

**MESSAGES DELETED**  
**COMBINED CONTINUITY AND SPOTTING LIST**

March 6, 2009

Prepared by:  
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Shot	Timecode	Continuity	Start	Finish	Dur	Title
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		START MEASURING AT 01:00:00:00				LABORATORY: 01:00:00:00 AT START MARK
						01:00:29:00 = 1 <sup>ST</sup> SCENE END
						01:00:47:29 = 2 <sup>ND</sup> SCENE END
						01:00:50:20 = 3 <sup>RD</sup> SCENE END
1.	01:00:00:00	PICTURE START  WATERFRONT ENTERTAINMENT ANIMATED LOGO FADES IN, FADES OUT  BLACK  MT #1 Waterfront Entertainment Presents  MT #2 A Waterfront Pictures Film  MT #3 A Rob Cowan Production  MT #4 Messages Deleted	1) <i>ITAL</i>	01:00:23:01	01:00:25:29	2:28 TITLE) <i>Messages Deleted</i>
2.	01:00:29:01	CS PATRICK ON THE FLOOR, LIGHTING A MATCH AND SQUINTING. PAN R AS HE CLICKS ON A FLASHLIGHT, THEN L AGAIN  PATRICK (grunts)  WHITE FLASH				
3.	01:00:48:00	MCS PATRICK LUNGES INTO FRAME L, THEN SHINES HIS LIGHT AROUND A DARK CORRIDOR				
4.	01:00:50:21	EWS PATRICK'S POV -- A DARK CORRIDOR, A PIPE RUNNING ALONG FRAME L				

## Foot &amp; Frame

Shot	Timecode	Continuity	Start	Finish	Dur	Title
5.	01:00:52:08	MCS PATRICK SHINES HIS LIGHT AROUND. HE HEARS A SOUND OVER HIS SHOULDER. SLOW ZOOM OUT. HE DABS A CUT ON HIS FOREHEAD  PATRICK (grunts)  PATRICK TURNS FROM THE CAMERA  PATRICK (face obscured) Kathy?  KATHY (off) Patrick.	2) 01:01:00:00	01:01:01:21/	1:21	PATRICK TO KATHY, THEN KATHY TO PATRICK) -Kathy? -Patrick.
6.	01:01:01:22	EWS PATRICK'S POV -- KATHY'S ARM WAVES FROM THE END OF A CORRIDOR  KATHY (face obscured) Patrick!	3) 01:01:01:26	01:01:03:05	1:09	KATHY TO PATRICK) Patrick!
7.	01:01:03:10	MS TRACK PATRICK AS HE APPROACHES THE CAMERA  PATRICK Kathy, I'm coming, baby...	4) /01:01:03:10	01:01:05:06	1:26	PATRICK TO KATHY) Kathy, I'm coming, baby. ( <i>baby: a term of endearment</i> )
8.	01:01:04:12	WS REARVIEW PATRICK RECEDES ALONG THE CORRIDOR  PATRICK (face obscured) ...I'm coming.				
9.	01:01:05:11	MCS KATHY BY A CELL DOOR  KATHY Hurry, Patrick!	5) /01:01:05:11	01:01:06:22	1:11	KATHY TO PATRICK) Hurry, Patrick!

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10.	01:01:06:27	MS TRACK PATRICK AS HE APPROACHES THE CAMERA, CHECKING OVER HIS SHOULDER  KATHY (off) In here, in here, Patrick.	6)	/01:01:06:27	01:01:08:16/	1:19 KATHY TO PATRICK) In here, Patrick.
11.	01:01:08:17	MWS PATRICK'S POV -- ZOOM IN ON KATHY IN THE CELL				
12.	01:01:09:22	MS PATRICK REACHES KATHY'S CELL  KATHY Hurry, Patrick! (whimpers)  PATRICK Hey, it's okay.  KATHY (overlapping) He said he'd be back. He said he'd be back.  PATRICK Step away from the door.	7)  8)	/01:01:09:22  01:01:12:25	01:01:12:03  01:01:15:10	2:11 KATHY TO PATRICK, THEN PATRICK TO KATHY) -Hurry, Patrick! -Hey, it's okay.  2:15 KATHY TO PATRICK, THEN PATRICK TO KATHY) -He's coming back. -Move away.
13.	01:01:15:27	EWS PATRICK BY THE CELL DOOR AT THE END OF THE CORRIDOR, PULLING HIS GUN  PATRICK (face obscured) Step away.	9)	/01:01:15:27	01:01:17:07	1:10 PATRICK TO KATHY) Step away.
14.	01:01:17:25	MS PATRICK AVERTS HIS FACE, GUN POINTED AT THE DOOR O/S				
15.	01:01:18:16	HA MCS PATRICK'S HAND AS HE SHOOTS A LOCK ON THE CELL DOOR				

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16.	01:01:19:10	MS PATRICK HOLSTERS HIS GUN AND OPENS THE CELL DOOR				
		PATRICK Come here.	10) 01:01:22:15	01:1:23:25	1:10	PATRICK TO KATHY) Come here.
		KATHY (sobs gratefully, pants -- continues under following scene and dialogue)	11) 01:01:24:05	01:01:26:25/	2:20	PATRICK TO KATHY) It's okay. It's okay now.
		KATHY AND PATRICK HUG				
		PATRICK It's okay. It's okay now.				
17.	01:01:26:26	HA MWS PATRICK CROUCHED BY KATHY AT HER CELL DOOR				
		PATRICK I don't know where he is. We got to get out of here. Come on.	12) 01:01:27:20	01:01:29:05	1:15	PATRICK TO KATHY) We got to go.
		KATHY Okay.	13) 01:01:29:10	01:01:30:25	1:15	KATHY TO PATRICK, THEN PATRICK TO KATHY) -Okay. -Take this.
		PATRICK PASSES HER THE FLASHLIGHT AND GRABS HIS GUN				
		PATRICK Take this.				
		THEY RISE				
18.	01:01:31:26	MWS REARVIEW PATRICK AND KATHY RECEDE FROM THE CAMERA, LOOKING OVER THEIR SHOULDERS				
		PATRICK Just keep going.	14) 01:01:32:24	01:01:34:04/	1:10	PATRICK TO KATHY) Just keep going.
		KATHY (whimpers)				
19.	01:01:34:05	MWS TRACK PATRICK AND KATHY AS THEY APPROACH THE CAMERA				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
20.	01:01:38:00	WS PATRICK'S POV AS HE MOVES ALONG THE CORRIDOR				
21.	01:01:39:06	WS PATRICK AND KATHY PAST SOME HANGING INSULATION				
		KATHY (pants)				
		PATRICK This way.	15) 01:01:40:15	01:01:41:25	1:10	PATRICK TO KATHY) This way.
		PATRICK AND KATHY ENTER AN ADJOINING HALLWAY FRAME L				
22.	01:01:42:07	MWS PATRICK AND KATHY ENTER A DARKER ROOM, PATRICK WAVING HIS GUN				
		PATRICK Come here.	16) 01:01:45:10	01:01:46:20	1:10	PATRICK TO KATHY) Come here.
		KATHY (sobs) Oh, my God.	17) 01:01:47:25	01:01:49:20	1:25	KATHY TO PATRICK, THEN PATRICK TO KATHY) -Oh, my God. -Shh... <i>(Oh, my God: a general exclamation)</i>
		PATRICK TESTS A DOOR HANDLE. IT'S LOCKED				
		PATRICK Shh, shh, shh...				
		PATRICK APPROACHES THE CAMERA, GUN READY				
23.	01:01:52:06	MS PATRICK ROUNDS A CORNER, GUN POINTED, KATHY BEHIND HIM. HE TURNS IN A CIRCLE. TRACTOR ENTERS THE RFG				
24.	01:01:57:22	MWS TRACTOR PAST THE GUN IN PATRICK'S HAND				
		KATHY (off) (screams -- over scene end)				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
25.	01:01:58:17	MWS PATRICK AND KATHY OVER TRACTOR'S SHOULDER, PATRICK POINTING THE GUN				
		PATRICK We're walking out of here, Tractor.	18) 01:02:01:00	01:02:02:22/	1:22	PATRICK TO TRACTOR) We're walking out of here.
26.	01:02:02:23	MS TRACTOR OVER KATHY'S SHOULDER, PAST THE GUN IN PATRICK'S HAND				
		TRACTOR Not alive, you're not.	19) 01:02:02:27	01:02:04:06	1:09	TRACTOR TO PATRICK) Not alive.
27.	01:02:04:11	MS PATRICK AND KATHY OVER TRACTOR'S SHOULDER, PATRICK POINTING THE GUN				
		PATRICK I'll shoot.	20) /01:02:04:11	01:02:06:01/	1:20	PATRICK TO TRACTOR, THEN TRACTOR TO PATRICK) -I'll shoot.
		TRACTOR (face obscured) No, you won't.				-No, you won't.
28.	01:02:06:02	MS TRACTOR KNOCKS THE GUN AWAY FROM PATRICK AND GRABS HIM				
		PATRICK & TRACTOR (grunting -- over scene ends)				
29.	01:02:07:03	MCS PATRICK OVER TRACTOR'S SHOULDER, GETTING PUNCHED				
30.	01:02:07:26	MS TRACTOR OVER PATRICK'S SHOULDER, READY TO PUNCH				
31.	01:02:08:07	MS PATRICK PAST TRACTOR, GETTING PUNCHED. KATHY ENTERS FRAME L AND JUMPS ON TRACTOR'S BACK				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
32.	01:02:09:16	MCS KATHY JUMPS ON TRACTOR'S BACK. TRACTOR RELEASES PATRICK  KATHY (shrieks -- over scene ends)				
33.	01:02:10:21	HA MS PATRICK LANDS ON HIS BACK				
34.	01:02:11:08	MWS PATRICK ON HIS BACK. CAMERA TILT UP TO TRACTOR SPINNING, KATHY ON HIS BACK				
35.	01:02:12:00	LA MWS TRACTOR ROLLS KATHY OFF HIS BACK				
36.	01:02:13:05	HA MWS KATHY LANDS ON HER BACK				
37.	01:02:14:13	LA MWS TRACTOR SHAKES OUT HIS ARM, TURNS TO PATRICK IN THE BG				
38.	01:02:15:25	HA MS PATRICK ON HIS BACK  PATRICK (coughs)				
39.	01:02:17:07	CS TRACTOR'S HAND AS HE FLIPS OPEN A KNIFE				
40.	01:02:18:21	MCS TRACTOR APPROACHES FRAME L. PAN L AND CAMERA TILT DOWN TO PATRICK ON THE GROUND				
41.	01:02:20:20	HA CS PATRICK'S HAND GROPE FOR AN ICE PICK				



## Foot &amp; Frame

Shot	Timecode	Continuity	Start	Finish	Dur	Title
42.	01:02:22:00	HA MCS PATRICK ON HIS BACK OVER TRACTOR'S SHOULDER				
		TRACTOR (face obscured) Now, don't you wish you'd have just...	21) 01:02:22:15	01:02:24:25/	2:10	TRACTOR TO PATRICK) You should have stuck to accounting. <i>(stuck to: remained doing)</i>
43.	01:02:23:20	CS TRACTOR				
		TRACTOR ...stuck to accounting?				
44.	01:02:24:26	HA CS PATRICK'S HAND GRIPS THE ICE PICK				
45.	01:02:25:25	HA CS PATRICK BARES HIS TEETH, SWINGS THE ICE PICK O/S				
		PATRICK (grunts)				
46.	01:02:26:28	LA MCS PATRICK'S HAND AS HE STABS THE ICE PICK INTO TRACTOR'S GUT. CAMERA TILT UP TO TRACTOR'S FACE				
		TRACTOR (grunts, groans in pain -- over scene ends)				
47.	01:02:28:27	MWS KATHY UNCONSCIOUS IN THE FG, PATRICK STABBING TRACTOR IN THE BG				
48.	01:02:30:21	MWS REARVIEW TRACTOR FALLS ONTO HIS BACK, PATRICK RELEASING THE ICE PICK. PATRICK KNEELS, TURNS AWAY				
		PATRICK (face obscured) Kathy!	22) 01:02:35:17	01:02:36:27/	1:10	PATRICK TO KATHY) Kathy!

Shot	Timecode	Continuity	Start	Finish	Dur	Title
49.	01:02:36:28	MWS PATRICK CRAWLS TO KATHY IN THE FG, CRADLES HER				
		PATRICK Honey... Come here, baby. You okay?	23)	01:02:39:20	01:02:41:00	1:10 PATRICK TO KATHY) Honey. <i>(honey: a term of endearment)</i>
		KATHY Yeah.	24)	01:02:42:00	01:02:44:20	2:20 PATRICK TO KATHY, THEN KATHY TO PATRICK) -Come here. You okay? -Yeah.
		PATRICK It's over. It's over.				
		PATRICK KISSES HER FOREHEAD	25)	01:02:44:25	01:02:46:05	1:10 PATRICK TO KATHY) It's over.
		KATHY Can we-- can we go home?	26)	01:02:47:10	01:02:49:20	2:10 PATRICK TO KATHY, THEN KATHY TO PATRICK) -It's over. -Can we go home?
		PATRICK You bet. We'll start that family we've been talking about.	27)	01:02:49:25	01:02:52:25	3:00 PATRICK TO KATHY) You bet. We'll start the family we've wanted. <i>(you bet: yes)</i>
		KATHY Yeah.				
		PATRICK All right?	28)	01:02:53:00	01:02:54:10	1:10 KATHY TO PATRICK) Yeah.
		KATHY Okay.	29)	01:02:54:15	01:02:57:00	2:15 PATRICK TO KATHY) Come on. Hold on to me, baby. <i>(baby: see title #4)</i>
		PATRICK Come on. Hold on to me, baby.				
		PATRICK RISES, LIFTING KATHY				
		PATRICK (grunts)				
		PATRICK TURNS AND STAGGERS AWAY FROM THE CAMERA				
50.	01:03:02:12	WS PATRICK, KATHY IN HIS ARMS. TRACTOR EXITS A DOORWAY LBG, POINTING HIS GUN				
		JOEL (voice over) Stop! Oh, God, stop, please. (moans)	30)	01:03:06:15	01:03:09:15	3:00 JOEL TO MILLIE) Stop! Oh, God, stop, please. <i>(God: a mild expletive)</i>
		TRACTOR LOWERS THE GUN. PATRICK DROPS KATHY				

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51.	01:03:10:20	MCS JOEL IN A CLASSROOM, PROJECTOR IMAGE IN THE BG  JOEL I'm begging you, stop, or, as they say in the industry, cut.  MT #5 Matthew Lillard	31) /01:03:10:20	01:03:14:05	3:15	JOEL TO MILLIE) I'm begging you. As they say in the industry, "Cut." <i>(the industry: the movie industry)</i> <i>(cut: movie industry term used to order a stoppage in filming)</i>
52.	01:03:14:26	HA EWS JOEL BEFORE HIS CLASS, WRITING ON THE PROJECTOR  JOEL Cliché, piled upon cliché...  MT #6 Deborah Kara Unger	32) 01:03:15:05	01:03:20:16	5:11	JOEL TO MILLIE) Cliché, piled upon cliché, piled upon cliché... <i>(cliché, piled upon cliché: the overuse of clichés)</i>
53.	01:03:18:18	HA CS JOEL'S HAND AS HE WRITES  NARRATIVE TITLE CLICHÉ  JOEL (off) ...piled upon cliché...				
54.	01:03:20:21	MCS JOEL STRAIGHTENS IN THE PROJECTOR LIGHT  NARRATIVE TITLE CLICHÉ  JOEL ...equals... a very bad movie.	33) /01:03:20:21	01:03:24:15	3:24	JOEL TO MILLIE) ...equals a very bad movie. <i>(equals: results in)</i>
55.	01:03:25:00	EWS THE CLASS PAST JOEL AND THE PROJECTOR LIGHT  JOEL (off) Your story is of the meek accountant who's in...	34) /01:03:25:00	01:03:29:00	4:00	JOEL TO MILLIE) Your story is of a meek accountant in way over his head. <i>(in way over his head: ill- equipped to cope with events)</i>

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56.	01:03:28:05	HA WS JOEL PAST A STUDENT'S HEAD, IN THE PROJECTOR GLOW  JOEL ...way over his head, who's being chased by the bad guy, named, uh... Tractor, is that his name?  MT #7 Gina Holden	35) 01:03:29:05	01:03:32:15	3:10	JOEL TO MILLIE) He's chased by the bad guy, Tractor, right? <i>(bad guy: a villain)</i>
57.	01:03:32:20	MWS MILLIE IN HER SEAT, SMILING, ANOTHER STUDENT FG  JOEL (off) Tractor?  CLASS (off) (chuckles -- continues under following scenes and dialogue)  MILLIE What? Yeah...	36) /01:03:32:20	01:03:34:20	2:00	JOEL TO MILLIE, THEN MILLIE TO JOEL) -Tractor? -What? Yeah.
58.	01:03:34:25	HA EWS JOEL BEFORE THE CLASS  JOEL Who dies by the ubiquitous ice pick in the third act, whose body mysteriously disappears.  MT #8 Chiara Zanni	37) /01:03:34:25	01:03:37:25	3:00	JOEL TO MILLIE) Killed by a ubiquitous ice pick in act three... <i>(ubiquitous: an ice pick is a common weapon used in thrillers, hence "ubiquitous")</i>
			38) 01:03:38:00	01:03:40:16	2:16	JOEL TO MILLIE) ...and mysteriously disappears.

## Foot &amp; Frame

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59.	01:03:40:21	HA WS JOEL OVER MILLIE'S SHOULDER				
		JOEL	39)	/01:03:40:21	01:03:44:25	4:04 JOEL TO CLASS) I keep telling you, good movies build and they build...
		You guys, I keep telling you, good movies build, and they build, and they build, and they build, much like fantastic sex, it builds, it builds, it builds until the climax, and everyone leaves happy and wanting more.	40)	01:03:45:00	01:03:49:10	4:10 JOEL TO CLASS) ...much like fantastic sex, it builds and builds until the climax... <i>(climax: a play on words; "climax" here refers to both physically reaching orgasm during sex, as well as to reaching the final dramatic point in a narrative)</i>
		MT #9 Michael Eklund	41)	01:03:49:15	01:03:52:07	2:23 JOEL TO CLASS) ...and everyone leaves happy, wanting more.
60.	01:03:52:12	MWS MILLIE, ANOTHER STUDENT FG				
		JOEL (off) That's what we want here.	42)	/01:03:52:12	01:03:53:25	1:13 JOEL TO CLASS) That's what we want.
		MILLIE (off) I love it how you say "climax."	43)	01:03:54:00	01:03:56:06	2:06 MILLIE TO JOEL) I love how you say "climax."
61.	01:03:56:11	HA WS JOEL OVER MILLIE'S SHOULDER, PUTTING HANDS IN HIS POCKETS				
		JOEL I--I know you do, Miss Counsel.	44)	/01:03:56:11	01:03:58:16	2:05 JOEL TO MILLIE) I know you do, Miss Counsel.
62.	01:03:58:21	MWS MILLIE, ANOTHER STUDENT IN THE FG				
		MILLIE Millie, same as last week.	45)	/01:03:58:21	01:04:01:09	2:18 MILLIE TO JOEL, THEN JOEL TO MILLIE) -Millie, same as last week. -Yes.
		JOEL (off) Yes...				

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63.	01:04:01:14	HA WS JOEL OVER MILLIE'S SHOULDER  MT #10 Serge Houde  JOEL ...Millie Counsel. I expect a lot out of you, out of all of you.	46) /01:04:01:14	01:04:02:24	1:10	JOEL TO MILLIE) Millie Counsel.
			47)	01:04:04:15	01:04:07:09/	2:24 JOEL TO CLASS) I expect a lot out of you, out of all of you. <i>(I expect... of you: Joel expects Millie and the class to produce good scripts)</i>
64.	01:04:07:10	WS MILLIE AMONG HER CLASSMATES  JOEL (off) The foundation of great storytelling...	01:04:07:14	01:04:11:01	3:17	JOEL TO CLASS) The foundation of great storytelling...
65.	01:04:11:06	HA MWS JOEL BEFORE THE CLASS, GESTICULATING  JOEL ...is found in character, but your characters have to be believable. Right?  MT #11 Casting Ronnie Yeskel and Jackie Lind  MILLIE (off) I thought...	/01:04:11:06	01:04:13:10	2:04	JOEL TO CLASS) ...is found in character...
			48)	01:04:14:10	01:04:18:05	3:25 JOEL TO CLASS) ...but your characters have to be believable. Right?
			49)	01:04:18:10	01:04:20:10	2:00 MILLIE TO JOEL) (over scene end) I thought he was believable.
66.	01:04:18:26	MWS MILLIE AMONG THE STUDENTS  MILLIE ...Patrick was believable. Based him off someone I know.  JOEL (off) But that's...	50)	01:04:20:15	01:04:22:10	1:25 MILLIE TO JOEL) Based him on a man I know.
			51)	01:04:22:15	01:04:25:10/	2:25 JOEL TO MILLIE) (over scene end) I love that. We talk about it all the time... <i>(all the time: often)</i>

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67.	01:04:23:06	HA MS JOEL WALKS AND TALKS  JOEL ...great. I mean, I love that. We talk about that all the time...				
68.	01:04:25:11	HA EWS JOEL BEFORE THE CLASS  MT #12 Costume Designer Carla Hetland  JOEL ...but it still has to be honest. Ask--ask--ask him.	52)	01:04:25:15	01:04:28:16	3:01 JOEL TO MILLIE) ...but it still has to be honest. Ask him.
69.	01:04:28:21	LA MWS MILLIE PAST JOEL'S GESTURING HAND  JOEL (off) What would you do? Let's paint the picture, okay?	53)	/01:04:28:21	01:04:31:15	2:24 JOEL TO MILLIE) What would you do? Let's paint the picture. <i>(paint the picture: elaborate on the character with examples)</i>
70.	01:04:31:20	HA MWS JOEL GESTICULATES  JOEL There's a guy named Tr--Tractor, who's a big bad ass, who's just killed...  CLASS (overlapping) (off) (chuckles -- continues under following scenes and dialogue)	54)	/01:04:31:20	01:04:36:17	4:27 JOEL TO MILLIE) There's a guy named Tractor who's a bad ass. <i>(bad ass: a mean or disreputable person)</i>
71.	01:04:36:22	LA MWS GRINNING STUDENTS  JOEL (off) ...14 of your friends, and your dog. You have...	55)	/01:04:36:22	01:04:40:02	3:10 JOEL TO MILLIE) He's killed 14 of your friends, and your dog.

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72.	01:04:40:07	HA MWS JOEL PAST THE CLASS, WAVING A GUN-SHAPED HAND				
		JOEL ...a gun on him, a--a .45 semi- automatic.	56)	/01:04:40:07	01:04:43:10	3:03 JOEL TO MILLIE) You have a gun on him, a .45 semi- automatic.
		MT #13 Production Designer Geoff Wallace	57)	01:04:43:15	01:04:47:10/	3:25 JOEL TO MILLIE, THEN CLASS) Do you shoot him? Show of hands who shoots the bad man?
		JOEL Do you shoot him? Show of hands...				
73.	01:04:45:06	LA WS MILLIE IN THE CLASS PAST JOEL, STUDENTS RAISING THEIR HANDS				
		JOEL (off) ...who shoots that--that bad man?				
74.	01:04:47:11	HA MWS JOEL PAST THE CLASS, EVERYONE'S HANDS RAISED				
		JOEL Yes, all of them.	58)	01:04:47:15	01:04:48:25	1:10 JOEL TO MILLIE) Yes, all of them.
		JOEL LOWERS HIS HAND	59)	01:04:49:00	01:04:51:13	2:13 FEMALE STUDENT TO JOEL) What about you? Would you?
		FEMALE STUDENT (off) What about you...				
75.	01:04:49:12	LA EWS STUDENTS IN THE CLASS OVER JOEL'S SHOULDER, STUDENTS LOWERING THEIR HANDS				
		FEMALE STUDENT ...Mr. Brandt, would you?				
76.	01:04:51:18	HA MWS JOEL SPREADS HIS HANDS				
		JOEL I would definitely put a cap in his ass.	60)	/01:04:51:18	01:04:54:24/	3:06 JOEL TO FEMALE STUDENT) I would definitely put a cap in his ass.  (put a cap in his ass: slang, shoot him)



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77.	01:04:54:25	LA MWS GRINNING STUDENTS PAST JOEL  CLASS (chuckles -- continues under following scenes and dialogue)  JOEL (face obscured) I'd be like...	61) 01:04:55:25	01:04:58:00	2:05	JOEL TO FEMALE STUDENT) (over scene end)  I'd be like bup, bup-bup-bup. <i>(bup...bup-bup: onomatopoeia meant to sound like a gunshots)</i>
78.	01:04:56:16	HA MWS JOEL OVER MILLIE'S SHOULDER, PRETENDING TO SHOOT A GUN  MT #14 Music by Jim Guttridge  JOEL ...bup, bup, bup-bup-bup. I'd empty a clip into him.	62) 01:04:58:05	01:04:59:27/	1:22	JOEL TO FEMALE STUDENT) I'd empty a clip into him. <i>(a clip: an ammunition clip)</i>
79.	01:04:59:28	LA MWS MILLIE GRINS, STUDENTS AROUND HER  JOEL (off) I mean, not me...	63) 01:05:01:00	01:05:04:25	3:25	JOEL TO FEMALE STUDENT) (over scene end)  I mean, not me, not the man I am sitting here today...
80.	01:05:02:19	HA MS JOEL  JOEL ...not the man I am sitting here today, but if I had just lived through the 95 pages of Miss Millie Counsel's script...  MT #15 Editor Garry M. B. Smith	64) 01:05:05:00	01:05:10:19/	5:19	JOEL TO FEMALE STUDENT) ...but if I had lived through the 95 pages of Miss Millie Counsel's script...
81.	01:05:10:20	CS MILLIE IN PROFILE, SMILING, BITING A NAIL  JOEL (off) ...yeah, I'd kill him. What we're talking about, really, is character...	65) 01:05:11:00	01:05:12:15	1:15	JOEL TO FEMALE STUDENT) ...yeah, I'd kill him.
			66) 01:05:12:20	01:05:15:11	2:21	JOEL TO CLASS) What we're talking about is character...

## Foot &amp; Frame

Shot	Timecode	Continuity	Start	Finish	Dur	Title
82.	01:05:15:16	HA MS JOEL  JOEL ...and on page 10 of your script something has to happen that propels the entire story forward.  MT #16 Director of Photography Stephen Jackson	67) /01:05:15:16	01:05:18:07	2:21	JOEL TO CLASS) ...and on page 10 of your script...
			68)	01:05:19:00	01:05:24:00	5:00 JOEL TO CLASS) ...something has to happen that propels the entire story forward.
83.	01:05:24:28	EWS MILLIE IN THE CLASS PAST JOEL. HE APPROACHES HER  JOEL (face obscured) Uh, what happens in your script, Miss Counsel, on page 10?  MT #17 Executive Producer David Doerksen  MILLIE (face obscured) I've got Tractor giving a monologue...	69) /01:05:24:28	01:05:28:00	3:02	JOEL TO MILLIE) What happens in your script, on page 10?
			70)	01:05:28:05	01:05:29:29/	1:24 MILLIE TO JOEL) Tractor gives a monologue...
84.	01:05:30:00	MWS JOEL OVER MILLIE'S SHOULDER  MILLIE (face obscured) ...about the downfall of the individual as a...	71)	01:05:30:04	01:05:32:17	2:13 MILLIE TO JOEL) ...about the downfall of the individual...
85.	01:05:32:22	LA MWS MILLIE, ANOTHER STUDENT FG  MILLIE ...societal factor in the 21st century.	72)	/01:05:32:22	01:05:34:27/	2:05 MILLIE TO JOEL) ...as a societal factor this century.
86.	01:05:34:28	MWS JOEL OVER MILLIE'S SHOULDER, FEIGNING SLEEP  JOEL (snores) What?  CLASS (off) (chuckles -- continues under following scenes and dialogue)	73)	01:05:36:00	01:05:38:07	2:07 JOEL TO MILLIE) (over scene end) What? How long was I out? (out: sleeping)

Shot	Timecode	Continuity	Start	Finish	Dur	Title
87.	01:05:37:06	LA MWS MILLIE GRINS, ANOTHER STUDENT FG  JOEL TO MILLE) (off) How long was I out?				
88.	01:05:38:12	WS A SECTION OF THE CLASS, STUDENTS GRINNING  JOEL (off) Come on, that's not you.	74)	/01:05:38:12 01:05:40:13	2:01	JOEL TO MILLIE) Come on, that's not you.
89.	01:05:40:18	MWS JOEL OVER MILLIE'S SHOULDER, APPROACHING HER  JOEL That's not the girl with the-- you know, the red hair sitting in the fourth row in the cute clothes.  MT #18 Produced by Rob Cowan	75)	/01:05:40:18 01:05:46:17	5:29	JOEL TO MILLIE) That's not the girl with the red hair in the fourth row in the cute clothes.
90.	01:05:46:22	MWS MILLIE PAST JOEL  JOEL (off) That's not you. Greatness comes...	76)	/01:05:46:22 01:05:48:05	1:13	JOEL TO MILLIE, THEN CLASS) That's not you.
			77)	01:05:49:20 01:05:52:15	2:25	JOEL TO CLASS) (over scene end) Greatness comes from here...
91.	01:05:50:06	MS JOEL OVER MILLIE'S SHOULDER  JOEL ...from, uh, from here, it comes from...  JOEL POINTS AT HIS HEAD, THEN HIS HEART	78)	01:05:53:00 01:05:54:10	1:10	JOEL TO CLASS) (over scene end) ...it comes from here...

