

COMBINED DIALOGUE AND CONTINUITY
AND SPOTTING LIST

"WHAT DOESN'T KILL YOU - TRAILER"

EXHIBITION FOOTAGE: 224 Feet 02 Frames
APPROXIMATE RUNNING TIME: 2 Minutes 29 Seconds
INITIAL DATE PREPARED: December 15, 2008

SUPPLIED RATIO: FLAT (1:85)
TOTAL NUMBER OF TITLES: 60
TOTAL NUMBER OF CUTS: 105
TOTAL CCSL PAGE COUNT: 19

	ACTUAL FOOTAGE:	EXHIBITION FOOTAGE:	TITLE #
REEL #1	236 feet 02 frames	224 feet 02 frames	1-60

Contact Information:
Script Prepared by:

OnCore Productions
27172 Coachman Way
Lake Forest, CA. 92630
Ph: 949-588-9440 Fax: 949-588-8352
www.oncoreproductions.com
Todd.Rodowsky@oncoreproductions.com
Notify: Todd Rodowsky

Contact Information:

Yari Film Group
18050 Wilshire Blvd, 6th Floor
Los Angeles, CA 90024
310-689-1450

INSTRUCTIONS:
COMBINED DIALOGUE AND SPOTTING LIST
Prepared by: **ON-CORE PRODUCTIONS**

The Column at Left

This is the combined continuity and dialogue. Here the scene changes are numbered consecutively in the left margin.

Feet and Frames are divided by a + sign. The dialogue is inserted where it relates to shots and action, which is described in brief terms.

The column headed "Title No."

In this column, the titles are numbered consecutively. Your title numbers must match these exactly. An "I" following a title number indicates that the title is in italics - that it is a narration or some other voice not in the scene - but does not apply for situations where the character speaking is simply off screen but still in the scene.

The Columns under Spotting List Footages and Titles

Start - where the dialogue starts, marked in feet and frames. Feet are divided from frames by a decimal point (.). An * in front of the footage here indicates that the title begins on or in the next frame after a scene cut.

Stop - where the dialogue ends, marked in feet/frames, as in Start. * indicates that the title ends on the next scene cut, or the frame immediately before.

Total - The number of feet and frames in a title. This indicates the time the title is on the screen and determines the maximum length permitted for your translation. A foot of film passes the screen in 2/3 of a second. Thus, a 6 foot title remains on the screen for 4 seconds. A foot of film contains 16 individual frames. Thus if the title total reads 4.04 it means there are 4 feet and 4 frames available for that title.

You are allowed 10 letters and spaces per foot. A capital letter counts as two letters. Thus 4 feet, 4 frames would permit $4.25 \times 10 = 42.5$. Rounded yields 42 letters and spaces. There will never be less than 1 or more than 7 feet in a title - if the bit of dialogue lasts more than 7 feet when the character speaks it, it is divided into as many component parts as necessary to make logical thoughts fit within the 7 feet permitted. If a bit of dialogue is less than 1 foot when the character speaks, the footage is juggled to extend it to 1 foot - this eliminates "flashing." When dialogue from different characters overlaps, it is so indicated - any decisions about priorities and placement are up to you.

Title - These are the titles to be translated. In general, you will adhere as closely as possible to the English title, but not to the detriment of your adaptation. Specialized colloquialisms have been pointed out and explained or given an alternative meaning.

Music - (Music In) & (Music Out) is an approximation of the start and stop times and generally applies to Score only, when applicable.

Specialized Sounds - Effects, Background noise generally captured, or special incidents, are commonly defined as **BOLD** type for hearing impaired description.

