

INSIDE

COMBINED CONTINUITY & SPOTTING LIST

	SUBTITLES	EXHIBITION FOOTAGE	DURATION (24FPS)
REEL 1	169	1698.00	00:18:52:00
REEL 2	77	1803.14	00:20:02:14
REEL 3	114	1706.02	00:18:57:10
REEL 4	57	1186.01	00:13:10:17
REEL 5	59	1576.14	00:17:31:06
TOTAL	476	7970.15	01:28:33:23

Abbreviations	
WS: wide shot	POV: point of view
MS: medium shot	LA: low-angle
CU: close-up	HA: high-angle

"/" denotes a subtitle extends over a hard cut.
Text in brackets are annotations for translators.

prepared by
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February, 2017

FIRST FRAME OF PICTURE: 0.00
 FIRST HARD CUT: 73.04
 SECOND HARD CUT: 76.06
 LAST FRAME OF PICTURE: 1698.00

0.00 BLACK

TITLE CARD FADES IN:

NOSTROMO PICTURES
 PRESENTS

TITLE CARD FADES OUT

TITLE CARD FADES IN:

A NOSTROMO PICTURES AND
 INSIDE PRODUCCIÓN AIE
 PORDUCTION

TITLE CARD FADES OUT

TITLE CARD FADES IN:

IN ASSOCIATION WITH
 EMBANKMENT FILMS

TITLE CARD FADES OUT

TITLE CARD FADES IN:

WITH THE SUPPORT OF
 INSTITUTO DE LA CINEMATOGRAFÍA Y ARTES
 AUDIOVISUALES (ICAA)
 DEPARTAMENT DE CULTURA DE LA GENERALITAT DE
 CATALUNYA

TITLE CARD FADES OUT

TITLE CARD FADES IN:

AND THE COLLABORATION OF
 NATIXIS COFICINÉ
 CREA SGR

TITLE CARD FADES OUT

TITLE CARD FADES IN:

In recent years in the US alone there have been
 over 306 cases of infant abduction.

1-001	26.07	34.12	8.05	NARRATIVE TITLE IN RECENT YEARS IN THE US ALONE THERE HAVE BEEN OVER 306 CASES OF INFANT ABDUCTION.
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TITLE CARD FADES OUT

TITLE CARD FADES IN:

10% of these cases happened when the mother was still
 pregnant.

1-002	36.02	43.10	7.08	NARRATIVE TITLE 10% OF THESE CASES HAPPENED WHEN THE MOTHER WAS STILL PREGNANT.
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TITLE CARD FADES OUT

TITLE CARD FADES IN:

Over 9 out of 10 mothers did not survive the attack.

1-003	44.14	52.10	7.12	NARRATIVE TITLE OVER 9 OUT OF 10 MOTHERS DID NOT SURVIVE THE ATTACK.
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TITLE CARD FADES OUT

CONTINUITY & DIALOGUE LIST		#	IN	OUT	DUR	SUBTITLE
57.12	WS OF ROAD FROM INSIDE A CAR					
73.04	SIDE CU OF SARAH DRIVING					
	SARAH So, what are we going to name her?	1-004	73.06	76.04	2.14	SARAH (TO MATT) So, what are we going to name her?
76.06	SIDE CU OF MATT IN THE PASSENGER SEAT					
	MATT I don't know. How about... Zoey?	1-005	77.13	79.13	2.00	MATT (TO SARAH) I don't know.
		1-006	80.11	83.11	3.00	MATT (TO SARAH) How about Zoey?
83.13	SIDE CU OF SARAH					
	SARAH Really?	1-007	85.08	87.09	2.01	SARAH (TO MATT), THEN MATT (TO SARAH) -Really? -Yeah.
	MATT (OS) Yeah.					
	SARAH No, I don't think so.	1-008	87.13	91.09	3.12	SARAH (TO MATT), THEN MATT (TO SARAH) -No, I don't think so. -It's sweet.
	MATT (OS) It's sweet.					
	SARAH (LAUGHS)					
91.11	SIDE CU OF MATT					
	MATT Why not?	1-009	92.03	93.04	1.01	MATT (TO SARAH) Why not?
	SARAH (OS) It starts with a Z, she'll always be the last in class.	1-010/	93.08	97.10	4.02	SARAH (TO MATT) It starts with a Z, she'll always be the last in class. (('last in class' = last in the register list of children's names)
96.08	SIDE CU OF SARAH					
	SARAH Um... Beatrice.	1-011	100.05	103.02	2.13	SARAH (TO MATT), THEN MATT (TO SARAH) -Beatrice. -What?
	MATT (OS) What?					
	SARAH Hey, I had an aunt Bea. Be nice.	1-012	103.06	106.01	2.11	SARAH (TO MATT) Hey, I had an aunt Bea. Be nice. (('Bea' = short for Beatrice)
	MATT (OS) An aunt?	1-013	106.05	108.11	2.06	MATT (TO SARAH), THEN SARAH (TO MATT) -An aunt? -Yeah.
	SARAH Yeah.					
	MATT (OS) Come on, are you kidding me?	1-014	108.15	111.07	2.08	MATT (TO SARAH) Come on, are you kidding me?
	SARAH (LAUGHS)					

CONTINUITY & DIALOGUE LIST		#	IN	OUT	DUR	SUBTITLE
	MATT (OS) How about...?	1-015	112.00	114.03	2.03	MATT (TO SARAH) How about...?
114.05	SIDE CU OF MATT					
	MATT How about Anna?	1-016	114.07	116.15	2.08	MATT (TO SARAH) How about Anna?
	SARAH (OS) Anna?	1-017	117.06	119.04	1.14	SARAH (TO MATT), THEN MATT (TO SARAH) -Anna? -Yeah.
	MATT Yeah.					
119.06	SIDE CU OF SARAH					
	SARAH No.	1-018	119.08	120.10	1.02	SARAH (TO MATT), THEN MATT (TO SARAH) -No. -No?
	MATT (OS) No?					
	SARAH That's just not... (SIGHS)	1-019	120.14	123.04	2.06	SARAH (TO MATT) That's just not...
	CAMERA MOVES TO CU OF SARAH'S BELLY.					
	SARAH (CONT) She just...	1-020/	125.12	128.12	3.00	SARAH (TO MATT) She just kicked. Feel it.
126.09	CU OF SARAH'S HAND PLACING MATT'S HAND ON HER BELLY					
	SARAH (CONT) (OS) ...kicked. Feel it.					
	MATT (OS) What?	1-021	129.00	130.08	1.08	MATT (TO SARAH) What?
	SARAH (GASPS)					
132.09	POV WS OF APPROACHING CAR					
133.00	WS OF THE TWO CARS COLLIDING					
133.12	POV INSIDE CAR					
134.02	HA WS OF THE TWO CARS COLLIDING					
135.03	POV INSIDE CAR					
135.13	SEVERAL QUICK SHOTS OF THE CAR ROLLING ALONG THE ROAD					
160.03	HA WS OF THE CAR ON ITS ROOF					
191.05	CU OF SARAH'S EAR BLEEDING					
203.12	MS OF SARAH THROUGH THE BROKEN WINDSHIELD					
222.07	POV FROM INSIDE THE CAR					
	HEART BEATING					
233.03	MS OF SARAH THROUGH THE BROKEN WINDSHIELD THE CAMERA ROTATES 180 DEGREES					

CONTINUITY & DIALOGUE LIST		#	IN	OUT	DUR	SUBTITLE
255.00	SIDE CU OF SARAH'S BELLY. CAMERA DOLLIES BACK TO SIDE MS OF SARAH AND MATT					
290.06	TITLE CARD CUTS IN: INSIDE TITLE CARD FADES OUT FADE IN:	1-022	290.08	297.08	7.00	NARRATIVE TITLE INSIDE
298.00	CU OF ULTRASOUND SCAN ON THE SCREEN CAMERA DOLLIES BACK TO A SIDE CU OF SARAH GYNECOLOGIST (OS) See how her heart's beating? She's just perfect, Sarah. Except for some internal scrapes, all is well. I'm more worried about you.	1-023	330.06	333.06	3.00	GYNECOLOGIST (TO SARAH) See how her heart's beating?
		1-024	335.15	338.11	2.12	GYNECOLOGIST (TO SARAH) She's just perfect, Sarah.
		1-025	341.14	347.12	5.14	GYNECOLOGIST (TO SARAH) Except for some internal scrapes, all is well.
		1-026	348.03	350.02	1.15	GYNECOLOGIST (TO SARAH) I'm more worried about you.
350.04	CU OF SARAH SARAH No, er... it's okay. I'm ready. GYNECOLOGIST (OS) Okay. Have you started to feel any contractions?	1-027	350.12	355.12	5.00	SARAH (TO THE GYNECOLOGIST) No, it's okay. I'm ready.
		1-028	357.04	358.12	1.08	GYNECOLOGIST (TO SARAH) Okay.
		1-029	362.02	366.00	3.14	GYNECOLOGIST (TO SARAH) Have you started to feel any contractions?
		1-030/	368.07	372.08	4.01	SARAH (TO THE GYNECOLOGIST) No, I don't think so. Is that bad?
370.00	CU OF THE GYNECOLOGIST'S HANDS UNDER THE TAP SARAH (CONT) (OS) Is-- Is that bad? GYNECOLOGIST (OS) Unusual. It's getting late.	1-031	372.12	376.00	3.04	GYNECOLOGIST (TO SARAH) Unusual. It's getting late.
376.02	SIDE MS OF SARAH GYNECOLOGIST (CONT) (OS) We can wait a couple of days, but... SARAH Thank you. GYNECOLOGIST (OS) ...if nothing happens in that amount of time...	1-032	377.12	384.08	6.12	GYNECOLOGIST (TO SARAH) We can wait a couple of days, but if nothing happens in that amount of time...
		1-033	384.12	389.05	4.09	SARAH (TO THE GYNECOLOGIST) No, no, I-- I don't want to be cut open. I want to do this myself.

CONTINUITY & DIALOGUE LIST		#	IN	OUT	DUR	SUBTITLE
	GYNECOLOGIST (OS) Relax.	1-034/	389.09	394.04	4.11	GYNECOLOGIST (TO SARAH) Relax, we'll try inducing it. We'll give you some oxytocin. (*oxytocin* = human hormone usually prescribed as a medication to aid in childbirth)
390.06	SIDE MS OF SARAH					
	GYNECOLOGIST (CONT) (OS) We'll try inducing it. We'll give you some oxytocin. It's a hormone that accelerates the contractions. What it does is it tells the baby...	1-035	394.08	398.01	3.09	GYNECOLOGIST (TO SARAH) It's a hormone that accelerates the contractions.
400.14	SIDE CU OF SARAH					
	GYNECOLOGIST (CONT) (OS) ...it's time to come out. Is there anybody that can give you a ride in? It'd be better if you didn't drive.	1-036/	398.05	402.02	3.13	GYNECOLOGIST (TO SARAH) It tells the baby it's time to come out.
		1-037	402.06	405.08	3.02	GYNECOLOGIST (TO SARAH) Is there anybody that can give you a ride in? (*give you a ride in* = drive you to the hospital)
		1-038	405.12	408.12	3.00	GYNECOLOGIST (TO SARAH) It'd be better if you didn't drive.
	SARAH I don't drive any more.	1-039/	409.04	413.12	4.08	SARAH (TO GYNECOLOGIST), THEN GYNECOLOGIST (TO SARAH) -I don't drive any more. -Oh, I'm sorry.
	GYNECOLOGIST (OS) Oh, I'm...					
412.07	WS OF SARAH LYING ON A HOSPITAL GURNEY					
	GYNECOLOGIST (CONT) ...sorry.					
	SARAH No, it's-- it's okay. My mom arrives tonight, so...	1-040	414.10	419.12	5.02	SARAH (TO GYNECOLOGIST) No, it's okay. My mom arrives tonight, so...
	GYNECOLOGIST Good. Well, get as much rest as you can.	1-041	420.00	421.08	1.08	GYNECOLOGIST (TO SARAH) Good.
		1-042	422.12	424.04	1.08	GYNECOLOGIST (TO SARAH) Well,
		1-043/	425.10	428.09	2.15	GYNECOLOGIST (TO SARAH) get as much rest as you can.
427.06	CU OF SARAH					
	GYNECOLOGIST (CONT) (OS) Merry Christmas.	1-044	430.04	432.08	2.04	GYNECOLOGIST (TO SARAH) Merry Christmas.
						MUSIC IN
436.07	AERIAL SHOT OF THE CITY					
	RADIO HOST (VO) And this carol brings our program to an end...	1-045 ITAL	440.08	444.06	3.14	RADIO HOST <i>And this carol brings our program to an end</i>
444.08	SIDE MS OF SARAH INSIDE A TAXI					
	RADIO HOST (CONT) (VO) in what is the warmest Christmas that I remember. Don't forget...	1-046 ITAL	444.10	448.09	3.15	RADIO HOST <i>in what is the warmest Christmas that I remember.</i>

'INSIDE' - COMBINED CONTINUITY & SPOTTING LIST - REEL 1AB - 6/17

CONTINUITY & DIALOGUE LIST		#	IN	OUT	DUR	SUBTITLE
449.06	HA CU OF SARAH					
	RADIO HOST (CONT) (VO) ...we'll be back with you tomorrow at the same time, from...	1-047/ ITAL	448.13	453.15	5.02	RADIO HOST <i>Don't forget we'll be back with you tomorrow at the same time,</i>
454.01	SIDE MS OF SARAH					
	RADIO HOST (CONT) (VO) ...4 pm until 8.	1-048 ITAL	454.03	456.06	2.03	RADIO HOST <i>from 4 pm until 8.</i>
	TAXI DRIVER (OS) First time anybody ever asked me to take them out to this neighborhood.	1-049	456.10	462.10	6.00	TAXI DRIVER (TO SARAH) First time anybody ever asked me to take them out to this neighborhood.
	SARAH It's new.	1-050/	462.14	467.06	4.08	SARAH (TO TAXI DRIVER), THEN TAXI DRIVER (TO SARAH) -It's new. -Sunset Grove.
464.04	CU OF TAXI DRIVER					
	TAXI DRIVER Sunshine Grove. Who comes up with these names? All...	1-051	467.10	471.04	3.10	TAXI DRIVER (TO SARAH) Who comes up with these names? ('comes up with' = thinks of)
471.14	SIDE CU OF SARAH					
	TAXI DRIVER (CONT) (OS) ...sound the same to me. I took some guys from a bank out to some residential neighborhood last...	1-052	472.00	474.11	2.11	TAXI DRIVER (TO SARAH) All sound the same to me. ('All sound the same' = all the names sound the same)
		1-053	474.15	476.15	2.00	TAXI DRIVER (TO SARAH) I took some guys from a bank
		1-054	477.03	480.08	3.05	TAXI DRIVER (TO SARAH) out to some residential neighborhood last week,
480.10	CU OF SARAH SWITCHING OFF HER HEARING AID					
	TAXI DRIVER (CONT) (OS) ...week, way out north east. Green Sunshine...	1-055	480.12	484.02	3.06	TAXI DRIVER (TO SARAH) way out north east.
		1-056	484.06	486.08	2.02	TAXI DRIVER (TO SARAH) Green Sunshine...
						MUSIC OUT
486.10	CU OF TAXI DRIVER TO MS OF SARAH					
						MUSIC IN
494.08	SIDE MS OF SARAH FROM OUTSIDE THE TAXI					
499.11	AERIAL SHOT OF THE CITY					
506.15	AERIAL SHOT OF THE TAXI					
514.00	CU OF SARAH					
519.03	POV WS OF HOUSES					
525.07	WS OF THE TAXI STOPPING.					
537.05	CU OF SARAH TAKING MAIL OUT OF THE MAILBOX. CAMERA PANS TO CU OF SARAH					
	MAN (LAUGHS)					

'INSIDE' - COMBINED CONTINUITY & SPOTTING LIST - REEL 1AB - 7/17

CONTINUITY & DIALOGUE LIST

IN OUT DUR SUBTITLE

		#	IN	OUT	DUR	SUBTITLE
546.00	MS OF SARAH TO WS OF A HOUSE UNDER CONSTRUCTION					
	MAN (UNINTELLIGIBLE)					
549.12	CU OF SARAH					
551.03	WS OF SARAH WALKING TOWARDS THE HOUSE.					
554.11	MS OF SARAH ENTERING THE HOUSE					
	MUSIC OUT					
	PHONE RINGS					
564.10	MS OF SARAH WALKING TO THE TELEPHONE					
	PHONE RINGS					
	SARAH Hi, mum. I was at the doctor's office, I had it on silent, and I forgot. Er...	1-057	570.06	572.02	1.12	SARAH (ON THE PHONE) (TO HER MOTHER) Hi, mum.
		1-058	575.04	581.06	6.02	SARAH (ON THE PHONE) (TO HER MOTHER) I was at the doctor's office, I had it on silent, and I forgot. (I had it on silent' = I had my phone on silent mode.)
589.10	WS OF SARAH IN THE KITCHEN					
	SARAH (CONT) Yes, I'm fine. I'm just... tired.	1-059	589.12	594.04	4.08	SARAH (ON THE PHONE) (TO HER MOTHER) Yes, I'm fine. I'm just tired.
598.12	CU OF SARAH TO WS OF SARAH WALKING TOWARDS THE LIVING ROOM					
	SARAH (CONT) Okay. I will leave, er... a key in the mailbox by the garden gate...	1-060	606.01	607.07	1.06	SARAH (ON THE PHONE) (TO HER MOTHER) Okay.
		1-061/	607.11	613.13	6.02	SARAH (ON THE PHONE) (TO HER MOTHER) I will leave a key in the mailbox by the garden gate for you.
612.13	MS OF SARAH AS SHE SITS DOWN ON THE SOFA					
	SARAH (CONT) ...for you. Alright. Yes. I am sure that I'm okay, I promise. I'm doing everything that I'm supposed to do per doctor's orders, so you don't have to worry, okay?	1-062	614.01	616.11	2.10	SARAH (ON THE PHONE) (TO HER MOTHER) Alright. Yes.
		1-063	617.05	621.13	4.08	SARAH (ON THE PHONE) (TO HER MOTHER) I'm sure that I'm okay, I promise.
		1-064	622.12	627.02	4.06	SARAH (ON THE PHONE) (TO HER MOTHER) I'm doing everything that I'm supposed to do per doctor's orders, (per doctor's orders' = according to the doctor's instructions)
		1-065	627.06	630.14	3.08	SARAH (ON THE PHONE) (TO HER MOTHER) so you don't have to worry, okay?
631.00	WS OF SARAH SITTING ON THE SOFA					
	SARAH (CONT) Bye, mum.	1-066	631.15	633.09	1.10	SARAH (ON THE PHONE) (TO HER MOTHER) Bye, mum.
643.04	CU OF A CAMERA					
656.14	CU OF THE SCREEN ON THE CAMERA					
663.08	CU OF SARAH LOOKING AT PHOTOS ON THE SCREEN					

		#	IN	OUT	DUR	SUBTITLE
	SARAH (CHUCKLES)					
667.09	CU OF THE CAMERA SCREEN					
	MUSIC IN					
674.15	CU OF SARAH LOOKING AT PHOTOS ON THE SCREEN					
681.14	CU OF THE CAMERA SCREEN					
691.03	CU OF SARAH LOOKING AT PHOTOS ON THE SCREEN					
	DOG BARKS					
	MUSIC OUT					
699.15	WS OF SARAH OPENING THE DOOR TO ISAAC					
	SARAH Ah! Hi! Did you miss me? Did you miss me?	1-067	702.03	703.11	1.08	SARAH (TO ISAAC) Hi!
		1-068	703.15	706.02	2.03	SARAH (TO ISAAC'S DOG) Did you miss me?
706.04	CU OF A GIFT					
	SARAH (OS) Isaac,...	1-069/	709.12	713.15	4.03	SARAH (TO ISAAC) Isaac, it's perfect. Thank you.
710.05	MS OF SARAH OPENING THE GIFT / ISAAC WALKING TOWARDS HER					
	SARAH (CONT) ...it's perfect. Thank you. (CHUCKLES)					
	ISAAC (CHUCKLES)					
	SARAH You didn't have to do this.	1-070	715.06	717.05	1.15	SARAH (TO ISAAC) You didn't have to do this.
717.07	CU OF GIFT TO CU OF ISAAC					
	ISAAC It's just a little something, so that when you wake up every hour with the baby crying, you'll...	1-071	717.09	722.01	4.08	ISAAC (TO SARAH) It's just a little something, so that when you wake up every hour
724.09	MS OF ISAAC AND SARAH					
	ISAAC (CONT) (OS) ...think of us.	1-072/	722.05	726.02	3.13	ISAAC (TO SARAH) with the baby crying, you'll think of us.
	SARAH I-- I have something for you too.	1-073	728.10	732.09	3.15	SARAH (TO ISAAC), THEN ISAAC (TO SARAH) -I have something for you too. -Oh, great!
	ISAAC (OS) Oh, great!					
732.10	CU OF ISAAC					
737.01	MS OF ISAAC AND SARAH					
742.15	CU OF ISAAC					
	ISAAC Oh...					