Shot	Timecode	Continuity	Start	Finish	Dur	Title
92.	01:05:53:13	MWS MILLIE IN THE CLASS PAST JOEL, WHO POINTS AT HIS HEART				
		JOEL ...here, it comes a little bit from here.	79) 01:05:55:00	01:05:56:20	1:20	JOEL TO CLASS) ...it also comes from here.
		JOEL POINTS AT HIS CROTCH	80) 01:05:57:20	01:06:00:00	2:10	JOEL TO CLASS) You know, it's a mojo of all three. <i>(mojo: magical powers or a magical effect)</i>
		MT #19 Produced by Jim O'Grady				
		MALE STUDENT (off) Yeah!				
		JOEL You know, it's a mojo...				
93.	01:05:58:27	MCS A BLONDE STUDENT GRINS				
		JOEL (off) ...of all three.				
94.	01:06:01:11	MCS JOEL				
		JOEL You have a great story inside of you...	81) /01:06:01:11	01:06:03:16/	2:05	JOEL TO MILLIE) You have a great story in you...
95.	01:06:03:17	MWS MILLIE PAST JOEL				
		JOEL (face obscured) ...that's just dying to come out, that only...	82) 01:06:03:21	01:06:07:05	3:14	JOEL TO MILLIE) ...that's dying to come out, that only you can tell. <i>(dying to come out: hyperbole; Joel is saying that Millie possesses a story that is unique to her experience)</i>
		MT #20 Written by Larry Cohen				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
96.	01:06:05:18	MS JOEL OVER MILLIE'S SHOULDER				
		JOEL ...you can tell. Right? (grunts) That's the movie...	83)	01:06:07:20	01:06:09:00	1:10 JOEL TO MILLIE) Right?
			84)	01:06:11:05	01:06:13:20	2:15 JOEL TO MILLIE) That's the movie I want to see. (over scene end)
97.	01:06:12:01	MWS MILLIE PAST JOEL				
		JOEL (off) ...that I want to see.				
		MT #21 Directed by Rob Cowan				
		MILLIE (sighs) Swoon.	85)	01:06:16:00	01:06:17:10	1:10 MILLIE TO JOEL) Swoon. <i>(swoon: meant sarcastically; Millie is joking that Joel's speech has made her react romantically)</i>
98.	01:06:17:22	HA EWS JOEL BEFORE THE CLASS				
		JOEL (trills heroically)				
99.	01:06:19:20	MWS MILLIE PAST JOEL, GRINNING. A CAR HORN HONKS				
100.	01:06:21:23	EWS THE NEWHOUSE SCHOOL BUILDING, DANCERS OUT FRONT				
		PEDESTRIANS (speak indistinctly -- continue under following scenes and dialogue)				
101.	01:06:24:02	MS JOEL EXITS ONTO THE STREET AND TAKES OUT NOTEPAD AND PEN. PEDESTRIANS CROSS THROUGH THE FG				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
102.	01:06:34:21	MWS JOEL ON THE SIDEWALK, WRITING, PEOPLE MILLING, A DANCER RFG				
		MILLIE (off) Mr. Brandt!	86)	01:06:35:15	01:06:36:25	1:10 MILLIE TO JOEL) Mr. Brandt!
		MILLIE EXITS THE BUILDING FRAME R, GRINNING	87)	01:06:37:15	01:06:38:20	1:05 JOEL TO MILLIE) Hey.
		JOEL (face obscured) Hey.	88)	01:06:38:25	01:06:41:23	2:28 MILLIE TO JOEL) You're right. I need to know my characters.
		MILLIE You were right. I need to get to know my characters better.				
103.	01:06:41:28	MWS JOEL AND MILLIE, JOEL WRITING				
		MILLIE Thank you for the kick in the butt.	89)	01:06:41:28	01:06:44:20	2:22 MILLIE TO JOEL) Thank you for the kick in the butt. <i>(kick in the butt: a lecture meant to encourage)</i>
		JOEL It's all in the job description.	90)	01:06:44:25	01:06:46:25	2:00 JOEL TO MILLIE) It's all in the job description. <i>(job description: the duties of being a creative writing teacher)</i>
		JOEL PUTS AWAY HIS NOTEBOOK				
		MILLIE (chuckles) Hey, if you don't mind me saying, I like the whole Bogart look you've got going on, but it's hotter than dog crap in a frying pan out here.	91)	01:06:47:20	01:06:50:20	3:00 MILLIE TO JOEL) If you don't mind me saying, I like the look... <i>(the look: the style of Joel's clothes)</i>
		JOEL It's just, um, I've had this thing forever.	92)	01:06:50:25	01:06:53:15	2:20 MILLIE TO JOEL) ...but it's hotter than Hades out here. <i>(hotter than Hades: very hot)</i>
		PAN R AS THEY STROLL ALONG				
		JOEL I'm waiting for it to come back into fashion, actually.	93)	01:06:54:00	01:06:56:10	2:10 JOEL TO MILLIE) I've just had this thing forever.
		MILLIE Oh.	94)	01:06:56:15	01:06:59:05	2:20 JOEL TO MILLIE) I'm waiting for it to come back into fashion.
		JOEL It's, uh, where I keep all my ideas. I write a lot of notes, and a bunch of pockets...	95)	01:06:59:10	01:07:03:03/	3:23 JOEL TO MILLIE) It's where I keep my ideas. I write notes, lots of pockets.

Shot	Timecode	Continuity	Start	Finish	Dur	Title
104.	01:07:03:04	MWS MILLIE AND JOEL APPROACH THE CAMERA, PEDESTRIANS MILLING AROUND THEM, A DANCER AT FRAME R				
		MILLIE Really? I should try that. Most of the time, it feels like I'm pulling ideas out of my ass.	96) 01:07:03:08	01:07:04:25	1:17	MILLIE TO JOEL) I should try that.
		JOEL That's not really the best place for ideas, especially the good ones.	97) 01:07:05:00	01:07:07:15	2:15	MILLIE TO JOEL) Usually, I pull ideas from my ass. <i>(pull ideas from my ass: write spontaneously, without forethought)</i>
		MILLIE Yeah.	98) 01:07:07:20	01:07:10:05	2:15	JOEL TO MILLIE) Not the best place for good ideas. <i>(not the best place: a joke, referring to Millie's literal ass)</i>
			99) 01:07:10:10	01:07:14:00	3:20	MILLIE TO JOEL) (over scene end) Yeah. I'm going to go grab a spring roll. <i>(grab: get)</i> <i>(spring roll: a deep-fried Chinese dish)</i>
105.	01:07:10:25	MWS MILLIE TURNS, BLOCKING JOEL'S WAY				
		MILLIE Hey, listen, I'm just going to go around the corner to grab a spring roll, and I was just wondering if you wanted to take a look at my midway turning point?	100) 01:07:14:05	01:07:18:01	3:26	MILLIE TO JOEL) I was wondering if you'd look at my midway turning point? <i>(midway turning point: a double entendre; could refer to the middle portion of Millie's script as well as to her hips)</i>
106.	01:07:18:06	MWS JOEL PAST MILLIE, PUTTING HANDS IN HIS POCKETS, A DANCER LBG				
		JOEL Um... So, I just... I just got out of this really long thing...	101) 01:07:18:06	01:07:23:12	5:06	JOEL TO MILLIE) I just got out of this really long thing... <i>(thing: romantic relationship)</i>

Shot	Timecode	Continuity	Start	Finish	Dur	Title
107.	01:07:23:17	MWS JOEL AND MILLIE				
		JOEL (face obscured) ...and it's a little early for me to just-	102)	/01:07:23:17	01:07:25:15	1:28 JOEL TO MILLIE) ...and it's too early for me to--
		MILLIE (interrupting) Uh, listen, I--I was talking spring rolls and an act break, not a naked trapeze ride.	103)	01:07:25:20	01:07:29:20/	4:00 MILLIE TO JOEL) I meant dinner and an act break, not a naked trapeze ride. <i>(I meant... trapeze ride: I wasn't flirting with you)</i>
		JOEL (face obscured) (laughs -- over scene end)				
108.	01:07:29:21	MS MILLIE AND JOEL, WHO STRAIGHTENS FROM LAUGHING				
		MILLIE Did you think I was coming on to you?	104)	01:07:31:10	01:07:34:10	3:00 MILLIE TO JOEL, THEN JOEL TO MILLIE) -Do you think I'm hitting on you? -I did. <i>(hitting on: flirting with)</i>
		JOEL RUBS THE BRIDGE OF HIS NOSE				
		JOEL I did.	105)	01:07:34:20	01:07:36:18	1:28 JOEL TO MILLIE) What a stupid thing to say.
		MILLIE (laughs)	106)	01:07:36:23	01:07:38:01	1:08 MILLIE TO JOEL) It's okay.
		JOEL That's the dumbest thing I've ever said.				
		MILLIE Look, it's okay.				
		A BUS ENTERS THE RFG				
109.	01:07:38:06	MWS JOEL AND MILLIE, DANCERS IN THE FG				
		JOEL (face obscured) I'm sorry.	107)	/01:07:38:06	01:07:39:16	1:10 JOEL TO MILLIE) I'm sorry.
		MILLIE I, uh, I'll just surprise you.	108)	01:07:39:21	01:07:41:01	1:10 MILLIE TO JOEL) I'll surprise you.
		JOEL With what?	109)	01:07:42:13	01:07:43:23	1:10 JOEL TO MILLIE) With what?



Shot	Timecode	Continuity	Start	Finish	Dur	Title
110.	01:07:43:28	MWS MILLIE AND JOEL				
		MILLIE My story.	110)	/01:07:43:28 01:07:45:04/	1:06	MILLIE TO JOEL) My story.
111.	01:07:45:05	MWS JOEL OVER MILLIE'S SHOULDER				
		JOEL Right.	111)	01:07:45:09 01:07:47:13	2:04	JOEL TO MILLIE, THEN MILLIE TO JOEL)
		MILLIE (face obscured) I'll just surprise you.				-Right. -I'll just surprise you.
		JOEL Okay.				
		MILLIE (face obscured) (laughs)				
		JOEL STEPS INTO THE STREET				
112.	01:07:47:18	MONTAGE-- JOEL DODGES AN ONCOMING AMBULANCE				
113.	01:07:50:01	MWS JOEL HURRIES TO MILLIE'S SIDE, STARING AFTER THE AMBULANCE O/S. MILLIE GAPES				
		MILLIE Wow! (laughs incredulously) That was so cool! I have never seen that before. It was just like in the movies.	112)	01:07:51:10 01:07:52:20	1:10	MILLIE TO JOEL) Wow!
		JOEL Yeah, if that's a movie, it's very cliché.	113)	01:07:52:25 01:07:55:10	2:15	MILLIE TO JOEL) That was cool! I've never seen that. (cool: slang, very good)
			114)	01:07:55:15 01:07:57:00	1:15	MILLIE TO JOEL) It was like the movies. (like the movies: an occurrence that can often be seen in movies)
			115)	01:07:57:15 01:07:59:17/	2:02	JOEL TO MILLIE) If that's a movie, it's cliché.

Shot	Timecode	Continuity	Start	Finish	Dur	Title
114.	01:07:59:18	MWS MILLIE PAST JOEL, TURNING TO GO				
		MILLIE Do you ever relax?	116)	01:08:00:15	01:08:02:03	1:18 MILLIE TO JOEL) Do you ever relax?
115.	01:08:02:08	MWS PAN L AS MILLIE PASSES THE DANCERS, WAVING				
		MILLIE See you in the funny papers.	117)	01:08:02:08	01:08:04:15	2:07 MILLIE TO JOEL) See you in the funny papers. <i>(see you... funny papers: a jocular farewell; a reference to the comics section of a newspaper)</i>
116.	01:08:04:26	MWS JOEL				
		JOEL That's a good way to end a movie.	118)	01:08:06:00	01:08:08:08	2:08 JOEL TO HIMSELF) That's a good way to end a movie. <i>(that: "See you in the funny papers" as a line of dialogue)</i>
		JOEL (face obscured) Ow. Shit.	119)	01:08:14:15	01:08:16:10	1:25 JOEL TO HIMSELF) Ow. Shit. <i>(ow: a general exclamation indicating pain) (shit: a general expletive)</i>
117.	01:08:17:08	EWS JOEL WALKS BY A CONSTRUCTION SITE, A CHAIN- LINK FENCE IN THE FG				
118.	01:08:21:25	WS JOEL ENTERS HIS APARTMENT				
119.	01:08:24:20	CS A LINE OF MARKED JARS				
		NARRATIVE TITLE MURDER				
		NARRATIVE TITLE THRILLER				
		JOEL'S HAND PICKS UP ONE OF THE JARS. PAN R				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
120.	01:08:27:06	HA MCS MAIL LANDS BESIDE A GUN				
121.	01:08:28:01	HA MCS KEYS LAND BESIDE SOME PICTURES ON A DESK				
122.	01:08:28:28	CS JOEL'S HANDS AS HE PUTS SOME NOTES IN A JAR AND SHAKES THEM				
		NARRATIVE TITLE MURDER				
123.	01:08:32:13	HA MCS JOEL'S BRIEFCASE LANDS ON A CHAIR				
124.	01:08:33:02	MWS JOEL PUTS HIS COAT ON A COAT STAND				
		JOEL (sighs)				
125.	01:08:35:01	HA MCS JOEL'S HAND AS HE TURNS ON HIS ANSWERING MACHINE. HE RECEDES FROM THE CAMERA				
		ANSWERING MACHINE (voice over) (over machine) You have two unheard messages.	120) <i>ITAL</i>	01:08:36:25 01:08:39:15	2:20	ANSWERING MACHINE TO JOEL) <i>You have two unheard messages.</i>
126.	01:08:40:08	MCS JOEL OPENS HIS FRIDGE				
		ANSWERING MACHINE (voice over) (over machine) First unheard message.	121) <i>ITAL</i>	/01:08:40:08 01:08:42:00	1:22	ANSWERING MACHINE TO JOEL) <i>First unheard message.</i>
		CAMERA TILT DOWN TO STACKS OF CANNED SOUP IN THE FRIDGE	122) <i>ITAL</i>	01:08:42:05 01:08:44:00/	1:25	PERRY TO JOEL) <i>Mr. Brandt, this is Oren...</i>
		PERRY (voice over) (over machine) Mr. Brandt, this is Oren...				

## Foot &amp; Frame

Shot	Timecode	Continuity	Start	Finish	Dur	Title
127.	01:08:44:01	MWS PAN L WITH JOEL AS HE JOGS THROUGH HIS LIVING ROOM				
		PERRY (voice over) (over machine) ...Alan Kanter's assistant in Los Angeles at 818-555-0199, from the Kanter Agency in L.A.	123) <i>ITAL</i>	01:08:44:05	01:08:46:25	2:20 PERRY TO JOEL) <i>...Alan Kanter's assistant in Los Angeles...</i>
		JOEL (overlapping) Whoa. Hold on. 0199.	124) <i>ITAL</i>	01:08:47:00	01:08:51:05	4:15 PERRY TO JOEL) <i>...at 818-555-0199, from the Kanter Agency in L.A.</i>
		JOEL WRITES DOWN THE NUMBER	125) <i>ITAL</i>	01:08:51:10	01:08:55:05	3:25 PERRY TO JOEL) <i>I'm getting back to you about your script submission. (getting back: responding)</i>
		PERRY (voice over) (over machine) We wanted to get back to you about your script submission. Please call us back.	126) <i>ITAL</i>	01:08:55:10	01:08:56:25	1:15 PERRY TO JOEL) <i>Please call us back.</i>
		JOEL Huh.	127) <i>ITAL</i>	01:08:57:15	01:08:58:25	1:10 ANSWERING MACHINE TO JOEL) <i>End of message.</i>
		JOEL TOSSES THE PEN ASIDE AND STARTS BACK TOWARD THE KITCHEN O/S				
		ANSWERING MACHINE (voice over) (over machine) End of message.				
128.	01:08:58:10	MWS REARVIEW JOEL RECEDES FROM THE CAMERA				
		ANSWERING MACHINE (voice over) (over machine) To delete message... (continues indistinctly)				
		JOEL You, sir, are from Hollywood.	128)	01:08:59:00	01:09:01:00	2:00 JOEL TO HIMSELF) <i>You, sir, are from Hollywood. (Hollywood: referring to the American film industry, often called generally "Hollywood")</i>
		ANSWERING MACHINE (voice over) (over machine) ...to save it in the archives, press nine.	129) <i>ITAL</i>	01:09:01:05	01:09:03:00	1:25 ANSWERING MACHINE TO JOEL) <i>To save it, press nine. (it: the call)</i>
		JOEL ENTERS THE KITCHEN. CAMERA TILT DOWN TO THE ANSWERING MACHINE LFG				
		JEREMY (voice over) (over machine) Joel, Joel! I--is this Joel Brandt? My God, this guy's going to kill me! He's got a gun to my head! Look...	130) <i>ITAL</i>	01:09:03:20	01:09:05:25	2:05 JEREMY TO JOEL) <i>Joel, Joel! Is this Joel Brandt?</i>
			131) <i>ITAL</i>	01:09:06:00	01:09:08:20	2:20 JEREMY TO JOEL) <i>This guy will kill me! He has a gun!</i>

Shot	Timecode	Continuity	Start	Finish	Dur	Title
129.	01:09:08:25	MCS JOEL PEERS AROUND A CORNER RBG, CS THE ANSWERING MACHINE LFG				
		JEREMY (voice over) (over machine) ...my name is Jeremy Potter. He-- he wanted me to tell you that. My name is Jeremy...	132) <i>ITAL</i>	/01:09:08:25 01:09:12:02	3:07	JEREMY TO JOEL) <i>My name is Jeremy Potter. He said to say that.</i>
130.	01:09:12:07	HA CS THE ANSWERING MACHINE				
		JEREMY (voice over) (over machine) ...Potter! Please, for God's sake, I--I have no idea who this guy is! I--I--	133) <i>ITAL</i>	/01:09:12:07 01:09:16:03	3:26	JEREMY TO JOEL) Please, for God's sake, I have no idea who this guy is! <i>(for God's sake: a general intensifier)</i>
131.	01:09:16:08	CS THE ANSWERING MACHINE LFG, MWS JOEL APPROACHES FROM THE RBG, STOPS PARTWAY				
		JEREMY (voice over) (over machine) ...I don't know who you are! I don't know what's going on, but he says he's going to kill me if you don't help, if you don't get here and get me help! Please, for God's sake, pick up the phone!	134) <i>ITAL</i>	/01:09:16:08 01:09:18:15	2:07	JEREMY TO JOEL) <i>I don't know who you are!</i>
		ZOOM OUT AS JOEL APPROACHES	135) <i>ITAL</i>	01:09:18:20 01:09:22:20	4:00	JEREMY TO JOEL) <i>He says he'll kill me if you don't get here and get me help!</i>
		JEREMY (voice over) (over machine) Are you-- Pick up the phone! He's going to kill me!	136) <i>ITAL</i>	01:09:22:25 01:09:26:20	3:25	JEREMY TO JOEL) <i>Please, for God's sake, pick up the phone! He'll kill me!</i>
		ANSWERING MACHINE (voice over) (over machine) End of message.	137) <i>ITAL</i>	01:09:26:25 01:09:28:10	1:15	ANSWERING MACHINE TO JOEL) <i>End of message.</i>
132.	01:09:30:10	CS JOEL'S HAND AS HE STARTS THE MESSAGE AGAIN				
		JEREMY (voice over) (over machine) Joel, Joel! I--is this Joel Brandt?	138) <i>ITAL</i>	01:09:32:05 01:09:34:10	2:05	JEREMY TO JOEL) <i>Joel! Is this Joel Brandt?</i>

## Foot &amp; Frame

Shot	Timecode	Continuity	Start	Finish	Dur	Title
133.	01:09:33:15	MCS JOEL LOOKS RELIEVED				
		JEREMY (voice over) (over machine) My God, this guy's going to kill me. He's got a gun to my head!	139) <i>ITAL</i>	01:09:34:15	01:09:36:25	2:10 JEREMY TO JOEL) <i>This guy will kill me. He has a gun!</i>
		JOEL (overlapping) Oh, my God.				
134.	01:09:37:00	CS JOEL'S HAND AS HE PICKS UP THE PHONE, THE ANSWERING MACHINE STILL PLAYING				
		JEREMY (voice over) (over machine) Look, my name is Jeremy Potter! He--He wanted me to tell you that. My name is Jeremy Potter!	140) <i>ITAL</i>	01:09:37:00	01:09:41:05	4:05 JEREMY TO JOEL) <i>My name is Jeremy Potter. He said to say that.</i>
		JOEL RECEDES FROM THE CAMERA, DIALING HIS PHONE	141) <i>ITAL</i>	01:09:41:10	01:09:43:05	1:25 JEREMY TO JOEL) <i>Please, for God's sake--</i>
		JEREMY (voice over) (over machine) Please, for God's sake, I--I have no idea who this guy is. (speaks indistinctly -- continues under following scene and dialogue)	142) <i>ITAL</i>	01:09:43:10	01:09:45:20	2:10 ADAM TO JOEL, THEN JOEL TO ADAM) <i>-Hello? -Adam, it's me.</i>
		ADAM (voice over) (phone) Hello?	143) <i>ITAL</i>	01:09:45:25	01:09:47:10	1:15 ADAM TO JOEL, THEN JOEL TO ADAM) <i>-Hey. -What's up? (what's up?: an informal greeting)</i>
		JOEL (into phone) Adam, it's me.	144)	01:09:47:15	01:09:51:06	3:21 JOEL TO ADAM) That was funny. You really had me until you said--
		ADAM (voice over) (over phone) Hey, buddy.				
		JOEL (into phone) Hey, what's up, bro? That was funny, I have to tell you, you really had me until you said--				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
135.	01:09:51:11	MWS JOEL ON THE PHONE BY A WINDOW				
		ADAM (voice over) (over phone) Said what? What are talking about?	145) <i>ITAL</i>	/01:09:51:11	01:09:53:25	2:14 ADAM TO JOEL, THEN JOEL TO ADAM) -What are talking about? -Yeah, no...
		JOEL (into phone) Yeah, no...				
		JEREMY (voice over) (over machine) ...he's gonna kill me!	146)	01:09:55:00	01:09:58:05	3:05 JOEL TO ADAM) You left a crank call on my machine, right? <i>(crank call: a phone call made for humorous purposes, where the caller usually disguises his identity)</i>
		JOEL ENTERS A MS				
		JOEL (into phone) You just left me a message on my home machine, right? A crank call?	147) <i>ITAL</i>	01:09:58:10	01:10:01:05	2:25 ADAM TO JOEL, THEN JOEL TO ADAM) -No, I didn't. -That's weird.
		ANSWERING MACHINE (voice over) (over machine) End of message.				
		ADAM (voice over) (over machine) Uh, no, no, I didn't.	148) <i>ITAL</i>	01:10:01:10	01:10:03:25	2:15 ADAM TO JOEL, THEN JOEL TO ADAM) -What's going on? -I got a phone call. <i>(going on: happening)</i>
		JOEL (into phone) Oh, that's weird.				
		ADAM (voice over) (over machine) What's going on?				
		JOEL (into phone) No, it was just this...				
136.	01:10:02:17	CS A LINE OF JARS, A BRAIN IN ONE OF THEM				
		JOEL (off) (into phone) ...phone call I got.				
		ADAM (voice over) (over phone) Drinks later?	149) <i>ITAL</i>	01:10:04:00	01:10:06:07	2:07 ADAM TO JOEL, THEN JOEL TO ADAM) -Drinks later? -I can't tonight. <i>(drinks: a meeting in a bar or pub, wherein alcoholic beverages are consumed))</i>
137.	01:10:04:07	HA CS THE MAIL BY THE GUN				
		JOEL (off) (into phone) Tonight? No, I can't tonight.				

## Foot &amp; Frame

Shot	Timecode	Continuity	Start	Finish	Dur	Title
138.	01:10:06:12	CS A MARKED JAR  NARRATIVE TITLE MURDER  JOEL (off) (into phone) Tomorrow's good. You want to do lunch?  ADAM (voice over) (over phone) Yeah.	150) <i>ITAL</i>	/01:10:06:12	01:10:08:22	2:10 JOEL TO ADAM, THEN ADAM TO JOEL) -Lunch tomorrow? -Yeah.
139.	01:10:08:27	MCS JOEL ON THE PHONE, APPROACHING THE CAMERA  JOEL (into phone) Okay, good. All right, Kemosabe.  ADAM (voice over) (over phone) All right, later.  JOEL (into phone) Later.  JOEL HANGS UP	151)  152) <i>ITAL</i>	/01:10:08:27	01:10:11:12	2:15 JOEL TO ADAM) Good. All right, Kemosabe. <i>(Kemosabe: "trusty scout" in potawatomi; most commonly known in association with the Lone Ranger TV series, in which the main characters used it as a term of endearment)</i>
140.	01:10:13:23	CS JOEL'S HAND AS HE HANGS UP THE PHONE AND PUSHES A BUTTON ON THE ANSWERING MACHINE  ANSWERING MACHINE (voice over) (over machine) Messages deleted.	153) <i>ITAL</i>	01:10:11:17	01:10:13:10	2:23 ADAM TO JOEL, THEN JOEL TO ADAM) -All right, later. -Later.
141.	01:10:20:00	EWS A HOSPICE  JOEL (voice over) So, I'm writing another spec.	154) <i>ITAL</i>	01:10:18:10	01:10:19:29/	1:19 ANSWERING MACHINE TO JOEL) <i>Messages deleted.</i>
				01:10:21:10	01:10:22:26	1:16 JOEL TO FATHER) <i>I'm writing a spec. (spec: speculation; Joel is writing without a contract, speculating that he will be able to sell the completed product)</i>



Shot	Timecode	Continuity	Start	Finish	Dur	Title
142.	01:10:23:01	WS PATIENTS IN A SEMI-CIRCLE FG, JOEL SITTING WITH HIS FATHER BG  (TV plays indistinctly -- continues under following scenes and dialogue)  JOEL Everyone in Hollywood's going after these big superhero movies...	155) /01:10:23:01	01:10:26:07	3:06	JOEL TO FATHER) Hollywood wants big superhero movies... (Hollywood: see title #128)
143.	01:10:26:12	MWS JOEL AND HIS FATHER, WHO SITS ON A WHEELCHAIR  JOEL ...and I just thought if I did something a little different, a little counter-programming maybe, I would...	156) /01:10:26:12	01:10:31:20	5:08	JOEL TO FATHER) ...and I thought if I did something a little different maybe, I would...
144.	01:10:32:07	MWS JOEL AT A TABLE OVER A MAN'S SHOULDER, SLUMPED OVER A LAPTOP  JOEL (voice over) Just the first 10 pages are killing me, a real bear.	157) 01:10:33:05 <i>ITAL</i>	01:10:36:24/	3:19	JOEL TO FATHER) <i>The first 10 pages are killing me, a real bear.</i> (killing me, a real bear: grueling, frustrating work)
145.	01:10:36:25	HA CS JOEL'S FINGER TAPS HIS KEYBOARD. CAMERA TILT UP TO THE SCREEN OVER HIS SHOULDER  FATHER (voice over) (mumbles feebly)				
146.	01:10:41:01	CS JOEL PAST HIS FATHER  JOEL What is that, Pop?  FATHER Write...	158) /01:10:41:01	01:40:42:16	1:15	JOEL TO FATHER) What, Pop? (Pop: father)
			159) 01:40:44:15	01:10:45:26/	1:11	FATHER TO JOEL) Write...