Combined Continuity and Dialogue	Title No.	Start	Stop	Total	Spotting List Footages and Titles Title
(00+00 PICTURE START)					(00.00 PICTURE START)
1. <u>PREVIEW RATING</u>					
PREVIEW RATING CARD					
2. <u>AERIAL - DAY</u> (09+12) LS HOUSING.					
BRIAN:(VO) Growing up around here everyone knew the way it was. Some took to the straight and narrow and some like me and Paulie had no choice and took to the street.	1.I	11.05	16.05	5.00	BRIAN:(VO) Growing up around here everyone knew the way it was.
	2.I	17.05	22.05	5.00	BRIAN:(VO)(CONT) Some took to the straight and narrow and some like me and Paulie...
(MUSIC IN)	3.I	22.11	25.11	3.00	BRIAN:(VO)(CONT) ...had no choice and took to the street.
3. <u>INT. - ROOM - DAY</u> (25+15) CHEST SHOT BRIAN and PAULIE.					
PAT:(TO ALL) Go down and get some money off him, will ya'.	4.	26.10	28.13	2.03	PAT:(TO ALL) Go down and get some money off him, will ya'.
4. <u>INT. - BAR - DAY</u> (29+01) FULL SHOT Paulie and Brian approaching a man at the bar.					
5. (31+03) CHEST SHOT Paulie slamming the man's head into the bar.					

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(TITLE/CARD - CONT) (MUSIC - CONT)					
6. <u>TITLE/CARD</u> (31+15) TITLE ENTERS YARI FILM GROUP RELEASING TITLE EXITS	MT#1	(31.15)	(34.04)		(TITLE ENTERS, TITLE EXITS YARI FILM GROUP RELEASING)
7. <u>EXT. - PARK - DAY</u> (33+05) FULL SHOT Paulie and Brian standing distant BG.					
8. <u>INT. - BAR - DAY</u> (35+13) CHEST SHOT Brian sitting. BRIAN:(VO)(CONT) In this town...	5.I	36.01	39.11	3.10	BRIAN:(VO)(CONT) In this town, hope was just an illusion.
9. <u>INT. - CAR - DAY</u> (37+04) CHEST SHOT DRIVER BG.					
10. (37+10) MS DRIVER L, Brian opening the car door. BRIAN:(VO)(CONT) ...hope was just an illusion.					
11. <u>EXT. - TOWN - DAY</u> (40+08) FULL SHOT HOUSING BG.					
12. <u>INT. - BAR - DAY</u> (41+15) CHEST SHOT Paulie and Brian looking o/s L. PAULIE:(TO PAT) You said five thousand...	6.	42.01	43.10*	1.09	PAULIE:(TO PAT) You said five thousand...

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			Title
		Start	Stop	Total	
(INT. - BAR - CONT) (MUSIC - CONT)					
13. (43+11) CHEST SHOT PAT looking o/s R. PAT:(TO PAULIE) Yeah, that's your cut.	7.	44.00	45.08	1.08	PAT:(TO PAULIE) Yeah, that's your cut.
14. (45+08) CHEST SHOT Brian looks up. PAT:(CONT) You got a problem with that Paulie?	8.	45.14 (over scene end)	47.08	1.10	PAT:(CONT) You got a problem with that Paulie?
15. (47+06) CHEST SHOT Paulie and Brian. PAULIE:(CONT) As a matter of fact, I do.	9.	47.14	49.06	1.08	PAULIE:(CONT) As a matter of fact, I do.
PAT:(CONT) Oh you do?	10.	49.12 (over scene end)	51.04	1.08	PAT:(CONT) Oh you do?
16. (50+07) CHEST SHOT Pat looking o/s R. PAT:(CONT) I've been lining your pockets since you were a kid.	11.	51.10 (over scene end)	53.12	2.02	PAT:(CONT) I've been lining your pockets since you were a kid. (Lining - Paying you.)
17. (52+09) CHEST SHOT Paulie. PAULIE:(CONT) Point is, it's supposed to be getting easier.	12.	54.02 (over scene end)	56.02	2.00	PAULIE:(CONT) Point is, it's supposed to be getting easier.
18. <u>INT. - HOME - DAY</u> (55+01) CHEST SHOT Brian.					