CONTINUITY & DIALOGUE LIST		#	IN	OUT	DUR	SUBTITLE
745.14	CU OF PHOTOGRAPH OF ISAAC AND BRIAN					
	ISAAC (CONT) (OS) Sarah, it's... beautiful.	1-074/	745.06	749.00	3.10	ISAAC (TO SARAH) Oh, Sarah. It's beautiful.
750.02	CU OF SARAH					
	SARAH Matt took it the day that we met you. I found it while I was going through some of his things, and... We'd always...	1-075	750.06	754.10	4.04	SARAH (TO ISAAC) Matt took it the day that we met you. (('Matt took it' = Matt took the photograph)
		1-076	756.02	761.10	5.08	SARAH (TO ISAAC) I found it while I was going through some of his things, and...
763.02	CU OF ISAAC					
	SARAH (CONT) (OS) ...wanted you and Brian to have it.	1-077/	762.02	765.15	3.13	SARAH (TO ISAAC) We'd always wanted you and Brian to have it.
	ISAAC Brian's going to love it. (CHUCKLES) I...	1-078	766.03	768.14	2.11	ISAAC (TO SARAH) Brian's going to love it.
771.09	CU OF SARAH					
	ISAAC (CONT) (OS) ...remember this day. Good God! Thank you.	1-079/	770.12	776.12	6.00	ISAAC (TO SARAH) I remember this day. Good God! Thank you. (('Good God!' = expression of surprise)
	SARAH Yeah.	1-080	777.03	778.13	1.10	SARAH (TO ISAAC) Yeah.
779.01	CU OF ISAAC					
	ISAAC Ah!					
	SARAH (OS) What are you...	1-081/	783.03	785.05	2.02	SARAH (TO ISAAC) What are you doing?
783.15	CU OF SARAH					
	SARAH (CONT) ...doing?					
	ISAAC (OS) And now, whenever Brian...	1-082	786.01	791.07	5.06	ISAAC (TO SARAH) And now, whenever Brian calls me, this pictures shows up.
787.13	CU OF PHONE					
	ISAAC (CONT) (OS) ...calls me, this pictures shows up.					
791.09	CU OF SARAH					
	SARAH (CHUCKLES)					
	PHONE RINGS					
	SARAH Excuse me.	1-083	795.03	797.03	2.00	SARAH (TO ISAAC) Excuse me.
798.00	MS OF SARAH STANDING UP AND WALKING TO CU OF SARAH PICKING UP THE TELEPHONE					

'INSIDE' - COMBINED CONTINUITY & SPOTTING LIST - REEL 1AB - 10/17

CONTINUITY & DIALOGUE LIST		#	IN	OUT	DUR	SUBTITLE
	SARAH Hello? No. No, he's-- he's-- he's not, uh... No, he didn't, ah...	1-084	808.12	810.06	1.10	SARAH (ON THE PHONE) Hello?
		1-085	813.08	814.15	1.07	SARAH (ON THE PHONE) No.
		1-086	816.13	820.00	3.03	SARAH (ON THE PHONE) No, he's not...
		1-087	821.10	824.02	2.08	SARAH (ON THE PHONE) No, he didn't...
826.09	CU OF ISAAC REFLECTED IN A PHOTOGRAPH					
	SARAH (CONT) (OS) He's just-- He's just not... coming back. Ever. Thank you.	1-088	826.11	830.09	3.14	SARAH (ON THE PHONE) He's just not coming back.
		1-089	831.06	833.00	1.10	SARAH (ON THE PHONE) Ever.
		1-090	833.04	834.13	1.09	SARAH (ON THE PHONE) Thank you.
834.15	CU OF SARAH HANGING UP THE PHONE TO MS OF SARAH WALKING TOWARDS ISAAC					
	SARAH (SIGHS) Matt's name is still on the phone line, so... sometimes companies call...	1-091	842.04	846.10	4.06	SARAH (TO ISAAC) Matt's name is still on the phone line, (*'Matt's name is still on the phone line' = the phone line is still registered in his name)
		1-092	846.14	851.00	4.02	SARAH (TO ISAAC) so sometimes companies call
851.02	CU OF ISAAC / SIDE CU OF SARAH					
	SARAH (CONT) (OS) ...and ask for him to try to get him to switch service providers.	1-093	851.04	856.13	5.09	SARAH (TO ISAAC) and ask for him to try to get him to switch service providers.
	ISAAC I'm sorry.	1-094	858.05	860.01	1.12	ISAAC (TO SARAH) I'm sorry.
	SARAH No, it's okay. Part or me almost likes it when people call and ask for him.	1-095	860.05	864.01	3.12	SARAH (TO ISAAC) No, it's okay.
		1-096	866.03	871.13	5.10	SARAH (TO ISAAC) Part or me almost likes it when people call and ask for him.
	ISAAC (SIGHS)					
	SARAH It's nice to hear his name, even if only for a second. Isaac... I've decided to sell the house.	1-097	873.02	879.02	6.00	SARAH (TO ISAAC) It's nice to hear his name, even if only for a second.
		1-098	885.14	887.12	1.14	SARAH (TO ISAAC) Isaac,
		1-099	891.12	895.04	3.08	SARAH (TO ISAAC) I've decided to sell the house.
897.02	MS OF SARAH AND ISAAC TO MS OF ISAAC					
	SARAH (CONT) I just... I think it's best...	1-100	898.04	905.05	7.01	SARAH (TO ISAAC) I think it's best with everything that's going on and the baby.

'INSIDE' - COMBINED CONTINUITY & SPOTTING LIST - REEL 1AB - 11/17

CONTINUITY & DIALOGUE LIST		#	IN	OUT	DUR	SUBTITLE
	SARAH (CONT) (OS) ...with everything that's going on and-- and the baby. I think it's better if I go and stay with my mum for a while.	1-101	905.09	911.11	6.02	SARAH (TO ISAAC) I think it's better if I go and stay with my mum for a while.
912.13	CU OF SARAH					
	SARAH (CONT) I don't know. (CRYING) I don't think I'm capable of doing this by myself. I don't have the strength.	1-102	913.00	914.08	1.08	SARAH (TO ISAAC) I don't know.
		1-103	920.00	924.14	4.14	SARAH (TO ISAAC) I don't think I'm capable of doing this by myself.
		1-104/	927.02	929.06	2.04	SARAH (TO ISAAC) I don't have the strength.
928.12	CU OF ISAAC					
	ISAAC You know we're here for you, whatever you need.	1-105	929.10	932.11	3.01	ISAAC (TO SARAH) We're here for you, whatever you need.
	SARAH (OS) (CRYING) I know, but it's not that.	1-106	932.15	936.06	3.07	SARAH (TO ISAAC) I know, but it's not that.
936.07	CU OF SARAH					
	SARAH (CONT) (CRYING) Isaac, I'm scared. (SOBS) I'm scared that I won't know what to do. I'm scared that I'm going to be a bad mother. And... (SOBS)	1-107	937.03	940.03	3.00	SARAH (TO ISAAC) Isaac, I'm scared.
		1-108	942.02	945.14	3.12	SARAH (TO ISAAC) I'm scared that I won't know what to do.
		1-109	948.01	952.08	4.07	SARAH (TO ISAAC) I'm scared that I'm going to be a bad mother.
	ISAAC (OS) Sarah,...	1-110/	955.13	961.00	5.03	ISAAC (TO SARAH) Sarah, nobody teaches you to be a good mother.
957.00	CU OF ISAAC					
	ISAAC (CONT) ...nobody teaches you to be a good mother. Either you've got it or you don't. And believe me, you have...	1-111/	961.04	967.04	6.00	ISAAC (TO SARAH) Either you've got it or you don't. And believe me, you have got it. ('you've got it' = you have the required qualities)
965.10	CU OF SARAH					
	ISAAC (CONT) (OS) ...got it.					
	SARAH Sorry. (SOBS) Don't be alarmed, um, I was bound to cry.	1-112	968.08	970.04	1.12	SARAH (TO ISAAC) Sorry.
		1-113	970.08	974.08	4.00	SARAH (TO ISAAC) Don't be alarmed, I was bound to cry. ('I was bound to cry' = it was obvious I was going to cry)
975.05	CU OF ISAAC					
	ISAAC Hey...You know you're invited to have dinner with us tonight.	1-114	980.07	983.13	3.06	ISAAC (TO SARAH) You know you're invited to have dinner with us tonight.
983.15	CU OF SARAH					

'INSIDE' - COMBINED CONTINUITY & SPOTTING LIST - REEL 1AB - 12/17

CONTINUITY & DIALOGUE LIST		#	IN	OUT	DUR	SUBTITLE
	ISAAC (CONT) (OS) This neighborhood becomes a ghost town on nights like this.	1-115	985.02	991.05	6.03	ISAAC (TO SARAH) This neighborhood becomes a ghost town on nights like this. (*becomes a ghost town' = there is nothing happening in the neighbourhood / it gets empty)
991.07	CU OF ISAAC					
	ISAAC (CONT) I'd love to have you. (WHISPERING) Please.	1-116	991.15	995.08	3.09	ISAAC (TO SARAH) I'd love to have you. Please.
995.10	CU OF SARAH					
	SARAH Thank you. And I am so grateful for you and Brian and how you've been there for me, but tonight... (SIGHS) I don't feel much like celebrating.	1-117	997.12	999.11	1.15	SARAH (TO ISAAC) Thank you.
		1-118	1001.04	1005.14	4.10	SARAH (TO ISAAC) And I am so grateful for you and Brian
		1-119	1006.02	1009.05	3.03	SARAH (TO ISAAC) and how you've been there for me, (*you've been there for me' = you've supported me)
		1-120	1010.00	1012.09	2.09	SARAH (TO ISAAC) but tonight...
		1-121	1014.01	1018.03	4.02	SARAH (TO ISAAC) I don't feel much like celebrating.
1018.07	CU OF KEYS IN THE MAILBOX					
						MUSIC IN
1023.11	CU OF SARAH					
1027.05	WS OF THE HOUSE OPPOSITE					
1030.15	CU OF SARAH TO WS OF SARAH WALKING BACK TOWARDS THE HOUSE TO CU OF MAILBOX.					
	TEXT ON MAILBOX MATTHEW CLARK SARAH CLARK	1-122	1042.02	1044.06	2.04	TEXT ON MAILBOX MATTHEW CLARK SARAH CLARK
1044.08	WS OF SARAH WALKING ALONG THE CORRIDOR					
1060.15	MS OF SARAH GOING INTO THE BEDROOM					
						MUSIC OUT
1071.00	SIDE CU OF SARAH					
1074.07	CU OF SARAH'S HAND STROKING A COT					
1080.03	CU OF SARAH					
1084.07	CU OF SARAH'S HAND RESTING ON THE EDGE OF THE BATH					
	SARAH (SIGHS) (CHUCKLES)					
1104.14	SIDE CU OF SARAH IN THE BATH					
	SARAH You like it underwater too, don't you? (SIGHS)	1-123	1105.12	1109.08	3.12	SARAH (TO HER CHILD) You like it underwater too, don't you?
	SARAH TAKES OUT HER HEARING AID					

'INSIDE' - COMBINED CONTINUITY & SPOTTING LIST - REEL 1AB - 13/17

CONTINUITY & DIALOGUE LIST

IN OUT DUR SUBTITLE

	#	IN	OUT	DUR	SUBTITLE
					HEART BEATING
1128.05					CU OF SARAH
					HEART BEATING
1132.15					WS OF EMPTY CORRIDOR
					HEART BEATING
1143.09					CU OF SARAH SLEEPING ON THE SOFA
					HEART BEATING
					SARAH TURNS ON HER HEARING AID
					INDISTINCT CHATTER ON TV
1167.15					MS OF SARAH SITTING UP
	1-124	1173.07	1176.10	3.03	SARAH (TO EXCALIBUR) Excalibur, what did you do?
					CAMERA MOVES TO MS OF EXCALIBUR
	1-125	1180.04	1182.03	1.15	SARAH (TO EXCALIBUR) Okay, that's enough.
1182.05					MS OF SARAH SITTING ON THE SOFA
					SARAH (CHUCKLES)
					KNOCKS ON DOOR
1201.04					WS OF SARAH APPROACHING THE DOOR
1212.06					CU OF SARAH APPROACHING THE DOOR
					SARAH (SIGHS)
1229.08					WS OF SARAH BY THE DOOR
1236.04					MS TO SIDE CU OF SARAH APPROACHING THE DOOR
	1-126	1237.06	1239.06	2.00	SARAH (TO MADELEINE) Hello?
	1-127	1242.15	1245.07	2.08	SARAH (TO MADELEINE) Isaac, is that you?
					SARAH LOOKS THROUGH THE PEEPHOLE
1270.06					SARAH'S POV OF FIGURE IN FRONT OF THE DOOR
1274.15					SIDE CU OF SARAH
1278.06					CU OF SARAH'S HAND FLICKING THE LIGHT SWITCH
1279.10					SIDE CU OF SARAH
1282.00					SARAH'S POV OF FIGURE IN FRONT OF THE DOOR
1284.11					CU OF SARAH'S HAND FLICKING THE LIGHT SWITCH
					SARAH (PANTS)

'INSIDE' - COMBINED CONTINUITY & SPOTTING LIST - REEL 1AB - 14/17

CONTINUITY & DIALOGUE LIST		#	IN	OUT	DUR	SUBTITLE
1286.03	SIDE CU OF SARAH					
	SARAH (PANTS) I-- I can see you.	1-128	1291.05	1293.14	2.09	SARAH (TO MADELEINE) I can see you.
	MADELEINE Sorry to bother you on Christmas Eve. I have a problem with my car. I need to make a phone call.	1-129	1297.00	1300.04	3.04	MADELEINE (TO SARAH) Sorry to bother you on Christmas Eve.
		1-130	1300.08	1306.00	5.08	MADELEINE (TO SARAH) I have a problem with my car. I need to make a phone call.
	SARAH I-- I'm sorry, I don't... quite understand.	1-131	1307.02	1311.04	4.02	SARAH (TO MADELEINE) I'm sorry, I don't quite understand.
	MADELEINE I need to make...	1-132/	1313.14	1316.08	2.10	MADELEINE (TO SARAH) I need to make a phone call.
1314.12	MS OF SARAH					
	MADELEINE (CONT) ...a phone call.					
	SARAH Don't you have a cellphone you could use?	1-133	1317.15	1322.03	4.04	SARAH (TO MADELEINE) Don't you have a cellphone you could use?
1322.07	SIDE CU OF SARAH					
	MADELEINE The battery ran out.	1-134	1322.09	1325.01	2.08	MADELEINE (TO SARAH) The battery ran out.
	SARAH What happened?	1-135	1327.06	1329.10	2.04	SARAH (TO MADELEINE) What happened?
	MADELEINE Like I said,...	1-136/	1330.04	1335.03	4.15	MADELEINE (TO SARAH) Like I said, I have a problem with my car.
1331.12	MS OF SARAH					
	MADELEINE (CONT) ...I have a problem with my car. Please, could you open the door?	1-137	1335.07	1338.11	3.04	MADELEINE (TO SARAH) Please, could you open the door?
1338.15	SIDE CU OF SARAH					
	SARAH You know, my-- my husband is sleeping, I-- I don't want to wake him.	1-138	1340.07	1346.15	6.08	SARAH (TO MADELEINE) You know, my husband is sleeping, I don't want to wake him.
	MADELEINE I won't make any noise. It-- it-- it will just take a minute.	1-139	1350.08	1356.00	5.08	MADELEINE (TO SARAH) I won't make any noise. It will just take a minute.
1356.02	MS OF SARAH					
	MADELEINE (CONT) Please.	1-140	1356.10	1358.07	1.13	MADELEINE (TO SARAH) Please.
	SARAH You know, I-- I think it's best if you just try next door.	1-141	1361.08	1366.02	4.10	SARAH (TO MADELEINE) You know, I think it's best if you just try next door.
	MADELEINE There's nobody in. Please, it will just take a second.	1-142	1366.13	1369.06	2.09	MADELEINE (TO SARAH) There's nobody in. ('in' = in the house next door)
		1-143	1369.10	1373.07	3.13	MADELEINE (TO SARAH) Please, it will just take a second.

'INSIDE' - COMBINED CONTINUITY & SPOTTING LIST - REEL 1AB - 15/17

CONTINUITY & DIALOGUE LIST		#	IN	OUT	DUR	SUBTITLE
	SARAH No. No, I'm sorry. I just told you my husband is asleep. I-- I'm not opening the door.	1-144	1373.11	1376.07	2.12	SARAH (TO MADELEINE) No. No, I'm sorry.
		1-145	1376.11	1382.03	5.08	SARAH (TO MADELEINE) I just told you my husband is asleep. I'm not opening the door.
	MADELEINE Why are you lying?	1-146/	1385.12	1388.05	2.09	MADELEINE (TO SARAH) Why are you lying?
1387.02	SIDE CU OF SARAH					
	SARAH Excuse me?	1-147	1390.06	1392.10	2.04	SARAH (TO MADELEINE) Excuse me?
	MADELEINE Your husband isn't sleeping, Sarah. He's dead.	1-148	1395.01	1400.09	5.08	MADELEINE (TO SARAH) Your husband isn't sleeping, Sarah. He's dead.
	SARAH (PANTS)					
1405.10	MS OF SARAH STEPPING AWAY FROM THE DOOR KNOCKS ON DOOR					
	MADELEINE Open the door, Sarah!	1-149	1407.10	1410.04	2.10	MADELEINE (TO SARAH) Open the door, Sarah!
1413.13	CU OF SARAH KNOCKS ON DOOR					
	SARAH Look, I don't know who you are and I don't know what you want. But you better leave, I'm calling the police right now. Do you hear me?	1-150	1417.10	1422.10	5.00	SARAH (TO MADELEINE) I don't know who you are and I don't know what you want.
		1-151	1423.14	1428.08	4.10	SARAH (TO MADELEINE) But you better leave, I'm calling the police right now.
		1-152	1430.12	1433.00	2.04	SARAH (TO MADELEINE) Do you hear me?
	SARAH LOOKS THROUGH THE PEEPHOLE					
	SARAH What the...?	1-153	1452.08	1454.12	2.04	SARAH (TO HERSELF) What the...? ('What the...?' = informal expression of disbelief)
	DOG BARKS					
	SARAH Excalibur!	1-154/	1456.10	1459.01	2.07	SARAH (TO EXCALIBUR) Excalibur!
1457.08	MS OF EXCALIBUR					
	SARAH (CONT) What are you barking at, boy?	1-155	1461.03	1463.15	2.12	SARAH (TO EXCALIBUR) What are you barking at, boy?
	CAMERA MOVES TO SIDE CU OF SARAH					
1467.01	MS OF SARAH BY THE WINDOW					
1470.15	SIDE CU OF SARAH OPENING THE CURTAINS					
1473.12	POV WS OF STREET					
1477.04	SIDE CU OF SARAH					
1482.10	MS OF SARAH					

'INSIDE' - COMBINED CONTINUITY & SPOTTING LIST - REEL 1AB - 16/17

CONTINUITY & DIALOGUE LIST		#	IN	OUT	DUR	SUBTITLE
1494.03	MS OF SARAH LOCKING THE DOOR TO CU OF SARAH LOOKING THROUGH THE PEEPHOLE					
1507.15	POV WS OF STREET					
1511.02	SIDE CU OF SARAH					
1523.13	CU OF SARAH PICKING UP THE PHONE					
1533.00	CU OF SARAH					
	SARAH (PANTS) Yes, hi, um... My name is Sarah Clark. I live in Sunshine Grove, number 10 Oak Crest. I would like to report a strange woman lurking outside my house. No, I don't know who she is. I've never seen her before.	1-156	1545.11	1547.10	1.15	SARAH (ON THE PHONE) (TO THE POLICE) Yes, hi.
		1-157	1548.03	1550.04	2.01	SARAH (ON THE PHONE) (TO THE POLICE) My name is Sarah Clark.
		1-158	1550.08	1555.10	5.02	SARAH (ON THE PHONE) (TO THE POLICE) I live in Sunshine Grove, number 10 Oak Crest.
		1-159	1555.14	1561.06	5.08	SARAH (ON THE PHONE) (TO THE POLICE) I would like to report a strange woman lurking outside my house.
		1-160	1561.11	1566.01	4.06	SARAH (ON THE PHONE) (TO THE POLICE) No, I don't know who she is. I've never seen her before.
1566.03	WS OF SARAH THROUGH THE WINDOW					
	SARAH (CONT) (SIGHS) Please, can you come quickly? I-- I'm inside. Okay, I will. Thank you.	1-161	1567.14	1571.06	3.08	SARAH (ON THE PHONE) (TO THE POLICE) Please, can you come quickly?
		1-162	1572.07	1574.11	2.04	SARAH (ON THE PHONE) (TO THE POLICE) I'm inside.
		1-163	1575.04	1577.14	2.10	SARAH (ON THE PHONE) (TO THE POLICE) Okay, I will. Thank you.
1580.13	WS OF SARAH IN THE LIVING ROOM					
	SARAH Isaac, it's Sarah. Um... Something's wrong. A strange woman just came to the house and she wanted to come inside. I've never seen her before. I've called the police. They're on their way, but... Call me back, okay?	1-164	1580.15	1582.13	1.14	SARAH (ON THE PHONE) (TO ISAAC) Isaac, it's Sarah.
		1-165	1584.08	1586.04	1.12	SARAH (ON THE PHONE) (TO ISAAC) Something's wrong.
		1-166	1586.08	1591.12	5.04	SARAH (ON THE PHONE) (TO ISAAC) A strange woman just came to the house and she wanted to come inside.
		1-167	1592.00	1596.12	4.12	SARAH (ON THE PHONE) (TO ISAAC) I've never seen her before. I've called the police.
		1-168	1597.00	1600.12	3.12	SARAH (ON THE PHONE) (TO ISAAC) They're on their way, but call me back, okay?
1602.04	MS OF SARAH IN THE LIVING ROOM					
	MAN (ON THE TV) (OS) Merry Christmas!	1-169 ITAL	1604.13	1607.03	2.06	MAN (ON THE TV) <i>Merry Christmas!</i>
1618.11	CU OF SARAH LOCKING THE WINDOW					
1621.10	MS OF SARAH CLOSING THE CURTAINS					
1629.03	WS OF SARAH IN THE LIVING ROOM					