Shot	Timecode	Continuity	Start	Finish	Dur	Title
147.	01:10:45:27	EWS THE EXTERIOR OF A CAFÉ  FATHER (voice over) ...what you know.	160) <i>ITAL</i>	01:10:46:25	01:10:48:20	1:25 FATHER TO JOEL) ...what you know.
148.	01:10:49:12	EWS THE CAFÉ INTERIOR, JOEL AT A TABLE WITH HIS LAPTOP  JOEL (voice over) Yeah, that's what I tell my kids. Turns out it's harder...	161) <i>ITAL</i>	01:10:49:12	01:10:51:15	2:03 JOEL TO FATHER) That's what I tell my kids. (kids: students)
			162) <i>ITAL</i>	01:10:51:20	01:10:53:29/	2:09 JOEL TO FATHER) (over scene end) It's harder than it sounds.
149.	01:10:52:13	MS JOEL SLUMPED OVER HIS LAPTOP  JOEL (voice over) ...than it sounds.				
150.	01:10:54:00	CS A SCRIPT ON JOEL'S COMPUTER  NARRATIVE TITLE BERNIE'S APARTMENT -- DOWNTOWN -- LATE AFTERNOON				
151.	01:10:55:22	MCS JOEL SLUMPED OVER HIS LAPTOP, A MAN'S SHOULDER RFG				
152.	01:10:59:13	HA ECS THE SCRIPT ON JOE'S COMPUTER  NARRATIVE TITLE just entered and switched on some light. Sparsely furnished. An occasional pizza box.				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
153.	01:11:01:08	MWS JOEL THROUGH A WINDOW, SLUMPED OVER HIS COMPUTER. FOCUS ON A REFLECTION OF A HOODED, MASKED FIGURE RFG				
154.	01:11:05:06	MCS JOEL LOOKS UP FROM HIS COMPUTER, A MAN'S SHOULDER RFG				
155.	01:11:07:02	MWS JOEL'S POV -- THE HOODED FIGURE STANDS OUTSIDE, PEERING IN				
156.	01:11:08:28	MCS JOEL PEERS AT THE HOODED FIGURE O/S, A MAN'S SHOULDER RFG				
157.	01:11:11:05	MWS A WAITRESS CLEARS A TABLE  PATRONS (off) (speak indistinctly -- continue under following scenes and dialogue)  CLAIRE ENTERS FRAME R. CAMERA TILT UP TO HER FACE  CLAIRE You want another?  JOEL (off) Hmm?	163)	01:11:14:00	01:11:15:21/ 1:21	CLAIRE TO JOEL, THEN JOEL TO CLAIRE) -Want another? -Hmm?
158.	01:11:15:22	MS JOEL PAST CLAIRE, LOOKING UP FROM HIS LAPTOP. PATRONS PASS THROUGH THE FG  JOEL Uh, no, thank you, Miss.	164)	01:11:18:05	01:11:20:22 2:17	JOEL TO CLAIRE) No, thank you, Miss.

Shot	Timecode	Continuity	Start	Finish	Dur	Title
159.	01:11:20:27	MS CLAIRE OVER JOEL'S SHOULDER				
		JOEL (face obscured) Just paid for my bill.	165)	/01:11:20:27	01:11:23:20/	2:23 JOEL TO CLAIRE, THEN CLAIRE TO JOEL) -Just paid my bill. -How you making out?
		CLAIRE SMILES, POINTS AT THE LAPTOP O/S				
		CLAIRE How you making out there?				
160.	01:11:23:21	MS JOEL PAST CLAIRE, CLOSING THE LAPTOP, SMILING				
		JOEL Um... good. Really, really good, um...	166)	01:11:25:10	01:11:30:15	5:05 JOEL TO CLAIRE) Good. Really, good.
		JOEL RISES, LAPTOP IN HAND				
161.	01:11:31:08	MWS JOEL PAST CLAIRE, COLLECTING HIS THINGS				
		JOEL I mean, you know, I'm a little-- I'm a little stuck. I mean, officially, I think we're calling it more stalled than stuck.	167)	01:11:32:05	01:11:34:20	2:15 JOEL TO CLAIRE) I mean, I'm a little stuck. <i>(stuck: unable to write further)</i>
		PAN L WITH JOEL AS HE BACKS AWAY FROM CLAIRE	168)	01:11:34:25	01:11:38:15	3:20 JOEL TO CLAIRE) I think we're calling it more stalled than stuck.
		JOEL I mean, I've got the, um, Berlin wall of writer's block going on, so...	169)	01:11:38:20	01:11:42:21/	4:01 JOEL TO CLAIRE) I've got the Berlin wall of writer's block going on, so... <i>(Berlin wall of writer's block: an extreme inability to continue writing; refers to the wall constructed during the Cold War to separate East and West Berlin)</i>
162.	01:11:42:22	MS JOEL AND CLAIRE, WHO SMILES				
		CLAIRE Maybe what you need is a little inspiration, huh?	170)	01:11:43:25	01:11:46:05	2:10 CLAIRE TO JOEL) Maybe you need some inspiration.

Shot	Timecode	Continuity	Start	Finish	Dur	Title
163.	01:11:47:22	MS CLAIRE KISSES JOEL, WHO LOOKS AROUND NERVOUSLY				
		JOEL Claire, come on.	171)	01:11:54:11	01:11:55:21/	1:10 JOEL TO CLAIRE) Claire, come on.
164.	01:11:55:22	MS CLAIRE PAST JOEL, WHO EXITS FRAME R				
		CLAIRE What? It used to work.	172)	01:11:55:26	01:11:58:17	2:21 CLAIRE TO JOEL) What? It used to work.
		CLAIRE EXITS FRAME R				
165.	01:11:58:22	EWS JOEL EXITS THE CAFÉ, CLAIRE TRAILING				
		CLAIRE Remember the night of our one-year anniversary, huh? Four weeks later, out pops <i>Senseless Killings</i> .	173)	01:11:58:22	01:12:00:25	2:03 CLAIRE TO JOEL) Remember our first anniversary?
		JOEL Well, yeah, if great sex had anything to do with writing a great script, I'd be a lot more famous by this point.	174)	01:12:01:00	01:12:03:20	2:20 CLAIRE TO JOEL) A month later, out pops <i>Senseless Killings</i> . (out pops: out comes; i.e. Joel wrote the script quickly)
			175)	01:12:03:25	01:12:07:19/	3:24 JOEL TO CLAIRE) If great sex meant a great script, I'd be famous.
166.	01:12:07:20	MWS JOEL RFG, CLAIRE LBG. SHE CLEARS A TABLE				
		CLAIRE You just need a break, okay? A change of pace.	176)	01:12:08:10	01:12:10:21/	2:11 CLAIRE TO JOEL) You need a break. A change of pace.
167.	01:12:10:22	CS CLAIRE FG, MCS JOEL BG				
		JOEL I definitely need a break.	177)	01:12:11:15	01:12:13:05	1:20 JOEL TO CLAIRE) I definitely need a break.
168.	01:12:13:15	MCS CLAIRE TURNS TO JOEL O/S				
		CLAIRE I meant...	178)	01:12:15:22	01:12:17:02/	1:10 CLAIRE TO JOEL) I meant...

Shot	Timecode	Continuity	Start	Finish	Dur	Title
169.	01:12:17:03	MCS JOEL TURNS TO CLAIRE O/S				
170.	01:12:19:00	MWS CLAIRE PAST JOEL, CLEARING A TABLE AS SHE GOES ON				
		CLAIRE Joel, this is just a slump. It happens to me with my acting all the time.	179)	/01:12:19:00 01:12:21:00	2:00	CLAIRE TO JOEL) Joel, this is just a slump.
		JOEL EXITS FRAME R	180)	01:12:21:15 01:12:24:05	3:20	CLAIRE TO JOEL) It happens to me with acting all the time.
		CLAIRE It's got nothing to do...	181)	01:12:24:20 01:12:26:15 (over scene end)	1:25	CLAIRE TO JOEL) It has nothing to do with us.
171.	01:12:25:15	MCS JOEL				
		CLAIRE (off) ...with us.				
		JOEL Claire, we've talked about this.	182)	01:12:27:10 01:12:28:26/	1:16	JOEL TO CLAIRE) We talked about this.
172.	01:12:28:27	MCS CLAIRE PAST JOEL				
173.	01:12:30:20	MCS JOEL				
174.	01:12:31:15	MCS CLAIRE PAST JOEL, TEARING UP				
		CLAIRE What is it that we're actually talking about?	183)	01:12:34:10 01:12:36:10	2:00	CLAIRE TO JOEL) What is it we're talking about?
175.	01:12:36:15	MCS JOEL				
		JOEL God...	184)	/01:12:36:15 01:12:37:25 (over scene end)	1:10	JOEL TO CLAIRE) God... (God: see title #30)
176.	01:12:37:12	MWS CLAIRE PAST JOEL				

Shot	Timecode	Continuity	Start	Finish	Dur	Title	
177.	01:12:37:26	WS CLAIRE FRAME L, JOEL FRAME R, A BODY FALLING FROM THE SKY AND LANDING BETWEEN THEM  CLAIRE (face obscured) (screams -- over scene ends)					
178.	01:12:38:28	HA MS THE BODY ON THE GROUND					
179.	01:12:39:06	EWS CLAIRE FRAME L, JOEL FRAME R  JOEL (gasps)  CLAIRE (whimpers -- over scene end)					
180.	01:12:42:21	MCS CLAIRE					
181.	01:12:44:00	HA MS THE DEAD MAN ON HIS BACK					
182.	01:12:45:24	DISSOLVE TO MS, THE SIDE OF A NEWS VAN  NARRATIVE TITLE VAHB NEWS 7  (indistinct radio chatter -- continues under following scenes and dialogue)  PAN R TO A CAMERAMAN APPROACHING LISA KWAN BY SOME POLICE TAPE  LISA KWAN (into camera) Here we go. Start on the body then get to me.  PAN R TO JOEL AND CLAIRE SITTING TO ONE SIDE  LISA KWAN (off) Three, two, one.	185)	01:12:51:15	01:12:54:05	2:20	LISA KWAN TO CAMERAMAN) Okay. Start on the body then get to me.  <i>(start...get to me: instructions on where to point the camera)</i>
			186)	01:12:54:25	01:12:56:05	1:10	LISA KWAN TO CAMERAMAN) Three, two, one.

Shot	Timecode	Continuity	Start	Finish	Dur	Title	
		(CONTINUED)	187)	01:12:56:10	01:12:58:25	2:15	JOEL TO CLAIRE, THEN CLAIRE TO JOEL) -You okay? Let's leave. -Yeah.
		JOEL (face obscured) You okay? Let's get out of here, all right?					
		CLAIRE Yeah.	188)	01:12:59:00	01:13:03:10	4:10	CLAIRE TO JOEL) Could I come to your place? I don't want to be alone.
		JOEL All right.	189)	01:13:03:15	01:13:05:10	1:25	JOEL TO CLAIRE) Yeah, of course you can.
		ARCING SHOT AROUND CLAIRE AND JOEL AS THEY TALK, REVEALING COPS AND EMERGENCY PERSONNEL IN THE BG	190)	01:13:05:15	01:13:08:05	2:20	LISA KWAN TO AUDIENCE) ...Thrown from the third floor.
		CLAIRE Hey, you think I could come to your place? I-I don't want to be alone tonight.	191)	01:13:08:10	01:13:11:00	2:20	LISA KWAN TO AUDIENCE) Dead is 42-year-old Jeremy Potter...
		JOEL Yeah, of course you can.	192)	01:13:11:05	01:13:12:20	1:15	JOEL TO CLAIRE, THEN CLAIRE TO JOEL) -Did you hear that? -What?
		ARCING SHOT TO INCLUDE LISA KWAN IN THE LBG. JOEL AND CLAIRE RISE	193)	01:13:12:25	01:13:14:25	2:00	JOEL TO CLAIRE, THEN CLAIRE TO JOEL) -Did you hear her? -No.
		LISA KWAN (into microphone) ...to have been thrown from the third floor of the building. Dead is 42-year-old Jeremy Potter...					
		JOEL Did you hear that?					
		CLAIRE (face obscured) What?					
		JOEL The name that reporter just said. Did you hear the name she said?					
		CLAIRE (face obscured) No.					
		JOEL AND CLAIRE EXIT FRAME L					



Shot	Timecode	Continuity	Start	Finish	Dur	Title
183.	01:13:15:08	MWS PAN R WITH A FORENSICS OFFICER AS HE APPROACHES POTTER'S BODY				
		CLAIRE (voice over) Where are we going?	194) <i>ITAL</i>	/01:13:15:25 01:13:17:15	1:20	CLAIRE TO JOEL) <i>Where are we going?</i>
		JOEL (voice over) She said Jeremy Potter. That's the guy-- That's the guy that called me today. He said his name was Jeremy Potter.	195) <i>ITAL</i>	01:13:17:20 01:13:21:20	4:00	JOEL TO CLAIRE) <i>Jeremy Potter. That's the guy that called me today.</i>
		CLAIRE (voice over) Are you...				
184.	01:13:21:25	MWS PAN R WITH CLAIRE AND JOEL AS THEY CROSS THROUGH THE CRIME SCENE				
		CLAIRE (face obscured) ...sure it was him?	196)	/01:13:21:25 01:13:23:05	1:10	CLAIRE TO JOEL) Are you sure?
		JOEL I'm positive. It was his name.	197)	01:13:23:10 01:13:25:00	1:20	JOEL TO CLAIRE) Positive. It was his name.
		THEY REACH WHERE LAVERY AND BREEDLOVE TALK WITH AN OFFICER	198)	01:13:25:05 01:13:31:00	5:25	JOEL TO BREEDLOVE) Hi. Excuse me, my name is Joel Brandt. Are you in charge?
		JOEL Um... hi. Excuse me, my name is Joel Brandt. Are you in charge here?	199)	01:13:31:05 01:13:35:00	3:25	LAVERY TO JOEL) No, I am. What can I do for you? I'm Detective Lavery.
		THE OFFICER EXITS FRAME R	200)	01:13:35:05 01:13:37:25	2:20	JOEL TO LAVERY) Who is the guy that fell out the window?
		LAVERY No, I am. What can I do for you, Mr. Brandt? I'm Detective Lavery.	201)	01:13:38:00 01:13:40:00	2:00	LAVERY TO JOEL) We're not at liberty to say.
		ARCING SHOT AROUND THEM AS THEY TALK	202)	01:13:40:05 01:13:42:20	2:15	JOEL TO LAVERY) The reporter said Jeremy Potter.
		JOEL Um, what is the name of the guy that fell out of the window?	203)	01:13:42:25 01:13:47:00	4:05	JOEL TO LAVERY, THEN LAVERY TO JOEL) -If it is, he left a message-- -Slow down, Mr. Brandt.
		LAVERY Uh, we're not at liberty to discuss the case, sir.	204)	01:13:47:05 01:13:49:15	2:10	LAVERY TO JOEL) The guy is dead. We got all night.
		JOEL O--okay, because the reporter just said Jeremy Potter, and if that's his name, that guy left me a message on my machine today--	205)	01:13:49:20 01:13:52:15	2:25	CLAIRE TO DETECTIVES) He says the dead guy called him.

Shot	Timecode	Continuity	Start	Finish	Dur	Title	
		(CONTINUED)	206)	01:13:52:20	01:13:54:00	1:10	JOEL TO CLAIRE) He did.
		LIVERY (interrupting) (face obscured) Slow down, Mr. Brandt. The guy is already dead. We got all night.	207)	01:13:54:05	01:13:55:15	1:10	LIVERY TO JOEL) You know him?
		CLAIRE He thinks that this dead guy called him tonight.	208)	01:13:55:20	01:13:58:00	2:10	JOEL TO LIVERY) No. He left me a message.
		JOEL He did.	209)	01:13:58:05	01:14:00:25	2:20	LIVERY TO JOEL, THEN JOEL TO LIVERY) -On your machine? -Yes, ma'am.
		LIVERY (off) You know him?	210)	01:14:01:10	01:14:02:25	1:15	LIVERY TO JOEL) Can we hear it?
		JOEL No, that's the weird thing. I've never met the guy in my life. He left me a message.	211)	01:14:03:25	01:14:05:05	1:10	JOEL TO LIVERY) No.
		LIVERY And this is on your--your voice machine?	212)	01:14:06:05	01:14:07:25	1:20	LIVERY TO JOEL, THEN BREEDLOVE TO JOEL) -No. -No?
		JOEL Uh, yes, ma'am.	213)	01:14:08:25	01:14:10:05	1:10	CLAIRE TO JOEL) No?
		LIVERY Can we hear this message?	214)	01:14:10:15	01:14:14:10	3:25	JOEL TO DETECTIVES) I thought it was a crank call when I heard it. <i>(cranks call: see title #146)</i>
		JOEL (face obscured) No.	215)	01:14:14:15	01:14:16:15	2:00	JOEL TO DETECTIVES) It scared the crap out of me. <i>(crap: a mild intensifier)</i>
		LIVERY No.	216)	01:14:16:20	01:14:19:20	3:00	JOEL TO DETECTIVES) I thought it was my buddy, so I deleted it...
		BREEDLOVE No?	217)	01:14:19:25	01:14:22:15	2:20	JOEL TO DETECTIVES) ...then he falls from a window above me.
		JOEL Yeah, um... I thought it was a crank call, and-- I mean, the first time I heard it, I--I thought... it scared the crap out of me, and I'm like, "Oh, it's my buddy, Adam," so I just deleted the message, and then the guy falls out of a window, like, right in front of me.	218)	01:14:23:00	01:14:24:10	1:10	LIVERY TO JOEL) Right.
		LIVERY Right. Well, we already have information that he was dead long before he fell out of that window.	219)	01:14:24:15	01:14:28:17	4:02	LIVERY TO JOEL) He was dead long before he fell from the window.
		PAN L WITH THEM AS THEY WALK					

Shot	Timecode	Continuity	Start	Finish	Dur	Title
185.	01:14:28:18	MCS A PARAMEDIC'S REAR END. CAMERA TILT DOWN TO POTTER'S BODY ON A GURNEY AS LAVERY GOES ON				
		LAVERY (off) Probably for at least three and a half hours. It was a stabbing, sir.	220)	01:14:29:15	01:14:31:15	2:00 LAVERY TO JOEL) At least three and a half hours.
		THE PARAMEDIC COVERS POTTER WITH A BLANKET	221)	01:14:32:05	01:14:33:15	1:10 LAVERY TO JOEL) It was a stabbing.
		JOEL (off) It's, uh... 3:53, is the time he left me the message.	222)	01:14:33:20	01:14:37:02/	3:12 JOEL TO LAVERY) 3:53 is the time he left the message.
186.	01:14:37:03	MWS JOEL, CLAIRE, LAVERY AND BREEDLOVE BY THE BODY ON THE GURNEY				
		LAVERY Do you, uh, live around here, Mr. Brandt?	223)	01:14:37:20	01:14:39:25	2:05 LAVERY TO JOEL) Do you live nearby, Mr. Brandt?
		JOEL Uh... no.	224)	01:14:40:10	01:14:42:20	2:10 JOEL TO LAVERY) No.
		PARAMEDICS WHEEL THE GURNEY OUT OF FRAME L	225)	01:14:43:00	01:14:44:10	1:10 LAVERY TO JOEL) Work nearby?
		LAVERY Work around here?	226)	01:14:44:15	01:14:48:00	3:15 JOEL TO LAVERY) No. Claire works at the café. That's why I was here.
		JOEL No. Claire-- Claire works at the café. That's why I was here.	227)	01:14:48:10	01:14:50:10	2:00 BREEDLOVE TO JOEL) What type of work do you do?
		BREEDLOVE What type of work do you do?	228)	01:14:51:10	01:14:52:25	1:15 JOEL TO BREEDLOVE) I'm a screenwriter.
		JOEL I'm a screenwriter.	229)	01:14:53:15	01:14:55:25	2:10 BREEDLOVE TO JOEL) Really? Sounds interesting.
		BREEDLOVE Really? Sounds interesting. Anything we might have seen?	230)	01:14:56:00	01:14:57:25	1:25 BREEDLOVE TO JOEL) Anything we might have seen?
		PAN R AS THEY WALK	231)	01:14:58:00	01:14:59:10	1:10 JOEL TO BREEDLOVE) No, not yet.
		JOEL No, not yet.	232)	01:14:59:15	01:15:02:15	3:00 CLAIRE TO BREEDLOVE) He sold something to Waterfront Pictures.
		CLAIRE Well, no, he has sold something to Waterfront Pictures.	233)	01:15:02:20	01:15:05:10	2:20 CLAIRE TO BREEDLOVE, THEN LAVERY TO CLAIRE) -Well, a company with a deal-- -Excuse me.
		THEY STOP				

Shot	Timecode	Continuity	Start	Finish	Dur	Title	
		(CONTINUED)	234)	01:15:05:15	01:15:08:05	2:20	LAVERY TO JOEL) Detective Breedlove will take your information.
		CLAIRE I mean, a company that has a deal at Wat--	235)	01:15:08:10	01:15:10:05	1:25	LAVERY TO JOEL) We'll call you, Mr. Brandt.
		LAVERY (interrupting) Excuse me. Detective Breedlove will take your information. We'll call you, Mr. Brandt.	236)	01:15:12:20	01:15:14:01/	1:11	BREEDLOVE TO JOEL) How do you spell that? (that: Joel's name)
		LAVERY EXITS THE RFG. BREEDLOVE TAKES OUT A NOTEPAD					
		BREEDLOVE Okay, so how do you spell that?					
187.	01:15:14:02	EWS, TIME LAPSE, ONLOOKERS MILL AROUND THE CRIME SCENE					
		JOEL (voice over) Brandt, B-R-A-N-D-T.	237) <i>ITAL</i>	01:15:14:25	01:15:17:00	2:05	JOEL TO BREEDLOVE) <i>Brandt, B-R-A-N-D-T.</i>
		PAN R TO TRAFFIC MOVING ALONG A STREET, STREETLIGHTS TURNING ON					
188.	01:15:19:01	CS JOEL'S ANSWERING MACHINE, A LIGHT FLASHING					
		JOEL (off) You want Chinese?	238)	01:15:19:15	01:15:22:20	3:05	JOEL TO CLAIRE, THEN CLAIRE TO JOEL) -Want Chinese? -Yeah, Chinese sounds good. ( <i>Chinese: Chinese food</i> )
		CLAIRE (off) Yeah, Chinese sounds good.					
		CLAIRE'S HAND ENTERS FRAME R, TURNS ON THE ANSWERING MACHINE. CAMERA TILT UP TO HER FACE	239) <i>ITAL</i>	01:15:23:05	01:15:25:05	2:00	(over scene end) ANSWERING MACHINE TO JOEL) <i>You have one unheard message.</i>
		ANSWERING MACHINE (voice over) (over machine) You have one...					

Shot	Timecode	Continuity	Start	Finish	Dur	Title
189.	01:15:24:05	MS JOEL OVER CLAIRE'S SHOULDER, TURNING TO HER, PHONEBOOK IN HAND  ANSWERING MACHINE (voice over) (over machine) ...unheard message.  JOEL What are you doing?	240)	01:15:26:00	01:15:27:16/	1:16 JOEL TO CLAIRE) What are you doing?
190.	01:15:27:17	MCS JOEL RFG, MWS CLAIRE LBG  CLAIRE I'm just checking in case you didn't delete it.	241)	01:15:27:21	01:15:30:15	2:24 CLAIRE TO JOEL) I'm checking in case you didn't delete it.
191.	01:15:31:17	MCS JOEL OVER CLAIRE'S SHOULDER  ANSWERING MACHINE (voice over) (over machine) First unheard message.  JOEL You can't just come into my apartment and check my messages--  MILLIE (voice over) (over machine) Mr. Brandt...	242) <i>ITAL</i>	/01:15:31:17	01:15:33:00	1:13 ANSWERING MACHINE TO JOEL) <i>First unheard message.</i>
			243)	01:15:33:05	01:15:34:15	1:10 JOEL TO CLAIRE) You can't do that.
192.	01:15:34:20	MS CLAIRE PAST JOEL, SMILING  CLAIRE Shh...  MILLIE (voice over) (over machine) Joel...	244) <i>ITAL</i>	/01:15:34:20	01:15:36:01/	1:11 CLAIRE TO JOEL, THEN MILLIE TO JOEL) -Shh... -Joel...
193.	01:15:36:02	CS THE ANSWERING MACHINE, CLAIRE'S RBG  MILLIE (voice over) (over machine) ...this is Millie from your class. I just--I just wanted to thank you again for your help...	245) <i>ITAL</i>	01:15:36:25	01:15:38:15	1:20 MILLIE TO JOEL) ...this is Millie from class.
			246) <i>ITAL</i>	01:15:38:20	01:15:41:20	3:00 MILLIE TO JOEL) <i>I wanted to thank you for your help today.</i>

Shot	Timecode	Continuity		Start	Finish	Dur	Title
194.	01:15:40:28	MS CLAIRE PAST JOEL					
		MILLIE (voice over) (over machine) ...today. You really grabbed...	247) <i>ITAL</i>	01:15:41:25 (over scene end)	01:15:43:10	1:15	MILLIE TO JOEL) You really grabbed me. (grabbed: interested)
195.	01:15:42:12	MCS JOEL OVER CLAIRE'S SHOULDER, ROLLING HIS EYES					
		MILLIE (voice over) (over machine) ...me. For the first time in a while, I felt like the writing bug bit me...	248) <i>ITAL</i>	01:15:43:15 (over scene end)	01:15:46:20	3:05	MILLIE TO JOEL) <i>I feel like the writing bug bit me in the ass-- (writing bug bit me in the ass: inspired me, mildly vulgar)</i>
196.	01:15:45:27	CS JOEL'S HAND AS HE REACHES FOR THE ANSWERING MACHINE					
		MILLIE (off) ...in the ass--					
		HE PUSHES A BUTTON					
		ANSWERING MACHINE (voice over) (over machine) Message deleted.	249) <i>ITAL</i>	01:15:46:25	01:15:49:15/	2:25	ANSWERING MACHINE TO JOEL, THEN CLAIRE TO JOEL) -Message deleted. -Why did you do that?
		CAMERA TILT UP TO CLAIRE'S FACE					
		CLAIRE Why did you do that?					
197.	01:15:49:16	MCS REARVIEW JOEL OVER CLAIRE'S SHOULDER, RECEDING FROM THE CAMERA. HE TURNS TO CLAIRE					
		JOEL She's a student. She's just some kid. Nothing's going on.	250)	01:15:49:20	01:15:52:22/	3:02	JOEL TO MILLIE) She's a student, a kid. Nothing's going on.
198.	01:15:52:23	MS CLAIRE SMIRKS, APPROACHING THE CAMERA, JOEL'S SHOULDER RFG					
		CLAIRE I didn't think there was until you went and just did that.	251)	01:15:53:25	01:15:56:00/	2:05	CLAIRE TO JOEL) I didn't think so until you did that.

Shot	Timecode	Continuity	Start	Finish	Dur	Title
199.	01:15:56:01	CS JOEL OVER CLAIRE'S SHOULDER. HE TURNS TO HER, PURSES HIS LIPS, SITS				
200.	01:16:00:15	CS CLAIRE OVER JOEL'S SHOULDER				
		CLAIRE Is that what this is about, huh?	252)	/01:16:00:15	01:16:02:10	1:25 CLAIRE TO JOEL) Is that what this is about?
201.	01:16:03:10	CS JOEL OVER CLAIRE'S SHOULDER				
		CLAIRE (face obscured) Somebody else?	253)	/01:16:03:10	01:16:04:20	1:10 CLAIRE TO JOEL) Somebody else?
		JOEL No, I told you.	254)	01:16:06:00	01:16:07:10	1:10 JOEL TO CLAIRE) No, I told you.
202.	01:16:08:02	CS CLAIRE OVER JOEL'S SHOULDER				
		JOEL (face obscured) I'm struggling in my life with who I am. I'm...	255)	/01:16:08:02	01:16:10:15	2:13 JOEL TO CLAIRE) I'm struggling with who I am.
203.	01:16:10:20	CS JOEL OVER CLAIRE'S SHOULDER				
		JOEL ...struggling with my writing. I'm struggling with... us. You're...	256)	/01:16:10:20	01:16:15:00	4:10 JOEL TO CLAIRE) (over scene end) I'm struggling with my writing, with us, your acting--
204.	01:16:14:07	CS CLAIRE OVER JOEL'S SHOULDER				
		JOEL (face obscured) ...trying to be an actor--				
		CLAIRE (interrupting) Listen, whatever it is you're trying to say, just... do you have to say it tonight?	257)	01:16:15:05	01:16:16:15	1:10 CLAIRE TO JOEL) Listen...
			258)	01:16:17:25	01:16:20:05	2:10 CLAIRE TO JOEL) Whatever you're trying to say...
			259)	01:16:21:10	01:16:23:12/	2:02 CLAIRE TO JOEL) ...do you have to say it tonight?