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			Title
		Start	Stop	Total	
(INT. - CAR - CONT) (MUSIC - CONT)					
19. <u>INT. - CAR - DAY</u> (57+00) FULL SHOT BUSINESSES.					
BRIAN:(VO)(CONT) Chasing money	13.I	57.03	58.11	1.08	BRIAN:(VO)(CONT) Chasing money
20. <u>INT. - ROOM - NIGHT</u> (58+13) FULL SHOT WOMAN dancing R. Man and Woman sitting BG.					
BRIAN:(VO)(CONT) Staying one step ahead...	14.I	59.03	60.15	1.12 (over scene end)	BRIAN:(VO)(CONT) Staying one step ahead of the law.
21. <u>EXT. - TOWN - NIGHT</u> (59+11) FULL SHOT BUILDINGS BG.					
BRIAN:(VO)(CONT) ...of the law.					
22. <u>EXT - STREET - DAY</u> (61+10) MS OFFICER by the CARS BG.					
OFFICER:(OUT LOUD) Police!	15.	* 61.10	63.05	1.11 (over scene end)	OFFICER:(OUT LOUD) Police! Freeze!
23. (62+07) MS Paulie and Brian in the CAR BG.					
OFFICER:(OUT LOUD) Freeze!					
24. <u>EXT. - STREET - NIGHT</u> (63+11) MS OFFICER FG. Paulie being arrested BG. Brian FG, being arrested.					
25. (65+13) CHEST SHOT Brian looking o/s R.					

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(INT. - CELL - CONT) (MUSIC - CONT)					
26. <u>INT. - CELL - DAY</u> (67+07) MS Paulie looking out, Brian looking to FG.					
BRIAN:(VO)(CONT) There's always a price to pay.	16.I	68.09	70.06	1.13	BRIAN:(VO)(CONT) There's always a price to pay.
CARD: THE TRUE LIFE STORY OF WRITER/DIRECTOR BRIAN GOODMAN	17.	71.02	73.06	2.04	CARD: THE TRUE LIFE STORY OF WRITER/DIRECTOR BRIAN GOODMAN
27. <u>INT. - VISITING ROOM - DAY</u> (72+10) CHEST SHOT STACY looking o/s L.					
STACY:(TO BRIAN) You're going to get a job, right?	18.	73.00	74.09	1.09	STACY:(TO BRIAN) You're going to get a job, right?
28. (74+11) CHEST SHOT Brian looking R, to Stacy.					
BRIAN:(TO STACY) I'm gonna get something...	19.	74.15	79.04	4.05 (over scene end)	BRIAN:(TO STACY) I'm gonna get something... But first I just want to spend some time with you and the kids.
29. <u>EXT. - PRISON GATE - DAY</u> (76+03) CHEST SHOT GUARD L, Brian R.					
BRIAN:(CONT) ...but first I...					
30. (77+05) FULL SHOT STACY waiting BG.					
BRIAN:(CONT) ...want to spend some time with you and the kids.					

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			Title
		Start	Stop	Total	
(INT. - PRISON - CONT) (MUSIC - CONT)					
31. <u>INT. - PRISON - DAY</u> (79+08) CHEST SHOT Brian walking to FG. GUARD BG.					
GUARD:(TO BRIAN) Take care out there Brian.	20.	79.14 (over scene end)	81.06	1.08	GUARD:(TO BRIAN) Take care out there Brian.
32. <u>INT. - CAR - DAY</u> (81+00) FULL SHOT STREETS AND BUSINESSES.					
33. (82+09) CHEST SHOT Brian looking o/s R.					
34. <u>EXT. - HOME - DAY</u> (83+11) CHEST SHOT Brain looking o/s R.					
35. (84+12) M FULL SHOT Brian R, MARK running to him. Stacy BG.					
BRIAN:(TO MARK) I missed ya!	21.	* 84.12	86.04	1.08	BRIAN:(TO MARK) I missed ya!
36. <u>INT. - RESTAURANT - DAY</u> (86+10) CHEST SHOT Brian looking o/s R.					
BRIAN:(TO STACY) We're okay now?	22.	* 86.10	88.04	1.10	BRIAN:(TO STACY) We're okay now?
37. (88+05) CHEST SHOT Stacy looking o/s L.					
STACY:(TO BRIAN) Oh yeah...	23.	88.10 (over scene end)	90.02	1.08	STACY:(TO BRIAN) Oh yeah...
38. <u>INT. - HOME - NIGHT</u> (90+00) M FULL SHOT Stacy entering BG. Brian R.					