'INSIDE' - COMBINED CONTINUITY & SPOTTING LIST - REEL 1AB - 17/17

CONTINUITY & DIALOGUE LIST

IN OUT DUR SUBTITLE

1633.04 MS OF SARAH CLOSING THE CURTAINS

1634.12 WS OF SARAH IN THE LIVING ROOM

1638.12 MS OF SARAH CLOSING THE CURTAINS

1645.09 WS OF SARAH IN THE LIVING ROOM

1676.03 MS OF KETTLE ON THE STOVE

1683.05 MS OF SARAH DRINKING TEA IN THE LIVING ROOM

1698.00 LAST FRAME OF REEL 1

CONTINUITY & DIALOGUE LIST

IN OUT DUR SUBTITLE

	#	IN	OUT	DUR	SUBTITLE
FIRST FRAME OF PICTURE:		0.00			
FIRST HARD CUT:		22.14			
SECOND HARD CUT:		62.11			
LAST FRAME OF PICTURE:		1803.14			
0.00 WS OF SARAH OPENING THE DOOR TO THE POLICE OFFICERS.					
POLICE OFFICER 1 Good evening, ma'am.	2-001	3.00	6.07	3.07	POLICE OFFICER 1 (TO SARAH), THEN SARAH (TO POLICE OFFICER 1) -Good evening, ma'am. -Hi.
SARAH Hi.					
POLICE OFFICER 2 Ma'am.					
POLICE OFFICER 1 Sarah Clark?	2-002	7.02	9.14	2.12	POLICE OFFICER 1 (TO SARAH), THEN SARAH (TO POLICE OFFICER 1) -Sarah Clark? -Yes.
SARAH Yes.					
POLICE OFFICER 1 We received a call.	2-003	10.02	14.04	4.02	POLICE OFFICER 1 (TO SARAH), THEN SARAH (TO POLICE OFFICER 1) -We received a call. -It was me.
SARAH It was me. Um... There was a strange woman here. She wanted to come inside the house.	2-004	15.01	20.12	5.11	SARAH (TO POLICE OFFICER 1) There was a strange woman here. She wanted to come inside the house.
POLICE OFFICER 1 Inside the house?	2-005	21.00	22.10	1.10	POLICE OFFICER 1 (TO SARAH) Inside the house?
22.14 MS OF SARAH FACING THE POLICE OFFICERS					
SARAH Yes, she was banging on the door. I don't know what she wanted.	2-006	23.00	27.00	4.00	SARAH (TO POLICE OFFICER 1) Yes, she was banging on the door.
	2-007	27.04	29.14	2.10	SARAH (TO POLICE OFFICER 1) I don't know what she wanted.
POLICE OFFICER 2 Anybody else is at home with you, ma'am?	2-008	31.08	35.00	3.08	POLICE OFFICER 2 (TO SARAH) Anybody else is at home with you, ma'am?
SARAH No.	2-009	36.06	38.02	1.12	SARAH (TO POLICE OFFICER 2) No.
POLICE OFFICER 1 (OS) Any idea who that woman was?	2-010	38.15	43.01	4.02	POLICE OFFICER 1 (TO SARAH) Any idea who that woman was?
SARAH No, sorry, I-- I didn't get a good look at her. You see. The light is... broken.	2-011	43.05	49.11	6.06	SARAH (TO POLICE OFFICER 1) No, sorry. I didn't get a good look at her. You see. The light is broken.
SARAH FLICKS THE LIGHT SWITCH.					
SARAH (CONT) Well, it-- it wasn't working when she was here.	2-012	52.06	56.06	4.00	SARAH (TO POLICE OFFICER 1) Well, it wasn't working when she was here.
POLICE OFFICER 2 I'm going to take a look out back.	2-013	57.12	61.04	3.08	POLICE OFFICER 2 (TO POLICE OFFICER 1) I'm going to take a look out back. ('out back' = at the back of the house.)

CONTINUITY & DIALOGUE LIST

IN OUT DUR SUBTITLE

	#	IN	OUT	DUR	SUBTITLE
62.11					CU OF POLICE OFFICER 1 LOOKING OUT OF THE WINDOW, CAMERA DOLLIES TO MS OF SARAH SITTING ON THE SOFA
					POLICE OFFICER 1 You're sure it was a woman? I mean, you got to see her face properly? Any other detail?
	2-014	62.13	65.07	2.10	POLICE OFFICER 1 (TO SARAH) You're sure it was a woman?
	2-015	67.09	71.13	4.04	POLICE OFFICER 1 (TO SARAH) I mean, you got to see her face properly?
	2-016	73.07	76.06	2.15	POLICE OFFICER 1 (TO SARAH) Any other detail?
					SARAH No, I didn't get to see her face. It was too dark. But I heard her voice, it was definitely a woman.
	2-017	76.10	82.03	5.09	SARAH (TO POLICE OFFICER 1) No, I didn't get to see her face. It was too dark.
	2-018	82.09	87.03	4.10	SARAH (TO POLICE OFFICER 1) But I heard her voice, it was definitely a woman.
					POLICE OFFICER 2 (OS) It's clean,...
	2-019/	88.08	92.09	4.01	POLICE OFFICER 2 (TO POLICE OFFICER 1) It's clean, there's nobody out there.
90.02					MS OF POLICE OFFICER 2 WALKING INTO THE LIVING ROOM
					POLICE OFFICER 2 (CONT) ...there's nobody out there. Whoever it was, is...
	2-020/	93.00	95.15	2.15	POLICE OFFICER 2 (TO POLICE OFFICER 1) Whoever it was, is gone. ('is gone' = is not here anymore)
94.06					CU OF POLICE OFFICER 1
					POLICE OFFICER 2 (CONT) (OS) ...gone.
					POLICE OFFICER 1 Well... Don't worry, ma'am. I don't think she will...
	2-021/	98.06	102.00	3.10	POLICE OFFICER 1 (TO SARAH) Don't worry, ma'am. I don't think she will come back.
100.08					CU OF SARAH
					POLICE OFFICER 1 (CONT) (OS) ...come back. It's probably someone who had too much to drink. Anyway, I will...
	2-022	102.04	105.10	3.06	POLICE OFFICER 1 (TO SARAH) It's probably someone who had too much to drink.
107.05					WS OF SARAH AND THE POLICE OFFICERS
					POLICE OFFICER 1 (CONT) ...inform the neighborhood patrol car and... get them to drive by later on and make sure everything is okay.
	2-023/	105.14	109.11	3.13	POLICE OFFICER 1 (TO SARAH) Anyway, I will inform the neighborhood patrol car
	2-024	109.15	115.11	5.12	POLICE OFFICER 1 (TO SARAH) and get them to drive by later on and make sure everything is okay.
					SARAH Well, thank you, then. Um... I'll walk you out.
	2-025	115.15	119.07	3.08	SARAH (TO POLICE OFFICER 1) Well, thank you, then. I'll walk you out.
119.09					WS OF POLICE OFFICERS WALKING TO THEIR PATROL CAR
					POLICE OFFICER 1 (SIGHS)
129.09					WS OF POLICE OFFICERS GETTING INTO THE PATROL CAR
142.05					WS OF SARAH CLOSING THE DOOR TO HER HOUSE. CAMERA DOLLIES TO CU OF MAILBOX.

	#	IN	OUT	DUR	SUBTITLE
TEXT ON MAILBOX MATTHEW CLARK SARAH CLARK					
162.04 CU OF SARAH PUTTING TOOTHPASTE ONTO A TOOTHBRUSH.					
165.07 SIDE CU OF SARAH BRUSHING HER TEETH IN FRONT OF THE BATHROOM MIRROR.					
205.07 WS OF SARAH GOING INTO THE BEDROOM					
SARAH What do you think you're doing? (CHUCKLES) You know you're not allowed in the bed. Come on, get down. Come on!	2-026	209.00	212.00	3.00	SARAH (TO EXCALIBUR) What do you think you're doing?
	2-027	213.00	216.12	3.12	SARAH (TO EXCALIBUR) You know you're not allowed in the bed.
	2-028	217.04	221.07	4.03	SARAH (TO EXCALIBUR) Come on, get down. Come on!
221.09 MS OF SARAH BESIDE THE BED					
SARAH (CONT) Come on! Yeah, there you go. (SIGHS)	2-029	222.15	227.08	4.09	SARAH (TO EXCALIBUR) Come on! Yeah, there you go.
EXCALIBUR GETS OFF THE BED. SARAH PICKS UP A TEDDY BEAR AND PLACES IT ON A PIECE OF FURNITURE.					
SARAH You too, mister.	2-030	232.13	235.12	2.15	SARAH (TO TOY) You too, mister.
MUSIC IN					
238.14 CU OF SARAH CONNECTING HER CELL PHONE TO A CHARGER LEAD					
245.12 SIDE CU OF SARAH					
SARAH (SIGHS)					
251.01 CU OF SARAH'S HAND STROKING HER BELLY					
256.08 WS OF SARAH LYING DOWN IN BED					
SARAH (GROANS) (SIGHS)					
SARAH SWITCHES OFF THE LIGHT					
SARAH (SIGHS)					
286.13 SIDE CU OF SARAH REMOVING HER HEARING AID					
MUSIC OUT					
HEART BEATING					
310.03 MS OF SARAH LYING IN BED					
315.04 MS OF THE BEDROOM WINDOW					
322.08 MS OF SARAH LYING IN BED					
338.08 WS OF SARAH'S HOUSE					

347.10	WS OF THE CORRIDOR. CAMERA DOLLIES TO EXCALIBUR COMING OUT OF THE BEDROOM.				
367.14	WS OF EXCALIBUR GOING DOWN THE STAIRS				
	DOG BARKS				
	BLOW				
	DOG GROANS				
	CAMERA DOLLIES TO BEDROOM				
	THUNDER				
394.04	MS OF SARAH IN BED				
	THUNDER				
	A FLASH OF LIGHTNING ILLUMINATES MADELEINE STANDING BY THE BED				
416.06	MS OF MADELEINE APPROACHING THE BED				
426.15	CU OF BRIEFCASE TO CU OF MADELEINE				
435.15	CU OF SARAH				
	SARAH (GROANS)				
441.04	CU OF MADELEINE'S HANDS OPENING A VIAL AND POURING SOME LIQUID ONTO A HANDKERCHIEF				
459.15	MS OF MADELEINE APPROACHING SARAH				
466.04	MS OF MADELEINE HOLDING THE HANDKERCHIEF OVER SARAH'S NOSE AND MOUTH				
	SARAH (GROANS)				
492.08	CU OF MADELEINE'S HANDS MOVING SARAH'S HANDS OFF HER BELLY				
503.12	MS OF MADELEINE'S HANDS MOVING SARAH'S HANDS OFF HER BELLY				
509.07	CU OF MADELEINE'S HAND ON SARAH'S BELLY				
531.14	CU OF SARAH SLEEPING				
538.15	CU OF MADELEINE'S HAND ON SARAH'S BELLY				
543.09	MS OF MADELEINE SWITCHING ON THE LIGHT				
551.04	CU OF MADELEINE'S HAND OPENING THE BRIEFCASE				
568.14	MS OF MADELEINE PUTTING A BANDAGE ON SARAH'S WRIST				
593.09	CU OF MADELEINE'S HAND PREPARING AN INTRAVENOUS BAG AND LINE				
597.07	MS OF MADELEINE HANDLING THE INTRAVENOUS BAG.				
602.12	CU OF BRIEFCASE				

#	IN	OUT	DUR	SUBTITLE
613.00				MS OF MADELEINE APPROACHING SARAH WITH A HYPODERMIC NEEDLE
622.07				CU OF SARAH SLEEPING
624.14				CU OF MADELEINE'S HAND PUSHING THE HYPODERMIC NEEDLE INTO SARAH'S ARM
631.07				SIDE CU OF MADELEINE FILLING A SYRINGE
646.01				MS OF SARAH SLEEPING
653.07				MS OF MADELEINE INJECTING THE CONTENTS OF THE SYRINGE INTO THE INTRAVENOUS DRIP LINE
658.13				CU OF SARAH SLEEPING
662.09				CU OF THE INTRAVENOUS DRIP
668.09				CU OF BRIEFCASE
674.09				WS OF MADELEINE IN THE CORRIDOR
680.11				MS OF MADELEINE STANDING IN A DOORWAY
689.03				MS OF MADELEINE WASHING HER HANDS IN THE BATHROOM
717.05				CU OF MADELEINE'S HANDS
728.08				MS OF MADELEINE IN FRONT OF THE MIRROR
740.06				CU OF MADELEINE IN FRONT OF THE MIRROR
760.03				CU OF THE INTRAVENOUS DRIP
764.13				WS OF SARAH IN BED
769.15				CU OF SARAH OPENING HER EYES TO MS OF SARAH IN BED
				HEART BEATING
				SARAH PUTS IN HER HEARING AID
809.10				CU OF SARAH
				SARAH (PANTS) (GROANS)
836.06				SARAH'S POV OF MADELEINE COMING INTO THE BEDROOM
840.09				CU OF SARAH
843.08				SARAH'S POV OF MADELEINE APPROACHING
844.13				MS OF MADELEINE APPROACHING SARAH
845.12				MS OF MADELEINE APPROACHING SARAH
846.09				MS OF MADELEINE ON TOP OF SARAH
				SARAH (SCREAMS)
848.05				MS OF SARAH AND MADELEINE STRUGGLING
				SARAH (GROANS)

850.10 MS OF SARAH KICKING MADELEINE AWAY FROM HER

SARAH
(GROANS)

851.12 MS OF SARAH GETTING UP FROM THE BED

SARAH
(GROANS)

854.02 CU OF MADELEINE'S HAND ON THE BRIEFCASE

855.12 MS OF SARAH MOVING AWAY FROM THE BED

857.00 CU OF MADELEINE

858.00 SEVERAL QUICK MS OF MADELEINE STRIKING SARAH WITH THE BRIEFCASE

SARAH
(SCREAMS) (GROANS)

860.15 MS OF SARAH GRABBING A LAMP

864.07 MS OF SARAH STRIKING MADELEINE WITH THE LAMP

MADELEINE
(GROANS)

868.02 MS OF SARAH RIPPING OUT THE INTRAVENOUS LINE

SARAH
(SCREAMS) (GROANS)

871.09 MS OF SARAH, BEING PURSUED BY MADELEINE, RUNNING ALONG THE CORRIDOR AND LOCKING HERSELF IN THE BATHROOM.

882.00 CU/MS OF SARAH IN FRONT OF THE MIRROR ON THE BATHROOM DOOR

SARAH
(PANTS)

893.07 CU OF THE DOOR HANDLE TURNING

896.07 MS OF SARAH

SARAH
(PANTS)

903.10 CU OF THE DOOR HANDLE

907.04 MS OF SARAH REFLECTED IN THE MIRROR

SARAH
(PANTS) Who are you? What do you want?

2-031 914.00 916.02 2.02 SARAH (TO MADELEINE)
Who are you?

2-032 918.01 920.03 2.02 SARAH (TO MADELEINE)
What do you want?

BANGING ON THE DOOR

922.12 CU OF THE DOOR HANDLE

MADELEINE (OS)
Sarah!

2-033 924.14 926.00 1.02 MADELEINE (TO SARAH)
Sarah!

926.02 CU OF SARAH

'INSIDE' - COMBINED CONTINUITY & SPOTTING LIST - REEL 2AB - 7/12

CONTINUITY & DIALOGUE LIST

IN OUT DUR SUBTITLE

	#	IN	OUT	DUR	SUBTITLE
MADELEINE (CONT) (OS) You should know who I am,...	2-034/	928.10	932.04	3.10	MADELEINE (TO SARAH) You should know who I am, Sarah.
930.04 MS OF SARAH REFLECTED IN THE MIRROR					
MADELEINE (CONT) (OS) ...Sarah.					
SARAH (PANTS)					
MADELEINE (OS) And what I'm looking for.	2-035	939.10	942.10	3.00	MADELEINE (TO SARAH) And what I'm looking for.
BANGING ON THE DOOR					
954.00 CU OF SARAH TRYING TO UNTIE THE BANDAGE					
955.04 CU OF THE BANDAGE, CAMERA DOLLIES ALONG THE BANDAGE TO THE DOOR					
SARA (GROANS)					
964.05 CU OF SARAH BEING PULLED TOWARDS THE DOOR BY THE BANDAGE					
SARAH (GROANS)					
969.07 SEVERAL SIDE CU/MS OF SARAH OPENING A DRAWER					
976.03 MS OF SARAH BANGING INTO THE DOOR					
SARAH (GROANS)					
983.06 SEVERAL QUICK CU/MS OF SARAH TRYING TO REACH SOMETHING WITH HER FEET					
SARAH (PANTS) (GROANS)					
1014.00 MS OF SARAH USING HER FOOT TO PULL SOME SCISSORS TOWARDS HER TO CU OF SARAH CUTTING THE BANDAGE					
SARAH (PANTS) (GROANS)					
1038.00 SEVERAL QUICK CU/MS OF SARAH CUTTING THE BANDAGE					
SARAH (GROANS)					
1073.11 MS OF SARAH ON THE FLOOR SHUFFLING AWAY FROM THE DOOR					
SARAH (PANTS)					
1088.04 CU OF THE DOOR HANDLE					
1090.11 MS OF SARAH STANDING UP					
1098.13 MS OF SARAH REFLECTED IN THE MIRROR					
1104.05 CU OF SARAH TOUCHING THE WOUND ON HER HEAD					

CONTINUITY & DIALOGUE LIST

IN OUT DUR SUBTITLE

1110.00	MS OF SARAH REFLECTED IN THE MIRROR TO SIDE CU OF SARAH ADJUSTING HER HEARING AID SARAH (GROANS)					
1133.09	CU OF SARAH LOOKING AT HER ARM					
1136.13	CU OF THE HYPODERMIC NEEDLE STICKING OUT OF SARAH'S ARM					
1142.02	CU OF SARAH					
1146.14	CU OF THE NEEDLE STICKING OUT OF SARAH'S ARM. SARAH PULLS IT OUT.					
1153.08	CU OF SARAH SARAH (GROANS)					
1155.14	MS OF SARAH REFLECTED IN THE MIRROR SARAH (GROANS) (PANTS) What-- What do you want?	2-036	1161.15	1164.03	2.04	SARAH (TO MADELEINE) What do you want?
1164.05	CU OF SARAH REFLECTED IN THE MIRROR					
1205.12	SIDE CU OF SARAH PUTTING HER EAR TO THE DOOR TO SIDE CU OF MADELEINE ON THE OTHER SIDE OF THE DOOR PHONE RINGS					
1226.03	MS OF MADELEINE WALKING ALONG THE CORRIDOR AND GOING INTO THE BEDROOM. PHONE RINGS					
1242.15	CU OF PHONE PHONE RINGS					
	TEXT ON PHONE SCREEN ISAAC	2-037	1243.00	1246.00	3.00	TEXT ON PHONE SCREEN ISAAC
1248.04	MS OF MADELEINE REJECTING THE CALL					
1254.07	CU OF HAIRDRYER					
1255.11	MS OF SARAH SMASHING THE MIRROR WITH THE HAIRDRYER					
1261.09	MS OF MADELEINE					
1266.15	MS OF SARAH PICKING UP A PIECE OF BROKEN MIRROR FROM THE FLOOR					
1279.01	MS OF MADELEINE TRYING TO OPEN THE BATHROOM DOOR MADELEINE Sarah. If you come out now, everything will be so...	2-038	1285.01	1287.01	2.00	MADELEINE (TO SARAH) Sarah.
		2-039/	1291.14	1298.00	6.02	MADELEINE (TO SARAH) If you come out now, everything will be so much easier.
1295.10	CU OF SARAH					