Shot	Timecode	Continuity	Start	Finish	Dur	Title
205.	01:16:23:13	CS JOEL OVER CLAIRE'S SHOULDER				
		JOEL No.	260)	01:16:24:29	01:16:26:09/	1:10 JOEL TO CLAIRE) No.
206.	01:16:26:10	MCS CLAIRE AND JOEL				
		CLAIRE Good. You know, one day, I think the writing bug's going to bite you in the ass, too.	261)	01:16:27:00	01:16:28:10	1:10 CLAIRE TO JOEL) Good.
		JOEL I can't wait for that to happen. (chuckles)	262)	01:16:31:15	01:16:34:15	3:00 CLAIRE TO JOEL) The writing bug will bite you in the ass, too. <i>(writing bug...ass: see title #248)</i>
		CLAIRE (chuckles)	263)	01:16:34:20	01:16:36:15	1:25 JOEL TO CLAIRE) I can't wait.
		JOEL I'm looking forward to being bit in the bottom region.	264)	01:16:36:25	01:16:39:25	3:00 JOEL TO CLAIRE) I look forward to being bit in the bottom.
		CLAIRE MOVES CLOSER	265)	01:16:40:00	01:16:41:10	1:10 CLAIRE TO JOEL) Yeah.
		CLAIRE Yeah.	266)	01:16:44:13	01:16:45:23	1:10 JOEL TO CLAIRE) Now what?
		JOEL Now what?				
207.	01:16:45:28	CS JOEL OVER CLAIRE'S SHOULDER				
		JOEL Well, if this was my movie, I would write a really good make-out scene right now.	267)	01:16:45:28	01:16:51:05	5:07 JOEL TO CLAIRE) If this was my movie, I would write a great make-out scene right now. <i>(make-out: kiss)</i>
		CLAIRE (face obscured) Mm-hmm. Oh, I like that.	268)	01:16:51:10	01:16:53:10	2:00 CLAIRE TO JOEL) Mm-hmm. I like that.
		THEY KISS				



Shot	Timecode	Continuity	Start	Finish	Dur	Title
208.	01:16:55:01	CS CLAIRE OVER JOEL'S SHOULDER. THEY KISS				
		CLAIRE I don't want you to let us die, Joel. You know?	269)	01:17:00:20	01:17:03:25	3:05 CLAIRE TO JOEL) I don't want you to let us die, Joel. You know?
		JOEL (face obscured) Mm-hmm.	270)	01:17:04:00	01:17:05:10	1:10 JOEL TO CLAIRE) Mm-hmm.
		HE KISSES HER. PAN R				
209.	01:17:13:17	EWS THE POLICE DEPARTMENT AT NIGHT				
210.	01:17:16:26	WS ZOOM IN ON LAVERY SITTING AT HER DESK IN THE SQUAD ROOM				
		OFFICERS (off) (speak indistinctly -- continue under following scenes and dialogue)				
		BREEDLOVE ENTERS THROUGH A DOORWAY IN THE BG. PAN L AS HE WALKS, CHECKING HIS CELL PHONE. HE STOPS				
		BREEDLOVE I thought you were going home.	271)	01:17:31:01	01:17:33:01/	2:00 BREEDLOVE TO LAVERY) I thought you were going home.
211.	01:17:33:02	MS LAVERY GLANCES UP, FILE IN HAND				
		LAVERY (sighs) Yeah, I'm just looking at his file. Jeremy Potter.	272)	01:17:35:05	01:17:38:17	3:12 LAVERY TO BREEDLOVE) Yeah, I'm just looking at his file. Jeremy Potter.
		BREEDLOVE (off) You know...				
212.	01:17:38:22	MWS BREEDLOVE, JACKET IN HAND				
		BREEDLOVE ...ever since Sally and the kids, uh... they packed up and left...	273)	01:17:38:22	01:17:41:27	3:05 BREEDLOVE TO LAVERY) Since Sally and the kids packed up and left...

Shot	Timecode	Continuity	Start	Finish	Dur	Title
213.	01:17:42:02	MS LAVERY PICKS UP A COFFEE  BREEDLOVE (off) ...Monday nights, me and a few of the guys, we go to that Philly cheese-steak house, the one that's catty-corner...	274) /01:17:42:02	01:17:48:15	6:13	BREEDLOVE TO LAVERY) ...Mondays, me and the guys go to that cheese-steak house near the lock-up... <i>(cheese-steak house: a restaurant where they sell sandwiches topped with thinly sliced steak and melted cheese)</i> <i>(lock-up: jail)</i>
214.	01:17:47:08	MWS PAN R WITH BREEDLOVE AS HE MOVES TO A DOORWAY  BREEDLOVE ...to the lock-up? You know, a few drinks, a few laughs.	275) 01:17:49:20	01:17:51:25/	2:05	BREEDLOVE TO LAVERY) ...for a few drinks, a few laughs.
215.	01:17:51:26	MS LAVERY PUTS DOWN THE COFFEE, OPEN FILE BEFORE HER  BREEDLOVE (off) Puts hair on your chest.  LAVERY That'll be good for my love life.	276) 01:17:52:00	01:17:54:27/	2:27	BREEDLOVE TO LAVERY, THEN LAVERY TO BREEDLOVE) -Put hair on your chest. -That'll be good. <i>(put hair on your chest: invigorates you, humorous)</i>
216.	01:17:54:28	MS BREEDLOVE BY THE PARTITION  BREEDLOVE Look, I'm just trying to get you out.	277) 01:17:55:02	01:17:57:01/	1:29	BREEDLOVE TO LAVERY) I'm just trying to get you out.
217.	01:17:57:02	MS LAVERY PICKS UP A CUP OF FRIES  LAVERY I like my work.	278) 01:17:57:06	01:17:59:05	1:29	LAVERY TO BREEDLOVE) I like my work.

Shot	Timecode	Continuity	Start	Finish	Dur	Title
218.	01:17:59:10	MS BREEDLOVE BY THE PARTITION  BREEDLOVE And you know-- you know what you're good at?  LAVERY (off) No...	279) /01:17:59:10	01:18:01:20	2:10	BREEDLOVE TO LAVERY) You know what you're good at?
219.	01:18:02:18	MS LAVERY  LAVERY ...sense of humor, no social life--  BREEDLOVE (off) Plus, you got...	280) /01:18:02:18	01:18:04:20	2:02	LAVERY TO BREEDLOVE) No sense of humor, no life-- (no life: no social life)
220.	01:18:04:25	MS BREEDLOVE  BREEDLOVE ...instincts. You're just like your dad, you know. You get those-- you get those hunches.	281) /01:18:04:25	01:18:06:15	1:20	BREEDLOVE TO LAVERY) You got instincts.
			282)	01:18:07:05	01:18:10:05	3:00 BREEDLOVE TO LAVERY) You're like your dad. You get those hunches.
221.	01:18:10:18	MS LAVERY  LAVERY What do you want, Breedlove?	283) /01:18:10:18	01:18:12:14/	1:26	LAVERY TO BREEDLOVE) What do you want, Breedlove?
222.	01:18:12:15	MS BREEDLOVE  BREEDLOVE My neighbor. Nice guy, divorced. He's a fireman. He's going to be there tonight.	284) 01:18:12:19	01:18:17:00/	4:11	BREEDLOVE TO LAVERY) My neighbor. Nice guy, divorced. He's a fireman. He'll be there.
223.	01:18:17:01	MS LAVERY  LAVERY Well, if a cat's stuck in a tree, I'll give him a call.	285) 01:18:17:05	01:18:20:00/	2:25	LAVERY TO BREEDLOVE) If a cat's stuck in a tree, I'll call him. (if a cat's...call him: a humorous reference to the common story of firefighters rescuing cats from trees)

Shot	Timecode	Continuity	Start	Finish	Dur	Title
224.	01:18:20:01	MWS LAVERY AT HER DESK LFG, WS LAVERY TURNING AWAY RBG, POINTING BACK				
		BREEDLOVE Well, don't say I didn't try.	286)	01:18:21:10	01:18:22:25	1:15 BREEDLOVE TO LAVERY) Don't say I didn't try.
		BREEDLOVE RECEDES INTO THE BG	287)	01:18:24:25	01:18:26:25	2:00 LAVERY TO BREEDLOVE) Hey, that guy today, Brandt?
		LAVERY (face obscured) (chuckles) Oh, hey, that guy today, Brandt?	288)	01:18:27:15	01:18:28:20	1:05 BREEDLOVE TO LAVERY) Yeah?
		BREEDLOVE TURNS BACK	289)	01:18:28:25	01:18:30:05	1:10 LAVERY TO BREEDLOVE) What's your take? ( <i>take: thoughts</i> )
		BREEDLOVE Yeah?	290)	01:18:30:10	01:18:31:20	1:10 BREEDLOVE TO LAVERY) He's a screenwriter.
		LAVERY (face obscured) What's your take?				
		BREEDLOVE Oh, he's a screenwriter.				
225.	01:18:31:25	MS LAVERY				
		BREEDLOVE (off) Those guys are always making shit up.	291)	01:18:31:25	01:18:33:25	2:00 BREEDLOVE TO LAVERY) Those guys make shit up. ( <i>make shit up: invent scenarios, vulgar</i> )
		LAVERY Hmm. Check him out anyway.	292)	01:18:34:00	01:18:36:15	2:15 LAVERY TO BREEDLOVE) Hmm. Check him out anyway. ( <i>check him out: investigate him</i> )
		BREEDLOVE (off) Sure thing.	293)	01:18:36:20	01:18:38:00	1:10 BREEDLOVE TO LAVERY) Sure thing.
226.	01:18:38:05	MWS BREEDLOVE, JACKET IN HAND				
		BREEDLOVE Invitation's open, eh?	294)	01:18:38:15	01:18:40:00	1:15 BREEDLOVE TO LAVERY) Invitation's open, eh? ( <i>eh: an expression of inquiry</i> )
		HE TURNS TO GO				
227.	01:18:40:27	MS LAVERY SMILES, LOOKS DOWN AT THE FILE				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
228.	01:18:43:25	EWS THE NEWHOUSE SCHOOL  JOEL (voice over) Act one is the first 20 to 25 pages of your script.	295) 01:18:44:05	01:18:47:05	3:00	JOEL TO CLASS) <i>Act one is the first 20 pages of your script.</i>
229.	01:18:47:10	MCS JOEL  JOEL That's when the thing has to start to go. That is when we start to cook with gas.	296) /01:18:47:10	01:18:50:20	3:10	JOEL TO CLASS) That's when the thing has to start to go.
230.	01:18:50:25	MCS A DUDE, PEN IN MOUTH, NODDING  JOEL (off) In <i>The Wizard of Oz...</i>	297) /01:18:50:25	01:18:52:18	1:23	JOEL TO CLASS) In <i>The Wizard of Oz...</i> <i>(The Wizard of Oz: a popular children's movie originally released in 1939)</i>
231.	01:18:52:23	MCS TWO STUDENTS, ONE A MUSLIM WOMAN  JOEL (off) ...Dorothy lands on a witch, she hooks up with some...	298) /01:18:52:23	01:18:55:12	2:19	JOEL TO CLASS) (over scene end) ...Dorothy lands on a witch, meets munchkins... <i>(Dorothy, witch, munchkins: characters in The Wizard of Oz)</i>
232.	01:18:54:26	HA EWS JOEL IN THE BG PAST THE CLASS  JOEL ...munchkins, she goes off to find the Oz.  CLASS (chuckles -- over scene end)	299) 01:18:55:17	01:18:57:02/	1:15	JOEL TO CLASS) ...goes to find the Oz. <i>(Oz: a city in The Wizard of Oz)</i>

Shot	Timecode	Continuity	Start	Finish	Dur	Title
233.	01:18:57:03	MCS A STUDENT IN GLASSES NODS  JOEL (off) Um, <i>Star Wars</i> , Skywalker...	300) 01:18:57:20	01:18:59:20	2:00	JOEL TO CLASS) <i>Star Wars</i> ... ( <i>Star Wars</i> : a popular science fiction series first released in 1977)
234.	01:18:59:25	HA MCS JOEL GESTICULATES  JOEL ...sees the projected image of Leia, "Help me, Obi-Wan Kenobi." Six movies later, they're still going strong. Hitchcock--	301) /01:18:59:25	01:19:02:20	2:25	JOEL TO CLASS) ...Skywalker sees Leia, "Help me, Obi-Wan." ( <i>Skywalker, Leia, Obi-Wan</i> : <i>character in Star Wars</i> )
		MILLIE (off) Would kill someone.	302) 01:19:02:25	01:19:06:15	3:20	JOEL TO CLASS) Six movies later, they're still going strong. Hitchcock-- ( <i>Alfred Hitchcock: a famous director, primarily of thrillers, who made films from 1922 to 1976</i> )
			303) 01:19:06:20	01:19:08:00	1:10	MILLIE TO JOEL) (over scene end) Would kill someone. ( <i>would kill someone: a reference to Hitchcock's penchant for having characters die in his films</i> )
235.	01:19:07:16	MWS THE DUDE RFG, LOOKING BACK AT MILLIE LBG  CLASS (off) (murmurs indistinctly -- over scene ends)				
236.	01:19:09:05	CS A MALE STUDENT LOOKS AT MILLIE O/S  JOEL (off) Uh...				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
237.	01:19:10:08	MCS JOEL PUTS ON HIS GLASSES				
		JOEL ...she's right, actually. Hitchcock would... would kill someone. It's a great way to start a movie.	304)	/01:19:10:08	01:19:13:10	3:02 JOEL TO MILLIE) She's right. Hitchcock would kill someone.
			305)	01:19:13:15	01:19:15:06/	1:21 JOEL TO MILLIE) Great way to start a movie.
238.	01:19:15:07	MWS THE DUDE RFG, SPREADING HIS HANDS, MILLIE LBG				
		DUDE I get it, but what about the hero?	306)	01:19:15:11	01:19:18:01/	2:20 DUDE TO JOEL) I get it, but what about the hero?
239.	01:19:18:02	HA MCS JOEL				
		JOEL Again, "hero" isn't really the right phrase.	307)	01:19:18:07	01:19:22:00	3:23 JOEL TO DUDE) Again, "hero" isn't really the right phrase.
240.	01:19:22:05	MCS THE DUDE RFG, NODDING, MILLIE LBG				
		JOEL (off) The protagonist, at the end of act one, something happens...	308)	/01:19:22:05	01:19:26:12	4:07 JOEL TO CLASS) The protagonist, at the end of act one, something happens...
				(over scene end)		
241.	01:19:24:27	HA MS JOEL				
		JOEL ...that changes...				
242.	01:19:26:22	WS CLAIRE AND JOEL OUTSIDE THE CAFÉ, REACTING AS THE BODY LANDS BETWEEN THEM				
		CLAIRE (screams)				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
243.	01:19:27:23	MS JOEL JOEL That, um...	309) 01:19:28:15	01:19:32:02/	3:17	JOEL TO CLASS) ...that changes the direction of his life.
244.	01:19:30:06	MS MILLIE, MWS A MALE STUDENT LBG JOEL (off) ...changes the direction of his life.				
245.	01:19:32:03	MS JOEL JOEL He is...	310) 01:19:33:15	01:19:34:25	1:10	JOEL TO CLASS) He is...
246.	01:19:35:02	MCS A FEMALE STUDENT COCKS HER HEAD JOEL (off) I'm sorry, did, uh...	311) 01:19:35:22	01:19:37:02	1:10	JOEL TO CLASS) I'm sorry.
247.	01:19:37:07	MS JOEL JOEL He's affected in some way. Did that answer your question?	312) /01:19:37:07	01:19:40:04/	2:27	JOEL TO CLASS) He's affected. Did that answer your question?
248.	01:19:40:05	MCS THE DUDE NODS				
249.	01:19:50:22	MS JOEL JOEL (exhales sharply)				
250.	01:19:44:11	WS JOEL APPROACHES THE CAMERA IN A SCHOOL HALLWAY, TAKING OUT KEYS. HE EXITS FRAME R				



Shot	Timecode	Continuity	Start	Finish	Dur	Title
251.	01:19:49:11	MWS JOEL ENTERS THE SCRIPT ROOM				
252.	01:19:50:22	WS JOEL SETS DOWN HIS BRIEFCASE. HIS CELL PHONE RINGS. HE TURNS ON A DESK LAMP, TAKES OUT THE PHONE				
253.	01:19:55:06	MCS JOEL ANSWERS HIS PHONE, HEARS STATIC AND BEEPING. HE HANGS UP				
		JOEL That was weird.	313)	01:19:59:20	01:20:01:00	1:10 JOEL TO HIMSELF) That was weird.
		HIS PHONE RINGS AGAIN. HE ANSWERS	314)	01:20:09:00	01:20:10:10	1:10 JOEL TO UNKNOWN CALLER) Hello?
		(muffled voice buried in static -- continues under following scenes and dialogue)	315)	01:20:11:10	01:20:16:14/	5:04 JOEL TO UNKNOWN CALLER) If you're calling me, it's not coming through.
		JOEL (into phone) Hello?				
		PAN L WITH JOEL AS HE CROSSES THE ROOM				
		JOEL (into phone) Uh, lis-- If you're-- If you're calling me, I can't-- you're-- It's not coming through.				
254.	01:20:16:15	HA MS JOEL, PHONE ON EAR				
		JOEL (into phone) Hello, can you hear me? Call back if you can hear me.	316)	01:20:18:05	01:20:19:25	1:20 JOEL TO UNKNOWN CALLER) Hello, can you hear me?
		JOEL HANGS UP	317)	01:20:21:10	01:20:23:10/	2:00 JOEL TO UNKNOWN CALLER) Call back if you can hear me.
255.	01:20:23:11	MCS JOEL TURNS TOWARD FRAME R, GAZING AT HIS CELL PHONE. PAN R				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
256.	01:20:24:25	MCS MILLIE OVER JOE'S SHOULDER, STARTLING  MILLIE (gasps -- over scene end)  JOEL (face obscured) (gasps -- over scene end)				
257.	01:20:25:18	HA MWS MILLIE PAST JOEL, BOTH STARTLING. JOEL LEANS AGAINST A STACK OF BOXES  JOEL Oh, shit... Oh, my God, you scared the shit out of me.	318)	01:20:27:00	01:20:28:10	1:10 JOEL TO MILLIE) Oh, shit! <i>(shit: see title #119)</i>
		MILLIE You scared me, too. I was just dropping off some scripts. I'm going to grab another batch.	319)	01:20:30:25	01:20:33:25	3:00 JOEL TO MILLIE) Oh, my God, you scared the shit out of me. <i>(scared the shit out of: terrified)</i>
		JOEL WALKS AWAY FROM THE CAMERA	320)	01:20:34:00	01:20:35:10	1:10 MILLIE TO JOEL) You scared me, too.
			321)	01:20:35:25	01:20:39:00	3:05 MILLIE TO JOEL) I'm dropping off scripts. I'll grab some more. <i>(grab: take)</i>
258.	01:20:39:15	MCS JOEL RECEDES FROM THE CAMERA  JOEL I have a lunch.  JOEL PICKS UP HIS JACKET AND EXTENDS HIS KEYS	322)	01:20:39:25	01:20:41:10	1:15 JOEL TO MILLIE) I have a lunch. <i>(a lunch: a lunch meeting)</i>
		JOEL I'm going to give you my keys. Please, um, give them back to me when you're finished.	323)	01:20:41:20	01:20:45:06/	3:16 JOEL TO MILLIE) I'll give you my keys. Return them when you're done.

## Foot &amp; Frame

Shot	Timecode	Continuity	Start	Finish	Dur	Title
259.	01:20:45:07	MS MILLIE TAKES THE KEYS FROM JOEL				
		JOEL (off) I'll be in the park.	324)	01:20:45:11	01:20:48:12/	3:01 JOEL TO MILLIE, THEN MILLIE TO JOEL) -I'll be in the park. -Okay, you're my hero. <i>(you're my hero: hyperbole; Millie is saying she is grateful to Joel)</i>
		MILLIE Okay, you're my hero.				
260.	01:20:48:13	MS JOEL SHOOTS A LOOK				
261.	01:20:49:27	MS MILLIE				
		MILLIE I know, protagonist. It just doesn't sound the same, does it?	325)	01:20:50:10	01:20:53:12/	3:02 MILLIE TO JOEL) I know, protagonist. It doesn't sound the same. <i>(the same: as good)</i>
262.	01:20:53:13	WS MILLIE AND JOEL				
		JOEL Just lock up.	326)	01:20:53:17	01:20:54:27	1:10 JOEL TO MILLIE) Just lock up.
		JOEL OPENS THE DOOR	327)	01:20:56:05	01:20:57:15	1:10 JOEL TO HIMSELF) Oh, my God. <i>(Oh, my God: see title #17)</i>
		JOEL (off) Oh, my God.				
		JOEL EXITS FRAME L				
		MILLIE (sighs)				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
263.	01:20:58:18	MS A REALTY SIGN IN A WINDOW  NARRATIVE TITLE DUMAURIER REALTY FOR SALE  MYNA CRUTCHES INTO FRAME L, TO-GO COFFEES IN HER FREE HAND. SHE STOPS AT A DOOR, THEN LOOKS BACK AS FOOTSTEPS APPROACH O/S  MYRNA Morning. Can I help you?	328) 01:21:06:25	01:21:08:25	2:00	MYRNA TO UNKNOWN PERSON) Morning. Can I help you? <i>(Morning: good morning)</i>
264.	01:21:10:20	HA CS COFFEE DRAINS FROM A CUP				
265.	01:21:13:22	MWS A HOMELESS MAN HOLDS A SIGN, A PEDESTRIAN PASSING THROUGH THE FG  NARRATIVE TITLE) YOU TALKIN TO ME!!!				
266.	01:21:15:11	MWS PAN R WITH ADAM AND JOEL AS THEY WALK THROUGH AN OUTDOOR MARKET, FOOD IN HAND  ADAM All right, trust me, okay?  ZOOM OUT AS THEY CONTINUE ON  ADAM The cops are going to just drop the case. All right, the guy's dead, no leads. You got nothing.	329) 01:21:16:25	01:21:19:20	2:25	ADAM TO JOEL) Trust me. The cops will drop the case. <i>(drop: cease investigating)</i>
			330) 01:21:19:25	01:21:22:15	2:20	ADAM TO JOEL) The guy's dead. No leads. You got nothing. <i>(leads: promising clues)</i>

Shot	Timecode	Continuity	Start	Finish	Dur	Title
267.	01:21:22:20	MWS PAN R WITH ADAM AND JOEL AS THEY WALK THROUGH THE MARKET, SAILOR MAN APPROACHING THEM ON A BIKE				
		ADAM Just forget about it. Put it out of your head.	331) /01:21:22:20	01:21:24:10	1:20	ADAM TO JOEL) Put it out of your head. <i>(put it out...head: don't think about it)</i>
		JOEL Look, the guy calls me and leaves me a message, and then he-- he dies the next day?	332) 01:21:24:15	01:21:27:00	2:15	JOEL TO ADAM) The guy leaves a message, then dies?
		ADAM All right, then when you use it--  SAILOR MAN RIDES INTO THEM	333) 01:21:27:05 (over scene end)	01:21:28:20	1:15	ADAM TO JOEL, THEN TO SAILOR MAN) When you use it-- Whoa! <i>(whoa: a general exclamation)</i>
268.	01:21:27:20	MWS JOEL AND ADAM, SAILOR MAN RIDING INTO THEM				
		ADAM Whoa!				
		JOEL Whoa, whoa, whoa. Hey, hey, hey...				
		SAILOR MAN Would you have some doubloons for the wee treasure chest?	334) 01:21:28:25	01:21:31:05	2:10	SAILOR MAN TO ADAM & JOEL) Do you have doubloons for my chest?  <i>(doubloons for my chest: spare change; "doubloons" are an old currency often associated with pirates, as is the word "chest". Sailor Man is punning off his attire)</i>
		JOEL Here you go, pal.				
		JOEL DIGS IN HIS POCKET				
		ADAM What? You know, someone should do something about these people.	335) 01:21:31:10	01:21:33:00	1:20	JOEL TO SAILOR MAN, THEN ADAM TO SAILOR MAN) -Here you go. -What?
		JOEL (overlapping) There you go.				
		JOEL DROPS MONEY INTO SAILOR MAN'S BASKET, THEN CROUCHES	336) 01:21:33:05	01:21:35:00	1:25	ADAM TO JOEL) Something needs to be done.
		JOEL You dropped-- Wait, you dropped a shell. Be nice.	337) 01:21:35:05	01:21:36:25	1:20	JOEL TO SAILOR MAN) You dropped a shell. <i>(a shell: a coin; Joel is punning off of Sailor Man's pirate motif)</i>

Shot	Timecode	Continuity	Start	Finish	Dur	Title	
		(CONTINUED)	338)	01:21:37:10	01:21:39:20	2:10	JOEL TO ADAM, THEN ADAM TO JOEL) -Be nice. He's harmless. -No.
		ADAM No.					
		JOEL GIVES SAILOR MAN ANOTHER COIN	339)	01:21:39:25	01:21:41:05	1:10	SAILOR MAN TO JOEL, THEN JOEL TO SAILOR MAN) -Thanks -Thanks.
		JOEL He's harmless.					
		SAILOR MAN Thanks, mate.	340)	01:21:41:10	01:21:43:10	2:00	ADAM TO JOEL) They bring down building values.
		JOEL Thanks, bro.	341)	01:21:43:15	01:21:47:11/	3:26	JOEL TO ADAM) He's the happiest pirate around. How can you be mad at him?
		ADAM These people bring down the building values in this area.					
		SAILOR MAN RIDES OUT OF FRAME L. PAN R AS JOEL AND ADAM CONTINUE ON					
		ADAM It's like taking money out of my poc- -					
		JOEL (overlapping) He's the happiest pirate around. Look at him. How can you be mad at that guy?					
		THEY EXIT FRAME R					
269.	01:21:47:12	HA EWS THE OUTDOOR MARKET, ADAM AND JOEL SITTING ON BY SOME STEPS RBG					
		ADAM (face obscured) So are you writing something right now?	342)	01:21:47:16	01:21:49:20	2:04	ADAM TO JOEL) Are you writing something now?
		JOEL (face obscured) Yeah, page 10 looks like Kilimanjaro from here, but, yes, I am.	343)	01:21:50:00	01:21:55:05/	5:05	JOEL TO ADAM) Yeah, page 10 looks like Kilimanjaro from here, but, yes, I am.  <i>(looks like Kilimanjaro; looks near insurmountable; a reference to Mount Kilimanjaro, a mountain in Tanzania)</i>

Shot	Timecode	Continuity	Start	Finish	Dur	Title
270.	01:21:55:06	MWS JOEL AND ADAM SITTING, ADAM EATING OFF A PLASTIC PLATE. PEDESTRIANS PASS THROUGH THE FG				
		ADAM Put in a sex scene. Boom, yeah, yeah, that'll get you started. Yeah, yeah. Preferably lesbian. Worked in <i>Basic Instinct</i> .	344)	01:21:55:20	01:21:57:05	1:15 ADAM TO JOEL) Put in a sex scene.
		JOEL Do you think of anything else?	345)	01:21:57:10	01:22:00:05	2:25 ADAM TO JOEL) Boom, yeah, that'll get you started. Yeah. <i>(boom, yeah: general exclamations, referring here to the sexual act)</i>
		A SAXOPHONE PLAYER PASSES THROUGH THE FG	346)	01:22:00:10	01:22:02:20	2:10 ADAM TO JOEL) Lesbian. Worked in <i>Basic Instinct</i> . <i>(lesbian: a lesbian sex scene)</i> <i>(Basic Instinct: a 1992 film starring Michael Douglas and Sharon Stone)</i>
		ADAM I try not to. You know what you need?				
		JOEL Please, don't say a threesome.	347)	01:22:02:25	01:22:05:10	2:25 JOEL TO ADAM, THEN ADAM TO JOEL) -Do you think of anything else? -I try not to.
		ADAM That too, but no. I was going to say, if you ever want to just get away, work on your script, I got this beautiful place I'm selling out in the mountains, sitting empty. Ask me, it's exactly what you need, a little peace and quiet. What's mine is yours, right?	348)	01:22:06:00	01:22:08:25	2:25 ADAM TO JOEL, THEN JOEL TO ADAM) -Know what you need? -Don't say a threesome. <i>(threesome: sex with three participants)</i>
		JOEL Technically, it's not really yours.	349)	01:22:09:00	01:22:10:10	1:10 ADAM TO JOEL) That too, but no.
		ADAM Semantics. You got...	350)	01:22:10:15	01:22:13:00	2:15 ADAM TO JOEL) If you want to get away, write...
			351)	01:22:13:05	01:22:16:05	3:00 ADAM TO JOEL) ...I got a place I'm selling in the mountains.
			352)	01:22:16:10	01:22:19:10	3:00 ADAM TO JOEL) It's exactly what you need, peace and quiet.
			353)	01:22:19:25	01:22:21:05	1:10 ADAM TO JOEL) What's mine is yours.
			354)	01:22:21:10	01:22:23:00	1:20 JOEL TO ADAM) Technically, it's not yours.
			355)	01:22:23:05	01:22:24:15	1:10 ADAM TO JOEL) Semantics.