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(INT. - HOME - CONT) (MUSIC - CONT)					
39. <u>INT. - HOME - DAY</u> (93+13) CHEST SHOT Brian walking to FG.					
STACY:(OUT LOUD) Brian!	24.	* 93.13	95.05	1.08	STACY:(OUT LOUD) Brian!
MORAN:(TO BRIAN) I just came by to welcome you back to the neighborhood.	25.	95.11	97.14	2.03	MORAN:(TO BRIAN) I just came by to welcome you back to the neighborhood.
40. (96+01) CHEST SHOT MORAN looking o/s L.					
41. (97+01) MCS Brian looking o/s R.					
BRIAN:(TO MORAN) You got a warrant?	26.	98.04	99.12	1.08	BRIAN:(TO MORAN) You got a warrant?
42. (98+00) CHEST SHOT Moran.					
MORAN:(CONT) Why? Did you do something wrong?	27.	100.02	101.14	1.12	MORAN:(CONT) Why? Did you do something wrong?
43. <u>INT. - HOME - NIGHT</u> (101+01) M FULL SHOT Brian BG. Stacy R. Mark BG.					
44. <u>EXT. - REPAIR SHOP - DAY</u> (103+04) FULL SHOT Brian walking to BG.					
45. (104+07) CHEST SHOT Brian looking o/s R.					
SHOP OWNER:(TO BRIAN) I got nothing for you today.	28.	*104.07	106.05	1.14	SHOP OWNER:(TO BRIAN) I got nothing for you today.

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			Title
		Start	Stop	Total	
(EXT. - HOME - CONT) (MUSIC - CONT)					
46. <u>EXT. - HOME - DAY</u> (106+09) M FULL SHOT Stacy L, Brian R. STACY:(TO BRIAN) I can't ask my father for...	29.	106.11	109.05	2.10 (over scene end)	STACY:(TO BRIAN) I can't ask my father for more money.
47. <u>EXT. - HARBOR - DAY</u> (108+07) FULL SHOT Brian running R. STACY:(CONT) ...more money. BRIAN:(TO STACY) I've only been out for three days...	30.	109.11	111.05	1.10 (over scene end)	BRIAN:(TO STACY) I've only been out for three days...
48. <u>EXT. - HOME - DAY</u> (111+04) CHEST SHOT OTS Stacy. BRIAN:(CONT) I need you to...	31.	111.11	113.05	1.10 (over scene end)	BRIAN:(CONT) I need you to give me a chance.
49. <u>EXT. - STREET - DAY</u> (112+05) CHEST SHOT Brian walking away. BRIAN:(CONT) ...give me a chance.					
50. <u>INT. - EXERCISE YARD - DAY</u> (114+04) FULL SHOT Brian playing handball.					
51. (116+03) CHEST SHOT Paulie looking o/s R. PAULIE:(TO BRIAN) Hey what's that, you gotta kill the ball!	32.	116.05	118.05	2.00	PAULIE:(TO BRIAN) Hey what's that, you gotta kill the ball!
52. (118+01) CHEST SHOT Brian and Paulie.					