'INSIDE' - COMBINED CONTINUITY & SPOTTING LIST - REEL 2AB - 9/12

CONTINUITY & DIALOGUE LIST		#	IN	OUT	DUR	SUBTITLE
	MADELEINE (CONT) (OS) ...much easier. Don't complicate things, Sarah.	2-040	1300.12	1304.06	3.10	MADELEINE (TO SARAH) Don't complicate things, Sarah.
1306.11	CU OF SARAH REFLECTED IN THE PIECE OF MIRROR					
	MADELEINE (CONT) (OS) You can't live in there...	2-041/	1311.15	1315.13	3.14	MADELEINE (TO SARAH) You can't live in there forever, Sarah.
1313.12	CU OF MADELEINE					
	MADELEINE (CONT) ...forever, Sarah. You'll have to come out sooner or later. And so will the baby.	2-042	1323.02	1327.05	4.03	MADELEINE (TO SARAH) You'll have to come out sooner or later.
		2-043	1332.09	1335.11	3.02	MADELEINE (TO SARAH) And so will the baby. ('And so will the baby' = the baby will have to be born sooner or later)
1335.13	CU OF SARAH DROPPING TO THE FLOOR					
	SARAH (GROANS)					
	MADELEINE (OS) That's her coming out,...	2-044/	1345.06	1348.11	3.05	MADELEINE (TO SARAH) That's her coming out, Sarah. ('That's her coming out' = labour is starting)
1346.13	CU OF MADELEINE BANGING ON THE DOOR					
	MADELEINE (CONT) ...Sarah. Sarah! Sarah! Sarah!	2-045	1350.05	1352.03	1.14	MADELEINE (TO SARAH) Sarah!
		2-046	1353.15	1357.03	3.04	MADELEINE (TO SARAH) Sarah! Sarah!
1357.05	MS OF SARAH ON THE FLOOR					
	MADELEINE (CONT) (OS) Sarah! Let's do this together, Sarah! Sarah!	2-047	1358.05	1362.01	3.12	MADELEINE (TO SARAH) Sarah! Let's do this together, Sarah!
		2-048	1365.03	1366.03	1.00	MADELEINE (TO SARAH) Sarah!
1366.05	CU OF MADELEINE BANGING ON THE DOOR					
	MADELEINE (CONT) Open the goddam door, Sarah! Sarah!	2-049	1367.04	1370.10	3.06	MADELEINE (TO SARAH) Open the goddam door, Sarah!
		2-050/	1371.11	1373.03	1.08	MADELEINE (TO SARAH) Sarah!
1372.03	MS OF SARAH ON THE FLOOR					
	MADELEINE (CONT) (OS) Sarah!	2-051	1375.14	1376.14	1.00	MADELEINE (TO SARAH) Sarah!
1377.00	CU OF MADELEINE BANGING THE DOOR Sarah! (PANTS)	2-052	1378.11	1381.03	2.08	MADELEINE (TO SARAH) Sarah!
1388.10	WS OF MADELEINE BY THE DOOR					
	MADELEINE (SIGHS)					
1392.15	MS OF MADELEINE WALKING AWAY FROM THE DOOR					
1403.00	MS OF SARAH ON THE FLOOR PUTTING HER HAND ON HER BELLY AND THEN STANDING UP					

	#	IN	OUT	DUR	SUBTITLE
SARAH (GROANS) (PANTS) (GROANS)					
1423.01 CU OF SARAH REMOVING HER HEARING AID					
1429.08 CU OF THE HEARING AID					
1433.11 CU OF SARAH CRYING					
1467.06 SEVERAL QUICK CU OF MADELEINE TAKING SOME SCISSORS FROM A DRAWER IN THE KITCHEN					
1477.05 MS OF MADELEINE PUTTING THE SCISSORS DOWN AND PICKING UP A KNIFE.					
1489.01 MS OF SARAH PUTTING IN HER HEARING AID					
SARAH (SOBS)					
1498.01 CU OF SARAH					
SARAH (SIGHS) (SOBS)					
1505.06 MS OF MADELEINE HOLDING THE KNIFE					
1506.10 CU OF MADELEINE					
DOORBELL RINGS					
1515.13 CU OF MADELEINE PUTTING THE KNIFE BACK IN ITS PLACE					
1518.14 CU OF MADELEINE / MS OF ISSAC ENTERING THE HOUSE					
ISAAC Sarah?	2-053	1521.02	1523.04	2.02	MADELEINE (TO SARAH) Sarah?
1524.12 SIDE CU OF ISAAC / MS OF MADELEINE					
MADELEINE Isaac.	2-054	1532.07	1534.01	1.10	MADELEINE (TO ISAAC) Isaac.
1534.03 MS OF MADELEINE WALKING TOWARDS ISAAC					
MADELEINE I'm Sarah's mother. She's told me so much about you.	2-055	1536.09	1539.09	3.00	MADELEINE (TO ISAAC) I'm Sarah's mother.
	2-056	1540.15	1543.15	3.00	MADELEINE (TO ISAAC) She's told me so much about you.
ISAAC Oh! I-- I'm so sorry to walk in on you like this. She-- she gave us the keys, just in case...	2-057	1545.05	1549.05	4.00	ISAAC (TO MADELEINE) I'm so sorry to walk in on you like this.
	2-058	1549.09	1552.07	2.14	ISAAC (TO MADELEINE) She gave us the keys, just in case...
1552.09 MS OF THE BATHROOM DOOR					
ISAAC (CONT) (OS) Is she okay? 'Cause she called but we weren't able to get to the phone on time.	2-059	1554.01	1555.15	1.14	ISAAC (TO MADELEINE) Is she okay?
	2-060	1556.03	1561.11	5.08	ISAAC (TO MADELEINE) She called but we weren't able to get to the phone on time.
1564.09 MS OF SARAH IN THE BATHROOM					

		#	IN	OUT	DUR	SUBTITLE
	SARAH (GROANS)					
1568.11	CU OF SARAH PICKING UP A PIECE OF BROKEN MIRROR FROM THE FLOOR					
1573.04	CU OF SARAH					
	SARAH (GROANS) (PANTS)					
1583.13	CU OF SARAH'S HAND OPENING THE DOOR					
1588.10	WS OF SARAH COMING OUT OF THE BATHROOM					
	HEART BEATING					
1601.00	CU OF SARAH'S FEET AS SHE WALKS ALONG THE CORRIDOR					
1607.14	CU OF SARAH SUPPORTING HERSELF ON A PIECE OF FURNITURE					
	SARAH (GROANS) (GASPS)					
1630.01	SIDE CU OF SARAH					
	SARAH (PANTS)					
1635.04	SIDE CU OF ISAAC AND MADELEINE					
	MADELEINE She's exhausted, the poor thing.	2-061	1635.06	1638.03	2.13	MADELEINE (TO ISAAC) She's exhausted, the poor thing. (*the poor thing' = someone deserving sympathy)
	ISAAC Oh. It has been so...	2-062/	1640.04	1643.06	3.02	ISAAC (TO MADELEINE) It has been so tough on her.
1642.04	CU OF MADELEINE					
	ISAAC (CONT) ...tough on her.					
	MADELEINE But she is tough. She will pull through.	2-063	1643.10	1646.03	2.09	MADELEINE (TO ISAAC) But she is tough.
	ISAAC Yes, she will.	2-064/	1647.09	1651.11	4.02	MADELEINE (TO ISAAC), THEN ISAAC (TO MADELEINE) -She will pull through. -Yes, she will. (*pull through' = survive/overcome the situation)
1650.14	CU OF ISAAC					
	ISAAC (CONT) And I told her that very thing just...	2-065/	1651.15	1657.09	5.10	ISAAC (TO MADELEINE) And I told her that very thing just this afternoon.
1655.04	CU OF MADELEINE					
	ISAAC (CONT) ...this afternoon. But then of course we got the message on my...	2-066/	1658.02	1662.01	3.15	ISAAC (TO MADELEINE) But then of course we got the message on my cell
1661.04	CU OF ISAAC					
	ISAAC (CONT) ...cell saying something about... eh, somebody wanting...	2-067	1662.05	1664.05	2.00	ISAAC (TO MADELEINE) saying something about
1665.12	CU OF MADELEINE					

'INSIDE' - COMBINED CONTINUITY & SPOTTING LIST - REEL 2AB - 12/12

CONTINUITY & DIALOGUE LIST		#	IN	OUT	DUR	SUBTITLE
	ISAAC (CONT) ...to get into the house. Of course, we were worried. Worried little neighbors (CHUCKLES).	2-068/	1664.09	1668.10	4.01	ISAAC (TO MADELEINE) somebody wanting to get into the house.
		2-069	1668.14	1671.13	2.15	ISAAC (TO MADELEINE) Of course, we were worried.
		2-070	1672.01	1674.12	2.11	ISAAC (TO MADELEINE) Worried little neighbors.
1674.14	CU OF ISAAC					
	ISAAC (CONT) Brian and me.	2-071	1676.11	1678.11	2.00	ISAAC (TO MADELEINE) Brian and me.
1679.01	SIDE MS OF MADELEINE AND ISAAC					
	ISAAC (CONT) I'm assuming Sarah mentioned...	2-072/	1681.05	1688.07	7.02	ISAAC (TO MADELEINE) I'm assuming Sarah mentioned him to you. Maybe not.
1686.01	CU OF MADELEINE					
	ISAAC (CONT) ...him to you. Maybe not.					
	MADELEINE Yes, she did. I-- How silly of me, I'm sorry, I-- Thank you so much for coming by, really. It was nothing, she was just jumpy.	2-073	1688.11	1691.09	2.14	MADELEINE (TO ISAAC) Yes, she did.
		2-074	1693.04	1696.02	2.14	MADELEINE (TO ISAAC) How silly of me, I'm sorry.
		2-075	1698.02	1701.07	3.05	MADELEINE (TO ISAAC) Thank you so much for coming by, really.
		2-076	1701.11	1704.05	2.10	MADELEINE (TO ISAAC) It was nothing, she was just jumpy. (jumpy' = nervous, scared)
1704.07	MS OF SARAH WALKING ALONG THE CORRIDOR HEART BEATING					
1731.08	SARAH'S POV OF THE PIECE OF BROKEN MIRROR SHE IS HOLDING					
1739.12	MS OF SARAH IN THE CORRIDOR					
1751.12	MS OF SARAH GOING INTO THE BEDROOM					
1753.04	SEVERAL QUICK SHOTS OF HER CHECKING HER CELLPHONE CHARGER LEAD AND LOOKING UNDER THE BED					
1773.01	CU OF SARAH'S HAND PICKING UP A GLASS VIAL FROM THE FLOOR					
	TEXT ON BOTTLE OXYTOCIN	2-077	1773.13	1778.05	4.08	TEXT ON BOTTLE OXYTOCIN
	MUSIC IN					
1778.07	CU OF SARAH					
1783.07	SEVERAL QUICK SHOTS OF SARAH TAKING A HEARING AID FROM ITS CASE AND ADJUSTING IT.					
1803.14	LAST FRAME OF REEL 2					

CONTINUITY & DIALOGUE LIST

IN OUT DUR SUBTITLE

		#	IN	OUT	DUR	SUBTITLE
	FIRST FRAME OF PICTURE:		0.00			
	FIRST HARD CUT:		7.01			
	SECOND HARD CUT:		14.05			
	LAST FRAME OF PICTURE:		1706.02			
0.00	MS OF MADELEINE AND ISAAC					
	MADELEINE It's been a very difficult few months for her.	3-001	0.02	5.00	4.14	MADELEINE (TO ISAAC), THEN ISAAC (TO MADELEINE) -It's been a difficult few months for her. -I know.
	ISAAC Oh, I know. But we are just so...	3-002/	5.13	11.13	6.00	ISAAC (TO MADELEINE) But we are just so happy to have a little new neighbor on the way.
7.01	CU OF ISAAC					
	ISAAC (CONT) ...happy to have a little new neighbor on the way. It'll certainly...	3-003/	13.09	17.07	3.14	ISAAC (TO MADELEINE) It'll certainly cheer things up around here. (*cheer things up' = make the atmosphere happier)
14.05	CU OF MADELEINE					
	ISAAC (CONT) ...cheer things up around here.					
	MADELEINE Yes. It's a shame she's giving it up for adoption.	3-004	17.11	19.09	1.14	MADELEINE (TO ISAAC) Yes.
		3-005	20.03	24.09	4.06	MADELEINE (TO ISAAC) It's a shame she's giving it up for adoption. (*she's giving it up for adoption' = she's going to have the baby adopted)
24.11	CU OF ISAAC					
32.00	CU OF MADELEINE					
	MADELEINE (CONT) Oh, she didn't tell you? I--	3-006	32.13	36.09	3.12	MADELEINE (TO ISAAC) Oh, she didn't tell you?
38.02	CU OF ISAAC					
	MADELEINE (CONT) I'm so sorry.	3-007	38.04	42.08	4.04	MADELEINE (TO ISAAC), THEN ISAAC (TO MADELEINE) -I'm so sorry. -No, she mentioned it.
	ISAAC No, she-- she mentioned it. Er...					
44.02	CU OF MADELEINE					
	ISAAC (CONT) I just didn't know she had decided.	3-008	44.07	47.09	3.02	ISAAC (TO MADELEINE) I just didn't know she had decided.
47.11	CU OF ISAAC					
	ISAAC (CONT) Well...	3-009	49.08	50.10	1.02	ISAAC (TO MADELEINE) Well...
	MADELEINE (CHUCKLES) It's very kind of you to drop in, really.	3-010	50.14	54.04	3.06	MADELEINE (TO ISAAC) It's very kind of you to drop in, really. (*drop in' = visit informally)
54.06	MS OF MADELEINE AND ISAAC					

'INSIDE' - COMBINED CONTINUITY & SPOTTING LIST - REEL 3AB - 2/17

CONTINUITY & DIALOGUE LIST		#	IN	OUT	DUR	SUBTITLE
	MADELEINE (CONT) Ah, I'll tell her that you called on her, and... Can I walk you out?	3-011	56.08	60.11	4.03	MADELEINE (TO ISAAC) I'll tell her that you called on her. Can I walk you out? (*walk you out* = accompany you to the door)
60.13	SEVERAL CU OF SARAH ADJUSTING THE HEARING AID					
80.01	MS OF ISAAC WALKING OUT THE DOOR					
	ISAAC Well, we won't bother you any...	3-012/	80.11	83.08	2.13	ISAAC (TO MADELEINE) Well, we won't bother you any longer.
82.13	MS OF ISAAC BY THE DOOR					
	ISAAC (CONT) ...longer.					
	MADELEINE And you live...?	3-013	83.12	85.15	2.03	MADELEINE (TO ISAAC) And you live...? (*And you live...?' = and where do you live?)
	ISAAC Right next door. And sorry again for barging in like I did.	3-014	87.07	89.07	2.00	ISAAC (TO MADELEINE) Right next door.
		3-015	90.09	94.05	3.12	ISAAC (TO MADELEINE) And sorry again for barging in like I did. (*barging in' = entering the house without calling/knocking on the door)
	SARAH'S MOTHER APPROACHES ISAAC					
	SARAH'S MOTHER Who...?	3-016	96.05	98.03	1.14	SARAH'S MOTHER (TO ISAAC) Who...?
99.01	CU OF ISAAC / MS OF MADELEINE					
	SARAH'S MOTHER (CONT) Who are you?	3-017	99.03	101.03	2.00	SARAH'S MOTHER (TO ISAAC) Who are you?
102.09	MS OF ISSAAC AND SARAH'S MOTHER					
	SARAH'S MOTHER (CONT) Did something happen to Sarah?	3-018	102.11	105.04	2.09	SARAH'S MOTHER (TO ISAAC) Did something happen to Sarah?
	ISAAC Maybe you should tell us who you are first.	3-019	105.08	109.12	4.04	ISAAC (TO SARAH'S MOTHER) Maybe you should tell us who you are first.
	SARAH'S MOTHER I'm her mother.	3-020	110.00	112.08	2.08	SARAH'S MOTHER (TO ISAAC) I'm her mother.
112.10	MS OF MADELEINE					
	SARAH'S MOTHER (CONT) Is something the matter?	3-021	113.04	115.00	1.12	SARAH'S MOTHER (TO ISAAC) Is something the matter? (*Is something the matter?' = Is something wrong? / Is there a problem?)
115.02	MS OF ISSAAC AND SARAH'S MOTHER					
118.15	MS OF MADELEINE					
122.04	MS OF ISSAAC AND SARAH'S MOTHER					
	SARAH'S MOTHER (CONT) Sarah?	3-022	122.06	124.00	1.10	SARAH'S MOTHER (TO SARAH) Sarah?
	MADELEINE BLOCKS HER PATH					

'INSIDE' - COMBINED CONTINUITY & SPOTTING LIST - REEL 3AB - 3/17

CONTINUITY & DIALOGUE LIST		#	IN	OUT	DUR	SUBTITLE
124.06	MS OF MADELEINE / SARAH'S MOTHER					
	MADELEINE Sarah is sleeping.	3-023	124.08	127.01	2.09	MADELEINE (TO SARAH'S MOTHER) Sarah is sleeping.
127.03	CU OF SARAH'S MOTHER GOING INSIDE THE HOUSE					
	SARAH'S MOTHER Sarah!	3-024	127.12	129.02	1.06	SARAH'S MOTHER (TO SARAH) Sarah!
129.04	CU OF MADELEINE					
	SARAH'S MOTHER (CONT) Sarah!	3-025	130.00	131.02	1.02	SARAH'S MOTHER (TO SARAH) Sarah!
131.04	MS OF ISAAC					
	SARAH'S MOTHER (CONT) Sarah!	3-026	133.13	135.01	1.04	SARAH'S MOTHER (TO SARAH) Sarah!
133.11	CU OF MADELEINE					
136.09	SEVERAL QUICK SHOTS OF SARAH HIDING BEHIND A DOOR AND THEN STABBING HER MOTHER IN THE NECK WHEN SHE ENTERS THE ROOM					
173.05	CU OF SARAH					
	SARAH No.	3-027	175.09	176.13	1.04	SARAH (TO SARAH'S MOTHER) No.
176.15	CU OF SARAH'S MOTHER					
	SARAH'S MOTHER (GASPS)					
	SARAH I-- I didn't know it was you. I didn't...	3-028	178.15	183.03	4.04	SARAH (TO SARAH'S MOTHER) I didn't know it was you.
184.11	CU OF SARAH					
	SARAH (CONT) Mum, I dind't...					
186.03	MS OF SARAH AND SARAH'S MOTHER					
	SARAH (CONT) Mum. Mum.	3-029	186.05	188.14	2.09	SARAH (TO SARAH'S MOTHER) Mum. Mum.
189.05	CU OF SARAH'S MOTHER FALLING TO THE FLOOR / SARAH					
	SARAH (CONT) No, no, no! Mum, no! No, no, no! Oh my God! Oh my God! I didn't know it was you! I didn't know it was you! I didn't know it was you! (CRYING) I... I didn't know! Oh, my God! Don't leave me, please. Don't leave me, please. I love you so much! I love you so much! Please! (SOBS) Stay with me, please, please, please! Mum, please! (SOBS) No, I didn't know it was you! I didn't know it was you! I didn't know it was you! I didn't know it was you!	3-030	191.14	195.08	3.10	SARAH (TO SARAH'S MOTHER) No, no! Mum, no!
		3-031	195.12	198.03	2.07	SARAH (TO SARAH'S MOTHER) Oh, my God!
		3-032	198.07	203.09	5.02	SARAH (TO SARAH'S MOTHER) I didn't know it was you!
		3-033	204.03	205.12	1.09	SARAH (TO SARAH'S MOTHER) I didn't know!
		3-034	206.00	211.15	5.15	SARAH (TO SARAH'S MOTHER) Oh, my God! Don't leave me, please. I love you so much!
		3-035	212.08	216.13	4.05	SARAH (TO SARAH'S MOTHER) I love you so much! Please!

CONTINUITY & DIALOGUE LIST

IN OUT DUR SUBTITLE

	#	IN	OUT	DUR	SUBTITLE
	3-036	219.01	223.12	4.11	SARAH (TO SARAH'S MOTHER) Stay with me! Please! Mum, please!
	3-037	224.00	226.11	2.11	SARAH (TO SARAH'S MOTHER) I didn't know it was you!
	3-038	226.15	229.07	2.08	SARAH (TO SARAH'S MOTHER) I didn't know it was you!
	3-039	230.15	234.12	3.13	SARAH (TO SARAH'S MOTHER) I didn't know it was you!
	3-040	235.00	236.08	1.08	SARAH (TO SARAH'S MOTHER) I didn't know it was you!
236.10					MS OF ISAAC COMING UP THE STAIRS
238.11					CU OF SARAH
	3-041	240.00	242.00	2.00	SARAH (TO ISAAC) Isaac.
243.13					MS OF ISAAC
	3-042	243.15	246.05	2.06	SARAH (TO ISAAC) I didn't know it was my mum.
246.07					CU OF SARAH
	3-043	246.09	250.07	3.14	SARAH (TO ISAAC) I thought it was a woman attacking me. I didn't-- I didn't know...
251.04					CU OF ISAAC
	3-044/	250.11	253.06	2.11	SARAH (TO ISAAC) I didn't know it was my mum.
					MADELEINE STABS ISAAC IN THE BACK
254.03					CU OF SARAH
					SARAH (SOBS)
255.05					MS/CU OF ISAAC AND MADELEINE
					ISAAC (GROANS)
257.08					CU OF SARAH
260.01					CU OF ISAAC AND MADELEINE
					ISAAC (GROANS)
264.05					CU OF SARAH
266.05					CU OF MADELEINE
					MUSIC IN
271.04					MS OF SARAH
277.01					SLOW MOTION CU OF SARAH TURNING AND RUNNING ALONG THE CORRIDOR

304.05 SEVERAL QUICK SHOTS OF MADELEINE TRYING TO GET INSIDE THE BATHROOM AND SARAH TRYING TO CLOSE THE DOOR

SARAH
(GROANS)

MADELEINE
(GROANS)

MUSIC OUT

333.08 CU OF SARAH PUTTING HER EAR TO THE DOOR

SARAH
(PANTS)

339.05 CU OF MADELEINE AS SHE TEARS OFF A PIECE OF BROKEN FINGERNAIL

MADELEINE
(GROANS)

MADELEINE TURNS AND STABS THE KNIFE INTO THE DOOR

MADELEINE
(SCREAMS) (PANTS)

371.01 MS/CU OF SARAH SQUATTING DOWN

SARAH
(GROANS)

376.08 CU OF MADELEINE

MADELEINE
She wants to come out, Sarah.