Shot	Timecode	Continuity	Start	Finish	Dur	Title
271.	01:22:25:10	EWS JOEL AND ADAM, WHO RISES AND HOPS DOWN TO A SIDEWALK				
		ADAM ...talent. I know talent when I see it.	356)	01:22:25:10	01:22:28:10	3:00 ADAM TO JOEL) You got talent. I know talent when I see it.
		ADAM PUTS HIS PLATE AND CHOPSTICKS IN A TRASH CANE	357)	01:22:29:00	01:22:30:15	1:15 JOEL TO ADAM) You sell real estate.
		JOEL Adam, you sell real estate.	358)	01:22:30:20	01:22:32:22/	2:02 ADAM TO JOEL) Yeah, but I go to the movies.
		MILLIE ENTERS FRAME R WITH AN ARMLoad OF SCRIPTS				
		ADAM (face obscured) Yeah, but that doesn't mean I don't go to the movies.				
		MILLIE (face obscured) (sighs)				
		MILLIE REACHES FOR JOEL				
272.	01:22:32:23	MWS MILLIE PASSES JOEL HIS KEYS, ADAM RFG, SAXOPHONE PLAYER AND PEDESTRIANS PASSING THROUGH THE FG				
		MILLIE Keys. Don't say I never gave you anything.	359)	01:22:33:05	01:22:35:25	2:20 MILLIE TO JOEL) Keys. Don't say I never gave you anything.
		ADAM (face obscured) Hi.	360)	01:22:36:00	01:22:37:00	1:00 ADAM TO MILLIE) Hi.
		JOEL Oh, Adam, Millie. Millie, Adam.	361)	01:22:37:05	01:22:40:05	3:00 JOEL TO ADAM & MILLIE) Adam, Millie. Adam sells real estate.
		ADAM SITS BESIDE JOEL				
		JOEL Adam's my buddy who sells real estate. Millie is in my--	362)	01:22:40:10	01:22:42:00	1:20 JOEL TO ADAM & MILLIE) Millie is in my--
		MILLIE (interrupting) The class stalker.	363)	01:22:42:05	01:22:43:20	1:15 MILLIE TO JOEL & ADAM) The class stalker. <i>(the class stalker: meant humorously)</i>
		ADAM You know, I had a dream about you last night.	364)	01:22:43:25	01:22:45:25	2:00 ADAM TO MILLIE) I dreamt about you last night.
		MILLIE (face obscured) And I think I remember you sneaking into the back of my class.	365)	01:22:46:25	01:22:50:00	3:05 MILLIE TO ADAM) I remember you sneaking into my class.



Shot	Timecode	Continuity	Start	Finish	Dur	Title	
		(CONTINUED)					
		ADAM Yes, I did. I came to meet Kemosabe here for lunch.	366)	01:22:50:05	01:22:53:00	2:25	ADAM TO MILLIE) Yes. I came to meet Kemosabe for lunch. <i>(Kemosabe: see title #151)</i>
		MILLIE (face obscured) Last week also, Kemosabe?	367)	01:22:53:25	01:22:56:00	2:05	MILLIE TO JOEL, THEN ADAM TO MILLIE) -Last week too, Kemosabe? -Yes.
		ADAM (overlapping) Mm-hmm.	368)	01:22:56:05	01:22:58:20	2:15	JOEL TO MILLIE) I'm the Lone Ranger, he's Kemosabe. <i>(Lone Ranger: the title character in The Lone Ranger, a franchise that included a radio show, a TV series, and comic serials in the 1930s to 1950s)</i>
		JOEL Actually, I'm the Lone Ranger, he's Kemosabe.					
		ADAM Uh, no, you're Tonto.					
		JOEL (overlapping) I am-- I am the Lone Ranger--	369)	01:22:58:25	01:23:01:05	2:10	ADAM TO JOEL, THEN JOEL TO MILLIE) -You're Tonto. -I'm the Lone Ranger. <i>(Tonto: a character in The Lone Ranger)</i>
		ADAM You're Tonto--					
		JOEL I am the Lone Ranger.					
		ADAM Jill?	370)	01:23:01:10	01:23:03:05	1:25	ADAM TO JOEL, THEN JOEL TO MILLIE) -Tonto. -The Lone Ranger.
		MILLIE (face obscured) Millie.					
		ADAM PASSES A CARD	371)	01:23:03:10	01:23:04:20	1:10	ADAM TO MILLIE, THEN MILLIE TO ADAM) -Jill? -Millie.
		ADAM Whatever. There's my card, if you're ever in the market.	372)	01:23:04:25	01:23:07:15	2:20	ADAM TO MILLIE) There's my card, if you're in the market. <i>(in the market: a double entendre; Adam is referring to both the real estate market and the "dating market", advertising his sexual availability)</i>
		MILLIE (face obscured) (chuckles) Ooh, was that a clever double entendre?					
		ADAM Yes.					
		MILLIE Well done, Mr. Brickles.	373)	01:23:08:10	01:23:11:00	2:20	MILLIE TO ADAM) Ooh, was that a clever double entendre? <i>(double entendre: a play on words creating a double meaning)</i>
		MILLIE STARTS OFF					
		MILLIE Later, Mr. Brandt!					
		MILLIE APPROACHES THE RFG	374)	01:23:11:05	01:23:13:20	2:15	ADAM TO MILLIE, THEN MILLIE TO ADAM) -Yes. -Well done, Mr. Brickles.
		JOEL Goodbye, Millie. It is so creepy to watch you work like that.					

Shot	Timecode	Continuity	Start	Finish	Dur	Title	
		(CONTINUED)	375)	01:23:15:00	01:23:17:05	2:05	MILLIE TO JOEL, THEN JOEL TO MILLIE) -Later, Mr. Brandt! -Bye, Millie.
		ADAM (overlapping) I just want to, like, spin her around and...	376)	01:23:18:00	01:23:20:00	2:00	JOEL TO ADAM) It is creepy to watch you work. ( <i>work: flirt</i> )
			377)	01:23:20:05	01:23:23:00	2:25	ADAM TO JOEL) (over scene end) I just want to break her in two. ( <i>break her in two: have sex with her</i> )
273.	01:23:22:02	HA WS MILLIE AS SHE WALKS THROUGH THE MARKET, CARRYING THE SCRIPTS	378)	01:23:23:05	01:23:25:27/	2:22	ADAM TO JOEL) You have hot chicks in your class. ( <i>hot chicks: pretty women</i> )
		ADAM (off) ...break her in two. You know, when you said you had hot chicks in your class, not wrong, my friend.					
274.	01:23:25:28	EWS THE OUTDOOR MARKET, MILLIE WALKING LFG, JOEL AND ADAM SITTING RBG	379)	01:23:26:02	01:23:29:15	3:13	JOEL TO ADAM) She's so kooky, is a good word for it. ( <i>kooky: offbeat, eccentric</i> )
		JOEL (face obscured) She's so... She's kooky, is a good word for it.					
		ADAM (face obscured) Ah, kooky equals kinky, bro.	380)	01:23:29:20	01:23:31:15	1:25	ADAM TO JOEL) Kooky equals kinky, bro. ( <i>bro: a casual term of address</i> )
275.	01:23:31:23	WS ADAM RISES, HOPS DOWN, JOEL STILL SITTING, PEOPLE PASSING THROUGH THE FG	381)	01:23:32:25	01:23:36:05	3:10	ADAM TO JOEL) What about you? You still banging that waitress? ( <i>banging: having sex with</i> )
		ADAM What about you? You still, uh, banging that waitress?					
		JOEL Her name is Claire. We've gone out for over a year, and she's an actress, not a waitress.	382)	01:23:36:10	01:23:38:15	2:05	JOEL TO ADAM) Claire. We've dated for a year.
		ADAM Yeah, well, whatever, and I'm a wart on the Pope's ass, okay?	383)	01:23:38:20	01:23:40:20	2:00	JOEL TO ADAM) She's an actress.

Shot	Timecode	Continuity	Start	Finish	Dur	Title	
		(CONTINUED)	384)	01:23:40:25	01:23:43:00	2:05	ADAM TO JOEL) And I'm a wart on the Pope's ass. <i>(I'm a wart... Pope's ass: an expression of disbelief and derision, vulgar)</i>
		JOEL Yes.					
		ADAM (face obscured) Look, I got to go. I got a 2:30. I'll call you, all right?	385)	01:23:43:05	01:23:45:20	2:15	ADAM TO JOEL) I got a 2:30. I'll call you. <i>(a 2:30: a 2:30 appointment)</i>
		JOEL Goodbye. Good luck.	386)	01:23:45:25	01:23:47:10	1:15	JOEL TO ADAM) Goodbye. Good luck.
		ADAM EXITS THE RFG, THE SAXOPHONE PLAYER ENTERING FRAME L					
276.	01:23:52:07	MWS CAMERA TILT DOWN TO JOEL IN A SCHOOL HALLWAY, APPROACHING THE CAMERA. HE TAKES OUT HIS CELL PHONE, DIALS, EXITS THE LFG					
277.	01:23:58:28	CS JOEL'S ANSWERING MACHINE					
		ANSWERING MACHINE (voice over) (over machine) You have three unheard messages.	387) <i>ITAL</i>	01:23:58:28	01:24:01:11/	2:13	ANSWERING MACHINE TO JOEL) <i>You have three unheard messages.</i>
278.	01:24:01:12	WS A CLEANING WOMAN KNEELS BY A BUCKET BY SOME STAIRS. JOEL PASSES HER, DESCENDING, GLANCING AT HER					
		ANSWERING MACHINE (voice over) (over machine) First unheard message...	388) <i>ITAL</i>	01:24:03:05	01:24:05:25	2:20	ANSWERING MACHINE TO JOEL) <i>First unheard message.</i>
		CLAIRE (voice over) (over phone) (screams) Joel!  JOEL FREEZES ON THE STAIRS	389) <i>ITAL</i>	01:24:06:00	01:24:08:15	2:15	CLAIRE TO JOEL, THEN JOEL TO HIMSELF) <i>-Joel! Joel, it's me!</i> <i>-No!</i>
		JOEL No!	390) <i>ITAL</i>	01:24:08:20	01:24:13:20	5:00	CLAIRE TO JOEL) <i>I got an acting job on a TV show playing a real doctor!</i>
		CLAIRE (voice over) (over phone) Joel, it's me! I got a job!	391)	01:24:13:25	01:24:15:05	1:10	JOEL TO HIMSELF) Oh, shit... <i>(shit: see title #119)</i>
		JOEL TROTS DOWN THE STAIRS, STOPS. ZOOM IN					

Shot	Timecode	Continuity	Start	Finish	Dur	Title	
		(CONTINUED)					
		CLAIRE (voice over) (over phone) An acting job on a TV show playing a real doctor!	392) <i>ITAL</i>	01:24:15:10	01:24:18:20	3:10	CLAIRE TO JOEL) A doctor. Someone called out of the blue. <i>(out of the blue: without warning)</i>
		JOEL (overlapping) (sighs with relief) Oh, shit...	393) <i>ITAL</i>	01:24:18:25	01:24:20:20	1:25	ANSWERING MACHINE TO JOEL) <i>Second unheard message.</i>
		ZOOM OUT AS JOEL MOVES TO A WINDOW	394)	01:24:20:25	01:24:21:25	1:00	JOEL TO HIMSELF) God. <i>(God: see title #30)</i>
		CLAIRE (voice over) (over phone) Crazy, huh? A doctor. Someone just called out of the blue.	395) <i>ITAL</i>	01:24:22:00	01:24:24:21	2:21	BREEDLOVE TO JOEL) <i>Detective Breedlove here. Please call me.</i>
		JOEL (sighs with relief)					
		ANSWERING MACHINE (voice over) (over phone) Second unheard message.					
		PAN L AS JOE MOVES FROM THE WINDOW					
		JOEL God.					
		JOEL DESCENDS STAIRS AWAY FROM THE CAMERA					
		BREEDLOVE (voice over) (over phone) Mr. Brandt, Detective Breedlove here. Could you give me a call at your convenience?					
279.	01:24:24:26	LA MWS JOEL DESCENDS THE STAIRS, PASSING A CLEANER ON THE WAY UP					
		BREEDLOVE (voice over) (over phone) Just tying up some loose ends--	396) <i>ITAL</i>	01:24:24:26	01:24:27:20	2:24	BREEDLOVE TO JOEL, THEN JOEL TO BREEDLOVE) <i>-Just tying up loose ends-- -Get a hobby. (tying up loose ends: finishing the final details of a project)</i>
		JOEL Get a hobby, Breedlove.					
		ANSWERING MACHINE (voice over) (over phone) Third unheard message.	397) <i>ITAL</i>	01:24:27:25	01:24:29:10	1:15	ANSWERING MACHINE TO ALL) <i>Third unheard message.</i>
		MYRNA (voice over) (over phone) Joel! Joel, you have to learn, or I'm dead!	398) <i>ITAL</i>	01:24:29:15	01:24:33:13	3:28	MYRNA TO JOEL) <i>Joel! You have to learn or I'm dead! I don't know him.</i>
		JOEL REACHES THE BOTTOM OF THE STEPS AND STOPS					

Shot	Timecode	Continuity	Start	Finish	Dur	Title
		(CONTINUED)				
		MYRNA (voice over) (over phone) You have to be there. I don't know what this is all about.				
280.	01:24:33:18	LA MWS JOEL IN A WINDOW, PHONE ON EAR				
		MYRNA (voice over) (over phone) I don't know either of you, Joel. Joel, my name is Myrna Chang...	399) <i>ITAL</i>	/01:24:33:18	01:24:36:10	2:22 MYRNA TO JOEL) <i>I don't know you. I'm Myrna Chang.</i>
281.	01:24:36:15	CS JOEL, PHONE ON EAR				
		MYRNA (voice over) (over phone) ...and I work at 3411 Carrall...	400) <i>ITAL</i>	/01:24:36:15	01:24:39:23	3:08 MYRNA TO JOEL) I work at 3411 Carrall, Asia town. <i>(Asia town: a section of the city predominated by people of Asian decent)</i>
282.	01:24:39:03	HA WS JOEL AT THE BOTTOM OF SOME STAIRS, STARTING TO RUN				
		MYRNA (voice over) (over phone) ...Asia town.				
		JOEL (overlapping) Carrall...				
283.	01:24:39:28	MWS JOEL BURSTS OUT OF THE NEWHOUSE SCHOOL				
		JOEL Carrall, Carrall.	401)	01:24:40:20	01:24:42:05	1:15 JOEL TO HIMSELF) Carrall.
		PAN R AS JOEL PASSES A PEDESTRIAN	402)	01:24:42:10	01:24:43:20	1:10 JOEL TO MALE PEDESTRIAN) Excuse me.
		JOEL Excuse me.	403)	01:24:43:25	01:24:45:05	1:10 JOEL TO HIMSELF) Carrall...
		TRACK JOEL AS HE RUNS TOWARD FRAME R	404)	01:24:45:20	01:24:47:29/	2:09 JOEL TO HIMSELF) Carrall...
		JOEL Uh, Carrall...				
		JOEL STOPS, CHECKS A CITY MAP ON A POLE				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
		(CONTINUED)				
		JOEL Carrall, uh... Carrall, Carrall...				
284.	01:24:48:00	EWS JOEL RUNS TOWARD THE CAMERA ALONG A BUSY SIDEWALK				
		JOEL ...Carrall.				
		JOEL I'm...				
285.	01:24:50:07	WS JOEL PAST A BUS, RUNNING TOWARD FRAME L				
		JOEL ...coming, I'm coming.	405)	/01:24:50:07 01:24:51:17	1:10	JOEL TO HIMSELF) I'm coming!
						(over scene end)
286.	01:24:51:10	WS JOEL RUNS TOWARD THE CAMERA ALONG THE BUSY SIDEWALK				
		JOEL (grunts)				
287.	01:24:52:00	WS PAN L WITH JOEL AS HE RUNS UP BEHIND A MAN (1) BALANCING A POLE ON HIS SHOULDER				
		JOEL (face obscured) Excuse me.	406)	/01:24:52:00 01:24:53:15/	1:15	JOEL TO PEDESTRIANS) Excuse me. Sorry!
						(over scene ends)
288.	01:24:52:13	MCS JOEL'S POV -- ZOOM IN ON MAN #1 AS HE TURNS TO THE CAMERA				
289.	01:24:52:22	MS JOEL KNOCKS INTO MAN #1				
290.	01:24:52:26	WS JOEL KNOCKS INTO MAN #1, RUNNING TOWARD FRAME L				

## Foot &amp; Frame

Shot	Timecode	Continuity	Start	Finish	Dur	Title
291.	01:24:53:01	MWS JOEL PAST A TAXI, KNOCKING INTO MAN #1				
292.	01:24:53:06	WS JOEL KNOCKS MAN #1 ASIDE AS HE RUNS TOWARD THE CAMERA  JOEL Sorry!				
293.	01:24:53:16	WS PAN L WITH JOEL AS HE KNOCKS DOWN MAN #1				
294.	01:24:54:03	LA MS TRACK JOEL AS HE RUNS TOWARD THE CAMERA  MAN #1 (off) What the hell?	407)	/01:24:54:03 01:24:55:28 (over scene end)	1:25	MAN #1 TO JOEL, THEN JOEL TO MAN #1) -What the hell? -I'm sorry! <i>(what the hell: a general exclamation, mildly profane)</i>
295.	01:24:55:06	WS PAN L WITH JOEL AS HE RUNS  JOEL (face obscured) Sorry! I'm sorry!				
296.	01:24:57:13	MWS JOEL RUNS TOWARD THE CAMERA, TAKING OUT HIS CELL PHONE  JOEL Oh, shit.  JOEL DIALS	408)	01:24:57:25 01:24:59:05	1:10	JOEL TO HIMSELF) Oh, shit. <i>(shit: see title #119)</i>
		JOEL (off) (into phone) 911!  CAMERA TILT DOWN TO HIS LEGS	409)	01:25:01:10 01:25:03:13/	2:03	JOEL TO OPERATOR) 911! <i>(911: an emergency call number)</i>
297.	01:25:03:14	MWS JOEL RUNS TOWARD THE CAMERA, STOPS				

## Foot &amp; Frame

Shot	Timecode	Continuity	Start	Finish	Dur	Title
298.	01:25:04:25	MS ONLOOKERS, ONE WITH A CAMERA. A SIREN WAILS O/S. PAN R TO JOEL ROUNDING A CORNER, STOPPING				
299.	01:23:06:12	WS JOEL'S POV -- A POLICE CAR, PEOPLE LOOKING ON, A MAN APPROACHING FRAME R  (indistinct radio chatter -- continues under following scenes and dialogue)				
300.	01:25:08:08	MS JOEL JOGS TOWARD THE CAMERA				
301.	01:25:10:03	HA MS JOEL'S POV -- A SIGN IN A WINDOW  NARRATIVE TITLE Myrna Chang Seamstress  PAN L PAST A REALTY SIGN  NARRATIVE TITLE FOR SALE  PAN L TO A CROWD, ONE MAN TAKING A PICTURE, AN OFFICER BY A SQUAD CAR IN THE BG				
302.	01:25:14:08	MS JOEL OVER A MAN'S SHOULDER, APPROACHES THE CAMERA, ROLLING BACK HIS HEAD				
303.	01:25:17:11	MWS JOEL AMONG MILLING PEOPLE  JOEL Hey...	410)	01:25:19:00	01:25:21:20	2:20 JOEL TO LISA KWAN) (over scene Hey, you. What's her name? end)
		PAN L WITH JOEL AS HE APPROACHES LISA KWAN  JOEL Hey, hey, hey, you. What's, uh...				



## Foot &amp; Frame

Shot	Timecode	Continuity	Start	Finish	Dur	Title
304.	01:25:21:03	CS JOEL IN PROFILE, POINTING OFF				
		JOEL ...what's her name? What's the lady's name?	411) 01:25:21:25	01:25:24:10/	2:15	JOEL TO LISA KWAN, THEN LISA KWAN TO JOEL) -Is her name Myrna? -Don't know yet.
		PAN L TO INCLUDE LISA KWAN				
		JOEL Is it Myrna? Is that her name?				
		LISA KWAN Don't know yet.				
305.	01:25:24:11	MS BREEDLOVE PAST A CROWD, LOOKING UP				
		LISA KWAN (off) Don't know yet. Are you a neighbor?	412) 01:25:24:15	01:25:26:25	2:10	LISA KWAN TO JOEL, THEN JOEL TO LISA KWAN) -Are you a neighbor? -I know it's her!
		JOEL (off) I know it's her name!	413) 01:25:27:00	01:25:28:25	1:25	LISA KWAN TO JOEL) (over scene end)
		LISA KWAN (off) I'd love to get an interview...				
306.	01:25:27:11	MS LISA KWAN AND JOEL, JENNY MOTIONING TO A CAMERAMAN O/S				
		LISA KWAN ...with you. Um, tell us about-- Sir?				
		JOEL (face obscured) It's going to happen again. I know it is. I just--	414) 01:25:29:00	01:25:30:20	1:20	JOEL TO LISA KWAN) It will happen again.
		THE CAMERAMAN ENTERS FRAME L, POINTING THE CAMERA AT JOEL	415) 01:25:30:25	01:25:33:15	2:20	LISA KWAN TO JOEL) (over scene end)
		LISA KWAN Myrna? Myrna? Is she...				

## Foot &amp; Frame

Shot	Timecode	Continuity	Start	Finish	Dur	Title	
307.	01:25:31:15	MS CAMERA'S POV -- JOEL OVER LISA KWAN'S SHOULDER, PEOPLE MILLING IN THE BG  LISA KWAN (face obscured) ...someone you know, you care about? Tell the camera, please.  JOEL It's the same thing that happened yesterday.  LISA KWAN (face obscured) Sir...	416)	01:25:33:20	01:25:35:23	2:03	JOEL TO LISA KWAN) It's the same as yesterday.
308.	01:25:35:28	MS JOEL  LISA KWAN (off) ..are you suggesting that this is tied to the...	417)	01:25:35:28	01:25:38:22	2:24	LISA KWAN TO JOEL) (over scene end) This is tied to the Potter murder? ( <i>tied: connected</i> )
309.	01:25:37:15	MWS LAVERY CLOSES HER CAR TRUNK  LISA KWAN (off) ...Potter murder yesterday? Is that what you're saying?  JOEL (off) That's not...					
310.	01:25:38:27	MCS LISA KWAN AND THE CAMERAMAN. PAN R TO JOEL  LISA KWAN (off) Sir?  JOEL No, no, no, no, no.  JOEL BACKS AWAY	418)	01:25:40:05	01:25:41:25	1:20	LISA KWAN TO JOEL, THEN JOEL TO LISA KWAN) -Sir? -No.

Shot	Timecode	Continuity	Start	Finish	Dur	Title
311.	01:25:42:00	MS BREEDLOVE GRABS JOEL FROM BEHIND, PEOPLE MILLING AROUND THEM				
		BREEDLOVE Strange seeing you here, now, isn't it?	419)	/01:25:42:00	01:25:44:17/	2:17 BREEDLOVE TO JOEL, THEN JOEL TO BREEDLOVE) -Strange seeing you. -You don't get it! <i>(get it: understand)</i>
		JOEL No, you don't...				
312.	01:25:43:15	MCS JOEL, BREEDLOVE GRIPPING HIM BY THE BACK OF HIS JACKET				
		JOEL ...understand!				
		BREEDLOVE Come on.				
		BREEDLOVE SHOVES JOEL				
313.	01:25:44:18	MWS BREEDLOVE SHOVES JOEL ONTO THE HOOD OF A POLICE CAR, THE CAMERAMAN FILMING RBG				
		JOEL (grunts, moans)				
		BREEDLOVE Can't wait to hear your...	420)	01:25:45:00	01:25:49:00/	3:00 BREEDLOVE TO JOEL, THEN JOEL TO BREEDLOVE) -Can't wait to hear this. -You don't understand. <i>(can't wait: am anticipating)</i>
314.	01:25:45:23	MCS BREEDLOVE HOLDS JOEL ON THE HOOD OF THE CAR, THE CAMERAMAN RBG				
		BREEDLOVE ...story now, Mr. Screenwriter.				
		CAMERA TILT DOWN TO JOEL, HIS FACE ON THE HOOD				
		JOEL You don't understand. Please....				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
315.	01:25:49:01	HA MWS LAVERY CROUCHES BESIDE MYRNA'S BODY, SPEAKING INTO A RECORDER  (indistinct radio chatter)  LAVERY (into recorder) Multiple stab wounds. Chest, abdomen, thorax.	421) 01:25:50:05	01:25:52:21/	2:16	LAVERY TO HERSELF) Stab wounds. Chest, abdomen, thorax.
316.	01:25:52:26	HA CS MYRNA'S DEAD FACE, LIP BLOODIED				
317.	01:25:54:21	MCS LAVERY WITH THE RECORDER  LAVERY (into recorder) Numerous facial lacerations.	422)	01:25:54:21	01:25:56:22/ 2:01	LAVERY TO HERSELF) Numerous facial lacerations.
318.	01:25:56:23	ECS PAN L MYRNA'S BLOODY LIP				
319.	01:25:58:26	MS LAVERY CROUCHING WITH THE RECORDER  LAVERY Tweezers.  AN OFFICER HANDS HER TWEEZERS. SHE REACHES DOWN	423)	01:25:59:25	01:26:01:05 1:10	LAVERY TO OFFICER) Tweezers.
320.	01:26:04:11	ECS THE TWEEZERS PULL A SLIP OF PAPER OUT OF MYRNA'S MOUTH				
321.	01:26:11:22	MS AN OFFICER HOLDS A BAG AS LAVERY PUTS THE PAPER INSIDE				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
322.	01:26:15:03	MWS BREEDLOVE WALKS JOEL TOWARD THE CAMERA, HOLDING HIS ARM				
		JOEL I don't know what I'm doing here. I've got nothing to do with this.	424)	01:26:16:08	01:26:19:00/	2:22 JOEL TO BREEDLOVE, THEN BREEDLOVE TO JOEL) -I had nothing to do with this. -Shut up. <i>(shut up: be quiet, rude)</i>
		BREEDLOVE (overlapping) Shut up.				
323.	01:26:19:01	MS AN OFFICER PULLS BACK PLASTIC SHEETING AS BREEDLOVE LEADS JOEL TOWARD THE CAMERA				
324.	01:26:22:23	MS LAVERY LOOKS UP FROM THE BODY				
		BREEDLOVE (off) Look what the cat dragged in.	425)	/01:26:22:23	01:26:24:22/	1:29 BREEDLOVE TO LAVERY) Look what the cat dragged in. <i>(look what...dragged in: an implication that someone is looking haggard or disheveled; also that his presence might be unwilling)</i>
325.	01:26:24:23	MWS JOEL YANKS HIS ARM FREE OF BREEDLOVE				
		LAVERY (off) Take a look at this.	426)	01:26:26:15	01:26:28:00	1:15 LAVERY TO BREEDLOVE) Take a look at this.
		BREEDLOVE TAKES THE BAG WITH THE PAPER	427)	01:26:29:00	01:26:31:15	2:15 BREEDLOVE TO LAVERY) Looks like a Chinese cookie fortune. <i>(Chinese cookie fortune: the slip of paper found inside Chinese fortune cookies, always bearing some prediction or advice)</i>
		BREEDLOVE (off) Looks like a Chinese cookie...				
326.	01:26:30:07	MS LAVERY CROUCHED OVER THE BODY O/S				
		BREEDLOVE (off) ...fortune.				