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(INT. - HOME - CONT) (MUSIC - CONT)					
53. <u>INT. - HOME - DAY</u> (119+06) M FULL SHOT Stacy L, Paulie walking to FG.					
STACY:(TO PAULIE) Paulie, when did you get out?	33.	119.06	121.02	1.12	STACY:(TO PAULIE) Paulie, when did you get out? (Regarding Jail.)
54. (120+11) CHEST SHOT Paulie looking o/s R.					
55. <u>EXT. - HARBOR - DAY</u> (123+04) CHEST SHOT Brian and Paulie walking L.					
BRIAN:(TO PAULIE) Just spending time with the kids, trying do the right thing.	34.	*123.04	125.06	2.02	BRIAN:(TO PAULIE) Just spending time with the kids, trying do the right thing.
56. <u>INT. - CAR - DAY</u> (125+08) CHEST SHOT Paulie looking o/s L.					
PAULIE:(CONT) We got to start making our...	35.	125.12	128.01	2.05 (over scene end)	PAULIE:(CONT) We got to start making our own money.
57. <u>EXT. - STREET - DAY</u> (126+14) CHEST SHOT Paulie moving R.					
PAULIE:(CONT) ...own money.					
58. <u>INT. - CAR - DAY</u> (127+13) MS PERSON BEING PUNCHED.					
59. (128+09) CHEST SHOT Brian punching L.					
60. (129+03) FULL SHOT Brian BG pulling a man out of the car.					

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles		
		Start	Stop	Total Title
(INT. - CAR - CONT) (MUSIC - CONT)				
61. (129+12) FULL SHOT Brian slamming him to the ground.				
62. (130+02) CHEST SHOT Paulie in the driver's face.				
PAULIE:(OUT LOUD) Where is the money!	36.	*130.02 (over scene end)	131.11	1.09 PAULIE:(OUT LOUD) Where is the money!
63. <u>EXT. - HOME - DAY</u> (131+07) CHEST SHOT Stacy BG.				
STACY:(TO PAULIE) Every night he's out...	37.	132.01 (over scene end)	134.02	2.01 STACY:(TO PAULIE) Every night he's out until three, four in the morning.
64. <u>INT. - RESTAURANT - DAY</u> (132+09) CHEST SHOT Brian.				
STACY:(CONT) ...until three, four in the morning.				
65. <u>EXT. - HOME - DAY</u> (134+04) CHEST SHOT Paulie looking o/s R.				
PAULIE:(TO STACY) Take it easy...	38.	134.08 (over scene end)	136.01	1.09 PAULIE:(TO STACY) THEN STACY -Take it easy... -You take it easy!
66. (135+02) M FULL SHOT Stacy walking away.				
STACY:(CONT) You take it easy!				

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			Title
		Start	Stop	Total	
(EXT. - FOOTBALL FIELD (MUSIC - CONT)	- CONT)				
67. <u>EXT. - FOOTBALL FIELD - DAY</u> (136+00) CHEST SHOT Brian and Paulie walking R.					
68. <u>INT. - HALLWAY - DAY</u> (137+12) CHEST SHOT MAN BG. Paulie and Brian L. MAN:(TO PAULIE) You two are out there on your own...	39.	138.00	140.11	2.11 (over scene end)	MAN:(TO PAULIE) You two are out there on your own, we don't see a dime.
69. (139+07) CHEST SHOT Pat looking L. MAN:(CONT) ...we don't see a dime.					
70. (141+04) CHEST SHOT Brian looking o/s R. BRIAN:(TO SULLY) I've got kids to feed and I'm broke.	40.	141.07	143.02	1.11	BRIAN:(TO SULLY) I've got kids to feed and I'm broke.
71. <u>INT. - CAR - DAY</u> (143+03) CHEST SHOT OTS Sully. SULLY:(TO BRIAN) Go down the same road, you end up in the same place.	41.	143.08	146.00	2.08	SULLY:(TO BRIAN) Go down the same road, you end up in the same place.
72. (146+10) CHEST SHOT OTS Brian. BRIAN:(TO SULLY) Maybe that's where I belong.	42.	*146.10	148.10	2.00	BRIAN:(TO SULLY) Maybe that's where I belong.

