF BRIAN WALKING TOWARD CAMERA INTO THE BATHROOM, PAN R. WITH HIM. HE LOOKS AT HIMSELF IN THE MIRROR.</p> <p>(MUSIC FADES OUT)</p> <p>1141. <u>INT. - CAR / EXT. - MINI-MALL - DAY</u> (351+00) TWO SHOT BRIAN AND PAULIE SLUMPED DOWN IN THE BACK SEAT. PAULIE PULLS THE SKI MASK OVER HIS FACE.</p> <p>1142. (353+10) WS OF THE CAR DRIVING AWAY FROM CAMERA TOWARD THE ARMORED TRUCK IN BG.</p> <p>1143. (360+02) WS OF THE GUARDS COMING OUT OF THE BANK, ONE OF THEM WHEELING A DOLLY PILED WITH BAGS OF MONEY.</p> <p>1144. (363+01) WS OF THE CAR DRIVING UP TO THE ARMORED TRUCK, PAN R. THE CAR'S BACK DOOR OPENS.</p> <p>1145. (366+05) CS OF THE CAR MOVING TOWARD CAMERA, PAULIE GETS OUT OF THE BACK.</p>					

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(EXT. - MINI-MALL - CONT)					
1146. (368+07) WS OF THE CAR PULLING UP ALONGSIDE THE ARMORED TRUCK, PAULIE CROUCHED BEHIND IT, THE GUARDS LOADING THE TRUCK R. PAULIE STANDS UP AND POINTS HIS GUN AT THE GUARDS.					
1147. (374+12) CS PAN R. WITH BRIAN GETTING OUT OF THE CAR POINTING HIS WEAPON, PAULIE IN BG.					
PAULIE: (TO GUARDS) (OS) Get down!	1076.	*374.12 (over scene end)	376.14	2.02	PAULIE: (TO GUARDS) Get down! Get down!
(WOMAN SCREAMING)					
1148. (375+15) CS OF THE TWO GUARDS AT THE ARMORED TRUCK LOOKING L.					
PAULIE: (OS) (CONT) Get down!					
1149. (376+15) CS PAN R. WITH BRIAN AND PAULIE GOING UP TO THE TWO GUARDS, THEIR WEAPONS DRAWN. THEY MAKE THE GUARDS GET ON THE GROUND.					
PAULIE: (CONT) Get on the ground! Get down!	1077.	*376.15	380.13	3.14	PAULIE: (CONT) (THEN BRIAN) - Get on the ground! Get down! - Get your hands up!
BRIAN: (TO GUARDS) Get your hands up!					

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(EXT. - MINI-MALL - CONT)					
1150. (380+14) WS BRIAN WITH HIS GUN POINTED DOWN AT THE GUARDS WHO LIE ON THE GROUND. BRIAN: (TO GUARDS) There you go.	1078.	381.02	382.02	1.00	BRIAN: (TO GUARDS) There you go.
(WOMAN SCREAMING CONT)					
1151. (382+04) CS PAN R. WITH ROUNDMAN DRESSED AS AN OLD LADY GOING TO THE ARMORED TRUCK. BRIAN: (OS) (TO GUARDS) (OS) Nice and...	1079.	384.03 (over scene end)	387.14	3.11	BRIAN: (OS) (TO GUARDS) (OS) Nice and easy, nobody gets hurt.
1152. (384+15) CS OF BRIAN TOSSING THE GUARDS' GUNS AWAY. BRIAN: (CONT) ...easy...					
1153. (386+07) WS OF BRIAN STANDING OVER THE GUARDS. BRIAN: (CONT) ...nobody gets hurt.					
1154. (387+13) WS PAN R. WITH AN UNDERCOVER COP GOING BEHIND A CAR. BRIAN: (OS) (CONT) We don't...	1080.	388.13 (over scene end)	390.15	2.02	BRIAN: (OS) (TO GUARDS) (OS) We do not need any heroes.