3-045 376.10 378.12 2.02 MADELEINE (TO SARAH)
She wants to come out, Sarah.

378.14 CU OF SARAH

HEART BEATING

SARAH
(GASPS) (GROANS)

385.00 SEVERAL QUICK SHOTS OF MADELEINE STABBING THE DOOR WITH THE KNIFE AS SARAH DRAGS HERSELF ACROSS THE FLOOR AND AWAY FROM THE DOOR

SARAH
(GROANS)

399.10 CU OF MADELEINE

MADELEINE
(GASPS) You can't do this...

3-046/ 406.04 410.00 3.12 MADELEINE (TO SARAH)
You can't do this by yourself, Sarah.

407.07 CU/MS OF SARAH TOUCHING HER BELLY

MADELEINE (CONT)
...by yourself, Sarah.

SARAH
(GROANS)

410.13 CU OF MADELEINE

MADELEINE (CONT)
Let me help you.

3-047 410.15 412.05 1.06 MADELEINE (TO SARAH)
Let me help you.

'INSIDE' - COMBINED CONTINUITY & SPOTTING LIST - REEL 3AB - 6/17

CONTINUITY & DIALOGUE LIST		#	IN	OUT	DUR	SUBTITLE
412.07	MS OF SARAH ON THE FLOOR					
	SARAH (PANTS) Please, not yet. Please, not yet.	3-048	412.12	416.04	3.08	SARAH (TO HERSELF) Please, not yet. Please, not yet.
417.08	SEVERAL QUICK SHOTS OF MADELEINE STABBING THE DOOR WITH THE KNIFE AND SARAH ON THE BATHROOM FLOOR.					
	MADELEINE I said... Let... me... help... you!	3-049	418.02	420.12	2.10	MADELEINE (TO SARAH) I said...
		3-050/	421.13	423.05	1.08	MADELEINE (TO SARAH) Let...
		3-051	424.04	425.11	1.07	MADELEINE (TO SARAH) me...
		3-052/	425.15	427.05	1.06	MADELEINE (TO SARAH) help...
		3-053/	427.14	429.04	1.06	MADELEINE (TO SARAH) you!
	THE MIRROR ON THE DOOR FALLS TO THE FLOOR AND SHATTERS.					
431.12	CU OF MADELEINE					
	MADELEINE (PANTS)					
	PHONE VIBRATING					
441.09	MS OF SARAH					
	SARAH (GASPS)					
449.02	SIDE CU OF ISAAC / MS OF MADELEINE APPROACHING HIM					
	PHONE VIBRATING					
468.06	CU OF ISAAC					
	PHONE VIBRATING					
475.01	MS OF MADELEINE /MS OF ISAAC AS MADELEINE MOVES HIS ARM					
	PHONE VIBRATING					
480.05	CU OF ISAAC					
	PHONE VIBRATING					
482.05	MS OF MADELEINE					
	MADELEINE You can't move?	3-054	482.07	484.09	2.02	MADELEINE (TO ISAAC) You can't move?
	PHONE VIBRATING					
488.04	MS OF ISAAC AS MADELEINE TAKES HIS CELLPHONE					
	PHONE VIBRATING					
497.04	CU OF PHONE					

		#	IN	OUT	DUR	SUBTITLE
	PHONE VIBRATING					
	TEXT ON PHONE SCREEN BRIAN	3-055	497.06	501.15	4.09	TEXT ON PHONE SCREEN BRIAN
502.01	CU OF ISAAC AS MADELEINE COVERS HIS NOSE AND MOUTH WITH HER HAND					
	PHONE VIBRATING					
514.03	CU OF PHONE					
	PHONE VIBRATING					
522.13	CU OF ISAAC ISAAC (GROANS) (GASPS)					
	PHONE VIBRATING					
540.10	CU OP MADELEINE					
	PHONE VIBRATING					
544.06	CU OF PHONE					
	PHONE VIBRATING					
	TEXT ON PHONE SCREEN BRIAN INCOMING CALL					
	TEXT ON PHONE SCREEN MISSED CALL CALL NOW CALL LATER IGNORE	3-056	547.06	548.14	1.08	TEXT ON PHONE SCREEN MISSED CALL
549.00	CU OF ISAAC DYING FROM SUFFOCATION					
	MUSIC IN					
557.05	CU OF SARAH SARAH (CRIES)					
	MUSIC OUT					
631.10	CU OF SARAH'S FEET WALKING IN THE BATHROOM					
648.06	SIDE CU OF SARAH APPROACHING THE DOOR SARAH (GROANS)					
663.06	SARAH'S POV SHOT OF THE CORRIDOR THROUGH A HOLE INTHE DOOR					
669.04	CU OF SARAH'S EYE THROUGH THE DOOR					
672.06	SARAH'S POV SHOT OF THE CORRIDOR THROUGH A HOLE INTHE DOOR					
676.03	SIDE CU OF SARAH. THE BLADE OF A KNIFE SUDDENLY COMES THROUGH THE HOLE. SARAH STEPS BACK.					
680.01	CU OF SARAH'S HAND ON THE SINK					

'INSIDE' - COMBINED CONTINUITY & SPOTTING LIST - REEL 3AB - 8/17

CONTINUITY & DIALOGUE LIST

IN OUT DUR SUBTITLE

		#	IN	OUT	DUR	SUBTITLE
681.06	MS OF MADELEINE JAMMING THE DOOR WITH A PIECE OF FURNITURE					
701.07	MS OF SARAH OPENING THE BATHROOM WINDOW					
712.04	MS OF MADELEINE TAKING ISAAC'S KEYS FROM HIS POCKET					
730.15	MS OF THE WINDOW PANE BEING BROKEN					
734.01	MS OF SARAH BREAKING THE GLASS IN THE WINDOW WITH THE HAIRDRYER					
	SARAH Help! Help!	3-057	738.03	741.03	3.00	SARAH Help! Help!
741.05	MS OF SARAH FROM OUTSIDE THE HOUSE					
	SARAH (CONT) Ah!					
744.06	MS OF MADELEINE GOING DOWN THE STAIRS					
754.03	CU OF SARAH					
	SARAH (GROANS)					
758.00	MS OF SARAH FROM OUTSIDE THE HOUSE					
	SARAH I need help, please!	3-058	758.02	760.10	2.08	SARAH I need help, please!
762.01	WS OF BRIAN THROUGH THE WINDOW					
765.08	MS OF SARAH FROM OUTSIDE					
766.12	WS OF BRIAN THROUGH THE WINDOW					
769.12	CU OF SARAH FROM OUTSIDE					
	SARAH Brian!	3-059/	770.12	773.10	2.14	SARAH (TO BRIAN) Brian! Brian!
771.06	MS OF BRIAN THROUGH THE WINDOW					
	SARAH (CONT) (OS) Brian!					
774.03	SIDE CU OF SARAH					
	SARAH (CONT) Brian, please! Brian!	3-060/	774.05	777.13	3.08	SARAH (TO BRIAN) Brian, please! Brian!
776.02	WS OF BRIAN THROUGH THE WINDOW					
	SARAH (CONT) (OS) Brian! Brian!	3-061	779.05	783.07	4.02	SARAH (TO BRIAN) Brian! Brian!
785.15	MS OF SARAH FROM OUTSIDE					
	SARAH (CONT) Brian!	3-062	786.06	787.14	1.08	SARAH (TO BRIAN) Brian!
788.00	WS OF BRIAN THROUGH THE WINDOW					
791.07	MS OF SARAH FROM OUTSIDE					
	SARAH (CONT) Brian! I need-- I need help, ...	3-063/	791.00	795.05	4.05	SARAH (TO BRIAN) Brian! I need help, please!

'INSIDE' - COMBINED CONTINUITY & SPOTTING LIST - REEL 3AB - 9/17

CONTINUITY & DIALOGUE LIST		#	IN	OUT	DUR	SUBTITLE
793.12	WS OF BRIAN THROUGH THE WINDOW					
	SARAH (CONT) (OS) ...please! (GROANS) Brian!	3-064	798.07	799.07	1.00	SARAH (TO BRIAN) Brian!
799.09	CU OF SARAH FROM OUTSIDE					
	SARAH (CONT) No! No, no, no!	3-065	799.11	801.05	1.10	SARAH (TO BRIAN) No!
		3-066	802.01	803.09	1.08	SARAH (TO BRIAN) No, no, no!
803.11	WS OF BRIAN THROUGH THE WINDOW					
	SARAH (CONT) (OS) Brian! Brian, no!	3-067	803.13	805.10	1.13	SARAH (TO BRIAN) Brian!
		3-068	806.03	808.06	2.03	SARAH (TO BRIAN) Brian, no!
808.07	CU OF SARAH FROM OUTSIDE					
	SARAH (CONT) Brian! (GROANS)	3-069	808.15	810.09	1.10	SARAH (TO BRIAN) Brian!
813.01	SIDE CU OF SARAH					
	SARAH (CONT) (GROANS) Brian, please!	3-070	813.12	815.04	1.08	SARAH (TO BRIAN) Brian, please!
815.06	WS OF BRIAN THROUGH THE WINDOW. MADELEINE APPROACHES HIM FROM BEHIND.					
819.01	MS OF SARAH FROM OUTSIDE					
	SARAH (CONT) No!	3-071	819.03	820.03	1.00	SARAH (TO BRIAN) No!
820.05	WS OF BRIAN AND MADELEINE THROUGH THE WINDOW.					
821.04	SIDE CU OF SARAH					
	SARAH (CONT) Brian, behind-- Behind you!	3-072	821.06	825.00	3.10	SARAH (TO BRIAN) Brian, behind you!
822.14	WS OF BRIAN AND MADELEINE THROUGH THE WINDOW.					
	SARAH (CONT) (OS) Behind you!					
	MADELEINE ATTACKS BRIAN FROM BEHIND.					
825.02	SEVERAL QUICK SHOTS OF SARAH WATCHING FROM THE WINDOW AND MADELEINE IN ISAAC AND BRIAN'S HOUSE.					
847.09	MS OF SARAH FALLING TO FLOOR.					
	SARAH (SCREAMS) (GROANS)					
857.11	MS OF THE BATHROOM DOOR					
	SARAH (CONT) (OS) (SIGHS)					
865.10	MS OF SARAH TOUCHING HER BELLY					

HEART BEATING

SARAH (CONT)
(SIGHS)

870.12 MS OF SARAH STANDING UP

SARAH (CONT)
Alright. Okay.

3-073 874.04 875.12 1.08 SARAH (TO HERSELF)
Okay.

SARAH TRIES TO OPEN THE DOOR.

885.07 SEVERAL QUICK SHOTS OF SARAH TRYING TO OPEN
THE DOOR.

891.11 MS OF SARAH LOOKING FOR SOMETHING ON THE
SHELVES

901.14 MS OF SARAH PICKING UP THE TOILET CISTERN LID
AND HITTING THE DOOR WITH IT.

MUSIC IN

909.14 SEVERAL QUICK SHOTS FROM DIFFERENT ANGLES
OF SARAH HITTING THE DOOR.

SARAH
(GROANS)

950.13 WS OF THE BATHROOM DOOR AS SARAH IS HITTING
IT FROM THE OTHER SIDE AND MANAGES TO SMASH
A HOLE IN IT.

CAMERA DOLLIES TO MS OF SARAH THROUGH THE
HOLE.

SARAH
(PANTS)

MUSIC OUT

SARAH CONTINUES SMASHING AT THE DOOR AND
MANAGES TO GET HER ARM THROUGH THE HOLE
SHE HAS MADE.

SARAH
(GROANS)

1037.05 SEVERAL QUICK SHOTS FROM DIFFERENT ANGLES
OF SARAH PUTTING HER ARM THROUGH THE HOLE
AS SHE TRIES TO OPEN THE DOOR. MADELEINE
GRABS HER ARM.

MUSIC IN

1083.14 SEVERAL QUICK SHOTS FROM DIFFERENT ANGLES
OF SARAH TRYING TO FREE HER ARM FROM
MADELEINE'S GRASP.

SARAH
(SCREAMS) (GROANS)

SARAH MANAGES TO PULL HER ARM AWAY AND OUT
OF THE HOLE IN THE DOOR.

1098.09 MADELEINE'S POV SHOT OF SARAH A THROUGH THE
HOLE

SARAH
(PANTS)

'INSIDE' - COMBINED CONTINUITY & SPOTTING LIST - REEL 3AB - 11/17

CONTINUITY & DIALOGUE LIST

IN OUT DUR SUBTITLE

		#	IN	OUT	DUR	SUBTITLE
1099.15	SEVERAL QUICK SHOTS FROM DIFFERENT ANGLES OF MADELEINE PUTTING HER HAND THROUGH THE HOLE AND TRYING TO OPEN THE DOOR.					
111.06	MS OF SARAH SLASHING MADELEINE'S ARM WITH A PIECE OF BROKEN MIRROR. SARAH (GROANS) MADELEINE (SCREAMS) (PANTS)					
1120.03	MADELEINE'S POV SHOT OF SARAH THROUGH THE HOLE SARAH (PANTS) MUSIC OUT					
1130.03	CU OF MADELEINE. THROUGH THE WINDOW CAN BE SEEN THE BLUE AND RED FLASHING LIGHTS OF A POLICE PATROL CAR.					
1135.06	MS OF MADELEINE MOVING AWAY FROM THE DOOR. MADELEINE (SIGHS)					
1142.03	SARAH'S POV SHOT THROUGH THE HOLE IN THE DOOR AS MADELEINE WALKS AWAY DOWN THE CORRIDOR.					
1148.10	WS OF MIKE AND DONOVAN INSIDE THE PATROL CAR. MIKE Okay, got it. Hey, it's Christmas Eve, I think you should go.	3-074	1148.12	1150.12	2.00	MIKE (ON THE RADIO) Okay, got it.
		3-075	1152.03	1156.02	3.15	MIKE (TO DONOVAN) It's Christmas Eve, I think you should go.
	DONOVAN Christmas Eve?	3-076	1156.06	1157.10	1.04	DONOVAN (TO MIKE) Christmas Eve?
1157.12	MS OF MIKE AND DONOVAN. MIKE Come on, you're just a rookie. Surely dealing with...	3-077	1157.14	1160.06	2.08	MIKE (TO DONOVAN) Come on, you're just a rookie. (*rookie* = a young, inexperienced officer)
1162.00	MS OF DONOVAN AND MIKE MIKE (CONT) ...hysterical women it's gonna be part of your duties.	3-078/	1160.10	1165.12	5.02	MIKE (TO DONOVAN) Dealing with hysterical women it's gonna be part of your duties.
1165.14	MS OF MIKE AND DONOVAN DONOVAN Please, tell me you didn't say what I think you just said.	3-079	1166.00	1169.11	3.11	DONOVAN (TO MIKE) Please, tell me you didn't say what I think you just said.
	MIKE Seriously.	3-080	1169.15	1172.08	2.09	MIKE (TO DONOVAN), THEN DONOVAN (TO MIKE) -Seriously. -Seriously?
	DONOVAN Seriously?					

'INSIDE' - COMBINED CONTINUITY & SPOTTING LIST - REEL 3AB - 12/17

CONTINUITY & DIALOGUE LIST

IN OUT DUR SUBTITLE

		#	IN	OUT	DUR	SUBTITLE
1172.10	CU OF SARAH					
1178.11	SARAH'S POV SHOT OF THE CORRIDOR THROUGH THE HOLE IN THE DOOR					
1184.12	MS OF MADELEINE WASHING HER HANDS IN THE KITCHEN AND PICKING UP A KNIFE.					
1214.07	MS OF DONOVAN AND MIKE AS MIKE GETS OUT OF THE CAR					
	MIKE Merry Christmas!	3-081	1214.09	1219.03	4.10	MIKE (TO DONOVAN), THEN DONOVAN (TO MIKE) -Merry Christmas! -Merry Christmas!
	DONOVAN Merry Christmas!					
	CAMERA DOLLIES TO WS OF MIKE WALKING TOWARDS THE DOOR OF THE HOUSE					
1227.03	MS OF DONOVAN INSIDE THE PATROL CAR					
1229.07	MS OF MIKE AT THE DOOR. MADELEINE OPENS THE DOOR.					
	MIKE Sarah Clark?	3-082	1231.10	1233.14	2.04	MIKE (TO MADELEINE) Sarah Clark?
	MADELEINE Uh--					
1237.10	CU OF MIKE					
	MADELEINE (CONT) I saw the car lights...	3-083	1237.12	1239.12	2.00	MADELEINE (TO MIKE) I saw the car lights.
	MIKE That's okay, ma'am. We just drop by to make sure you were okay. The precinct told us that somebody'd been bothering...	3-084	1240.00	1244.05	4.05	MIKE (TO MADELEINE) It's okay, ma'am. We just dropped by to make sure you were okay. ('dropped by' = made a visit)
		3-085/	1244.09	1248.10	4.01	MIKE (TO MADELEINE) The precinct told us that somebody had been bothering you.
1247.03	CU OF MADELEINE					
	MIKE (CONT) ...you.					
	MADELEINE I haven't had any problems. I got scared, I suppose.	3-086	1248.14	1253.11	4.13	MADELEINE (TO MIKE) I haven't had any problems. I got scared, I suppose.
1253.13	CU OF MIKE					
	MIKE Sure.	3-087	1256.01	1257.11	1.10	MIKE (TO MADELEINE) Sure.
1259.02	CU OF MADELEINE					
	MADELEINE Thank you for coming.	3-088/	1260.00	1264.00	4.00	MADELEINE (TO MIKE), THEN MIKE (TO MADELEINE) -Thank you for coming. -No problem, ma'am, just doing my duty.
1261.05	CU OF MIKE					
	MIKE No problem, ma'am, just doing my duty.					

'INSIDE' - COMBINED CONTINUITY & SPOTTING LIST - REEL 3AB - 13/17

CONTINUITY & DIALOGUE LIST		#	IN	OUT	DUR	SUBTITLE
1264.02	SEVERAL SHOTS OF SARAH TRYING TO OPEN THE BATHROOM DOOR					
1281.12	CU OF MIKE					
	MIKE (CONT) Well, don't hesitate...	3-089	1281.14	1284.06	2.08	MIKE (TO MADELEINE) Well, don't hesitate
1284.08	CU OF MADELEINE					
	MIKE (CONT) ...to pick up the phone if you notice anything strange, okay?	3-090	1284.10	1289.08	4.14	MIKE (TO MADELEINE) to pick up the phone if you notice anything strange, okay? (*pick up the phone' = call the police again)
1290.01	CU OF MIKE					
	MIKE (CONT) Good night, ma'am.	3-091	1290.12	1293.00	2.04	MIKE (TO MADELEINE), THEN MADELEINE (TO MIKE) -Good night, ma'am. -Good night.
	MADELEINE Good night.					
1293.01	SIDE CU OF SARAH					
	SARAH (GROANS)					
1294.14	MS OF THE PIECE OF FURNITURE THAT WAS BLOCKING THE DOOR FALLING OVER					
1296.05	MS OF MIKE TURNING TOWARDS MADELEINE					
1298.10	CU OF MADELEINE					
1300.15	MS OF MIKE					
	MIKE Merry Christmas.	3-092	1301.10	1303.14	2.04	MIKE (TO MADELEINE) Merry Christmas.
1304.05	MS OF MADELEINE GOING INSIDE AND CLOSING THE DOOR					
1313.15	CU / MS OF SARAH COMING OUT OF THE BATHROOM					
1326.05	MS OF MADELEINE STEPPING AWAY FROM THE DOOR					
1329.03	MS OF MIKE GETTING BACK INTO THE PATROL CAR					
	MIKE Ah, we're done. Ah!	3-093	1330.04	1331.13	1.09	MIKE (TO DONOVAN) We're done.
	DONOVAN (OS) Shit!					
1334.07	SIDE CU OF DONOVAN					
	DONOVAN (CONT) You got me thinking she'd gone into labor and you were playing midwife back there.	3-094	1332.05	1338.10	6.05	DONOVAN (TO MIKE) Shit, I thought she'd gone into labor and you were playing midwife back there. (*playing midwife' = assisting in the birthing process)
1338.12	SIDE CU OF MIKE					
	DONOVAN (CONT) (OS) (LAUGHS) What is it? What?	3-095	1343.10	1347.06	3.12	DONOVAN (TO MIKE) What is it? What?