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			Title
		Start	Stop	Total	
(EXT. - HOME - CONT) (MUSIC - CONT)					
73. <u>EXT. - HOME - DAY</u> (150+11) MCS Mark looking o/s L.					
BRIAN:(TO MARK) I just wanted to know what it's going to take...	43.	151.01	155.12	4.11 (over scene end)	BRIAN:(TO MARK) I just wanted to know what it's going to take to get you to respect me.
74. (153+00) CHEST SHOT Brian looking to FG.					
BRIAN:(CONT) ...to get you to umm... respect me.					
75. (156+03) MCS Mark looking o/s L.					
MARK:(TO BRIAN) Don't leave us.	44.	156.02	157.14	1.12	MARK:(TO BRIAN) Don't leave us.
76. (157+09) MS Mark R, Brian BG.					
CARD: EVERYONE HAS A CHOICE	45.I	158.08	161.04	2.12	CARD: EVERYONE HAS A CHOICE
77. <u>EXT. - CAR - DAY</u> (161+05) MCS Paulie.					
PAULIE:(CONT) I clocked an armored car today.	46.	*161.04	162.12*	1.08	PAULIE:(CONT) I clocked an armored car today. (Clocked - Watched, timed, planned.)
78. <u>EXT. - STREET - DAY</u> (162+11) FULL SHOT ARMORED CAR moving to FG.					
PAULIE:(CONT) I'm getting away with it...	47.	163.02	166.05	3.03 (over scene end)	PAULIE:(CONT) I'm getting away with it I'm not going back to prison for no one.

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(INT. - HOME - CONT) (MUSIC - CONT)					
79. <u>INT. - HOME - DAY</u> (164+10) CHEST SHOT Paulie looking o/s R. PAULIE:(CONT) ...I'm not going back to prison for no one.					
80. <u>INT. - CAR - DAY</u> (166+15) CHEST SHOT Brian and Paulie. BRIAN:(TO PAULIE) I don't know Paulie...	48.	166.11	168.03*	1.08	BRIAN:(TO PAULIE) I don't know Paulie...
81. <u>EXT. - CAR - DAY</u> (168+03) CHEST SHOT Paulie. PAULIE:(CONT) You're supposed to have my back!	49.	168.09	170.03	1.10	PAULIE:(CONT) You're supposed to have my back!
CARD: EVERY CHOICE HAS A CONSEQUENCE	50.I	170.03	174.06	4.03	CARD: EVERY CHOICE HAS A CONSEQUENCE
82. <u>INT. - HOME - DAY</u> (174+07) CHEST SHOT Stacy. STACY:(TO BRIAN) This has got to stop, you promised me it was going to stop!	51.	*174.07	176.07	2.00	STACY:(TO BRIAN) This has got to stop, you promised me it was going to stop!
83. <u>EXT. - CAR - DAY</u> (175+15) CHEST SHOT BRIAN coming out of the car.					
84. (176+10) FULL SHOT GUARDS turning around. PAULIE(OUT LOUD) Get down!					

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(EXT. - CAR - CONT) (MUSIC - CONT)					
85. (177+11) M FULL SHOT Paulie and Brian moving R.					
86. <u>EXT. - PRISON YARD - DAY</u> (178+04) CHEST SHOT Pat, Brian and Paulie.					
PAT:(TO BRIAN) I give people one chance.	52.	178.08	181.04	2.12 (over scene end)	PAT:(TO BRIAN) I give people one chance. And you just had yours.
87. <u>INT. - BAR - DAY</u> (179+09) CHEST SHOT Paulie looking o/s L.					
PAT:(CONT) And you...					
88. <u>EXT. - STREET - DAY</u> (180+15) CHEST SHOT Brian looking o/s R.					
PAT:(CONT) ...just had yours.					
CARD: MARK RUFFALO	53.I	182.07	185.00	2.09	CARD: MARK RUFFALO
BRIAN:(TO ALL) Ain't nobody love...	54.	184.05	187.13	3.08 (over scene end)	BRIAN:(TO ALL) Ain't nobody love that kid more than I do. And I can't give him anything.
89. <u>INT. - CAR - DAY</u> (184+02) CHEST SHOT Brian looking o/s L.					
BRIAN:(CONT) ...that kid more than I do.					
90. (185+12) FULL SHOT MARK running down the street.					