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(EXT. - MINI-MALL - CONT)					
1155. (389+05) MS PAN R. WITH BRIAN STEPPING OVER THE GUARDS ON THE GROUND.					
BRIAN: (CONT) ...need any heroes.					
1156. (391+00) MS PAN R. FROM ROUNDMAN TO PAULIE UNLOADING THE MONEY BAGS FROM THE TRUCK. HE TOSSES ONE TO ROUNDMAN.					
1157. (393+15) WS OF THE COP BEHIND THE CAR POINTING HIS GUN.					
COP: (TO ALL) Police!	1081.	*393.15 (over scene end)	396.09	2.10	COP: (TO ALL) Police! Freeze!
1158. (394+14) CS PAN L. WITH PAULIE HANDING MONEY BAGS TO ROUNDMAN, PAN BACK R. WITH HIM LOOKING AT THE COP O/S.					
COP: (OS) (CONT) Freeze!					
1159. (398+08) WS OF THE COP BEHIND THE CAR WITH HIS GUN DRAWN.					
COP: (TO ALL) Freeze!	1082.	*398.08 (over scene end)	400.06	1.14	COP: (TO ALL) (THEN BRIAN) - Freeze! - Let us go!
1160. (399+04) FACE SHOT PAN L. WITH BRIAN HEADING FOR THE CAR.					
BRIAN: (OUT LOUD) Let's go!					

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(EXT. - MINI-MALL - CONT) (WOMAN SCREAMING CONT) 1161. (400+08) CS TRACK L. WITH PAULIE GOING TO THE CAR, CROUCHING DOWN BEHIND IT. HE PULLS HIS SKI MASK OFF. BRIAN: (OS) (TO PAULIE) Let's go! COP: (OS) (TO ALL) Drop your weapons! Now! PAULIE COCKS HIS GUN.	1083.	407.13	412.10	4.13	BRIAN: (OS) (TO PAULIE) (THEN COP) - Let us go! - Drop your weapons! Now!
1162. (413+09) WS PAULIE STANDS UP FROM BEHIND THE CAR AND WALKS TOWARD CAMERA, POINTING HIS GUN AT THE COP O/S. COP: (OS) (CONT) I said now!	1084.	*413.09	415.09	2.00	COP: (TO ALL) I said now!
BRIAN: (TO PAULIE) What are you doing? Get... PAULIE STARTS FIRING HIS GUN AT THE COP O/S. (GUNFIRE)	1085.	415.10 (over scene end)	418.10	3.00	BRIAN: (TO PAULIE) What are you doing? Get in!
1163. (417+15) MS PAULIE FIRING HIS GUN. BRIAN: (OS) (CONT) ...in!					
1164. (418+11) WS THE COP SHOOTS AT PAULIE O/S.					

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<p>(EXT. - MINI-MALL - CONT)</p> <p>(WOMAN SCREAMING CONT)</p> <p>1165. (419+06) WS OF PAULIE WALKING TOWARD CAMERA FIRING HIS GUN, THE CAR STARTS TO PULL AWAY R.</p> <p>1166. (420+04) MS OF THE COP FIRING HIS GUN.</p> <p>1167. (421+01) CS OF PAULIE GOING R.</p> <p>(BRIAN AND ROUNDMAN YELLING AT PAULIE)</p> <p>1168. (422+00) MS MOVING IN ON THE CAR AS PAULIE JUMPS IN THE BACK SEAT.</p> <p>(GUNFIRE)</p> <p>PAULIE: (TO ALL) Go, go, go, go!</p> <p>THE CAR DRIVES AWAY, PAN R. WITH IT.</p> <p>(TIRES SCREECHING)</p> <p>1169. (426+15) WS OF THE CAR DRIVING AWAY FROM CAMERA. THE COP O/S FIRES AT IT, THE CAR SWERVING INTO A PILE OF SNOW AND STOPPING.</p> <p>(HORN HONKING)</p> <p>FADE TO BLACK</p> <p>(HORN FADES OUT)</p> <p>(MUSIC IN)</p>	<p>1086.</p>	<p>423.15</p>	<p>426.14</p>	<p>2.15</p>	<p>PAULIE: (TO ALL) Go, go, go, go!</p>

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<p>DISSOLVE IN:</p> <p>1170. <u>INT. - PRISON - DAY</u> (447+06) MS OF BRIAN IN SHACKLES BEING LED BY A GUARD TOWARD CAMERA. THEY STOP AT A CELL IN R. FG.</p> <p>(DOOR BUZZER)</p> <p>THE CELL DOOR STARTS TO SLIDE OPEN.</p> <p>1171. (469+06) CS OTS BRIAN SEES HIS REFLECTION IN THE CELL DOOR WINDOW.</p> <p>(CELL DOOR BANGING OPEN)</p> <p>1172. <u>INT. - BRIAN'S HOUSE - NIGHT</u> CS OF BRIAN LOOKING AT HIMSELF IN THE BATHROOM MIRROR.</p> <p>1173. <u>EXT. - STREET - DAY</u> (494+13) WS OF BRIAN WALKING TOWARD CAMERA WITH CUPS OF COFFEE.</p> <p>1174. <u>INT. - PAULIE'S APARTMENT - DAY</u> (505+02) CS OF PAULIE COMING DOWN THE STAIRS R., PAN L. WITH HIM GOING PAST CAMERA AND UP TO THE STOVE IN BG TO COOK SOMETHING.</p> <p>(MUSIC FADES OUT)</p> <p>(FOOTSTEPS)</p>					