## Foot &amp; Frame

Shot	Timecode	Continuity	Start	Finish	Dur	Title
327.	01:26:31:20	MCS BREEDLOVE READS FG, JOEL BG				
		BREEDLOVE "Rich man, poor man, beggar man..."	428)	/01:26:31:20 01:26:34:12 (over scene end)	2:22	BREEDLOVE TO LAVERY) "Rich man, poor man, beggar man, thief."
328.	01:26:33:25	MS LAVERY				
		BREEDLOVE (off) ...thief."				
		LAVERY "Thief" is underlined.	429)	01:26:34:17 01:26:35:27/	1:10	LAVERY TO BREEDLOVE) "Thief" is underlined.
329.	01:26:35:28	MCS JOEL AND BREEDLOVE INSPECT THE SLIP				
		BREEDLOVE Yeah.	430)	01:26:36:02 01:26:37:12	1:10	BREEDLOVE TO LAVERY) Yeah.
		BREEDLOVE HOLDS THE BAG OUT TO JOEL	431)	01:26:37:17 01:26:39:04/	1:17	BREEDLOVE TO JOEL) Know about this?
		BREEDLOVE You know anything about this?				
		WHITE FLASH				
330.	01:26:39:05	HA CS MYRNA'S BLOODY HAND. PAN R TO ANOTHER HAND				
		WHITE FLASH				
331.	01:26:40:23	HA CS MYRNA'S FACE AND SHOULDER				
		WHITE FLASH				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
332.	01:26:42:07	MWS TWO OFFICERS TALK OUTSIDE THE TENT. LAVERY EXITS THE TENT RBG, RECORDER IN HAND				
		BREEDLOVE (off) So what time did you say that message came in?	432)	/01:26:42:07	01:26:45:00	2:23 BREEDLOVE TO JOEL, THEN JOEL TO BREEDLOVE) -When did you get the message? -2:40.
		BREEDLOVE ESCORTS JOEL OUT OF THE TENT, TAKING HIM TO AN UNMARKED CAR	433)	01:26:45:05	01:26:48:00	2:25 BREEDLOVE TO JOEL, THEN JOEL TO BREEDLOVE) -Where were you? -Teaching. I get a call.
		LAVERY (into recorder) (speaks indistinctly)	434)	01:26:48:05	01:26:51:00	2:25 LAVERY TO JOEL, THEN JOEL TO LAVERY) -You're not under arrest. -I know my rights.
		JOEL Around 2:40.				
		BREEDLOVE So where were you?	435)	01:26:51:25	01:26:54:00	2:05 BREEDLOVE TO JOEL) You know what's in the movies.
		JOEL I was teaching a class.	436)	01:26:54:05	01:26:56:20	2:20 BREEDLOVE TO JOEL, THEN JOEL TO BREEDLOVE) -Tell me your rights. -I get a phone call.
		JOEL PULLS HIS ARM FREE				
		JOEL Wait a second, I--I get a phone call.	437)	01:26:57:00	01:26:58:20	1:20 BREEDLOVE TO JOEL) No. Get in the car.
		BREEDLOVE OPENS A CAR DOOR				
		LAVERY You're not under arrest. We're just going to your apartment.				
		JOEL Excuse me, I know my rights, thank you.				
		BREEDLOVE You know what you see in the movies as your rights.				
		LAVERY GETS IN THE CAR				
		BREEDLOVE Go ahead, tell me what your rights are.				
		JOEL That I get a phone call.				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
		(CONTINUED)				
		BREEDLOVE No. Now, get in the car.				
		CAMERA TILT DOWN AS JOEL GETS IN THE CAR				
333.	01:27:02:09	EWS JOEL AND THE DETECTIVES WALK TOWARD THE CAMERA, PASSING CONSTRUCTION MATERIALS				
		JOEL They're called the Miranda Rights. You have a right to remain silent, you have a right to an attorney, you have a right to a phone call.	438)	01:27:03:00	01:27:04:20	1:20 JOEL TO DETECTIVES) The Miranda Rights. <i>(Miranda Rights: the rights American police are obliged communicate as they make an arrest)</i>
		BREEDLOVE Right to remain silent, I like that one.	439)	01:27:04:25	01:27:08:20	3:25 JOEL TO DETECTIVES) I have a right to remain silent, to an attorney, a phone call.
		ANSWERING MACHINE (voice over) You have no new messages.	440)	01:27:08:25	01:27:10:25	2:00 BREEDLOVE TO JOEL) Remain silent. I like that.
			441) <i>ITAL</i>	01:27:11:00	01:27:13:05	2:05 ANSWERING MACHINE TO JOEL) <i>You have no new messages.</i>
334.	01:27:13:15	EWS JOEL AND THE DETECTIVES IN JOEL'S APARTMENT, STANDING BY THE ANSWERING MACHINE				
		JOEL But I--I didn't delete the message. I got it from my cell phone.	442)	01:27:15:20	01:27:18:10	2:20 JOEL TO DETECTIVES) I didn't delete it. I got it from my cell.
		THE DETECTIVES SPLIT UP, INSPECTING THE APARTMENT. LAVERY EXITS FRAME L	443)	01:27:19:25	01:27:21:05	1:10 BREEDLOVE TO JOEL) Popular guy. <i>(popular guy: meant sarcastically, a reference to Joel's lack of calls)</i>
		BREEDLOVE Popular guy.				
		JOEL No, you don't understand. Somebody must have come in and-- and erased the message!	444)	01:27:21:10	01:27:24:00	2:20 JOEL TO BREEDLOVE) Somebody must have erased the message!



Shot	Timecode	Continuity	Start	Finish	Dur	Title
335.	01:27:24:05	MS REARVIEW LAVERY LOOKS AROUND. SHE TURNS TO JOEL AS SHE SPEAKS				
		LAVERY There's no sign of forced entry. Does anyone have a key to your apartment?	445) /01:27:24:05	01:27:27:23	3:18	LAVERY TO JOEL) No sign of forced entry. Does anyone have a key?
		JOEL (off) Uh...				
336.	01:27:27:28	MWS JOEL RUBS HIS FOREHEAD				
		JOEL ...yes, uh...	446) /01:27:27:28	01:27:29:04/	1:06	JOEL TO LAVERY) Yes.
337.	01:27:29:05	MWS REARVIEW BREEDLOVE OPENS A DOOR, LOOKS INTO THE BATHROOM, A MOVIE POSTER ON THE WALL BESIDE HIM				
		JOEL (off) ...my girlfriend, Claire...	447) 01:27:29:09	01:27:32:25	3:16	JOEL TO LAVERY) (over scene end) My girlfriend, Claire, and my buddy, Adam.
338.	01:27:30:18	MWS JOEL				
		JOEL ...and my buddy, my buddy, Adam, does.				
		PAN R WITH JOEL AS HE CROSSES TO BREEDLOVE				
		BREEDLOVE Well, there we go, Bonnie and Clyde. Maybe we should arrest them, huh?	448) 01:27:33:00	01:27:35:23	2:23	BREEDLOVE TO JOEL) Bonnie and Clyde. Should we arrest them? <i>(Bonnie and Clyde: a reference to a Bonnie Parker and Clyde Barrow, famous bank robbers dramatized in the 1967 film Bonnie and Clyde)</i>
		BREEDLOVE CONTINUES LOOKING AROUND				

## Foot &amp; Frame

Shot	Timecode	Continuity	Start	Finish	Dur	Title
339.	01:27:35:28	MCS LAVERY				
		LAVERY Do they work during the day?	449)	/01:27:35:28	01:27:37:11/	1:13 LAVERY TO JOEL) Do they work days? <i>(work days: work in the daytime)</i>
340.	01:27:37:12	MWS JOEL AND BREEDLOVE, WHO INSPECTS A SHELF. JOEL CLOSES THE BATHROOM DOOR				
		JOEL Um, Adam does, he sells real estate, but my--	450)	01:27:37:16	01:27:39:20	2:04 JOEL TO LAVERY) Adam does, he sells real estate.
		PAN L WITH JOEL AS HE CROSSES TO LAVERY	451)	01:27:39:25	01:27:43:10	3:15 JOEL TO LAVERY) Claire is an actress, so sometimes yes, sometimes no.
		JOEL Uh, Claire is an actress, so sometimes yes, sometimes no.	452)	01:27:43:15	01:27:45:25	2:10 LAVERY TO JOEL) Can Claire access your messages?
		PAN L TO LAVERY	453)	01:27:46:00	01:27:51:15	5:15 JOEL TO LAVERY) To be honest, she's not that close right now.
		LAVERY Does your girlfriend have access to your messages?		(over scene end)		
		PAN R TO JOEL				
		JOEL Um... She... Well, to be honest with you, she's kind of... not that...				
341.	01:27:51:12	MCS LAVERY				
		JOEL (off) ...close right now. She's my ex- girlfriend.	454)	01:27:51:20	01:27:53:10	1:20 JOEL TO LAVERY) She's my ex-girlfriend.
		LAVERY PICKS UP A RUBBER GUN	455)	01:27:53:15	01:27:56:15	3:00 LAVERY TO JOEL) How close were you with Myrna Chang?
		LAVERY Oh. How close...		(over scene end)		

Shot	Timecode	Continuity	Start	Finish	Dur	Title
342.	01:27:54:11	MWS BREEDLOVE INSPECTS SOME FIGURINES ON A SHELF  LAVERY (off) ...were you with the deceased, Myrna Chang?  JOEL (off) I've never...				
343.	01:27:56:20	MCS JOEL SHAKES HIS HEAD  JOEL ...met her in my entire life.  BREEDLOVE (off) Isn't that kind of odd? I mean, why-- why...	456)	/01:27:56:20 01:27:58:08	1:18	JOEL TO LAVERY) I never met her.
			457)	01:27:58:13 01:27:59:23	1:10	BREEDLOVE TO JOEL) Isn't that odd?
344.	01:27:59:28	MS BREEDLOVE APPROACHES THE CAMERA  BREEDLOVE ...would she be calling you then?	458)	/01:27:59:28 01:28:01:13/	1:15	BREEDLOVE TO JOEL) Why would she call you?
345.	01:28:01:14	MCS JOEL  JOEL That's what's so strange. I have never met any of these victims...	459)	01:28:01:18 01:28:04:01	2:13	JOEL TO DETECTIVES) It is strange. I haven't met them.
346.	01:28:04:02	CS BREEDLOVE'S HAND AS HE PICKS UP A FORTUNE COOKIE  JOEL (off) ...and they're calling me and asking me for help, and I don't know...	460)	01:28:04:06 01:28:07:25 (over scene end)	3:19	JOEL TO DETECTIVES) They call me for help and I don't know what to do.
347.	01:28:06:23	MWS JOEL AND LAVERY  JOEL ...what I'm supposed to do.  BREEDLOVE (off) Can I have this?  PAN R TO BREEDLOVE HOLDING UP THE FORTUNE COOKIE	461)	01:28:08:00 01:28:09:10/	1:10	BREEDLOVE TO JOEL) Can I have this?

## Foot &amp; Frame

Shot	Timecode	Continuity	Start	Finish	Dur	Title
348.	01:28:11:12	MCS JOEL STEPS TOWARD BREEDLOVE O/S, SMILES				
		JOEL Yeah.	462)	01:28:14:06	01:28:15:16/	1:10 JOEL TO BREEDLOVE) Yeah.
349.	01:28:15:17	MCS PAN R WITH LAVERY AS SHE STEPS FORWARD				
350.	01:28:17:27	MS JOEL TURNS TO LAVERY O/S				
		JOEL I had Chinese...	463)	01:28:18:15	01:28:19:29/	1:14 JOEL TO DETECTIVES) I had Chinese last night. (Chinese: see title #238)
351.	01:28:19:08	MS LAVERY SMASHES THE FORTUNE COOKIE ON THE TABLE				
		JOEL (off) ...last night.				
352.	0:28:20:00	MS JOEL STARTLES				
353.	01:28:21:00	MCS LAVERY				
354.	01:28:21:18	MCS JOEL TURNS TO BREEDLOVE O/S				
355.	01:28:23:21	CS BREEDLOVE'S HAND AS HE PICKS UP THE WHITE FORTUNE COOKIE PAPER				
356.	01:28:27:12	MCS JOEL, LAVERY ENTERING FRAME L				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
357.	01:28:29:16	MCS BREEDLOVE, LAVERY ENTERING FRAME L, EXITING FRAME R. BREEDLOVE APPROACHES JOEL, WAVING THE PAPER				
		BREEDLOVE You're so lucky it's not red.	464)	01:28:31:05	01:28:33:05	2:00 BREEDLOVE TO JOEL) You're so lucky it's not red.
		BREEDLOVE PASSES JOEL, TOSSING THE PAPER AND BRUSHING HIS HANDS	465)	01:28:34:10	01:28:38:12/	4:02 LAVERY TO JOEL) You seem to be as important to the killer as the victims.
		LAVERY (off) Well, if that's the case...				
358.	01:28:35:10	MCS LAVERY INSPECTS A MOVIE POSTER				
		NARRATIVE TITLE DEAD EVEN				
		LAVERY ...you seem to be as important to the killer as the victims.				
		LAVERY TURNS TO JOEL O/S				
359.	01:28:38:13	MWS LAVERY PAST JOEL, WHO TIDIES UP CHINESE FOOD CONTAINERS				
		JOEL That's kind of what I'm scared about. I mean, what happens if all of a sudden this guy decides that he wants to kill me?	466)	01:28:38:17	01:28:40:10	1:23 JOEL TO LAVERY) That's what I'm scared of.
			467)	01:28:40:15	01:28:44:15	4:00 JOEL TO LAVERY) What happens if this guy decides he wants to kill me?
		PAN L WITH JOEL AS HE CROSSES TO BREEDLOVE, WHO GOES THROUGH A DRAWER	468)	01:28:44:20	01:28:46:10	1:20 JOEL TO BREEDLOVE) You don't have a warrant.
		JOEL (off) Excuse me, you don't have a warrant.	469)	01:28:46:15	01:28:51:01	4:16 LAVERY TO JOEL) We can put a tap on your phone or put a watch out for you. (tap: a wiretap)
		BREEDLOVE STRAIGHTEN, JOEL TURNING BACK TO LAVERY O/S				
		LAVERY (off) We can always put a tap on your...				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
360.	01:28:47:22	MCS LAVERY  LAVERY ...phone, or put a watch out for you, if you want.  BREEDLOVE (off) Hey...				
361.	01:28:51:06	MCS BREEDLOVE  BREEDLOVE ...I'll volunteer for that.  JOEL (off) No, thanks.	470)	/01:28:51:06 01:28:52:19	1:13	BREEDLOVE TO JOEL, THEN JOEL TO DETECTIVES) -I'll volunteer. -No.
362.	01:28:52:24	MCS JOEL  JOEL I'm all right.  LAVERY (off) So you write...	471)	/01:28:52:24 01:28:54:04/	1:10	JOEL TO DETECTIVES) I'm all right.
363.	01:28:54:05	MS LAVERY INSPECTS A BOOK  LAVERY ...screenplays. Is that what you do for a living?	472)	01:28:54:09 01:28:57:01/	2:22	LAVERY TO JOEL) Do you write screenplays for a living? <i>(a living: a primary source of income)</i>
364.	01:28:57:02	MCS JOEL  JOEL I try, and then I'm also...	473)	01:28:57:06 01:28:02:00	4:24	JOEL TO LAVERY) I try. I'm also a professor at Chance College.
365.	01:28:59:21	MWS BREEDLOVE PICKS UP A MEAT CLEAVER  JOEL (off) ...a professor at Chance College.				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
366.	01:29:02:13	MS LAVERY LOOKS UP FROM THE BOOK				
		LAVERY Oh, what do you teach?	474)	/01:29:02:13	01:29:03:26/	1:13 LAVERY TO JOEL) What do you teach?
367.	01:29:03:27	MCS JOEL GLANCES BACK AT BREEDLOVE O/S				
		JOEL Advanced screenwriting.	475)	01:29:04:05	01:29:06:17/	2:12 JOEL TO LAVERY) Advanced screenwriting.
368.	01:29:06:18	MWS BREEDLOVE SETS DOWN THE CLEAVER, GRINS				
		BREEDLOVE (chuckles)				
		HE CROSSES TO JOEL, INSPECTING JOEL'S MAIL				
		BREEDLOVE So, let me get this straight. You charge people to teach them to do something that you've failed at yourself, right?	476)	01:29:08:25	01:29:10:20	1:25 BREEDLOVE TO JOEL) Let me get this straight. ( <i>straight: clear</i> )
		JOEL TAKES THE MAIL	477)	01:29:10:25	01:29:14:25	4:00 BREEDLOVE TO JOEL) You charge people to teach them something you've failed at?
		LAVERY (off) Here's...	478)	01:29:15:00	01:29:16:20	1:20 LAVERY TO JOEL) Here's my direct line. (over scene end)
369.	01:29:15:11	MS LAVERY OFFERS HER CARD				
		LAVERY ...my direct line.				
		PAN L TO JOEL, WHO TAKES THE CARD				
		LAVERY Give me a call if you want to talk.	479)	01:29:17:20	01:29:19:20	2:00 LAVERY TO JOEL) Call me if you want to talk.
		LAVERY CROSSES TO THE DOOR, RECEDING INTO THE BG	480)	01:29:22:05	01:29:24:00	1:25 LAVERY TO JOEL) You're right about one thing.
		LAVERY You are right about one thing, Mr. Brandt.	481)	01:29:24:05	01:29:25:20	1:15 JOEL TO LAVERY) That's good. What?

Shot	Timecode	Continuity	Start	Finish	Dur	Title	
		(CONTINUED)	482)	01:29:26:15	01:29:29:05	2:20	LAVERY TO JOEL) These random killings don't make sense.
		JOEL (off) Oh, that's good. What?					
		LAVERY These random killings don't make sense.	483)	01:29:31:10	01:29:32:20	1:10	JOEL TO HIMSELF) Senseless killings.
		LAVERY EXITS FRAME L. JOEL AND BREEDLOVE ENTER FRAME R, BREEDLOVE INSPECTING A RUBBER GUN	484)	01:29:35:25	01:29:37:10	1:15	JOEL TO BREEDLOVE) It's a rubber gun.
		JOEL Senseless killings...	485)	01:29:37:15	01:29:38:25	1:10	BREEDLOVE TO JOEL) Bang. <i>(bang: onomatopoeia meant to sound like a firing gun)</i>
		BREEDLOVE FLEXES THE GUN					
		JOEL It's a rubber gun.					
		BREEDLOVE POINTS THE GUN AT JOEL					
		BREEDLOVE Bang. (chuckles)					
		JOEL TAKES THE GUN. BREEDLOVE EXITS FRAME L					
370.	01:29:40:28	MS JOEL. A DOOR CLOSSES O/S					
		JOEL Senseless killings.	486)	01:29:45:00	01:29:46:10	1:10	JOEL TO HIMSELF) Senseless killings.
371.	01:29:46:22	HA MCS A BOX LANDS AT JOEL'S FEET					
372.	01:29:48:17	HA MCS JOEL'S HANDS AS HE CUTS OPEN THE BOX					
373.	01:29:50:12	HA MS JOEL DIGS THROUGH THE BOX, TOSSING OUT SCRIPTS					
374.	01:29:54:13	CS JOEL PUTS A PEN IN HIS MOUTH TEETH, DIGGING THROUGH SCRIPTS					



Shot	Timecode	Continuity	Start	Finish	Dur	Title
375.	01:29:57:07	HA MCS JOEL OPENS A FILING CABINET, RIFLING SCRIPTS				
376.	01:30:00:08	MCS JOEL TOSSES A HANDFUL OF SCRIPTS, DIGS FOR MORE				
377.	01:30:02:22	HA CS JOEL'S HAND AS HE FLIPS THROUGH SCRIPTS. CAMERA TILT UP AND ZOOM OUT				
378.	01:30:05:28	HA MCS JOEL TAKES A SCRIPT FROM A BOX. ZOOM IN				
379.	01:30:07:25	HA CS A SCRIPT IN JOEL'S HANDS  NARRATIVE TITLE Senseless Killings by Joel Brandt  JOEL (off) Senseless Killings.	487) <i>ITAL</i>	01:30:08:15	01:30:10:15	2:00 JOEL TO HIMSELF) <i>Senseless Killings.</i>
380.	01:30:11:07	DISSOLVE TO HA WS, JOEL IN HIS MESSY LIVING ROOM, TURNING ON A LIGHT. HE PACES, READING THE SCRIPT				
381.	01:30:16:06	DISSOLVE TO MCS, JOEL READS THE SCRIPT, SHOTS OF THE SCRIPT ARE SUPERIMPOSED  JOEL "...being pushed out of a window, Jack Powell screams as he falls 10 floors to his death, hitting the ground right in front of the young couple." Jack Powell.	488) 489) 490)	01:30:17:10 01:30:21:15 01:30:24:24	01:30:21:10 01:30:24:05 01:30:26:04	4:00 JOEL TO HIMSELF) "Being pushed out a window, Jack Powell falls to his death... 2:20 JOEL TO HIMSELF) ...hitting the ground before the couple." 1:10 JOEL TO HIMSELF) Jack Powell.

## Foot &amp; Frame

Shot	Timecode	Continuity	Start	Finish	Dur	Title
382.	01:30:26:05	DISSOLVE TO ECS, JOEL'S NOSE AND EYES, SHOTS OF THE SCRIPT SUPERIMPOSED				
		JOEL (face obscured) J.P.	491)	01:30:26:11	01:30:27:21	1:10 JOEL TO HIMSELF) J.P.
383.	01:30:27:22	DISSOLVE TO CS, JOEL, SHOTS OF THE SCRIPT SUPERIMPOSED				
		JOEL Jeremy Potter. Jack Powell, Jeremy Potter.	492)	01:30:28:05	01:30:31:12/	3:07 JOEL TO HIMSELF) Jeremy Potter. Jack Powell, Jeremy Potter.
384.	01:30:31:13	ECS THE SCRIPT IMAGE OVERLAYING JOEL CUTS TO ANOTHER				
385.	01:30:31:28	DISSOLVE TO ECS, PAN R TO JOEL, SHOTS OF THE SCRIPT SUPERIMPOSED				
		JOEL "...the detectives hovered over the body, the woman stabbed multiple times like a pincushion."	493)	01:30:31:28	01:30:34:00	2:02 JOEL TO HIMSELF) "They hovered over the body..."
			494)	01:30:34:05	01:30:39:00	4:25 JOEL TO HIMSELF) ...the woman stabbed multiple times like a pincushion."
386.	01:30:38:16	DISSOLVE TO MWS, LAVERY AND THE FORENSICS TEAM HUDDLED OVER MYRNA'S BODY				
387.	01:30:39:10	ECS MYRNA'S BLOODY MOUTH, SHOTS OF THE SCRIPT SUPERIMPOSED				
		JOEL (voice over) "...and the murders..."	495) <i>ITAL</i>	01:30:40:00	01:30:42:01/	2:01 JOEL TO HIMSELF) (over scene ends) <i>"And the murders continued.</i>

Shot	Timecode	Continuity	Start	Finish	Dur	Title
388.	01:30:40:07	HA CS A BLOODSPOT ON MYRNA'S ARM, SHOTS OF THE SCRIPT SUPERIMPOSED  JOEL (voice over) ...continued.				
389.	01:30:41:05	HA MS MYRNA'S LEGS, SHOTS OF THE SCRIPT SUPERIMPOSED				
390.	01:30:42:02	DISSOLVE TO ECS, THE SCRIPT  NARRATIVE TITLE the murders on the next day  JOEL (voice over) Two more on the next day."	496) <i>ITAL</i>	01:30:43:20	01:30:45:15	1:25 JOEL TO HIMSELF) <i>Two more on the next day."</i>
391.	01:30:47:16	DISSOLVE TO CS, JOEL. SLOW ZOOM OUT  JOEL Oh, my God.	497)	01:30:47:25	01:30:49:05	1:10 JOEL TO HIMSELF) Oh, my God. <i>(oh, my God: see title #17)</i>
392.	01:30:50:28	EWS THE SOLARIUM  JOEL (voice over) The killer's...	498) <i>ITAL</i>	01:30:52:10	01:30:54:15	2:05 JOEL TO FATHER) <i>(over scene end)</i> <i>The killer's taunting the writer.</i>
393.	01:30:53:06	WS JOEL CLIMBS THE STEPS OUTSIDE THE SOLARIUM  JOEL (voice over) ...taunting the writer. He's using his own work against him, but the question is why? Like, what--what's the purpose of doing that?	499) <i>ITAL</i>	01:30:54:20	01:30:58:14/	3:24 JOEL TO FATHER) <i>He's using his own work against him, but why?</i>

Shot	Timecode	Continuity	Start	Finish	Dur	Title
394.	01:30:58:15	MS JOEL LFG, SITTING BY HIS FATHER RBG				
		JOEL I mean, it's a good hook, but... I don't know. I don't know what the purpose is.	500)	01:30:59:20	01:31:01:05	1:15 JOEL TO FATHER) It's a good hook... <i>(hook: narrative device used to attract a reader's attention)</i>
		JOEL FEEDS HIS FATHER	501)	01:31:03:10	01:31:06:00	2:20 JOEL TO FATHER) ...but I don't know what the purpose is.
395.	01:31:07:22	CS THE FATHER'S HAND RISES TO JOEL'S SHOULDER				
		FATHER (off) Write... what you know.	502)	01:31:08:20	01:31:11:05	2:15 FATHER TO JOEL) Write what you know.
		CAMERA TILT UP TO JOEL'S FACE	503)	01:31:12:10	01:31:16:07/	3:27 JOEL TO CLASS) <i>ITAL</i> <i>You can't introduce threat and jeopardy and just remove it.</i>
		JOEL (voice over) You can't just introduce threat and jeopardy and remove it just like...				
396.	01:31:16:08	MCS JOEL IN PROFILE IN HIS CLASSROOM, GESTICULATING				
		JOEL ...poof! There's danger. It's got to be connected, right, to the hero's story--	504)	01:31:16:12	01:31:20:20	4:08 JOEL TO CLASS) There's danger. It has to be connected to the hero's--
		JOEL POINTS A MARKER AT THE WHITEBOARD	505)	01:31:20:25	01:31:22:22	1:27 DUDE TO JOEL, THEN JOEL TO DUDE) -Protagonist. -What?
		DUDE (interrupting) (off) Protagonist.				
		JOEL TURNS TO THE CLASS O/S				
		JOEL What?				
		FEMALE STUDENT (off) Yeah.				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
397.	01:31:22:27	MCS THE DUDE				
		DUDE Protagonist.	506)	/01:31:22:27	01:31:26:00	3:03 DUDE TO JOEL, THEN JOEL TO DUDE) -Protagonist. -You're right. Protagonist.
		JOEL (off) Oh, right, you're right. Protagonist, okay?	507)	01:31:26:05	01:31:28:00	1:25 JOEL TO CLASS) The protagonist's journey.
		PAN L TO CLAIRE IN THE LBG	508)	01:31:28:05	01:31:33:05	5:00 JOEL TO CLASS) (over scene end) You can witness something in the course of a movie that is big...
398.	01:31:29:13	MS LAVERY EXITS HER CAR AND APPROACHES THE SCHOOL AS JOEL GOES ON				
		JOEL (voice over) ...in, uh, the course of a movie that is big, like an explosion, but if it's not connected to your her-- your, uh, protagonist-- you lose your audience. You lose your audience...	509) <i>ITAL</i>	01:31:33:10	01:31:37:07	3:27 JOEL TO CLASS) <i>...but if it's not connected to your protagonist...</i>
			510) <i>ITAL</i>	01:31:37:12	01:31:38:27/	1:15 JOEL TO CLASS) <i>...you lose your audience.</i>
399.	01:31:38:28	CS JOEL				
		JOEL ...then what's really the purpose of making movies? Right?	511)	01:31:39:02	01:31:43:00	3:28 JOEL TO CLASS) Then what's the purpose of making movies? Right?
400.	01:31:43:11	MS JOEL AT THE WHITEBOARD				
		JOEL At the end of the day, it's all about his story.	512)	/01:31:43:11	01:31:45:23	2:12 JOEL TO CLASS) Ultimately, it's about his story.
401.	01:31:45:28	LA MWS MILLIE, ANOTHER STUDENT IN THE FG				
		MILLIE Or her story.	513)	/01:31:45:28	01:31:47:07/	1:09 MILLIE TO JOEL) Or her story.

Shot	Timecode	Continuity	Start	Finish	Dur	Title
402.	01:31:47:08	MS JOEL BY THE WHITEBOARD				
		JOEL Or... right, his or her story. Um, it's...	514)	01:31:47:12	01:31:51:00	3:18 JOEL TO MILLIE, THEN CLASS) Right, his or her story.
		JOEL CAPS HIS PEN				
403.	01:31:51:21	LA MWS LAVERY OVER JOEL'S SHOULDER, SITTING AT THE BACK OF THE CLASS				
		JOEL (off) ...a, uh, a simple equation.	515)	01:31:52:20	01:31:55:00	2:10 JOEL TO CLASS) It's a simple equation.
404.	01:31:56:10	HA MWS JOEL OVER LAVERY'S SHOULDER				
		JOEL The...	516)	01:31:57:20	01:31:59:00	1:10 JOEL TO CLASS) The...
		JOEL TAKES OUT HIS PDA				
405.	01:32:00:07	HA CS JOE'S PDA IN HIS HANDS				
		CLASS (off) (murmurs indistinctly -- continues under following scenes and dialogue)				
		JOEL Um... It's... our job...	517)	01:32:02:10	01:32:03:20	1:10 JOEL TO CLASS) Um...
			518)	01:32:05:25	01:32:13:05	7:10 JOEL TO CLASS) (over scene ends) It's our job as filmmakers to externalize the internal journey.
406.	01:32:08:01	LA WS LAVERY AT THE BACK OF THE CLASS, STUDENTS RFG				
		JOEL (off) ...as filmmakers, to...				
407.	01:32:10:06	CS THE DUDE				
		JOEL (off) ...externalize the internal journey. Uh...				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
408.	01:32:13:28	EWS THE CLASS PAST JOEL  JOEL (face obscured) ...any questions?  LAVERY RAISES HER HAND  LAVERY Question.	519) /01:32:13:28	01:32:16:05	2:07	JOEL TO CLASS, THEN LAVERY TO JOEL) -Any questions? -Question.
409.	01:32:16:17	MCS JOEL, ARM CROSSED  JOEL Yes... Detective.	520) 01:32:18:05	01:32:19:25	1:20	JOEL TO LAVERY) Yes, Detective.
410.	01:32:20:00	LA WS LAVERY AT THE BACK OF THE CLASS, STUDENTS TURNING TO HER  DUDE (off) Detective?  CLASS (giggles, murmurs indistinctly -- continues under following scenes and dialogue)	521) /01:32:20:00	01:32:21:12	1:12	DUDE TO HIMSELF) Detective?
411.	01:32:21:17	HA EWS JOEL PAST THE CLASS, LAVERY FG. THE STUDENTS TURNED TO HER  FEMALE STUDENT (off) No way.				
412.	01:32:23:05	LA MWS MILLIE TURNS TO JOEL O/S  LAVERY (off) What if a character isn't aware of...	522) /01:32:23:05	01:32:26:01	2:26	LAVERY TO JOEL) (over scene end) What if one isn't aware of his journey?
413.	01:32:24:22	LA WS LAVERY PAST JOEL  LAVERY ...his internal journey?				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
414.	01:32:26:06	HA MWS JOEL OVER LAVERY'S SHOULDER				
		JOEL I don't understand.	523)	/01:32:26:06	01:32:27:21/	1:15 JOEL TO LAVERY) I don't understand.
415.	01:32:27:22	CS THE DUDE TURNS TO LAVERY O/S				
		LAVERY (off) What if he has no conscious memory of his actions?	524)	01:32:27:26	01:32:30:00/	2:04 LAVERY TO JOEL) What if he has no memory of it?
416.	01:32:30:01	LA WS LAVERY PAST JOEL				
		LAVERY Is it possible for the subconscious to drive one's behavior, perhaps to do something wrong?	525)	01:32:30:05	01:32:35:26	5:21 LAVERY TO JOEL) Can the subconscious drive one's behavior, perhaps do something wrong?
417.	01:32:36:01	HA MCS JOEL, ARMS CROSSED				
		JOEL I mean, are you suggesting that someone's going around killing somebody and not having any recollection at all...	526)	/01:32:36:01	01:32:38:25	2:24 JOEL TO LAVERY) Do you think someone's killing people...
			527)	01:32:39:00	01:32:42:10	3:10 JOEL TO LAVERY) (over scene end) ...and not having any recollection they're doing it?
418.	01:32:41:16	LA MWS MILLIE AMONG HER CLASSMATES				
		JOEL (off) ...that they're doing it? I mean, I think that that is kind of an abuse...	528)	01:32:42:15	01:32:47:06	4:21 JOEL TO LAVERY) (over scene end) That is an abuse of suspension of disbelief... <i>(suspension of disbelief: also called "the willing suspension of disbelief", whereby an audience, in order to fully engage with a narrative, ignores reasons to disbelieve it)</i>
419.	01:32:44:28	HA MCS JOEL				
		JOEL ...of, uh, suspension of disbelief...				