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			Title
		Start	Stop	Total	
(INT. - CAR - CONT) (MUSIC - CONT)					
91. (186+13) CHEST SHOT Brian. BRIAN:(CONT) I can't give him anything.					
CARD: ACADEMY AWARD NOMINEE ETHAN HAWKE	55.I	188.11	191.02	2.07	CARD: ACADEMY AWARD NOMINEE ETHAN HAWKE
92. <u>EXT. - CAR - DAY</u> (190+06) CHEST SHOT Paulie looking o/s L.					
PAULIE:(TO BRIAN) What are you going to do, get a job?	56.	191.00	193.12	2.12 (over scene end)	PAULIE:(TO BRIAN) What are you going to do, get a job? It's like standing in mud.
93. <u>EXT. - STREET - DAY</u> (192+09) CHEST SHOT Paulie walking L, aiming a gun.					
PAULIE:(CONT) It's like standing in mud.					
CARD: AMANDA PEET	57.I	194.14	197.02	2.04	CARD: AMANDA PEET
94. <u>INT. - HOME - DAY</u> (197+03) CHEST SHOT Brian and Stacy.					
STACY:(CONT) When are you going to realize your kids need a father!	58.	*197.03	200.00	2.13 (over scene end)	STACY:(CONT) When are you going to realize your kids need a father!
95. <u>EXT. - HOME - DAY</u> (198+13) CHEST SHOT Brian looking o/s R.					

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(EXT. - HOME - CONT) (MUSIC - CONT)					
96. (199+13) CHEST SHOT Mark. BRIAN:(TO STACY) This is all I am!	59.	200.06	203.11	3.05	BRIAN:(TO STACY) This is all I am! It's all I am!
97. <u>INT. - HOME - DAY</u> (201+03) CHEST SHOT Brian and Stacy. BRIAN:(CONT) It's all I am!					
98. <u>EXT. - PARKING LOT - DAY</u> (203+14) CHEST SHOT Paulie moving L, aiming the gun and shooting.					
99. <u>INT. - BAR - NIGHT</u> (204+07) CHEST SHOT Brian fighting BG.					
100. <u>EXT. - HOME - NIGHT</u> (205+01) CHEST SHOT Stacy. STACY:(OUT LOUD) Brian!	60.	205.06	206.14	1.08	STACY:(OUT LOUD) Brian!
101. <u>EXT. - HEIST - DAY</u> (205+11) CHEST SHOT Paulie moving R.					
102. <u>INT. - HOME - DAY</u> (206+05) MCS Brian looking o/s L.					
103. <u>EXT. - STREET - NIGHT</u> (206+15) FULL SHOT PERSON LAYING IN THE SNOW. MAN RUNNING AWAY.					

Combined Continuity and Dialogue	Title No.	Spotting List Footages and Titles			
		Start	Stop	Total	Title
(AERIAL - CONT)					
(MUSIC - CONT)					
104. <u>AERIAL - NIGHT</u> (208+11) FULL SHOT HOUSING.					
(210+05) TITLE ENTERS	MT#2	(210.05)	(219.03)		(TITLE ENTERS, TITLE EXITS
WHAT DOESN'T KILL YOU					WHAT DOESN'T KILL YOU)
TITLE EXITS					
105. <u>CREDIT BLOCK</u> (219+12) CREDIT BLOCK ENTERS					
CREDIT BLOCK EXITS					
END OF REEL #1 - LAST FRAME OF REEL 224 FEET 02 FRAMES					