CONTINUITY & DIALOGUE LIST		#	IN	OUT	DUR	SUBTITLE
	MIKE Damm it!	3-096	1351.04	1353.12	2.08	MIKE (TO DONOVAN), THEN DONOVAN (TO MIKE) -Damm it! -What?
	DONOVAN What?					
	MIKE Hold on.	3-097	1354.00	1355.13	1.13	MIKE (TO DONOVAN) Hold on. (‘Hold on’ = wait here)
	MIKE GETS OUT OF THE CAR.					
1356.11	WS OF SARAH WALKING ALONG THE CORRIDOR					
	MUSIC IN					
1361.14	MS/CU OF MADELEINE GOING UP THE STAIRS					
	DOORBELL RINGS					
	MUSIC OUT					
	MADELEINE (SIGHS)					
1374.05	MS OF MIKE RINGING THE DOORBELL AND MADELEINE OPENING THE DOOR.					
	MADELEINE Yes?	3-098	1377.05	1379.03	1.14	MADELEINE (TO MIKE), THEN MIKE (TO MADELEINE) -Yes? -Just one more thing.
	MIKE Just one more thing.					
1379.05	MS OF MIKE ENTERING THE HOUSE					
	MIKE (CONT) I was just wondering about its name.	3-099	1380.08	1383.09	3.01	MIKE (TO MADELEINE) I was just wondering about its name.
	MADELEINE What?	3-100	1383.13	1385.11	1.14	MADELEINE (TO MIKE), THEN MIKE (TO MADELEINE) -What? -The baby.
	MIKE The baby.					
1385.13	MS OF MIKE AND MADELEINE. IN THE BACKGROUND, SARAH CAN BE SEEN COMING DOWN THE STAIRS.					
	SARAH Help!	3-101	1387.15	1389.03	1.04	SARAH (TO MIKE) Help!
1389.05	CU OF MIKE					
	MIKE Sarah Clark?	3-102/	1389.07	1391.13	2.06	MIKE (TO SARAH), THEN SARAH (TO MIKE) -Sarah Clark? -Yes!
1390.09	MS OF SARAH COMING DOWN THE STAIRS					
	SARAH Yes!					
1391.14	MS OF MIKE AND MADELEINE.					
1393.07	CU/MS OF MIKE AS MADELEINE STABS HIM IN THE FACE					

	MADELEINE (GROANS)				
	MIKE (SCREAMS)				
1403.08	MS OF MADELEINE / WS OF SARAH				
	MIKE (GROANS)				
	SARAH RUNS BACK UP THE STAIRS				
1407.06	MS OF MIKE ON THE FLOOR				
	MIKES (GROANS)				
1411.03	CU OF MADELEINE				
1411.03	MS OF SARAH IN THE BEDROOM DOUBLED OVER WITH PAIN				
	HEART BEATING				
	SARAH (GROANS)				
1429.07	MS OF MADELEINE				
1433.02	MS OF MIKE PASSING OUT				
1436.02	MS OF MADELEINE OBSERVING MIKE. MIKE SUDDENLY THROWS HIMSELF AT HER.				
1449.07	SEVERAL QUICK SHOTS OF MIKE ON TOP OF MADELEINE TRYING TO STRANGLE HER. MADELEINE MANAGES TO REACH THE KNIFE AND STABS MIKE IN THE SIDE.				
	MADELEINE (GROANS)				
	MIKE (GROANS)				
	MIKE FALLS TO THE FLOOR.				
1508.01	MS OF MADELEINE STANDING UP.				
	MADELEINE (PANTS)				
1521.13	MS OF DONOVAN SITTING IN THE CAR OBSERVING THE HOUSE				
1526.05	WS OF SARAH'S HOUSE FROM THE CAR				
1530.09	SEVERAL SHOTS OF MADELEINE DRAGGING MIKE'S BODY TOWARDS THE KITCHEN				
	MADELEINE (SIGHS) (PANTS)				
1581.03	MS OF MADELEINE GOING UPSTAIRS				

'INSIDE' - COMBINED CONTINUITY & SPOTTING LIST - REEL 3AB - 16/17

CONTINUITY & DIALOGUE LIST		#	IN	OUT	DUR	SUBTITLE
	DONOVAN (ON THE RADIO) (OS) Mike? Do you read me? Mike?	3-103 ITAL	1589.10	1591.08	1.14	DONOVAN (TO MIKE) <i>Mike?</i>
		3-104 ITAL	1592.01	1596.01	4.00	DONOVAN (TO MIKE) <i>Do you read me? Mike?</i> (<i>'Do you read me?' = Can you hear me?</i>)
1596.03	MS OF DONOVAN IN THE CAR					
1599.07	SEVERAL SHOTS OF MADELEINE WALKING ALONG THE CORRIDOR AND GOING INTO THE BEDROOM					
	SARAH (OS) (GROANS)					
1621.13	MS OF DONOVAN ENTERING THE HOUSE					
	DONOVAN Hello? Mike? Hello? Mike? (GASPS)	3-105	1622.10	1624.06	1.12	DONOVAN (TO MIKE) Hello?
		3-106	1628.06	1630.06	2.00	DONOVAN (TO MIKE) Mike?
		3-107	1633.15	1635.13	1.14	DONOVAN (TO MIKE) Hello?
		3-108	1638.14	1640.14	2.00	DONOVAN (TO MIKE) Mike?
	DONOVAN SEES THE TRAIL OF BLOOD					
1642.10	MS OF THE TRAIL OF BLOOD ON THE FLOOR					
	DONOVAN (CONT) (OS) (PANTS) <i>Shit! Oh!</i>	3-109	1646.00	1647.14	1.14	DONOVAN (TO MIKE) <i>Shit!</i>
1649.07	MS OF DONOVAN GOING INTO THE KITCHEN					
1651.01	MS OF MIKE'S DEAD BODY ON THE FLOOR					
	DONOVAN (CONT) (OS) Mike!	3-110	1651.15	1653.13	1.14	DONOVAN (TO MIKE) Mike!
1654.03	MS OF DONOVAN APPROACHING THE BODY					
	DONOVAN (CONT) Mike! Please, Mike!	3-111	1654.05	1658.05	4.00	DONOVAN (TO MIKE) Mike! Please, Mike!
1658.08	MS OF MADELEINE					
	MADELEINE See what you've gone and done?	3-112	1663.15	1667.03	3.04	MADELEINE (TO SARAH) See what you've gone and done?
1669.00	WS OF MADELEINE KNEELING BY THE BED					
	SARAH (OS) (GROANS)					
1672.00	MS OF MADELEINE LOOKING UNDER THE BED TO CU OF TEDDY BEAR WITH A BABYPHONE					
	SARAH (OS) (GROANS)					
1691.11	MS OF MADELEINE STANDING UP HOLDING THE TEDDY BEAR. SARAH COMES AT HER FROM BEHIND, HITTING HER WITH THE TOILET CISTERN LID					
1697.00	WS OF SARAH STRIKING MADELEINE, WHO FALLS ONTO THE BED.					

'INSIDE' - COMBINED CONTINUITY & SPOTTING LIST - REEL 3AB - 17/17

CONTINUITY & DIALOGUE LIST

IN OUT DUR SUBTITLE

	SARAH (GROANS)					
1699.00	CU OF SARAH					
	DONOVAN (OS) Donovan here, we have a wounded police officer. I need backup.	3-113	1699.02	1702.15	3.13	DONOVAN (ON THE RADIO) Donovan here, we have a wounded police officer.
		3-114	1703.03	1706.00	2.13	DONOVAN (ON THE RADIO) I need backup.
1706.02	LAST FRAME OF REEL 3					

		#	IN	OUT	DUR	SUBTITLE
FIRST FRAME OF PICTURE:	0.00					
FIRST HARD CUT:	9.12					
SECOND HARD CUT:	12.09					
LAST FRAME OF PICTURE:	1186.01					
0.00	SIDE CU OF DONOVAN USING HER RADIO					
	DONOVAN Donovan here. I repeat, we have an injured officer here.	4-001	0.11	5.03	4.08	DONOVAN (ON THE RADIO) Donovan here. I repeat, we have an injured officer here.
	SARAH APPEARS ON THE STAIRS					
	SARAH Hello?	4-002	5.07	7.11	2.04	SARAH (TO DONOVAN), THEN DONOVAN (ON THE RADIO) -Hello? -Do you read me?
	DONOVAN Do you read me?					
	DONOVAN POINTS HER GUN AT SARAH					
9.12	MS OF DONOVAN					
	DONOVAN Freeze! Don't move!	4-003	9.14	12.07	2.09	DONOVAN (TO SARAH), THEN SARAH (TO DONOVAN) -Freeze! Don't move! -No, no.
12.09	MS OF SARAH					
	SARAH No, no, no, no. It's not me that you want.	4-004	12.11	14.10	1.15	SARAH (TO DONOVAN) It's not me that you want.
14.12	MS OF DONOVAN					
	DONOVAN Put your hands in the air and don't move!	4-005	14.14	16.11	1.13	DONOVAN (TO SARAH) Put your hands in the air and don't move!
16.13	CU OF SARAH					
	SARAH I'm Sarah Clark. I...	4-006/	16.15	21.14	4.15	SARAH (TO DONOVAN) I'm Sarah Clark. I called the police earlier tonight.
19.03	MS OF DONOVAN					
	SARAH (CON) (OS) ...called the police earlier...					
20.06	MS OF SARAH					
	SARAH (CONT) ...tonight.					
22.06	MS OF DONOVAN					
	DONOVAN Okay.	4-007	22.08	23.10	1.02	DONOVAN (TO SARAH) Okay.
	SARAH (OS) The...					
24.01	CU OF SARAH					
	SARAH (CONT) ...woman that I reported is upstairs. We need to leave.	4-008	24.03	30.01	5.14	SARAH (TO DONOVAN) The woman that I reported is upstairs. We need to leave.
30.03	MS OF DONOVAN					

'INSIDE' - COMBINED CONTINUITY & SPOTTING LIST - REEL 4AB - 2/12

CONTINUITY & DIALOGUE LIST		#	IN	OUT	DUR	SUBTITLE
	DONOVAN What are you talking about?	4-009	30.05	32.05	2.00	DONOVAN (TO SARAH) What are you talking about?
	SARAH (OS) I don't know...	4-010/	32.09	34.09	2.00	SARAH (TO DONOVAN) I don't know who she is.
33.02	CU OF SARAH					
	SARAH (CONT) ...who she is. She's crazy. She wants my baby.	4-011	34.13	37.03	2.06	SARAH (TO DONOVAN) She's crazy. She wants my baby.
37.05	MS OF DONOVAN					
	SARAH (CONT) (OS) Can't you see I'm...?	4-012	37.07	43.00	5.09	SARAH (TO DONOVAN), THEN DONOVAN (TO SARAH) -Can't you see I'm pregnant and I'm hurt? -That's enough! We're going upstairs.
	DONOVAN That's enough!					
	SARAH (OS) I'm pregnant...					
	DONOVAN That's enough!					
	SARAH (OS) ...and I'm hurt?					
	DONOVAN We're going upstairs.					
43.02	MS OF DONOVAN AND SARAH GOING UP THE STAIRS					
	DONOVAN (CONT) Go! Go on!	4-013	43.04	44.12	1.08	DONOVAN (TO SARAH) Go!
		4-014	45.06	46.14	1.08	DONOVAN (TO SARAH) Go on!
47.02	MS OF SARAH AND DONOVAN IN THE CORRIDOR					
	DONOVAN (CONT) Go!	4-015	48.15	50.07	1.08	DONOVAN (TO SARAH) Go!
56.12	MS OF EMPTY BEDROOM					
	DONOVAN (CONT) (OS) The woman. Where is...	4-016/	61.06	65.00	3.10	DONOVAN (TO SARAH) The woman. Where is she?
64.03	CU OF SARAH / MS OF DONOVAN					
	DONOVAN (CONT) ...she?					
	SARAH There. She was just there, o-- on the bed. I...	4-017	65.09	67.01	1.08	SARAH (TO DONOVAN) There.
		4-018	67.05	71.07	4.02	SARAH (TO DONOVAN) She was just there, on the bed.
71.09	MS OF SARAH GOING INTO THE BEDROOM					
	SARAH (CONT) ...hit her with... No.	4-019	72.03	74.08	2.05	SARAH (TO DONOVAN) I hit her with...
75.04	CU OF SARAH					
	SARAH (CONT) This can't be possible. This isn't happening. Please, you have...	4-020	77.02	81.06	4.04	SARAH (TO DONOVAN) This can't be possible. This isn't happening.

'INSIDE' - COMBINED CONTINUITY & SPOTTING LIST - REEL 4AB - 3/12

CONTINUITY & DIALOGUE LIST		#	IN	OUT	DUR	SUBTITLE
81.11	MS OF SARAH					
	SARAH (CONT) ...to believe me. Please. Plea...	4-021	81.10	85.13	4.03	SARAH (TO DONOVAN) You have to believe me. Please. Plea...
85.15	CU OF SARAH'S FEET AS HER WATERS BREAK					
	HEART BEATING					
	SARAH (CONT) (SCREAMS)					
89.02	MS OF SARAH CROUCHING DOWN					
	SARAH (CONT) (GROANS)					
91.12	MS OF DONOVAN APPROACHING SARAH					
	SARAH (CONT) (SCREAMS)					
94.05	CU OF SARAH					
	SARAH (CONT) My waters just broke. I need...	4-022/	94.07	98.08	4.01	SARAH (TO DONOVAN) My waters just broke. I need to get to the hospital. (*My waters just broke* = I'm going into labor)
97.01	MS OF DONOVAN					
	SARAH (CONT) (OS) ...to get to the hospital.					
	DONOVAN Okay, okay, relax.	4-023	98.12	100.06	1.10	DONOVAN (TO SARAH) Okay, relax.
	THE LIGHT GOES OUT					
	SARAH (GROANS)					
102.04	WS OF SARAH AND DONOVAN. DONOVAN SWITCHES ON HER TORCH.					
102.15	CU OF SARAH					
	SARAH She did this.	4-024/	105.01	108.15	3.14	SARAH (TO DONOVAN) She did this. She must be downstairs.
106.06	CU OF DONOVAN					
	SARAH (CONT) (OS) She must be downstairs.					
109.01	CU OF SARAH					
	SARAH (CONT) Do you believe me now? Do you believe me now?	4-025	109.03	111.12	2.09	SARAH (TO DONOVAN) Do you believe me now?
	DONOVAN (PANTS) Wait here.	4-026	112.00	115.03	3.03	SARAH (TO DONOVAN), THEN DONOVAN (TO SARAH) -Do you believe me now? -Wait here.
115.05	CU OF DONOVAN					
	DONOVAN (CONT) Don't you move now. I'm going down...	4-027	115.07	119.02	3.11	DONOVAN (TO SARAH) Don't you move now. I'm going down to take a look.

'INSIDE' - COMBINED CONTINUITY & SPOTTING LIST - REEL 4AB - 4/12

CONTINUITY & DIALOGUE LIST

IN OUT DUR SUBTITLE

	#	IN	OUT	DUR	SUBTITLE
119.04 CU OF SARAH					
DONOVAN (CONT) ...to take a look.					
SARAH Do not leave me here alone!	4-028	119.06	122.10	3.04	SARAH (TO DONOVAN) Do not leave me here alone!
122.12 CU OF DONOVAN					
DONOVAN I'll get some help and...	4-029/	122.14	126.13	3.15	DONOVAN (TO SARAH) I'll get some help and an ambulance.
125.00 CU OF SARAH					
DONOVAN (CONT) ...an ambulance.					
125.00 CU OF DONOVAN					
DONOVAN (CONT) Okay?	4-030	127.01	128.09	1.08	DONOVAN (TO SARAH) Okay?
130.04 CU OF SARAH					
SARAH (GROANS)					
134.01 WS OF DONOVAN LEAVING THE BEDROOM					
140.08 MS OF DONOVAN WALKING ALONG THE CORRIDOR					
DONOVAN (PANTS)					
158.12 MS OF DONOVAN WALKING TO THE STAIRS					
166.02 CU OF SARAH					
SARAH (GROANS)					
169.15 WS OF DONOVAN GOING DOWN THE STAIRS					
182.10 MS OF DONOVAN GOING DOWN THE STAIRS					
192.15 DONOVAN'S POV SHOT OF THE LIVING ROOM. FOR A BRIEF MOMENT, HER TORCH ILLUMINATES MADELEINE					
196.03 MS OF DONOVAN					
DONOVAN (GASPS)					
197.03 DONOVAN'S POV SHOT OF THE LIVING ROOM.					
199.13 MS OF DONOVAN					
205.08 DONOVAN'S POV SHOT OF THE LIVING ROOM.					
208.13 MS OF DONOVAN GOING INTO THE KITCHEN.					
225.14 MS OF DONOVAN OPENING THE FUSE BOX					
231.07 MS OF DONOVAN CHECKING THE FUSE BOX. A SUDDEN NOISE MAKES HER TURN AROUND.					
DONOVAN Who's there? (PANTS)	4-031	235.00	236.13	1.13	DONOVAN Who's there?

		#	IN	OUT	DUR	SUBTITLE
	DONOVAN TURNS BACK TO THE FUSE BOX.					
242.03	CU OF DONOVAN / MS OF MADELEINE. THE LIGHT COMES ON.					
246.11	CU OF SARAH					
248.00	CU OF DONOVAN / MS OF MADELEINE, WHO IS POINTING A GUN AT DONOVAN.					
249.02	CU OF DONOVAN. A BULLET HITS HER IN THE EYE AND SHE DROPS TO THE FLOOR.					
252.02	CU OF SARAH STANDING UP AND WALKING TOWARDS THE CORRIDOR					
	SARAH (GROANS) (PANTS)					
	THE LIGHTS GO OUT.					
	SARAH No. No. No. (PANTS)	4-032	333.08	335.00	1.08	SARAH (TO HERSELF) No.
		4-033	336.10	338.04	1.10	SARAH (TO HERSELF) No.
		4-034	341.04	342.14	1.10	SARAH (TO HERSELF) No.
345.01	CU OF SARAH'S FEET AS SHE WALKS DOWN THE STAIRS.					
349.00	WS OF SARAH'S HOUSE.					
354.03	MS OF SARAH GOING DOWN THE STAIRS.					
371.08	WS OF SARAH TREADING ON A PIECE OF BROKEN GLASS.					
377.01	CU OF SARAH					
	SARAH (GROANS)					
382.15	CU OF SARAH'S FOOT AS SHE PULLS OUT THE PIECE OF GLASS					
	SARAH (GROANS)					
390.06	CU OF SARAH					
	SARAH (GROANS)					
	THE LIGHTS GO OUT					
409.00	MS OF MADELEINE SWITCHING ON A TORCH					
410.15	WS OF SARAH ILLUMINATED BY THE TORCH BEAM.					
412.14	CU OF SARAH					
415.06	WS OF SARAH ENTERING THE KITCHEN.					
416.15	CU OF SARAH'S FEET TREADING ON BROKEN GLASS					
	SARAH (GROANS)					

418.05	MS OF SARAH HIDING BEHIND A PIECE OF FURNITURE.					
423.11	MS OF SARAH PICKING UP A KNIFE					
434.03	MS OF SARAH CRAWLING AROUND TO THE OTHER SIDE OF THE PIECE OF FURNITURE.					
440.05	MS OF SARAH FINDING EXCALIBUR DEAD ON THE FLOOR.					
	SARAH Excalibur.	4-035	449.01	450.11	1.10	SARAH (TO HERSELF) Excalibur.
451.02	CU OF SOME SCISSORS					
454.00	MS OF SARAH					
	SARAH (CONT) I'm so sorry.	4-036/	455.07	459.03	3.12	SARAH (TO HERSELF) I'm so sorry. I'm so sorry.
456.07	CU OF SARAH					
	SARAH (CONT) I'm so sorry.					
460.09	MS OF MADELEINE ENTERING THE KITCHEN					
466.04	SEVERAL SHOTS OF MADELEINE SEARCHING THE KITCHEN AND SARAH HIDING AS SHE WALKS AROUND THE PIECE OF FURNITURE.					
488.09	CU OF MADELEINE / MS OF SARAH ATTACKING HER FROM BEHIND WITH A KNIFE					
	MADELEINE (SCREAMS)					
490.10	SEVERAL QUICK SHOTS OF MADELEINE FIGHTING SARAH OFF AND STRUGGLING WITH HER.					
495.01	MS OF SARAH FALLING TO THE FLOOR					
	SARAH (GROANS)					
498.10	CU OF SARAH DRAGGING HERSELF BACKWARDS ACROSS THE FLOOR					
	SARAH (PANTS)					
502.04	MS OF MADELEINE APPROACHING SARAH					
	SARAH (PANTS)					
505.00	MS OF SARAH					
507.10	MS OF MADELEINE PICKING UP THE SCISSORS FROM THE WORKTOP					
	SARAH (PANTS)					
511.10	SIDE MS OF SARAH AND MADELEINE					
516.14	CU OF SARAH					

HEART BEATING

'INSIDE' - COMBINED CONTINUITY & SPOTTING LIST - REEL 4AB - 7/12

CONTINUITY & DIALOGUE LIST		#	IN	OUT	DUR	SUBTITLE
	MADELEINE (OS) This baby is coming with me,...	4-037/	520.08	525.02	4.10	MADELEINE (TO SARAH) This baby is coming with me, Sarah,
523.01	LA MS OF MADELEINE RUNNING THE SCISSORS OVER SARAH'S BELLY					
	MADELEINE (CONT) ...Sarah, one way or another.	4-038	525.09	528.05	2.12	MADELEINE (TO SARAH) one way or another.
528.13	CU OF MADELEINE					
	MADELEINE (CONT) You get to choose how.	4-039	528.15	531.14	2.15	MADELEINE (TO SARAH) You get to choose how.
532.00	CU OF SARAH					
537.02	CU OF THE SCISSORS ON SARAH'S BELLY					
	MADELEINE (CONT) (OS) Let me help you.	4-040	541.06	544.06	3.00	MADELEINE (TO SARAH) Let me help you.
544.08	CU OF MADELEINE					
	MADELEINE (CONT) I know what I have to do.	4-041	544.10	548.01	3.07	MADELEINE (TO SARAH) I know what I have to do.
548.03	CU OF SARAH					
550.07	LA CU OF THE SCISSORS ON SARAH'S BELLY					
	MADELEINE (CONT) Just leave it to me.	4-042	550.09	553.08	2.15	MADELEINE (TO SARAH) Just leave it to me.
556.10	CU OF SARAH					
	SARAH Please, don't...	4-043	556.12	559.02	2.06	SARAH (TO MADELEINE) Please, don't...
559.04	SIDE CU OF MADELEINE					
	MADELEINE Shhh.					
	SARAH (PANTS)					
561.07	CU OF THE SCISSORS ON SARAH'S BELLY					
564.05	CU OF SARAH					
	RADIO STATIC					
566.02	CU OF MIKE ON THE FLOOR TRYING TO COMMUNICATE ON THE RADIO					
	MIKE (MUMBLES)					
596.15	CU OF MADELEINE					
574.01	CU OF SARAH					
	SARAH (SOBS)					
577.13	CU OF MADELEINE SHOWING SARAH THE SCISSORS					
	RADIO STATIC					
584.14	CU OF MIKE / WS OF MADELEINE APPROACHING HIM					