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(INT. - PAULIE'S APARTMENT - KITCHEN - CONT)					
1175. (515+11) CS BRIAN WALKS IN THE DOOR WITH THE CUPS OF COFFEE.					
PAULIE: (OS) (TO BRIAN) Where have you been?	1087.	*515.11	517.06	1.11	PAULIE: (OS) (TO BRIAN) Where have you been?
BRIAN: (TO PAULIE) (OS) I went for a walk.	1088.	517.07	519.15	2.08	BRIAN: (TO PAULIE) (THEN PAULIE) - I went for a walk. - Yeah?
PAULIE: (OS) (TO BRIAN) Yeah?					
1176. (520+00) MS OF BRIAN SETTING A CUP OF COFFEE DOWN FOR PAULIE.					
PAULIE: (CONT) You hungry? Oh, thanks. This chick I've been seeing is making these unbelievable pancakes, all right? You're going to want one of these suckers.	1089.	*520.00	523.07	3.07	PAULIE: (CONT) You hungry? Oh, thanks.
	1090.	527.05	532.00	4.11	PAULIE: (CONT) This chick I have been seeing is making these unbelievable pancakes, all right?
	1091.	532.01	534.15	2.14	PAULIE: (CONT) You are going to want one of these suckers. (chick: slang - girl) (suckers: slang - things)
BRIAN WALKS PAST CAMERA O/S, THEN BACK INTO FRAME UP TO THE TABLE. PAULIE LOOKS AT HIM.					
PAULIE: (CONT) What's up? You all right?	1092.	549.05	551.11	2.06	PAULIE: (TO BRIAN) What is up? You all right?
BRIAN: (TO PAULIE) Yeah.	1093.	558.06	559.10	1.04	BRIAN: (TO PAULIE) Yeah.
PAULIE: (TO BRIAN) I don't know what, she taught me a little something, but...	1094.	563.07	567.15	4.08	PAULIE: (TO BRIAN) I do not know what, she taught me a little something, but...

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(INT. - PAULIE'S APARTMENT - CONT)					
1177. (568+08) CHEST SHOT BRIAN.					
PAULIE: (OS) (TO BRIAN) Fuck it, these are good.	1095.	570.14	573.02	2.04	PAULIE: (OS) (TO BRIAN) Fuck it, these are good.
1178. (573+11) CHEST SHOT PAULIE TURNING TOWARD CAMERA TO LOOK AT BRIAN O/S.					(Fuck: expletive)
PAULIE: (TO BRIAN) (OS) What's up?	1096.	580.11	581.15	1.04	PAULIE: (TO BRIAN) (OS) What is up?
1179. (582+00) CHEST SHOT BRIAN STEPPING FORWARD.					
BRIAN: (TO PAULIE) (OS) I...	1097.	591.04	593.04	2.00	BRIAN: (TO PAULIE) (OS) I...
1180. (593+15) CHEST SHOT PAULIE TURNING TO FACE BRIAN O/S.					
1181. (605+09) WS OF BRIAN AND PAULIE FACING EACH OTHER.					
1182. (610+04) FACE SHOT BRIAN.					
BRIAN: (TO PAULIE) (OS) I can't go, Paulie.	1098.	611.01	613.03	2.02	BRIAN: (TO PAULIE) (OS) I can not go, Paulie.
1183. (613+04) CHEST SHOT PAULIE.					
1184. (614+13) FACE SHOT BRIAN.					
BRIAN: (TO PAULIE) (OS) I got to take a pass for my boys.	1099.	*614.13	618.01	3.04	BRIAN: (CONT) I got to take a pass for my boys.