## Foot &amp; Frame

Shot	Timecode	Continuity	Start	Finish	Dur	Title
420.	01:32:47:11	LA WS LAVERY PAST JOEL				
		JOEL (face obscured) ...don't you?	529)	/01:32:47:11	01:32:48:21	1:10 JOEL TO LAVERY) ...don't you think?
		LAVERY Not according to Hitchcock. <i>Psycho</i> . Norman Bates. Classic cinema split personality...	530)	01:32:48:26	01:32:52:06	3:10 LAVERY TO JOEL) Not according to Hitchcock. <i>Psycho</i> . Norman Bates. <i>(Hitchcock: see title #302)</i> <i>(Psycho: a 1960 thriller</i> <i>directed by Alfred Hitchcock)</i> <i>(Norman Bates: a</i> <i>psychopathic killer in the</i> <i>movie Psycho)</i>
			531)	01:32:52:11	01:32:56:00	3:19 LAVERY TO JOEL) Classic cinema split personality and serial killer.
421.	01:32:54:10	HA MCS JOEL, ARMS CROSSED				
		LAVERY (off) ...and serial killer.				
		JOEL Class, why don't we take a five- minute break? Detective, if you'd like to talk to me, I'll be right outside these doors.	532)	01:32:56:20	01:32:58:15	1:25 JOEL TO CLASS) Class, let's take a break!
		JOEL STARTS TOWARD FRAME L	533)	01:32:58:20	01:33:01:24/	3:04 JOEL TO LAVERY) Detective, if you want to talk, step outside.
422.	01:33:01:25	LA MWS MILLIE GRINS, ANOTHER STUDENT FG				
		CLASS (off) (murmurs excitedly)				
423.	01:33:05:10	MS LAVERY'S FEET AS SHE DESCENDS A STAIRCASE				
		JOEL (off) What the hell are you doing? Do you know how much trouble I could get--	534)	/01:33:05:10	01:33:06:25	1:15 JOEL TO LAVERY) What are you doing?
		CAMERA TILT UP TO LAVERY AS SHE REACHES THE BOTTOM	535)	01:33:07:00	01:33:09:16/	2:16 JOEL TO LAVERY) I'm trying to make a living. <i>(a living: see title \$472)</i>
		JOEL (off) I mean, I'm trying to make a living here.				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
424.	01:33:09:17	EWS JOEL AND LAVERY IN A HALLWAY				
		LAVERY	536)	01:33:10:00	01:33:11:10	1:10 LAVERY TO JOEL) Explain this.
		Explain this to me. If the killer was watching your apartment, waiting for you to go out...	537)	01:33:11:25 (over scene end)	01:33:16:05	4:10 LAVERY TO JOEL) If he watched your apartment waiting for you to leave...
425.	01:33:14:18	MWS JOEL TURNS AWAY FROM LAVERY				
		LAVERY	538)	01:33:16:10	01:33:18:25	2:15 LAVERY TO JOEL) ...how could he commit the murder?
		...to erase the messages, how could he be at the crime scene committing the murder?	539)	01:33:19:00	01:33:21:17	2:17 JOEL TO LAVERY) Easy. He kills someone, jumps in his car... <i>(jumps in: slang, gets in)</i>
		JOEL TURNS BACK	540)	01:33:21:22	01:33:23:25	2:03 JOEL TO LAVERY) ...goes to my house, has a coffee...
		JOEL	541)	01:33:24:00	01:33:27:15	3:15 JOEL TO LAVERY) ...erases the message before I'm out of your squad car.
		It's easy. Uh, he kills somebody, jumps in his car, goes over to my house, has a cup of coffee, erases the message by the time I even get out of the backseat of your squad car.	542)	01:33:27:20	01:33:30:00	2:10 LAVERY TO JOEL) You have an answer for everything.
		LAVERY	543)	01:33:30:05	01:33:32:20	2:20 LAVERY TO JOEL, THEN JOEL TO LAVERY) -Can you fix everyone's story? -I try.
		You've got an explanation for everything, don't you? Can you fix everyone's story?	544)	01:33:32:25 (over scene end)	01:33:35:00	2:05 LAVERY TO JOEL) Except yours. It makes no sense.
		JOEL				
		I try.				
		LAVERY				
		Excellent. Except your own...				
426.	01:33:33:25	MCS JOEL IN PROFILE				
		LAVERY (off)	545)	01:33:35:05	01:33:39:21	4:16 JOEL TO LAVERY) That's because it's real life, not a movie. It doesn't make sense.
		...which makes no sense.	546)	01:33:39:26	01:33:41:06/	1:10 LAVERY TO JOEL) But it usually does.
		JOEL				
		That's because it's real life. It--it's not a movie. It doesn't have to make sense.				
		LAVERY (off)				
		But it usually does, Mr. Brandt.				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
427.	01:33:41:07	MCS LAVERY IN PROFILE, STEPPING UP TO JOEL				
		LAVERY	547)	01:33:42:00	01:33:44:10	2:10 LAVERY TO JOEL) There is no random murder.
		I mean, there's no such thing as random murders. The victims may be random, but the perpetrator never is, so... You would tell me if there was something I should know, wouldn't you?	548)	01:33:44:15	01:33:48:00	3:15 LAVERY TO JOEL) Victims may be random, but the perpetrator isn't.
			549)	01:33:49:20	01:33:53:20	4:00 LAVERY TO JOEL) You'd tell me if there was something I should know, right?
428.	01:33:54:02	HA CS A SCRIPT IN JOEL'S HANDS				
		NARRATIVE TITLE Senseless Killings by Joel Brandt				
429.	01:33:56:22	MCS JOEL AND LAVERY				
		JOEL	550)	01:33:58:10	01:34:00:15	2:05 JOEL TO LAVERY) Why would I hide anything?
		Why would I hide anything from you, Detective?	551)	01:34:00:20	01:34:02:00	1:10 LAVERY TO JOEL) I don't know.
		LAVERY	552)	01:34:02:20	01:34:04:25	2:05 JOEL TO LAVERY, THEN LAVERY TO JOEL) -Can I go? -By all means. <i>(by all means: yes)</i>
		JOEL	553)	01:34:05:00	01:34:06:10	1:10 JOEL TO LAVERY) Thanks.
		Can I go back into class?				
		LAVERY				
		Oh, by all means.				
		JOEL				
		Thanks.				
		JOEL EXITS FRAME R				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
430.	01:34:06:28	MWS LAVERY TURNS TO JOEL AS HE EXITS FRAME R				
		LAVERY But we would like you to come in and see us at the station when you're done.	554)	01:34:08:15	01:34:12:05	3:20 LAVERY TO JOEL) But come to the station when you're done. <i>(the station: the police station)</i>
		JOEL ENTERS FRAME R				
		JOEL Am I being charged?	555)	01:34:13:25	01:34:15:05	1:10 JOEL TO LAVERY) Am I being charged?
		LAVERY No, but, obviously, you are a person of interest, and there's a simple way to get off that list.	556)	01:34:15:10	01:34:17:25	2:15 LAVERY TO JOEL) No, but you're a person of interest...
		JOEL Oh, now I'm taking a lie-detector test. That's--	557)	01:34:18:00	01:34:20:20	2:20 LAVERY TO JOEL) ...and there's a way to get off that list.
		LAVERY (overlapping) A lie-detector test would be great.	558)	01:34:20:25	01:34:22:25	2:00 JOEL TO LAVERY) A lie-detector test. <i>(lie-detector test: a test taken while connected to a polygraph machine, which monitors various physical readings to determine if a person is lying)</i>
		JOEL I'll be there in an hour.				
		JOEL EXITS FRAME R				
		LAVERY Thank you.	559)	01:34:23:00	01:34:25:00	2:00 LAVERY TO JOEL) That would be great.
			560)	01:34:25:05	01:34:27:15	2:10 JOEL TO LAVERY, THEN LAVERY TO JOEL) -Give me an hour. -Thank you.
431.	01:34:27:23	MWS MILLIE ENTERS FRAME L, PAUSING BY A WALL				
432.	01:34:31:11	MWS LAVERY TURNS TO MILLIE O/S				
		LAVERY He didn't like my story.	561)	01:34:34:10	01:34:35:21/	1:11 LAVERY TO MILLIE) He didn't like my story.
433.	01:34:35:22	MWS MILLIE				
		MILLIE Don't worry, he hates everybody's work.	562)	01:34:36:00	01:34:38:20/	2:20 MILLIE TO LAVERY) Don't worry, he hates everybody's work.

Shot	Timecode	Continuity	Start	Finish	Dur	Title
434.	01:34:38:21	MCS LAVERY  LAVERY Really?  LAVERY WALKS TOWARD FRAME R	563) 01:34:43:00	01:34:44:10	1:10	LAVERY TO MILLIE) Really?
435.	01:34:45:08	MWS MILLIE, A STUDENT PASSING THROUGH THE FG. SHE APPROACHES THE CAMERA, EXITING THE RFG				
436.	01:34:56:05	MWS OFFICERS OUTSIDE THE POLICE STATION  NARRATIVE TITLE 39 <sup>TH</sup> PRECINCT  TECH (voice over) I heard you were a screenwriter.  JOEL (voice over) I am.	564) 01:34:57:25 <i>ITAL</i>	01:34:59:21	1:26	TECH TO JOEL, THEN JOEL TO TECH) -You're a screenwriter. -I am.
437.	01:34:59:26	CS A TECH'S HAND AS HE CONNECTS WIRES TO JOEL'S FINGERS  JOEL (off) I'm also a professor.  TECH (off) Interesting. I always...	565) /01:34:59:26	01:35:02:10	2:14	JOEL TO TECH, THEN TECH TO JOEL) -I'm also a professor. -Interesting.
			566)	01:35:02:15 (over scene end)	01:35:04:28	2:13 TECH TO JOEL) I always wondered, when you write...
438.	01:35:03:04	HA MCS THE TECH'S FEET AS HE ROUNDS A TABLE  TECH (off) ...wondered, when you write...				

## Foot &amp; Frame

Shot	Timecode	Continuity	Start	Finish	Dur	Title
439.	01:35:05:03	CS THE TECH'S HANDS AS HE WRAPS JOEL'S ARM				
		TECH (off) ...do you find the characters take on a life of their own?	567)	/01:35:05:03	01:35:07:15	2:12 TECH TO JOEL) ...do the characters come to life?
		JOEL (off) Uh, something like that.	568)	01:35:07:20	01:35:09:05	1:15 JOEL TO TECH) Something like that. end)
440.	01:35:08:25	WS JOEL IN A CHAIR, THE TECH SETTING UP THE LIE DETECTOR TEST				
441.	01:35:10:17	CS THE TECH'S HAND AS HE SQUEEZES A PUMP				
		TECH (off) Too tight?	569)	01:35:11:20	01:35:13:20	2:00 TECH TO JOEL, THEN (over scene end) JOEL TO TECH) -Too tight? -No, that's fine.
442.	01:35:12:11	MWS LAVERY'S SILHOUETTE THROUGH FROSTED GLASS				
		JOEL (off) No, that's fine.				
443.	01:35:14:05	MWS JOEL HOOKED TO THE LIE DETECTOR, THE TECH WALKING AROUND HIM				
		TECH (face obscured) Would it be fair to say you have to lose yourself...	570)	01:35:14:20	01:35:18:00	3:10 TECH TO JOEL) (over scene end) Do you lose yourself in your character? <i>(lose yourself: to become intensely involved)</i>
444.	01:35:16:21	MWS LAVERY ENTERS, COFFEE IN HAND, THE TECH EXITING FRAME L				
		TECH (off) ...in your character when you write?				
		JOEL (off) That's just...	571)	01:35:18:05	01:35:20:15	2:10 JOEL TO TECH) (over scene end) That's an expression used on TV.

Shot	Timecode	Continuity	Start	Finish	Dur	Title
445.	01:35:18:23	MWS JOEL SHIFTS IN HIS SEAT, THE TECH AT FRAME R  JOEL ...an expression they use on TV.  TECH (off) You ever write any crime stories, murders?	572) 01:35:20:20 (over scene end)	01:35:24:05/	3:15	TECH TO JOEL, THEN JOEL TO TECH) -You write crime stories? -I wrote five thrillers.
446.	01:35:21:22	MWS LAVERY  JOEL (off) I've written five thrillers.				
447.	01:35:24:06	MWS JOEL HOOKED TO THE LIE DETECTOR, THE TECH LEANING OVER HIS COMPUTER  TECH You must get an extra added charge when you're creating a powerful villain.  JOEL A story is only as good as its villain. Can we, uh... Can we start the test?  TECH Not quite.	573) 01:35:24:10  574) 01:35:29:00  575) 01:35:33:15	01:35:28:00  01:35:33:10  01:35:34:25	3:20  4:10  1:10	TECH TO JOEL) Do you get an extra charge creating a powerful villain. (charge: thrill)  JOEL TO TECH) A story is only as good as its villain. Can we start the test?  TECH TO JOEL) Not quite.
448.	01:35:35:10	MWS LAVERY  TECH (off) So, you get inside the murderer's...	576) /01:35:35:10 (over scene end)	01:35:38:00	2:20	TECH TO JOEL) So, you get inside the murderer's head. (inside the murderers head: think as the murderer character thinks)
449.	01:35:37:15	MCS JOEL, THE TECH PASSING THROUGH THE FG  TECH (off) ...head. He speaks through you. Must make you feel powerful, superior.	577) 01:35:38:05  578) 01:35:40:15	01:35:39:20  01:35:42:16/	1:15  2:01	TECH TO JOEL) He speaks through you.  TECH TO JOEL) Must make you feel powerful.

Shot	Timecode	Continuity	Start	Finish	Dur	Title
450.	01:35:42:17	CS THE TECH'S HAND AS HE ADJUSTS THE LIE DETECTOR MACHINE				
		JOEL (off) Aren't we supposed to start...	579) 01:35:43:10	01:35:45:25	2:15	JOEL TO TECH) Don't we start with simple questions?
451.	01:35:44:02	MWS JOEL, THE TECH AT FRAME R				
		JOEL ...with simple questions? "What's your name? What's your birth date? Do you sleep with goats?"	580) 01:35:46:00	01:35:48:14	2:14	JOEL TO TECH) "What's your name? Do you sleep with goats?"
452.	01:35:48:19	MCS LAVERY				
		LAVERY Do you sleep with goats, Mr. Brandt?	581) /01:35:48:19	01:35:50:17	1:28	LAVERY TO JOEL) Do you sleep with goats?
453.	01:35:50:22	MWS JOEL, THE TECH AT FRAME R				
		JOEL Only on the weekends.	582) /01:35:50:22	01:35:52:16/	1:24	JOEL TO LAVERY) Only on weekends. <i>(only on weekends: meant humorously)</i>
		JOEL SMILES				
454.	01:35:52:17	MCS LAVERY SMILES, NODS AT THE TECH O/S				
455.	01:35:54:08	WS JOEL AND THE TECH PAST LAVERY				
		TECH Let's get started. Okay...	583) /01:35:54:08	01:35:56:05/	1:27	TECH TO JOEL) Let's get started.



Shot	Timecode	Continuity	Start	Finish	Dur	Title
456.	01:35:56:05	MCS JOEL, THE TECH IN THE BG, CROSSING TO HIS COMPUTER RBG				
		TECH (off) ...let's see. Do you feel inadequate...	584)	01:35:57:10	01:35:58:20	1:10 TECH TO JOEL) Let's see.
			585)	01:35:58:25	01:36:03:03/	4:08 TECH TO JOEL) Do you feel inadequate having a successful father?
457.	01:36:01:04	HA CS THE TECH'S HANDS AS HE DROPS A PICTURE OF MYRNA'S BODY ON THE TABLE				
		TECH (off) ...having a successful father?				
458.	01:36:03:04	MCS JOEL, THE TECH SETTING PICTURES BESIDE HIM				
		TECH (off) A publisher, isn't he?	586)	01:36:03:08	01:36:04:20/	1:12 TECH TO JOEL) A publisher, right?
459.	01:36:04:21	HA CS PICTURES OF MYRNA'S DEAD FACE				
460.	01:36:06:15	MCS LAVERY				
461.	01:36:08:12	HA CS MORE MURDER PICTURES LAND ON THE OTHERS				
462.	01:36:10:21	MCS JOEL, THE TECH RBG				
		JOEL I don't really understand.	587)	01:36:12:09	01:36:13:19/	1:10 JOEL TO TECH) I don't understand.
463.	01:36:13:20	MCS THE TECH				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
464.	01:36:14:21	MCS LAVERY  TECH (off) Do you feel in any way guilty for the death of your mother in the fire?	588)	/01:36:14:21	01:36:17:19/	2:28 TECH TO JOEL) Do you feel guilty for your mother's death?
465.	01:36:17:20	MCS JOEL LOOKS UP AT THE TECH  JOEL (off) Wasn't she an opera singer?	589)	01:36:17:24	01:36:19:12/	1:18 JOEL TO TECH) Wasn't she a singer?
466.	01:36:19:13	MCS THE TECH LOOKS DOWN AT JOEL O/S				
467.	01:36:20:17	MCS JOEL TURNS TO THE LIE DETECTOR MACHINE O/S				
468.	01:36:22:06	HA CS THE LIE DETECTOR MACHINE RECORDS NOTHING				
469.	01:36:24:06	WS JOEL AND THE TECH PAST LAVERY  JOEL This isn't a lie-detector test.	590)	01:36:28:00	01:36:30:01	2:01 JOEL TO TECH) This isn't a lie-detector test. (lie-detector test: see title #558)
470.	01:36:30:06	MCS LAVERY  LAVERY They're not admissible in court.	591)	/01:36:30:06	01:36:31:27/	1:21 LAVERY TO JOEL) They're not admissible.
471.	01:36:31:28	MCS JOEL SMIRKS, THE TECH RBG  LAVERY (off) We're just trying to understand...	592)	01:36:33:10	01:36:35:11/	2:01 LAVERY TO JOEL) (over scene end) We're trying to understand you.

Shot	Timecode	Continuity	Start	Finish	Dur	Title
472.	01:36:33:27	MCS LAVERY  LAVERY ...you, Mr. Brandt.				
473.	01:36:35:12	MCS JOEL, THE TECH RBG. JOEL HOLDS UP HIS HAND CONNECTED TO WIRES  JOEL You're trying to understand me playing games?  JOEL TAKES OFF THE WIRES	593)	01:36:38:20	01:36:41:10	2:20 JOEL TO LAVERY) By playing games?
474.	01:36:41:23	MCS LAVERY				
475.	01:36:43:08	WS JOEL AND THE TECH PAST LAVERY, JOEL TAKING OFF HIS ARM BAND  JOEL Get--get this thing off of me!  JOEL RISES, PICKS UP HIS JACKET AND BACKS AWAY FROM THE TECH  JOEL What are you, some kind of shrink?	594)	/01:36:43:08	01:36:45:00	1:22 JOEL TO TECH) Get this thing off me!
			595)	01:36:48:10	01:36:49:26	1:16 JOEL TO TECH) Are you a shrink? <i>(shrink: slang for psychologist)</i>
476.	01:36:50:01	MCS LAVERY  LAVERY Not technically, no.  JOEL (off) What is this?	596)	/01:36:50:01	01:36:52:10/	2:09 LAVERY TO JOEL, THEN JOEL TO LAVERY) -Not technically. -What is this?

Shot	Timecode	Continuity	Start	Finish	Dur	Title
477.	01:36:52:11	MCS JOEL ADJUSTS HIS JACKET				
		JOEL What, do you think I'm killing people, and that I'm picking up the phone, and I'm calling myself.	597) 01:36:53:20	01:36:56:20	3:00	JOEL TO LAVERY) Do you think I kill people, then call myself?
		JOEL MAKES A PHONE OF HIS HAND	598) 01:36:56:25	01:36:59:20	2:25	JOEL TO LAVERY) "By the way, you just killed somebody.
		JOEL "Hey, by the way, you just killed somebody. You did a great job. I want to support you. I'm leaving you a message, but don't forget to delete it." Is that-- Seriously, is that what you think I'm doing?	599) 01:36:59:25	01:37:01:25	2:00	JOEL TO LAVERY) "Great job. I want to support you.
		TECH (off) No one's suggesting...	600) 01:37:02:00	01:37:04:05	2:05	JOEL TO LAVERY) Remember to delete this message."
			601) 01:37:04:10	01:37:06:00	1:20	JOEL TO LAVERY) Is that what you think?
			602) 01:37:06:05	01:37:08:15	2:10	TECH TO JOEL) (over scene end) No one's suggesting you enjoy it.
478.	01:37:07:02	CS THE TECH IN PROFILE				
		TECH ...that you ever enjoyed doing this.				
		JOEL (off) Do you have...	603) 01:37:08:20	01:37:11:20	3:00	JOEL TO LAVERY) (over scene end) Do you have anything to hold me on? <i>(hold me on: arrest me)</i>
479.	01:37:08:27	WS JOEL, THE TECH, AND LAVERY				
		JOEL ...anything to hold me on, at all, in the world, anything?				
		LAVERY (face obscured) No.	604) 01:37:11:25	01:37:14:01/	2:06	LAVERY TO JOEL, THEN JOEL TO LAVERY) -No. -Good. Thanks. Goodbye.
		JOEL Good.				
		JOEL GRABS HIS OVERCOAT AND STARTS OUT				
		JOEL Thank you. Goodbye.				
		JOEL EXITS FRAME R				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
480.	01:37:14:02	CS LAVERY WATCHES JOEL EXIT O/S, THEN GLANCES AT THE TECH O/S				
		LAVERY That went well.	605)	01:37:17:26	01:37:19:06/	1:10 LAVERY TO TECH) That went well.
481.	01:37:19:07	EWS JOEL APPROACHES THE CAMERA IN A POLICE STATION HALLWAY, LAVERY FOLLOWING				
		LAVERY What made you angry, Mr. Brandt?	606)	01:37:19:25	01:37:21:20	1:25 LAVERY TO JOEL) What made you angry?
		JOEL You prying into my life, for one.	607)	01:37:21:25	01:37:23:15	1:20 JOEL TO LAVERY) Your prying.
		JOEL ENTERS ANOTHER HALLWAY FRAME L	608)	01:37:24:15	01:37:26:05	1:20 LAVERY TO JOEL) You are involved.
		LAVERY No matter what you think, you are involved. You came to us, Mr. Brandt, claiming two strangers called you just before they were murdered.	609)	01:37:26:10	01:37:30:15	4:05 LAVERY TO JOEL) You claim two strangers called you before being murdered.
		JOEL REENTERS FRAME L	610)	01:37:30:20	01:37:33:10	2:20 LAVERY TO JOEL) I'm not the one with the imagination.
		LAVERY I'm not the one with the imagination. I'm not the one that needs help.	611)	01:37:33:15	01:37:35:17/	2:02 JOEL TO LAVERY) You or your cronies come near me...
		JOEL (face obscured) You and your cronies come within 50 feet of me...				
482.	01:37:35:18	MWS JOEL AND LAVERY				
		JOEL ...I'm going to slap a harassment suit on you so fast it'll make your head spin.	612)	01:37:35:22	01:37:39:07	3:15 JOEL TO LAVERY) ...I'll slap a harassment suit on you.
483.	01:37:39:12	MS LAVERY PAST JOEL, OFFICERS BUSTLING AROUND IN THE BG				
		LAVERY "Cronies" is a bit cliché.	613)	01:37:39:12	01:37:41:25	2:13 LAVERY TO JOEL, THEN JOEL TO LAVERY) -"Cronies" is cliché. -Guess what?
		JOEL (face obscured) Oh, well, guess what?				

Shot	Timecode	Continuity	Start	Finish	Dur	Title	
484.	01:37:42:00	MCS JOEL, PEOPLE PASSING THROUGH THE FG  JOEL Life's a bit cliché. I mean, your whole precinct, to be honest with you, is pretty cliché. I mean, is that a...	614)	/01:37:42:00	01:37:44:00	2:00	JOEL TO LAVERY) Life is cliché.
			615)	01:37:44:05	01:37:47:05	2:00	JOEL TO LAVERY) Your whole precinct is cliché.
			616)	01:37:47:20 (over scene end)	01:37:50:10	2:20	JOEL TO LAVERY) Is that a wanted board?
485.	01:37:49:06	MS LAVERY AND JOEL, WHO POINTS AT A "WANTED" BOARD.  JOEL ...is that a wanted board?  A HOOKER IS LED THROUGH FRAME L, RECEDING FROM THE CAMERA  JOEL And that... that's a hooker. A wanted board and a hooker within five seconds. I mean, that is in every single movie that's ever been made. All we need now is the, uh, the fat cop eating a donut.	617)	01:37:52:05	01:37:53:15	1:10	JOEL TO LAVERY) And a hooker.
			618)	01:37:53:20	01:37:56:20	3:00	JOEL TO LAVERY) A wanted board and hooker within five seconds.
			619)	01:37:56:25	01:37:59:00	2:05	JOEL TO LAVERY) It's in every movie ever made.
			620)	01:37:59:05	01:38:02:07/	3:02	JOEL TO LAVERY) All we need now is a fat cop eating a donut.
486.	01:38:02:08	MWS A FAT OFFICER EATS A DONUT, OFFICERS PASSING THROUGH THE FG  JOEL (off) You guys have to work on being original.  LAVERY (off) We're not trying...	621)	01:38:02:11	01:38:04:15	2:04	JOEL TO LAVERY) You need work on being original.
			622)	01:38:04:20 (over scene end)	01:38:07:11/	2:21	LAVERY TO JOEL) We're not trying to be original, are you?
487.	01:38:05:06	MCS LAVERY  LAVERY ...to be original, Mr. Brandt, are you?					

Shot	Timecode	Continuity	Start	Finish	Dur	Title
488.	01:38:07:12	MCS JOEL OVER LAVERY'S SHOULDER				
		JOEL Right now I'm just trying to find the way out.	623)	01:38:08:00	01:38:10:07/	2:07 JOEL TO LAVERY) I'm just trying to find the way out.
489.	01:38:10:08	MCS LAVERY				
		LAVERY Help yourself.	624)	01:38:13:05	01:38:14:20	1:15 LAVERY TO JOEL) Help yourself.
		JOEL ENTERS FRAME L, RECEDING FROM THE CAMERA. HE TURNS BACK	625)	01:38:14:20	01:38:16:25	2:05 JOEL TO LAVERY) Don't take this the wrong way.
		JOEL Oh, and don't take this the wrong way, Detective. I hope I never see you again as long as I live.	626)	01:38:17:00	01:38:19:20	2:20 JOEL TO LAVERY) I hope I never see you again.
		LAVERY (face obscured) Well, for your sake, the feeling is mutual.	627)	01:38:19:25	01:38:22:15	2:20 LAVERY TO JOEL) For your sake, the feeling is mutual.
		JOEL TROTS DOWN SOME STAIRS, RECEDING. PAN L TO LAVERY				
490.	01:38:29:21	EWS JOEL EXITS THE STATION AND DIALS ON HIS CELL PHONE				
		JOEL (mutters indistinctly)				
491.	01:38:34:25	WS JOEL OUTSIDE THE STATION, ON HIS CELL PHONE				
		JOEL (into phone) Adam, can you... Can we get together?	628)	01:38:37:00	01:38:40:00	3:00 JOEL TO ADAM) Adam, can we get together? (get together: meet)
492.	01:38:40:02	CS A BLACK WAITRESS IN GEISHA MAKEUP				
		PATRONS (off) (laugh, chat indistinctly -- continue under following scenes and dialogue)				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
493.	01:38:41:15	MS THE GEISHA WAITRESS RFG, TRAY IN HAND, MWS JOEL AND ADAM AT A TABLE LBG. THE WAITRESS EXITS FRAME R. ADAM POINTS O/S				
		ADAM Hey... too fat. You know, fat's okay, but, uh, in the right places.	629) 01:38:44:00	01:38:45:10	1:10	ADAM TO JOEL) Hey.
			630) 01:38:45:15	01:38:46:25	1:10	ADAM TO JOEL) Too fat.
			631) 01:38:47:00	01:38:49:10/	2:10	ADAM TO JOEL) Fat's okay, but in the right places.
494.	01:38:49:11	MCS JOEL				
		JOEL Adam, just--just walk me through this one more time. Okay, in my script, the first two people that died are the college girl...	632) 01:38:49:15	01:38:51:25	2:10	JOEL TO ADAM) Walk me through this once more. <i>(walk me through: go over the scenario)</i>
		A WAITRESS PASSES THROUGH THE FG WITH A SPARKLER ON A CAKE	633) 01:38:52:00	01:38:55:12	3:12	JOEL TO ADAM) In my script, the first ones killed are the student...
495.	01:38:55:13	CS ADAM WATCHES THE PASSING WAITRESS				
		JOEL (off) ...and then across town, the taxi driver.	634) 01:38:55:17	01:38:57:20	2:03	JOEL TO ADAM) ...then the taxi driver.
		ADAM Yeah, yeah, yeah, I'm with you. Taxi driver.	635) 01:38:58:20	01:39:00:25	2:05	ADAM TO JOEL) Yeah, I'm with you. Taxi driver.
496.	01:39:01:00	MWS PATRONS ON A COUCH, EATING, HOOKAHS BEFORE THEM				
		JOEL (off) Okay, now, so, Jeremy Potter owned a pawn shop...	636) /01:39:01:00	01:39:03:13	2:13	JOEL TO ADAM) Jeremy Potter owned a pawn shop...