	MIKE (MUMBLES)					
598.00	CU OF MIKE. MADELEINE STABS THE SCISSORS INTO HIS NECK					
	MIKE (GROANS)					
602.12	CU OF MADELEINE					
610.07	MS OF SARAH PICKING UP THE TORCH FROM THE FLOOR					
617.00	MS OF MADELEINE APPROACHING SARAH					
628.10	SEVERAL QUICK SHOTS OF SARAH HITTING MADELEINE WITH THE TORCH					
633.10	SEVERAL QUICK SHOTS OF MADELEINE RUSHING AT SARAH WITH THE SCISSORS AND SARAH STRUGGLING WITH HER					
	SARAH (GROANS)					
	MADELEINE (GROANS)					
646.13	MS OF SARAH PUSHING MADELEINE AWAY WITH A KICK					
648.10	MS OF MADELEINE ATTACKING SARAH AGAIN WITH THE SCISSORS					
650.07	SIDE CU OF SARAH PULLING OPEN A DRAWER AND BLOCKING THE SCISSORS WITH IT					
652.13	SEVERAL QUICK SHOTS OF MADELEINE AND SARAH FIGHTING. SARAH MANAGES TO GET AWAY FROM HER AND WALKS TOWARDS THE DOOR					
662.10	MS OF SARAH FALLING TO THE FLOOR AFTER MADELEINE GRABS HER BY THE ANKLES.					
	SARAH (SCREAMS)					
664.05	MS DE SARAH ON THE FLOOR					
	SARAH (GROANS)					
666.08	MS OF MADELEINE CRAWLING TOWARDS SARAH AND PUTTING HER HANDS ON SARAH'S BELLY					
	SARAH (GROANS)					
	MADELEINE No, no! No. No.	4-044	668.13	671.04	2.07	MADELEINE (TO HERSELF) No, no!
		4-045	672.05	673.15	1.10	MADELEINE (TO HERSELF) No.
		4-046	675.01	676.09	1.08	MADELEINE (TO HERSELF) No.
674.04	MS OF SARAH GRABBING A CAMERA FROM A SHELF					

679.11 MS OF MADELEINE WITH THE CAMERA IN FRONT OF HER FACE. SARAH ACTIVATES THE FLASH. MADELEINE FALLS BACKWARDS.

681.01 SEVERAL QUICK SHOTS OF SARAH POUNCING ON MADELEINE AND HITTING HER WITH THE CAMERA

SARAH
(GROANS)

698.04 MS OF SARAH LEAVING THE KITCHEN AND CLOSING THE DOORS BEHIND HER

704.06 MS / CU OF SARAH BLOCKING THE DOORS WITH A CABLE

SARAH
(PANTS)

720.10 MS OF SARAH WALKING TOWARDS THE FRONT DOOR. SARAH TRIES TO OPEN THE DOOR BUT IT IS LOCKED. SARAH SEARCHES FOR THE KEY IN THE SIDEBOARD BY THE DOOR BUT THEN SPOTS IT ON THE FLOOR NEXT TO THE DOOR TO THE KITCHEN. WHEN SHE GRABS IT, MADELEINE HITS THE DOOR FROM THE OTHER SIDE.

MUSIC IN

SARAH WALKS TO THE FRONT DOOR AND OPENS IT.

763.13 WS OF SARAH LEAVING THE HOUSE AND RUNNING TO THE POLICE CAR TO MS OF SARAH GETTING INTO THE POLICE CAR.

SARAH
(GROANS) (PANTS)

MUSIC OUT

788.05 CU OF SARAH'S HAND PUSHING DOWN THE KNOB TO LOCK THE DOOR.

789.06 SIDE MS OF SARA PUSHING DOWN THE LOCK ON THE OTHER DOOR.

793.07 MS OF SARAH CHECKING THE DASHBOARD AND THE GLOVE BOX.

797.08 SIDE MS OF SARAH PICKING UP THE POLICE RADIO MIC.

SARAH
Hello? Hello, is there anybody there? Hello?

4-047 804.05 808.01 3.12 SARAH (ON THE RADIO)
Hello? Is there anybody there?

RADIO OPERATOR (OS)
336,...

4-048/
ITAL 808.08 810.06 1.14 RADIO OPERATOR (TO SARAH)
336, receiving you.

809.07 MS OF SARAH

RADIO OPERATOR (CONT) (OS)
...receiving you.

SARAH
Hello, I'm Sarah Clark. I called earlier from number 10 Oak Crest. I need help now! I'm being attacked!

4-049 810.10 815.09 4.15 SARAH (TO RADIO OPERATOR)
I'm Sarah Clark. I called earlier from number 10 Oak Crest.

4-050 815.13 818.03 2.06 SARAH (TO RADIO OPERATOR)
I need help! I'm being attacked!

818.05 SIDE CU OF SARAH

'INSIDE' - COMBINED CONTINUITY & SPOTTING LIST - REEL 4AB - 10/12

CONTINUITY & DIALOGUE LIST		#	IN	OUT	DUR	SUBTITLE
	RADIO OPERATOR (OS) Lady, you're talking from a patrol car. Where are the police officers?	4-051 ITAL	818.07	822.11	4.04	RADIO OPERATOR (TO SARAH) <i>You're talking from a patrol car. Where are the police officers?</i>
	SARAH I don't know, I think she killed them! I don't know. You just need to get here now! Please!	4-052	822.15	828.08	5.09	SARAH (TO RADIO OPERATOR) I don't know, I think she killed them. You just need to get here now! Please!
	RADIO OPERATOR (OS) Are you the lady who called?	4-053 ITAL	828.12	831.02	2.06	RADIO OPERATOR (TO SARAH) <i>Are you the lady who called?</i>
	SARAH Yes!	4-054	831.06	833.04	1.14	SARAH (TO RADIO OPERATOR) Yes, I'm Sarah Clark.
831.04	MS OF SARAH					
	SARAH (CONT) Yes, I'm Sarah Clark. I'm the one who called earlier. I'm under attack.	4-055	833.08	837.10	4.02	SARAH (TO RADIO OPERATOR) I'm the one who called earlier. I'm under attack.
	A NOISE MAKES SARAH JUMP.					
	MUSIC IN					
837.12	SEVERAL QUICK SHOTS OF SARAH LOOKING FOR AND FINDING THE KEYS TO THE CAR.					
	SARAH (PANTS)					
845.07	MS OF SARAH. MADELEINE, FACING THE CAR, IS REFLECTED IN THE WINDOW OF THE PASSENGER DOOR.					
847.07	MS OF MADELEINE BREAKING THE GLASS IN THE PASSENGER DOOR.					
848.11	SEVERAL QUICK SHOTS OF SARAH TRYING TO START THE CAR AND MADELEINE GETTING INTO THE VEHICLE AND STRUGGLING WITH HER. MADELEINE GRABS SARAH AROUND THE NECK.					
	MADELEINE (OS) You shouldn't be driving, Sarah.	4-056/	860.09	865.15	5.06	MADELEINE (TO SARAH) You shouldn't be driving, Sarah. You know what happened to you last time.
862.04	CU OF MADELEINE					
	MADELEINE (CONT) You know what happened to you last time.					
	SARAH (GROANS)					
866.01	SEVERAL QUICK SHOTS OF SARAH ELBOWING MADELEINE IN THE FACE AND STARTING THE CAR.					
874.04	SEVERAL QUICK SHOTS OF SARAH DRIVING AND STRUGGLING WITH MADELEINE.					
	SARAH (GROANS)					
890.09	SEVERAL QUICK SHOTS OF MADELEINE TRYING TO STRANGLE SARAH WITH THE SEATBELT.					
	SARAH (GASPS)					
903.02	SEVERAL QUICK SHOTS OF SARAH ELBOWING MADELEINE IN THE FACE.					

912.05 SEVERAL QUICK SHOTS OF MADELEINE BANGING SARAH'S HEAD AGAINST THE HEADREST.

923.04 SEVERAL QUICK SHOTS OF THE POLICE CAR CRASHING

MADELEINE (SCREAMS)

MUSIC OUT

934.14 HA WS OF THE PATROL CAR WHICH HAS COME TO A HALT IN THE MIDDLE OF THE ROAD.

TEXT ON CAR L2418

956.12 CU OF SARAH

966.05 MS OF SARAH FROM OUTSIDE THE CAR AS SHE TRIES TO OPEN THE DRIVER'S DOOR.

SARAH (GROANS)

988.15 SIDE CU OF SARAH FORCING THE DOOR

SARAH (PANTS)

1015.13 MS OF SARAH TOUCHING MADELEINE, WHO IS UNCONSCIOUS.

1021.14 SIDE CU/MS OF SARAH

SARAH (GROANS)

SARAH CLIMBS OVER MADELEINE AND OPENS THE PASSENGER DOOR.

1093.15 CU OF MADELEINE / MS OF SARAH GETTING OUT OF THE CAR.

1098.11 MS/WS OF SARAH GETTING OT OF THE CAR AND APPROACHING A NEARBY HOUSE

SARAH (SOBS)

SARAH KNOCKS ON THE DOOR

SARAH Hello?

1124.01 CU OF SARAH

SARAH (GROANS) (PANTS)

1141.10 WS OF SARAH WALKING AWAY FROM THE DOOR AND GOING ALONG THE STREET

SARAH (GROANS) (PANTS)

1157.07 CU OF SARAH'S FEET WALKING ALONG THE STREET

1160.15 MS OF SARAH

1167.08 CU OF SARAH

4-057 1121.07 1122.15 1.08 SARAH Hello?

'INSIDE' - COMBINED CONTINUITY & SPOTTING LIST - REEL 4AB - 12/12

CONTINUITY & DIALOGUE LIST

IN OUT DUR SUBTITLE

1173.02 WS OF A HOUSE UNDER CONSTRUCTION

1177.04 CU OF SARAH

SARAH
(SIGHS)

1180.00 WS OF SARAH WALKING TOWARDS THE HOUSE
WHICH IS UNDER CONSTRUCTION

1184.14 MS OF SARAH BY THE FRONT DOOR.

1186.01 LAST FRAME OF REEL 4

CONTINUITY & DIALOGUE LIST

IN OUT DUR SUBTITLE

	#	IN	OUT	DUR	SUBTITLE
FIRST FRAME OF PICTURE:		0.00			
FIRST HARD CUT:		30.03			
SECOND HARD CUT:		36.13			
LAST FRAME OF PICTURE:		1576.14			
0.00 MS OF SARAH ENTERING THE HOUSE THROUGH THE DOOR					
SARAH Hello? Hello? Please! Is there anybody here? I need your help. (PANTS) Hello? (GROANS)	5-001	0.02	1.12	1.10	SARAH Hello?
	5-002	5.11	7.05	1.10	SARAH Hello?
	5-003	8.01	9.11	1.10	SARAH Please!
	5-004	12.05	15.13	3.08	SARAH Is there anybody here? I need your help!
	5-005	22.07	24.05	1.14	SARAH Hello?
30.03 WS OF INTERIOR OF THE HOUSE					
SARAH (GROANS) (PANTS)					
36.13 CU OF SARAH					
SARAH (PANTS)					
41.09 MS OF SARAH WALKING AROUND THE HOUSE					
49.03 WS OF SARAH BY THE STAIRS					
60.15 MS OF SARAH GOING UP THE STAIRS					
SARAH (PANTS)					
71.03 WS OF SARAH GOING UP THE STAIRS					
84.05 MS/CU OF SARAH GOING INTO A BEDROOM					
					MUSIC IN
SARAH GOES OVER TO A CAMERA WHICH IS SET UP ON A TRIPOD FACING THE WINDOW					
131.01 SARAH'S POV SHOT OF HER HOUSE THROUGH THE CAMERA					
134.09 SARAH PULLS AWAY FROM THE CAMERA.					
SARAH (SIGHS)					
SARAH GOES TO LOOK AT SOME PHOTOGRAPHS ON THE WALL.					
153.07 CU OF VARIOUS PHOTOGRAPHS OF SARAH IN HER HOUSE.					
162.08 MS OF SARAH GOING INTO ANOTHER BEDROOM.					
166.15 CU OF SARAH'S HAND AS SHE PICKS UP A PHOTO OF AN ULTRASOUND SCAN FROM A TABLE					

	#	IN	OUT	DUR	SUBTITLE
172.12					CU OF SARAH
175.09					MS OF SARAH PICKING UP A SMALL VIAL
181.15					MS OF SARAH PUTTING THE VIAL BACK DOWN ON A TABLE.
188.05					MS OF SARAH PICKING UP A LAMP WHICH WAS HANGING ON THE WALL
192.09					MS OF SARAH APPROACHING A COT
201.05					MS OF SARAH STANDING BY THE COT.
220.15					MS OF SARAH SHINING THE LAMP ON A WALL FILLED WITH PHOTOGRAPHS AND DIAGRAMS ABOUT PREGNANCIES AND BIRTHS
228.07					SIDE CU OF SARAH
253.02					CU OF PHOTOGRAPHS AND DIAGRAMS ON THE WALL
239.01					MS OF SARAH PUTTING THE LAMP DOWN ON A SHELF AND LEAVING THE BEDROOM
245.13					MS OF SARAH STOPPING IN THE CORRIDOR
					FOOTSTEPS
					SARAH TURNS AROUND AND RUNS BACK TOWARDS THE BEDROOM.
					CAMERA PANS TO MS OF MADELEINE WALKING TOWARDS THE BEDROOM
					MADELEINE PICKS UP THE LAMP FROM THE SHELF
					MUSIC OUT
	5-006	285.12	289.03	3.07	MADELEINE (TO SARAH) Not many people know this, but... babies hear everything...
	5-007/	290.12	294.12	4.00	MADELEINE (TO SARAH) babies hear everything when they're inside. ('inside' = inside a woman's womb)
292.00					SARAH'S POV SHOT OF MADELEINE FROM INSIDE A WARDROBE
	5-008/	298.08	301.14	3.06	MADELEINE (TO SARAH) And music helps them with things,
299.11					SIDE CU OF SARAH INSIDE THE WARDROBE
	5-009	302.06	304.14	2.08	MADELEINE (TO SARAH) they get used to it.
307.12					SARAH'S POV SHOT OF MADELEINE
	5-010	310.08	313.08	3.00	MADELEINE (TO SARAH) And they learn to be happy.
316.01					MS OF MADELEINE BY THE COT
	5-011/	317.12	323.02	5.06	MADELEINE (TO SARAH) That's why I always played it for her, whenever I could.
320.07					SIDE CU OF SARAH INSIDE THE WARDROBE

		#	IN	OUT	DUR	SUBTITLE
	MADELEINE (CONT) (OS) ...whenever I could.					
324.10	SARAH'S POV SHOT OF MADELEINE					
	SARAH (PANTS)					
	MADELEINE Always. She'll be happy here.	5-012	326.00	328.02	2.02	MADELEINE (TO SARAH) Always.
		5-013	334.14	337.04	2.06	MADELEINE (TO SARAH) She'll be happy here.
342.06	SIDE CU OF SARAH INSIDE THE WARDROBE MADELEINE APPROACHES THE WARDROBE.					
	MADELEINE (CONT) I couldn't let anything happen to either of you.	5-014	347.04	352.04	5.00	MADELEINE (TO SARAH) I couldn't let anything happen to either of you.
353.14	SARAH'S POV SHOT OF MADELEINE					
360.03	SIDE CU OF SARAH INSIDE THE WARDROBE					
367.01	SARAH'S POV SHOT OF THE BEDROOM					
	SARAH (PANTS)					
372.07	SIDE CU OF SARAH INSIDE THE WARDROBE					
376.11	SARAH'S POV SHOT OF THE BEDROOM. MADELEINE APPEARS IN FRONT OF HER.					
	MADELEINE I know you're in there, Sarah.	5-015	386.00	388.02	2.02	MADELEINE (TO SARAH) I know you're in there, Sarah.
388.05	SIDE CU OF SARAH INSIDE THE WARDROBE. MADELEINE BANGS ON THE DOOR.					
392.04	MS OF SARAH LAUNCHING HERSELF AT MADELEINE					
393.11	SEVERAL QUICK SHOTS OF SARAH AND MADELEINE STRUGGLING					
	SARAH (GROANS)					
	MADELEINE (GROANS)					
402.13	SEVERAL QUICK SHOTS OF SARAH STICKING A SYRINGE INTO MADELEINE'S NECK					
	MADELEINE (GROANS)					
410.09	MS OF MADELEINE FALLING TO THE FLOOR					
	MADELEINE (PANTS)					
414.04	MS OF SARAH GOING DOWN THE STAIRS					
	SARAH (PANTS)					
	SARAH RUNS TO THE FRONT DOOR					

		#	IN	OUT	DUR	SUBTITLE
431.10	MS OF SARAH TRYING TO OPEN THE DOOR. FAILING TO DO SO, SARAH RETURNS TO THE KITCHEN.					
	MUSIC IN					
447.04	CU OF SARAH ATTEMPTING TO OPEN THE WINDOW UNTIL SHE NOTICES THAT IT HAS BEEN LOCKED WITH A PADLOCK.					
460.06	MS OF MADELEINE PICKING UP A VIAL FROM THE FLOOR AND EXAMINING IT.					
	MADELEINE Sarah!	5-016	466.03	467.05	1.02	MADELEINE (TO SARAH) Sarah!
467.07	MS OF SARAH SWITCHING ON A HOTPLATE					
470.07	MS OF SARAH POURING COOKING OIL INTO A SAUCEPAN ON THE HOTPLATE					
475.04	MS OF SARAH TAKING A BOXCUTTER KNIFE FROM A TOOLBOX.					
491.05	WS OF THE ENTRANCE TO THE KITCHEN					
	FOOTSTEPS					
497.02	WS TO CU OF SARAH					
	SARAH (PANTS)					
503.07	MS OF MADELEINE APPEARING IN THE DOORWAY OF THE KITCHEN					
	MUSIC OUT					
	MADELEINE She's mine, Sarah.	5-017	509.14	512.14	3.00	MADELEINE (TO SARAH) She's mine, Sarah.
515.06	MS OF SARAH					
	SARAH Don't come any closer.	5-018/	517.15	520.09	2.10	SARAH (TO MADELEINE) Don't come any closer.
520.11	MS OF MADELEINE					
	MADELEINE What are you doing?	5-019	521.07	523.15	2.08	MADELEINE (TO SARAH) What are you doing?
524.01	MS OF SARAH					
	SARAH I said don't come any closer.	5-020	526.08	530.00	3.08	SARAH (TO MADELEINE) I said don't come any closer.
530.02	MS OF MADELEINE WALKING TOWARDS SARAH					
	MADELEINE Can't you see you can barely walk on your own two feet?	5-021	530.04	535.14	5.10	MADELEINE (TO SARAH) Can't you see you can barely walk on your own two feet?
536.00	MS OF SARAH					
540.08	CU OF SARAH HOLDING THE BOXCUTTER OVER HER BELLY					
541.06	MS OF MADELEINE					
	543,03 MS OF SARAH					

'INSIDE' - COMBINED CONTINUITY & SPOTTING LIST - REEL 5AB - 5/16

CONTINUITY & DIALOGUE LIST		#	IN	OUT	DUR	SUBTITLE
	SARAH I'll do it. I swear to you I will do it.	5-022	544.02	548.13	4.11	SARAH (TO MADELEINE) I'll do it. I swear to you I will do it.
548.15	MS OF MADELEINE					
	MADELEINE You won't.	5-023	558.03	560.03	2.00	MADELEINE (TO SARAH) You won't.
560.05	MS OF SARAH					
	MADELEINE (CONT) (OS) You love her, Sarah.	5-024	565.04	568.02	2.14	MADELEINE (TO SARAH) You love her, Sarah.
570.07	MS OF MADELEINE					
	MADELEINE (CONT) You love her after all.	5-025	572.06	575.06	3.00	MADELEINE (TO SARAH) You love her after all.
577.09	MS OF SARAH					
	SARAH (SIGHS)					
580.05	CU OF MADELEINE					
	MADELEINE Shhh.					
582.11	CU OF MADELEINE GRABBING SARAH BY THE HANDS					
586.03	MS OF SARAH					
	MADELEINE (CONT) (OS) Now...					
588.12	MS OF MADELEINE					
	MADELEINE (CONT) ...you'll do exactly as I say.	5-026	588.14	592.10	3.12	MADELEINE (TO SARAH) Now you'll do exactly as I say.
592.12	MS OF SARAH					
595.10	CU OF SARAH'S HANDS AND MADELEINE'S HANDS					
599.02	MS OF MADELEINE TAKING THE BOXCUTTER OFF SARAH					
604.03	MS OF SARAH					
	MADELEINE (OS) What were...	5-027/	606.08	610.14	4.06	MADELEINE (TO SARAH) What were you hoping to achieve with all this?
607.02	MS OF MADELEINE					
	MADELEINE (CONT) ...you hoping to achieve with all this?					
611.00	MS OF SARAH					
	SARAH Buy some time.	5-028	612.09	614.01	1.08	SARAH (TO MADELEINE) Buy some time. ('Buy some time' = to delay things)
614.03	CU OF SARAH'S HAND GRABBING THE PAN OF HOT OIL					
615.03	SEVERAL QUICK SHOTS OF SARAH THROWING THE OIL IN MADELEINE'S FACE					