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(INT. - PAULIE'S APARTMENT - CONT)					
1185. (619+05) CHEST SHOT PAULIE.					
PAULIE: (TO BRIAN) (OS) Don't worry, all right? I seen it coming. You know, I got a guy ready.	1100.	622.12	625.14	3.02	PAULIE: (TO BRIAN) Do not worry, all right? I saw it coming.
	1101.	627.08	629.10	2.02	PAULIE: (CONT) You know, I got a guy ready.
1186. (629+11) FACE SHOT BRIAN.					
PAULIE: (OS) (TO BRIAN) And I got to...	1102.	630.14	633.02 (over scene end)	2.04	PAULIE: (OS) (CONT) And I got to tell you something.
1187. (631+09) FACE SHOT PAULIE.					
PAULIE: (CONT) ...tell you something. I'm getting away with it. There's not a doubt in my mind.	1103.	636.11	639.00	2.05	PAULIE: (CONT) I am getting away with it.
	1104.	639.11	643.12	4.01	PAULIE: (CONT) There is not a doubt in my mind.
1188. (643+13) FACE SHOT BRIAN.					
PAULIE: (OS) (TO BRIAN) I'm...	1105.	645.14	650.10 (over scene end)	4.12	PAULIE: (OS) (CONT) I am retiring on this one. I am not going back to prison for no one.
1189. (646+06) FACE SHOT PAULIE.					
PAULIE: (CONT) ...retiring on this one. I'm not going back to prison for no one. You can bet on that.	1106.	650.14	653.00	2.02	PAULIE: (CONT) You can bet on that.

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(INT. - PAULIE'S APARTMENT - CONT)					
1190. (653+04) FACE SHOT BRIAN.					
BRIAN: (TO PAULIE) (OS) I guess there's no chance I could talk you out of it then.	1107.	654.05	657.14	3.09	BRIAN: (TO PAULIE) (OS) I guess there is no chance I could talk you out of it then.
1191. (657+15) FACE SHOT PAULIE STEPS FORWARD.					
PAULIE: (TO BRIAN) (OS) It's not going to be the same.	1108.	664.00	666.04	2.04	PAULIE: (TO BRIAN) (OS) It is not going to be the same.
1192. (666+13) WS OF PAULIE SHAKING BRIAN'S HAND.					
PAULIE: (TO BRIAN) Come on, shake my hand.	1109.	668.13	672.11	3.14	PAULIE: (TO BRIAN) (THEN BRIAN) - Come on, shake my hand. - Paul.
BRIAN: (TO PAULIE) Paul.					
PAULIE: (TO BRIAN) Come on, you got kids. It's good.	1110.	673.13	678.05 (over scene end)	4.08	PAULIE: (TO BRIAN) Come on, you got kids. It is good. It is good.
1193. (676+10) FACE SHOT BRIAN.					
PAULIE: (OS) (CONT) It's good.					
1194. (678+12) CU OF PAULIE LAUGHING.					
(MUSIC IN)					
BRIAN STEPS INTO FRAME TO GIVE PAULIE A HUG.					

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(INT. - PAULIE'S APARTMENT - CONT) (MUSIC CONT) 1195. (685+04) FACE SHOT BRIAN HUGGING PAULIE. PAULIE: (TO BRIAN) I understand, Brian. PAULIE STEPS O/S L.	1111.	692.03	695.00	2.13	PAULIE: (TO BRIAN) I understand, Brian.
1196. <u>EXT. - BOSTON SOUTH SHORE - DAY</u> (698+05) ESTABLISHING SHOT.					
1197. (702+08) MASTER SHOT OF A FOOTBALL FIELD IN THE BG.					
1198. <u>INT. - SIDEWALK CAFE - NIGHT</u> (706+11) WAIST SHOT OF AN ANCHOR WOMAN LOOKING AT CAMERA GIVING HER REPORT IN FRONT OF THE MINI-MALL. ANCHOR WOMAN: Topping today's news, a brazen broad daylight armored car robbery. TITLE OVER SCENE: BREAKING NEWS	1112.	*706.11	712.14	6.03	ANCHOR WOMAN: Topping today's news, a brazen broad daylight armored car robbery.
ARMORED CAR ROBBERY	TITLE	(707.01)	(712.14)	(5.13)	(TITLE IN, THEN OUT BREAKING NEWS)
	TITLE	(709.07)	(712.14)	(3.07)	(TITLE IN, THEN OUT ARMORED CAR ROBBERY)