	#	IN	OUT	DUR	SUBTITLE
MADELEINE (SCREAMS)					
MUSIC IN					
617.12 MS OF SARAH RUNNING TO THE FRONT DOOR. SHE SEES THE FLASHING LIGHTS OF POLICE CARS THROUGH THE WINDOW.					
SARAH Yes. Oh, yes! Oh, yes!	5-029	625.09	626.15	1.06	SARAH (TO HERSELF) Yes.
	5-030	627.03	630.04	3.01	SARAH (TO HERSELF) Oh, yes! Oh, yes!
SARAH BANGS ON THE DOOR.					
630.06 SARAH'S POV SHOT THROUGH THE GLASS OF THE POLICE CARS IN THE STREET.					
SARAH (OS) Hello! Can you hear me?	5-031	632.01	635.05	3.04	SARAH (TO THE POLICE OFFICERS) Hello! Can you hear me?
635.07 MS OF SARAH THROUGH THE GLASS AS SHE BANGS ON THE DOOR.					
SARAH (CONT) Hey! Hey! Help me! Come on!	5-032	635.10	638.08	2.14	SARAH (TO THE POLICE OFFICERS) Hey! Hey!
	5-033	640.01	641.12	1.11	SARAH (TO THE POLICE OFFICERS) Help me!
	5-034	643.05	644.09	1.04	SARAH (TO THE POLICE OFFICERS) Come on!
644.11 SARAH'S POV SHOT THROUGH THE GLASS					
648.02 MS OF SARAH MOVING AWAY FROM THE DOOR					
SARAH (GROANS) (PANTS)					
660.01 MS OF SARAH TOWARDS THE REAR OF THE HOUSE.					
SARAH (PANTS)					
SARAH GOES OUT INTO THE BACK GARDEN. SUDDENLY, THE GARDEN LIGHTS COME ON.					
690.11 WS OF MADELEINE GOING OUT INTO THE GARDEN					
694.13 CU/MS OF SARAH STARTING TO RUN					
700.02 MS OF MADELEINE WALKING TOWARDS SARAH					
706.14 CU OF A SCALPEL IN MADELEINE'S HAND					
710.09 WS OF SARAH RUNNING BACKWARDS TOWARDS THE SWIMMING POOL					
722.09 CU OF MADELEINE					
730.03 CU OF SARAH					
734.11 WS OF SARAH TRIPPING AND FALLING ONTO THE CANVAS WHICH IS COVERING THE POOL					
SARAH (SCREAMS)					

'INSIDE' - COMBINED CONTINUITY & SPOTTING LIST - REEL 5AB - 7/16

CONTINUITY & DIALOGUE LIST

IN OUT DUR SUBTITLE

		#	IN	OUT	DUR	SUBTITLE
747.07	MS OF SARAH PULLING HERSELF ACROSS THE CANVAS					
753.04	MS OF MADELEINE WALKING TOWARDS SARAH					
758.09	CU OF THE SCALPEL IN MADELEINE'S HAND					
762.04	MS OF SARAH TOUCHING HER BELLY					
	SARAH (GROANS) (SOBS)					
	MUSIC OUT					
770.11	MS OF MADELEINE FACING SARAH					
	SARAH (OS) Why?	5-035	773.12	775.12	2.00	SARAH (TO MADELEINE) Why?
777.00	CU OF SARAH					
	SARAH (CONT) Why me?	5-036	777.03	779.01	1.14	SARAH (TO MADELEINE) Why me?
	MADELEINE Because you took mine, Sarah.	5-037	780.13	784.01	3.04	MADELEINE (TO SARAH) Because you took mine, Sarah. (mine' = my baby)
	SARAH What?	5-038	785.12	787.04	1.08	SARAH (TO MADELEINE) What?
787.06	CU OF MADELEINE					
	MADELEINE You took mine. It's only fair you give her back to me.	5-039	787.12	790.03	2.07	MADELEINE (TO SARAH) You took mine.
		5-040	791.10	795.12	4.02	MADELEINE (TO SARAH) It's only fair you give her back to me.
797.13	CU OF A CAR RADIO. THE CAMERA PANS TO A HAND ON A PREGNANT BELLY.					
807.05	SIDE CU OF MADELEINE DRIVING					
812.12	SEVERAL QUICK SHOTS OF SARAH'S CAR AND MADELEINE'S CAR COLLIDING HEAD-ON.					
818.10	MS OF MADELEINE UNCONSCIOUS IN HER CAR.					
893.03	MS OF SARAH THROUGH THE BROKEN WINDSHIELD OF HER CAR.					
843.02	SARAH'S POV SHOT OF THE BROKEN WINDSHIELD					
847.07	CU OF SARAH ON THE SWIMMING POOL COVER					
	SARAH You? Oh my god!	5-041	849.02	852.12	3.10	SARAH (TO MADELEINE) You? Oh, my God!
853.11	CU OF MADELEINE					
	MADELEINE Fair's fair, Sarah.	5-042	854.12	857.05	2.09	MADELEINE (TO SARAH) Fair's fair, Sarah. (Fair's fair' = informal idiom used to express that certain behaviour is fair)
	SARAH (OS) It was...	5-043/	857.09	860.02	2.09	SARAH (TO MADELEINE) It was an accident.
857.14	CU OF SARAH					

	#	IN	OUT	DUR	SUBTITLE
SARAH (CONT) ...an accident.					
860.04 CU OF MADELEINE					
MADELEINE It was no accident.	5-044	860.06	863.02	2.12	MADELEINE (TO SARAH) It was no accident.
SARAH (OS) (SOBBING) Matt and I just got back from seeing the doctor. I thought the baby kicked for the first...	5-045	865.05	869.07	4.02	SARAH (TO MADELEINE) Matt and I just got back from seeing the doctor.
	5-046/	869.11	874.12	5.01	SARAH (TO MADELEINE) I thought the baby kicked for the first time. I was so happy.
872.00 SIDE MS OF SARAH AND MADELEINE					
SARAH(CONT) ...time. I was so happy. I... I-- I got distracted for-- for a second. I didn't... I didn't know what would happen. I didn't know what was going to happen. I didn't know! Please!	5-047	875.10	880.12	5.02	SARAH (TO MADELEINE) I got distracted for a second.
	5-048	881.04	885.01	3.13	SARAH (TO MADELEINE) I didn't know what would happen.
	5-049	885.05	890.14	5.09	SARAH (TO MADELEINE) I didn't know what was going to happen. I didn't know! Please!
MADELEINE I'm sorry.	5-050	891.02	893.06	2.04	MADELEINE (TO SARAH) I'm sorry.
THE CAMERA PANS TO THE SCALPEL IN MADELEINE'S HAND.					
MADELEINE (CONT) This is going to hurt.	5-051/	897.04	900.10	3.06	MADELEINE (TO SARAH), THEN SARAH (TO MADELEINE) -This is going to hurt. -No, no...
SARAH No, no,...					
899.09 CU OF SARAH					
SARAH (CONT) ...no... What-- What are you going to name her?	5-052	901.14	904.06	2.08	SARAH (TO MADELEINE) What are you going to name her?
904.08 CU OF MADELEINE					
MADELEINE What?	5-053	908.10	909.12	1.02	MADELEINE (TO SARAH) What?
909.14 CU OF SARAH					
SARAH Her name. Her name. Matt and I never got to choose a name.	5-054	910.00	912.10	2.10	SARAH (TO MADELEINE) Her name. Her name.
	5-055	913.04	916.04	3.00	SARAH (TO MADELEINE) Matt and I never got to choose a name. ('never got to' = didn't have the chance to)
916.06 CU OF MADELEINE					
SARAH (CONT) (OS) I want to know what you chose.	5-056	916.14	920.01	3.03	SARAH (TO MADELEINE) I want to know what you chose.
MADELEINE I-- Isabella.	5-057	922.15	925.03	2.04	MADELEINE (TO SARAH) Isabella.
927.15 CU OF SARAH					

CONTINUITY & DIALOGUE LIST

IN OUT DUR SUBTITLE

	#	IN	OUT	DUR	SUBTITLE
SARAH Shitty name!	5-058	928.01	929.11	1.10	SARAH (TO MADELEINE) Shitty name! (‘Shitty’ = slang for bad, unfortunate, unpleasant)
MADELEINE (SCREAMS)					
929.13					CU OF SARAH'S HAND GRABBING MADELEINE'S HAND WHICH IS HOLDING THE SCALPEL.
931.02					LA WS OF THE SCALPAL SLICING THROUGH THE CANVAS POOL COVER
933.09					WS OF SARAH AND MADELEINE FALLING INTO THE WATER
935.04					SEVERAL QUICK SHOTS OF SARAH AND MADELEINE STRUGGLING IN THE WATER AND THE SCALPEL SINKING TO THE BOTTOM OF THE POOL.
941.07					WS OF THE SWIMMING POOL FROM THE GARDEN
944.12					SEVERAL SHOTS OF SARAH AND MADELEINE STRUGGLING IN THE WATER AND SARAH TRYING TO GET OUT FROM UNDERNEATH THE COVER
966.08					SEVERAL SHOTS OF MADELEINE PULLING SARAH DOWN TO THE BOTTOM OF THE POOL. SARAH KICKS MADELEINE AWAY AND TRIES AGAIN TO GET OUT OF THE POOL.
986.08					SEVERAL SHOTS OF MADELEINE PUNCHING SARAH, WHO IS KNOCKED OUT AND BEGINS TO SINK DOWN TO THE BOTTOM OF THE POOL.
					MUSIC IN
1013.14					SEVERAL SHOTS OF MADELEINE PICKING UP THE SCALPEL FROM THE BOTTOM OF THE POOL AND CUTTING A HOLE IN THE CANVAS COVER.
1050.12					SEVERAL SHOTS OF MADELEINE PULLING SARAH OUT OF THE HOLE
1082.12					MS OF SARAH EMERGING FROM THE POOL AND BREATHING
1098.01					MS OF MADELEINE DROWNED AND SINKING TOWARDS THE BOTTOM OF THE POOL.
1104.12					MS/CU OF SARAH ON THE CANVAS COVER
1162.00					MS OF SARAH'S BELLY. THE WATER AROUND HER IS STAINED RED.
1168.02					MS OF MADELEINE INERT IN THE WATER
1175.13					CU OF SARAH HOLDING HER NEWBORN BABY.
1186.11					MS OF MADELEINE INERT IN THE WATER
1193.07					WS OF SARAH WITH HER BABY ON THE CANVAS
1207.09					MS OF SARAH WITH HER BABY ON THE CANVAS
1210.11					BLACK
					TITLE CARD FADES IN:

INSIDE	5-059	1214.00	1220.06	6.06	NARRATIVE TITLE INSIDE
TITLE CARD FADES OUT					
END CREDITS:					

DIRECTED BY MIGUEL ÁNGEL VIVAS

RACHEL NICHOLS

LAURA HARRING

PRODUCED BY
ADRIÁN GUERRA
NÚRIA VALLS

EXECUTIVE PRODUCER
JAUME BALAGUERÓ

SCREENPLAY BY
JAUME BALAGUERÓ
MANU DÍEZ
MIGUEL ÁNGEL VIVAS

BASED ON THE ORIGINAL FILM BY
ALEXANDRE BUSTILLO
JULIEN MAURY

DIRECTOR OF PHOTOGRAPHY
JOSU INCHAUSTEGUI, AEC

MUSIC
VÍCTOR REYES

PRODUCTION DESIGNER
DÍDAC BONO

EDITED BY
LUIS DE LA MADRID

VFX SUPERVISOR
ALEX VILLAGRASA

SOUND DESIGN
SOUND MIXER
SOUND RE-RECORDING MIXER
JAMES MUÑOZ
ALBERT MANERA
JOSÉ A. MANOVEL

CASTING DIRECTORS
NICOLE DANIELS
COURTNEY BRIGHT

COSTUME DESIGNER
MAKE UP ARTIST
HAIRSTYLIST
FRAN CRUZ
CAITLIN ACHESON
NATALIA ALBERT

LINE PRODUCER
FIRST ASSISTANT DIRECTOR
MARTA SÁNCHEZ DE MIGUEL
JAVIER RODRÍGUEZ

EXECUTIVE PRODUCERS
SEBASTIEN BEFFA
FRANÇOIS YON

ASSOCIATE PRODUCERS
FRANCK RIBIÈRE
VÉRANE FRÉDIANI

CAST

SARAH	RACHEL NICHOLS
MADELEINE	LAURA HARRING
ISAAC	BEN TEMPLE
SARAH'S MOTHER	GILLIAN APTER
POLICE WOMAN	ANDREA TIVADAR
POLICE OFFICER 3	CRAIG STEVENSON
POLICE OFFICER 1	STANY COPPET
POLICE OFFICER 2	RICHARD FELIX
GINECOLOGIST	STEVE HOWARD
TAXI DRIVER	BABOU CHAM
MATT	MAARTEN SWAAN
BRIAN	DAVID CHEVERS
MOTHER IN THE CAR	NÚRIA VALLS
CHILD IN THE CAR	MAR CECILIA VALLS

CREW

CASTING DIRECTOR SPAIN	CRISTINA CAMPOS
SECOND ASSISTANT DIRECTOR	FERNANDA PLANA
THIRD ASSISTANT DIRECTOR AD DPT. TRAINEE	CARLA CELDA LAIA SOTORRA
SCRIPT SUPERVISOR	ANNA VILÁ
STORY BOARD	JUN MATSUURA
SCREENPLAY ENGLISH ADAPTATION	DOUGLAS STUART WILSON
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KEY SET P.A. PRODUCTION TRAINEE	CLARA ESPARRACH MARC PAPIOL
LOCATION MANAGER	JAUME JORDANA
PRODUCTION ACCOUNTANT PRODUCTION COORDINATOR	JORDI ARAGAY SARA WOLFF
CAMERA OPERATOR FIRST CAMERA ASSISTANT SECOND CAMERA ASSISTANT DIT VIDEO ASSISTANT	ORIOL BUSQUETS JORDI FLORENSA ESTHER MESTRES PABLO LAGO IGOR ANDRÉS GONZÁLEZ
STILL PHOTOGRAPHER MAKING OF DIRECTOR	QUIM VIVES DAVID GONZÁLEZ
SET DECORATOR SET DESIGNER PROP BUYER SET DECORATOR ASSISTANT PROP MASTER PROP ASSISTANT SWING GANGS	REBECA COMERMA MARC ESTRUGO MIREIA GIBERT VÍCTOR SANTACANA SERGI DURÁN PEIO VIZCAYA DEL SOL JOXEAN GOYA

SWING GANGS'S ASSISTANTS	ALGER CIVÍS MARTÍ FLOTATS ANFRUNS BERNAT VILASECA SELLARÈS
ART DEPARTMENT TRAINEE	LAURA SANTOS
ASSISTANT TO COSTUME DESIGNER SET COSTUMER	NATALIA FERREIRO ANNA IZQUIERDO ANDREA JIMÉNEZ
ASSISTANT MAKEUP ARTIST & HAIRSTYLIST FX MAKE UP	DANAE GATELL PABLO PERONA LUCÍA SOLANA
SPECIAL EFFECTS SUPERVISOR SPECIAL EFFECTS TECHNICIANS	LLUIS RIVERA JOVÉ RICARD BARRIGA JOSEP CLARET MIGUEL ANGEL ALARCON URTUS ROVIRA MARTIN BARBA ALBERT MARTÍNEZ PACO MARTÍNEZ SORIA
POSTPRODUCTION SUPERVISOR	MARTA RAMÍREZ
ADDITIONAL EDITOR ASSISTANT EDITOR EDITOR TRAINEE	REGINO HERNÁNDEZ GUILLERMO COBO JORGINA ELÍAS
VFX COORDINATOR CG ARTISTS	MARINA MARTÍNEZ CAMPOMANES GERARD CASAS RUÉ JUAN LEÓN
DIGITAL COMPOSITORS	CARLOS DE LA SOTILLA ROBERTO GARCÍA ALBERT GARCÍA GIL DANIEL LÓPEZ-IZQUIERDO EDU PUERTAS
BOOM OPERATOR CABLEPERSON	BIEL CABRÉ YISEL PUPO
GAFFER KEY GRIP ELECTRICIANS	DIEGO MOYANO (LUX LIGHT TEAM) MUNDO MULERO CONRADO MUÑOZ (LUX LIGHT TEAM) CHARLY GUERRERO CÉSAR VEGA PELÁEZ
GRIP	JORDI PUNSOLA
ASSISTANT TO MS. NICHOLS ASSISTANT TO MS. HARRING	ADRIANA DE SANDOVAL VIRGINIA LANCASTER
STUNT COORDINATOR STUNT DOUBLE TO MS. NICHOLS STUNT DOUBLE TO MS. HARRING STUNT DOUBLE TO MR. SWAAN	SERGI SUBIRÁ (IN EXTREMIS FILM SERVICES) NATASHA DURÁN ESTHER BALLESTEROS MORIES JOAN SCUFESIS
MS. NICHOLS' STAND IN MS. HARRING'S STAND-IN MR. TEMPLE'S STAND-IN MS. APTER'S STAND-IN MS. TIVADAR'S STAND-IN	ANNA BUSQUETS MARGARITA GONZALO DAVID GAVALDÁ CRISTINA MUNNÉ GISELA GUIADO
DIALOGUE EDITOR SOUND EDITOR ASSISTANT FOLEY ARTIST FOLEYS RECORDING TECHNICIAN DOLBY CONSULTANT	JAIME F. SALCEDO ALBERTO ABENGOZAR MANOLO CARRIÓN JOSE RUIZ (LA PECERA) RICARDO VIÑAS

VOICES

MATT	MARTIN T. SHERMAN
SARAH'S MOTHER	AMY FINEGAN
POLICE WOMAN / POLICE RADIO	CLARE LATHAM

NOSTROMO PICTURES

ASSOCIATE	MIGUEL NADAL
CHIEF FINANCIAL OFFICER	JAIME SANZ
HEAD OF ADMINISTRATION	IVÁN PÉREZ
PRODUCTION ACCOUNTANT	ERIKA BELISARIO
BUSINESS AFFAIRS	LOLA POZO
PRODUCTION ASSISTANTS	JUAN BLANCO ADRIÁN CALZÓN

DELUXE BARCELONA

MANAGER	RAMÓN MARTOS CALVO
PRODUCTION MANAGER	DAVID CÁRCELES
DIGITAL CINEMA MANAGER	NACHO MELERO
SENIOR COLOURIST	QUIQUE CAÑADAS
ON LINE EDITORS	RICARDO JUAN / ENRIC SEBASTIÀ
GRAPHIC DESIGNER	CLARA CALVET
COLOUR MANAGEMENT	STEPHANE CATTAN
SERVICE ENGINEER	JORDI GIL
DATA I/O	RAFA MARMODORO
POST -PRODUCTION COORDINATOR	LAURA SÁNCHEZ

MUSIC COMPOSED, ORCHESTRATED AND PRODUCED BY	VÍCTOR REYES
RECORDED AT	MARSOPA ONE VISION & 360 GLOBALMEDIA, MADRID
RECORDING ENGINEERS	JUAN JOSÉ ARANDA & MANUEL PÁJARO
PIANO, KEYBOARDS AND SYNTH PROGRAMMING	VÍCTOR REYES
ORCHESTRAL SCORE PERFORMED BY	MAD 4 STRINGS
CONDUCTED BY	CARLOS MARTÍN
ORCHESTRA CONTRACTOR	DANIEL RODRIGO
MIXED AT	MARSOPA ONE VISION, MADRID
MIXING ENGINEERS	VÍCTOR REYES & JUAN JOSÉ ARANDA

SECURITY	ENRIC COMADRÁN ALEJANDRO TORRES IVÁN FERNÁNDEZ
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DIT	VICTOR CASASOLA
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VIDEO ASSISTANT	THOMAS BARRERA
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DAILY MAKEUP ARTISTS	MARTA XIPELL
DAILY ELECTRICIANS	XAVI MÉNDEZ "WOODY" SERGIO MORILLA CHARLIE BUJEDO GUERRE LIA GIRALT FERRÁN SERRA JESSICA PARREÑO
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LONDON ADR STUDIO	5A STUDIOS LONDON
ADR RECORDISTS	NICK ROBERTS
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SOUND EDITION AND PREMIX STUDIO	FILMIGRANAS
LOS ANGELES ADR STUDIO	MUSIC & MOTION PRODUCTIONS
BARCELONA ADR STUDIO	EL CAMALEÓN SONIDO
STUDIO	PARC AUDIOVISUAL DE CATALUNYA
SET BUILDING	SECOES VALLÈS
TRANSLATIONS	TONY GRAY
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VFX	EL CAMALEÓN SONIDO
SOUND EQUIPMENT	IN EXTREMIS FILM SERVICES
SPECIAL EFFECTS ON SET	IN EXTREMIS FILM SERVICES
STUNTS	PABLO PERONA
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Y POR SUPUESTO...
PAPÁ Y MAMÁ

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