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(INT. - SIDEWALK CAFE - CONT) (MUSIC CONT)					
1199. (712+15) CS SLOWLY MOVING IN ON BRIAN SITTING AT THE WINDOW COUNTER. HE TURNS TO LOOK UP AT THE TV O/S.					
ANCHOR WOMAN: (OS) (CONT) A shootout erupted after three men robbed a south shore mall this morning, getting away with an undetermined amount of cash. A wounded guard was transported to a Boston hospital, his injuries...	1113.	*712.15	719.09	6.10	ANCHOR WOMAN: (OS) (CONT) A shootout erupted after three men robbed a south shore mall this morning...
	1114.	719.10	723.06	3.12	ANCHOR WOMAN: (OS) (CONT) getting away with an undetermined amount of cash.
	1115.	723.07 (over scene end)	730.07	7.00	ANCHOR WOMAN: (OS) (CONT) A wounded guard was transported to a Boston hospital, his injuries unknown.
1200. <u>EXT. - BEACH - DAY</u> (729+12) ESTABLISHING SHOT.					
ANCHOR WOMAN: (CONT) (CONT) ...unknown.					
1201. (734+03) CHEST SHOT BRIAN, CAMERA SLOWLY PULLS BACK, PAN R. TO SHOW THE BEACH.					
1202. <u>EXT. - CONSTRUCTION SITE</u> <u>- DAY</u> (779+13) CS PAN R. WITH BRIAN CARRYING A PALLET. HE WHEELS A PILE OF PALLETS AWAY, CAMERA PULLS BACK, PANS R.					

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(MUSIC CONT)					
1203. <u>EXT. - COLUMBIA PARK - DAY</u> (822+08) WS OF BRIAN, STACY, MARK AND KATIE SITTING IN THE STANDS WITH A CROWD OF PEOPLE WATCHING SEAN'S FOOTBALL GAME. BRIAN GIVES A PERSON NEXT TO HIM A HUG.					
(FOOTBALL GAME NOISES)					
1204. (827+09) MASTER SHOT OF THE FOOTBALL GAME.					
1205. (830+05) CS OF BRIAN, MARK AND STACY WATCHING THE GAME.					
1206. (832+15) MS PAN L. WITH THE QUARTERBACK PASSING THE FOOTBALL, SEAN CATCHES IT.					
1207. (837+07) CS TILT UP WITH BRIAN, STACY, MARK AND THE REST OF THE CROWD STANDING AND CHEERING.					
1208. (840+05) CS OF SEAN COMING TOWARD CAMERA TAKING HIS HELMET OFF. HE LOOKS UP INTO THE STANDS.					
1209. (847+11) CS OF BRIAN LOOKING DOWN AT SEAN O/S.					
BRIAN: (TO SEAN) (OS) Good job.	1116.	848.01	850.03	2.02	BRIAN: (TO SEAN) (OS) Good job.

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
<p>(EXT. - COLUMBIA PARK - CONT)</p> <p>(MUSIC CONT)</p> <p>1210. (852+03) CS OF SEAN WAVING TO BRIAN O/S.</p> <p>1211. (860+14) CS BRIAN WAVES BACK AT SEAN O/S.</p> <p>FREEZE FRAME</p> <p>FADE IN TITLE OVER SCENE:</p> <p>Brian continues his sobriety a day at a time.</p> <p>TITLE FADES OUT</p> <p>DISSOLVE IN:</p> <p>1212. <u>INT. - PAULIE'S APARTMENT</u> <u>- DAY</u> (876+14) CHEST SHOT PAULIE STANDING AT THE WINDOW.</p> <p>FADE IN TITLE OVER SCENE:</p> <p>Paulie was convicted of the armored car robbery.</p> <p>He is now serving 50 years.</p> <p>TITLE FADES OUT</p>	<p>CARD</p> <p>CARD</p>	<p>(870.07)</p> <p>(878.12)</p>	<p>(876.05)</p> <p>(890.00)</p>	<p>(5.14)</p> <p>(11.04)</p>	<p>(TITLE FADES IN, THEN OUT Brian continues his sobriety a day at a time)</p> <p>(TITLE FADES IN, THE OUT Paulie was convicted of the armored car robbery. He is now serving 50 years.)</p>

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
<p>DISSOLVE IN:</p> <p>1213. <u>EXT. - BRIAN'S HOUSE - DAY</u> (891+00) CHEST SHOT OTS BRIAN WITH SEAN.</p> <p>FADE IN TITLE OVER SCENE:</p> <p>Brian's relationship with his sons is stronger than ever.</p> <p>TITLE FADES OUT</p> <p>FADE TO BLACK</p> <p>(911+07) START CREDIT ROLL</p> <p>(MUSIC FADES OUT)</p> <p>(1266+07) CREDIT ROLL ENDS</p> <p>END CARD (1270+06) (1275+13)</p> <p><logo> YARI FILM GROUP RELEASING</p> <p>(1275+13) LAST FRAME OF REEL</p>	<p>CARD</p>	<p>(894.04)</p>	<p>(902.06)</p>	<p>(8.02)</p>	<p>(TITLE FADES IN, THEN OUT</p> <p>Brian's relationship with his sons is stronger than ever.</p>