Shot	Timecode	Continuity	Start	Finish	Dur	Title	
497.	01:39:03:18	MWS ADAM AND JOEL, WHO GOES OVER NOTES  JOEL ...and then Myrna Chang, she's a seamstress. Okay, now...	637) /01:39:03:18	01:39:07:17	3:29	JOEL TO ADAM) ...and Myrna Chang is a seamstress.	
498.	01:39:07:22	MCS JOEL OVER ADAM'S SHOULDER  JOEL ...if the-- if the killer is copying my script, the next person in my script to die...	638) /01:39:07:22	01:39:10:05	2:13	JOEL TO ADAM) If the killer is copying my script...	
			639)	01:39:10:10	01:39:13:05	2:25	JOEL TO ADAM) (over scene end) ...the next person to die would be...
499.	01:39:12:13	MCS ADAM OVER JOEL'S SHOULDER  JOEL (face obscured) ...would be...  ADAM The zookeeper in the tiger's cage. Yeah, yeah, yeah, totally, I read your script. Twice, if you remember.	640)	01:39:13:10	01:39:15:10	2:00	ADAM TO JOEL) The zookeeper in the cage.
			641)	01:39:15:15	01:39:17:17/	2:02	ADAM TO JOEL) I read your script. Twice.
500.	01:39:17:18	MCS JOEL OVER ADAM'S SHOULDER. SLOW ZOOM IN  JOEL Right, okay, so, if we're tracking the killer, how do we get him to not kill the zookeeper?  ADAM (off) You don't.	642)	01:39:17:22	01:39:23:00	5:08	JOEL TO ADAM) How do we get him to not kill the zookeeper?
			643)	01:39:23:09	01:39:24:19/	1:10	ADAM TO JOEL) You don't.
501.	01:39:24:20	CS ADAM  ADAM Man, it was just somebody who's nobody. You were well into your second act.	644)	01:39:24:24	01:39:27:25/	3:01	ADAM TO JOEL) He's a nobody. You were in the second act.

Shot	Timecode	Continuity	Start	Finish	Dur	Title
502.	01:39:27:26	MCS JOEL SCRATCHES HIS HEAD  ADAM (off) Dude, this is the area...	645) 01:39:28:15	01:39:31:17/	3:02	ADAM TO JOEL) By now, someone the killer knew should die.
503.	01:39:29:12	CS ADAM  ADAM ...in these movies when the killer should have killed someone the hero...				
504.	01:39:31:18	CS JOEL  ADAM (off) ...already knew--  JOEL I know. Every thriller is like that. I wanted mine to be different. I thought it was random. I thought it was scarier.	646) 01:39:31:22	01:39:35:23	4:01	JOEL TO ADAM) I wanted to be different. It's random, scarier.
505.	01:39:35:28	MCS ADAM OVER JOEL'S SHOULDER  ADAM Yeah, blah, blah, blah, blah, but the audience wouldn't care, right?	647) /01:39:35:28	01:39:38:02	2:04	ADAM TO JOEL) But the audience wouldn't care.
506.	01:39:38:07	MCS THE WAITRESS PAST ADAM, APPROACHING HIM  ADAM (face obscured) That's why your movie never got made. Thank you very much.  THE WAITRESS LEAVES THE BILL AND TWO FORTUNE COOKIES  ADAM (off) Look...	648) /01:39:38:07	01:39:40:00	1:23	ADAM TO JOEL) So it never got made.
			649) 01:39:40:05	01:39:41:15	1:10	ADAM TO WAITRESS) Thank you.

Shot	Timecode	Continuity	Start	Finish	Dur	Title
507.	01:39:42:06	CS ADAM				
		ADAM ...I'm sure this whole thing is one big coincidence.	650)	/01:39:42:06	01:39:44:20	2:14 ADAM TO JOEL) I'm sure it's all a big coincidence.
		ADAM PUTS ON HIS JACKET	651)	01:39:44:25	01:39:47:10/	2:15 ADAM TO JOEL) You look like shit. Get some sleep. <i>(like shit: bad, disheveled)</i>
		ADAM All right, look at yourself. You look like shit. Get some sleep.				
508.	01:39:47:11	MCS JOEL OVER ADAM'S SHOULDER. ADAM PUTS ON HIS JACKET				
		ADAM (face obscured) I got a meeting.	652)	01:39:47:15	01:39:48:25	1:10 ADAM TO JOEL) I got a meeting.
		JOEL A meeting?	653)	01:39:49:00	01:39:50:15	1:15 JOEL TO ADAM, THEN ADAM TO JOEL) -A meeting? -Yeah.
		ADAM (face obscured) Yeah.				
		JOEL CHECKS HIS WATCH	654)	01:39:50:20	01:39:52:20/	2:00 JOEL TO ADAM) It's midnight. Do you ever stop?
		JOEL It's midnight. Do you ever stop?				
509.	01:39:52:21	MCS ADAM				
		ADAM Yeah, when my work is done.	655)	01:39:52:25	01:39:54:25	2:00 ADAM TO JOEL) Yeah, when my work is done.
510.	01:39:55:10	CS ADAM'S HAND AS HE PUSHES THE BILL TOWARD JOEL				
		ADAM (off) You got that, right? You know, for my, uh, advice.	656)	01:39:56:05	01:39:58:06	2:01 ADAM TO JOEL) You got that? For my advice.
511.	01:39:58:11	MCS JOEL OVER ADAM'S SHOULDER				
		JOEL Oh, yeah.	657)	/01:39:58:11	01:39:59:21	1:10 JOEL TO ADAM) (over scene end) Yeah.

Shot	Timecode	Continuity	Start	Finish	Dur	Title
512.	01:39:59:10	MS ADAM PICKS UP HIS DRINK  ADAM (face obscured) You know, I think I'll write a script one day. You know, how hard can it be?	658) 01:39:59:26	01:40:03:01/	3:04	ADAM TO JOEL) I think I'll write a script. How hard can it be?
513.	01:40:03:02	CS JOEL PAST ADAM, WHO DRINKS  JOEL That's great. That's just what the world needs, another...	659) 01:40:03:20	01:40:06:05	2:15	JOEL TO ADAM) The world needs another scriptwriter. <i>(the world...scriptwriter: meant sarcastically)</i>
514.	01:40:05:11	MCS ADAM  JOEL (off) ...scriptwriter.  ADAM Yeah.  ADAM RISES  ADAM Listen, if you're using your script as a blueprint, it was all random.	660) 01:40:08:00	01:40:13:05	5:05	ADAM TO JOEL) If you're using your script as a blueprint, it was all random.
		PAN L TO A SHOT OVER JOEL'S SHOULDER  ADAM Random you can't predict. The zookeeper, my friend...	661) 01:40:13:10	01:40:15:00	1:20	ADAM TO JOEL) Random you can't predict.
			662) 01:40:15:05	01:40:19:27/	4:23	ADAM TO JOEL) The zookeeper dies, and there's nothing you can do to stop that.
515.	01:40:16:11	MCS JOEL  ADAM (off) ...dies, and there's nothing you can do to stop that. Nothing.				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
516.	01:40:19:28	MCS ADAM OVER JOEL'S SHOULDER				
		ADAM Unless...	663) 01:40:21:10	01:40:23:20	2:10	ADAM TO JOEL, THEN JOEL TO ADAM) -Unless... -Unless what?
		PAN R AWAY FROM ADAM'S SHOULDER				
		JOEL (off) Unless what?	664) 01:40:24:05	01:40:27:27/	3:22	ADAM TO JOEL) Unless the killer likes a plot that makes sense.
		ADAM Unless the killer likes a plot that makes some frigging...				
517.	01:40:26:05	MCS JOEL				
		ADAM (off) ...sense.				
518.	01:40:27:28	MCS ADAM SMILES				
		ADAM (chuckles) Kemosabe.	665) 01:40:29:17	01:40:30:27/	1:10	ADAM TO JOEL) Kemosabe. (Kemosabe: see title #151)
519.	01:40:30:28	MCS JOEL				
		JOEL That's great. Thanks.	666) 01:40:31:14	01:40:32:29/	1:15	JOEL TO ADAM) Great. Thanks.
520.	01:40:33:00	MCS ADAM OVER JOEL'S SHOULDER				
		ADAM Yeah. <i>De nada</i> . I'll call you, all right?	667) 01:40:33:04	01:40:35:15	2:11	ADAM TO JOEL) Yeah. <i>De nada</i> . I'll call you. ( <i>de nada</i> : Spanish for "you're welcome")
		ADAM WALKS AWAY				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
521.	01:40:37:25	MCS JOEL CRACKS A FORTUNE COOKIE  JOEL (sighs with relief, chuckles)  HE READS THE FORTUNE  JOEL Like that does me any good.  HE CRUMPLES THE NOTE	668) 01:40:48:10	01:40:50:10	2:00	JOEL TO HIMSELF) Like that does me any good.
522.	01:40:51:16	CS NOTES AND PICTURES TACKED TO A WALL				
523.	01:40:55:02	MS LAVERY APPROACHES THE NOTE-COVERED WALL, INSPECTING IT				
524.	01:40:59:10	CS LAVERY'S POV -- PICTURES OF JOEL AND DEAD MYRNA				
525.	01:41:02:29	MWS JOEL EXITS THE RESTAURANT, NOTES FALLING FROM HIS HANDS  HOSTESS (off) Thank you, come again!  JOEL WAVES  JOEL Thank-- uh, thank you! Shit.  JOEL PICKS UP HIS NOTES AND APPROACHES THE CAMERA. A PHONE RINGS O/S. HE LOOKS AROUND	669) /01:41:02:29	01:41:04:15	1:16	HOSTESS TO JOEL) Thanks, come again!
			670)	01:41:04:20	01:41:06:10	1:20 JOEL TO HOSTESS) Thank you! Shit. (shit: see title #119)
526.	01:41:15:13	WS A PHONE BOOTH OVER JOEL'S SHOULDER, PHONE RINGING				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
527.	01:41:17:25	CS THE RINGING PHONE LFG, EWS JOEL ACROSS THE STREET RBG. HE APPROACHES THE PHONE				
528.	01:41:22:26	LA WS JOEL REACHES THE PHONE BOOTH, LOOKING OVER HIS SHOULDERS				
529.	01:41:26:17	CS JOE'S HAND AS HE PICKS UP THE PHONE				
530.	01:41:30:10	EWS JOEL AT THE PHONE BOOTH, HANGING UP THE PHONE				
531.	01:41:35:06	CS THE PHONE RINGS. JOEL'S HAND ENTERS FRAME L, PICKS IT UP				
532.	01:41:37:03	MS JOEL ANSWERS THE PHONE  JOEL (face obscured) (into phone) Hello?  SARGE (voice over) (over phone) Joel?	671)	/01:41:37:03	01:41:39:00	1:27 JOEL TO SARGE, THEN SARGE TO JOEL) -Hello? -Joel?
533.	01:41:38:05	MCS JOEL ON THE PHONE  SARGE (voice over) (over phone) Joel...				
534.	01:41:39:18	LA MWS JOEL AT THE PHONE BOOTH  SARGE (voice over) (over phone) ...Joel? Is this Joel?  JOEL (into phone) How did you know I was going to--	672)	/01:41:39:18	01:41:41:24/	2:06 SARGE TO JOEL, THEN JOEL TO SARGE) -Is this Joel? -How did you know--

Shot	Timecode	Continuity	Start	Finish	Dur	Title
535.	01:41:41:25	MCS JOEL LOOKS AROUND, ON THE PHONE  JOEL (into phone) Who, who...				
536.	01:41:43:05	ANGLE ON MCS, JOEL LOOKS AROUND, ON THE PHONE  JOEL (into phone) Who is-- Who is this?	673)	/01:41:43:05	01:41:45:00	1:25 JOEL TO SARGE) Who is this?
537.	01:41:45:05	ANGLE ON MCS, JOEL ON THE PHONE  SARGE (voice over) (over phone) Rivers. This is Sarge Rivers. Y--	674)	/01:41:45:05	01:41:47:15	2:10 SARGE TO JOEL) (over scene end) Sarge Rivers. You don't know me.
538.	01:41:46:13	CS JOEL ON THE PHONE  SARGE (voice over) (over phone) You don't know me.  JOEL (into phone) How...				
539.	01:41:47:22	MS JOEL ON THE PHONE, LOOKING AROUND  JOEL (face obscured) (into phone) How did you...	675)	/01:41:47:22	01:41:50:01	2:09 JOEL TO SARGE) (over scene end) How did you get this number?
540.	01:41:49:05	CS JOEL ON THE PHONE, INSPECTING THE NUMBER  JOEL (into phone) How did you get this number?				



Shot	Timecode	Continuity	Start	Finish	Dur	Title
541.	01:41:50:06	ECS SARGE ON THE PHONE, GUN AT HIS TEMPLE				
		SARGE (into phone) It was dialed for me.	676)	/01:41:50:06	01:41:52:16	2:10 SARGE TO JOEL, THEN JOEL TO SARGE) -It was dialed. -Let me talk to him.
		JOEL (voice over) (over phone) I want to talk to them.				
542.	01:41:52:21	CS JOEL ON THE PHONE				
		JOEL (into phone) Put them-- Put them on the phone, Sarge.	677)	/01:41:52:21	01:41:54:05	1:14 JOEL TO SARGE) Put him on the phone.
543.	01:41:54:10	ECS SARGE ON THE PHONE, GUN AT HIS TEMPLE				
		SARGE (into phone) If you don't come here, I die, okay? Please, for God's sake, just do it!	678)	/01:41:54:10	01:41:58:01	3:21 SARGE TO JOEL) If you don't come here, I die. Please, just do it!
544.	01:41:58:06	CS JOEL ON THE PHONE				
		JOEL (face obscured) (into phone) Where are you?	679)	/01:41:58:06	01:42:00:04	1:28 JOEL TO SARGE) Where are you? I will come! (over scene end)
545.	01:41:58:28	EWS JOEL AT THE PHONE BOOTH, LOOKING AROUND				
		JOEL (into phone) I will come! Where are you?				
546.	01:42:00:09	ECS SARGE ON THE PHONE, GUN AT HIS TEMPLE				
		SARGE (into phone) I'm at 96th and 10th, all right?	680)	/01:42:00:09	01:42:02:17	2:08 SARGE TO JOEL) I'm at 96th and 10th, all right?
547.	01:42:02:22	LA WS JOEL AT THE PHONE BOOTH				
		JOEL (face obscured) (into phone) 96th and 10th.	681)	/01:42:02:22	01:42:04:08	1:16 JOEL TO SARGE) 96th and 10th.

Shot	Timecode	Continuity	Start	Finish	Dur	Title	
548.	01:42:04:13	CS JOEL ON THE PHONE  JOEL (into phone) That's not far from me. I'm really close to that, okay?	682)	/01:42:04:13	01:42:06:23	2:10	JOEL TO SARGE) That's not far from me. I'm close.
549.	01:42:06:28	ECS SARGE ON THE PHONE, GUN AT HIS TEMPLE  SARGE (into phone) The Plager building.	683)	/01:42:06:28	01:42:10:17	3:19	SARGE TO JOEL, THEN JOEL TO SARGE) -The Plager building. -The Plager building, okay.
550.	01:42:07:27	CS JOEL ON THE PHONE  JOEL (into phone) The Pla-- Okay, 96th and 10th at the Plager Building. Okay...					
551.	01:42:10:22	ANGLE ON CS, JOEL ON THE PHONE  JOEL (into phone) ...I--I'm on-- I'm coming.	684)	/01:42:10:22	01:42:12:01/	1:09	JOEL TO SARGE) I'm coming.
552.	01:42:12:02	ECS SARGE ON THE PHONE  SARGE (into phone) Don't bring any cops.  JOEL (voice over) (over phone) I'm not going to bring the cops.	685)	01:42:12:06	01:42:14:11/	2:05	SARGE TO JOEL, THEN JOEL TO SARGE) -Don't bring any cops. -I won't.
553.	01:42:14:12	CS JOEL ON THE PHONE  JOEL (into phone) Just tell him I am on my way.	686)	01:42:14:16	01:42:16:02/	1:16	JOEL TO SARGE) Tell him I'm on my way.

Shot	Timecode	Continuity	Start	Finish	Dur	Title
554.	01:42:16:03	LA WS JOEL HANGS UP AND LOOKS AROUND				
		JOEL Uh, 90-- 96. Oh, shit.	687) 01:42:16:25	01:42:18:05	1:10	JOEL TO HIMSELF) 90-- 96.
			688) 01:42:18:25	01:42:20:05	1:10	JOEL TO HIMSELF) Shit. <i>(shit: see title #119)</i>
555.	01:42:20:10	MWS, HANDHELD CAMERA, TRACK JOEL AS HE RUNS TO A LIMO				
		JOEL Excu-- Excuse me, I need your car now.	689) 01:42:22:00	01:42:25:10	3:10	JOEL TO LIMO DRIVER) Excuse me, I need your car now.
		PAN R TO A LIMO DRIVER BY THE OPEN LIMO TRUNK	690) 01:42:25:15	01:42:29:00	3:15	LIMO DRIVER TO JOEL) I'm sorry, mister. I have an airport pickup.
		LIMO DRIVER I'm so sorry, mister. I have got another airport pickup.	691) 01:42:29:05	01:42:32:05	3:00	JOEL TO LIMO DRIVER) 10th Avenue, the Plager Building. It's important.
		THE LIMO DRIVER CLOSSES THE TRUNK AND WALKS TO THE DRIVER'S SIDE DOOR, JOEL TRAILING	692) 01:42:32:10	01:42:34:05	1:25	LIMO DRIVER TO JOEL) Yes. No, I am booked.
		JOEL No, I-- I need to go down to 10th Avenue to the Plager Building. Please, it's life or death.	693) 01:42:35:10	01:42:36:24/	1:14	JOEL TO LIMO DRIVER) I'll give you \$100.
		LIMO DRIVER Yes... No, I am booked.				
		THE LIMO DRIVER GETS IN THE LIMO				
		JOEL I'll--I'll give you 100 bucks.				
556.	01:42:36:25	EWS PAN R AS THE LIMO PASSES THE CAMERA, DRIVING AWAY ALONG A STREET				
		JOEL (voice over) Okay, after I get inside the building, wait five minutes...	694) 01:42:38:10	01:42:42:17	4:07	JOEL TO LIMO DRIVER) (over scene end) After I go in, wait five minutes, then call the police.

Shot	Timecode	Continuity	Start	Finish	Dur	Title
557.	01:42:40:05	CS JOEL IN THE BACK SEAT, OFFERING A CARD  JOEL ...and then I need you to call the police, okay?  LIMO DRIVER (off) I was...				
558.	01:42:42:22	MCS REARVIEW THE LIMO DRIVER AT THE WHEEL PAST THE CARD IN JOEL'S HAND  LIMO DRIVER ...not even to pick you up, you see? I cannot wait.  JOEL (off) Please...	695)	/01:42:42:22 01:42:44:27	2:05	LIMO DRIVER TO JOEL) I cannot wait.
559.	01:42:45:02	CS JOEL IN PROFILE, ARM EXTENDED  JOEL ...I need you to call Detective Lavery. That's her direct line.	696)	/01:42:45:02 01:42:47:16	2:14	JOEL TO LIMO DRIVER) Detective Lavery. That's her number.
560.	01:42:47:21	MCS REARVIEW THE LIMO DRIVER AT THE WHEEL PAST THE CARD IN JOEL'S HAND  JOEL (off) Just tell her the address and get her people...	697)	/01:42:47:21 01:42:51:03	3:12	JOEL TO LIMO DRIVER) Tell her the address and get her here quickly.
561.	01:42:49:17	CS JOEL IN PROFILE  JOEL ...over to this building as fast as she can.  LIMO DRIVER (off) I shall...				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
562.	01:42:51:08	MCS REARVIEW THE LIMO DRIVER AT THE WHEEL PAST THE CARD IN JOEL'S HAND				
		LIMO DRIVER (face obscured) ...need more than 100 of your dollars.	698) /01:42:51:08	01:42:53:20	2:12	LIMO DRIVER TO JOEL) I shall need more than \$100.
		PAN L TO JOEL AS HE WITHDRAWS THE CARD	699)	01:42:54:10	01:42:56:20	2:10 JOEL TO LIMO DRIVER) Are you kidding? I just gave you--
		JOEL What, are you kidding? I just gave you-- Man, I swear...	700)	01:42:57:15	01:43:00:20	3:05 JOEL TO LIMO DRIVER) This is everything I have in my wallet.
		JOEL TAKES OUT CASH	701)	01:43:00:25	01:43:02:20	1:25 JOEL TO LIMO DRIVER) Please. Can I trust you?
		JOEL All right, look, this is everything that I have in my wallet, okay?	702)	01:43:02:25	01:43:04:25	2:00 LIMO DRIVER TO JOEL) Yes, my trust is yours.
		PAN R TO THE LIMO DRIVER, WHO TAKES THE MONEY	703)	01:43:05:00	01:43:06:15/	1:15 JOEL TO LIMO DRIVER) Pull over to the right!
		JOEL (off) Please. Can I trust you?				
		LIMO DRIVER (face obscured) Yes, my trust is yours.				
		JOEL POINTS. PAN L TO HIM				
		JOEL Pull over right here, on the right hand side!				
563.	01:43:06:16	EWS THE LIMO STOPS ON A DARK STREET. A DOOR OPENS				
564.	01:43:10:13	HA EWS JOEL EXITS THE LIMO. THE LIMO DRIVES AWAY, JOEL CHASING				
		JOEL (face obscured) No, no, no, no, no, no! You...	704)	01:43:13:05	01:43:16:00	2:25 JOEL TO LIMO DRIVER) (over scene end) No! You asshole! <i>(asshole: a thoroughly contemptible, detestable person)</i>

Shot	Timecode	Continuity	Start	Finish	Dur	Title
565.	01:43:15:02	EWS JOEL STOPS AS THE LIMO RECEDES INTO THE BG  JOEL (face obscured) ...asshole!				
566.	01:43:18:20	LA WS PAN L ALONG APARTMENT WINDOWS. CAMERA TILT UP TO THE HOODED FIGURE IN A WINDOW				
567.	01:43:23:12	LA MS JOEL LOOKS IN BOTH DIRECTIONS, THEN APPROACHES THE CAMERA, GAZING UP				
568.	01:43:28:03	HA MWS CAMERA TILT UP TO JOEL ENTERING THE APARTMENT BUILDING AND CHECKING THE REGISTRY				
569.	01:43:32:11	HA EWS JOEL CLIMBS A FLIGHT OF STAIRS TOWARD THE CAMERA				
570.	01:43:34:06	MCS JOEL'S LEGS AS HE CLIMBS STAIRS. CAMERA TILT UP TO HIS FACE				
571.	01:43:36:17	MS REARVIEW JOEL WALKS AWAY FROM THE CAMERA ALONG A HALLWAY  PEOPLE (off) (muffled) (calling indistinctly -- continues under following scenes and dialogue)				
572.	01:43:39:01	LA MCS TRACK JOEL AS HE WALKS ALONG THE HALLWAY TOWARD THE CAMERA				

## Foot &amp; Frame

Shot	Timecode	Continuity	Start	Finish	Dur	Title
573.	01:43:43:08	MS JOEL'S POV -- CAMERA TILT DOWN FROM THE CEILING TO A CLOSED APARTMENT DOOR				
574.	01:43:45:23	LA MCS TRACK JOEL AS HE WALKS TOWARD THE CAMERA, LOOKING OVER HIS SHOULDER				
575.	01:43:47:05	MWS JOEL GLANCES BACK AT THE CAMERA AS HE RECEDES ALONG THE HALLWAY				
576.	01:43:49:11	MWS JOEL'S POV -- ZOOM IN ON A CLOSED APARTMENT DOOR  NARRATIVE TITLE 3-C				
577.	01:43:52:02	WS REARVIEW JOEL LISTENS AT 3-C				
578.	01:43:56:03	MCS JOEL LISTENS AT THE DOOR  JOEL Sarge?	705) 01:43:57:10	01:43:58:20	1:10	JOEL TO SARGE) Sarge?
579.	01:44:01:18	MWS REARVIEW JOEL OPENS THE APARTMENT DOOR				
580.	01:44:02:20	MMS JOEL IS STRUCK BY A COAT STAND  JOEL (face obscured) (grunts in pain -- over scene end)  HE FALLS				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
581.	01:44:04:02	HA MWS JOEL SCRAMBLES ALONG THE FLOOR, TURNING TOWARD THE CAMERA				
		JOEL (splutters, pants)				
582.	01:44:06:10	MWS SARGE SETS DOWN THE COAT STAND. PAN TO JOEL AND BACK TO SARGE AS SARGE WHEELS TO JOEL				
		SARGE Oh, Jesus! I'm sorry, man. Shit! I'm sorry. For a second when you come through... when you came through the door, I thought that you...	706)	/01:44:06:10 01:44:08:20	2:10	SARGE TO JOEL) Oh, Jesus! I'm sorry, man. (Jesus: a mild expletive)
			707)	01:44:08:25 01:44:10:25	2:00	SARGE TO JOEL) Shit! I'm sorry. (shit: see title 119)
			708)	01:44:11:00 01:44:13:26	2:26	SARGE TO JOEL) When you came through, I thought you...
583.	01:44:14:01	CS JOEL IN PROFILE				
		SARGE (off) Are you Joel?	709)	/01:44:14:01 01:44:16:03	2:02	SARGE TO JOEL, THEN JOEL TO SARGE) -Are you Joel? -Yeah. Sarge?
		JOEL Yeah. Are you--are you Sarge?				
584.	01:44:16:08	MWS SARGE AND JOEL, JOEL ON THE FLOOR				
		SARGE Yeah.	710)	/01:44:16:08 01:44:18:05	1:27	SARGE TO JOEL, THEN JOEL TO SARGE) -Yeah. -Where is he?
		JOEL Oh, shit. Where is he?	711)	01:44:20:10 01:44:22:15	2:05	SARGE TO JOEL) He ran out when you pulled up.
		SARGE Uh, he ran away as soon as you pulled up there.	712)	01:44:24:00 01:44:26:15	2:15	JOEL TO SARGE) I didn't see anyone on the stairs.
		JOEL FINGERS HIS INJURY	713)	01:44:26:25 01:44:29:05	2:10	SARGE TO JOEL) The roof joins other the buildings.



Shot	Timecode	Continuity	Start	Finish	Dur	Title	
		(CONTINUED)	714)	01:44:29:10	01:44:32:05	2:25	SARGE TO JOEL) You got a good knock. You're bleeding. (knock: hit)
		JOEL (grunts) I didn't see anyone coming up the stairs.					
		JOEL RISES AND CROSSES TO THE DOOR					
		SARGE No, the roof connects to the buildings on either side. You got a pretty good knock there. Your face is bleeding.					
		JOEL (overlapping) Yeah.					
		SARGE OFFERS A TOWEL					
585.	01:44:33:02	MS JOEL TAKES THE TOWEL AND INSPECTS HIMSELF IN A MIRROR					
		JOEL It's all right. Where's your phone? I'll call the cops.	715)	01:44:34:10	01:44:37:02	2:22	JOEL TO SARGE) Where's your phone? I'll call the cops.
586.	01:44:37:07	MS SARGE					
		SARGE I don't know. He ripped it out.	716)	/01:44:37:07	01:44:38:22/	1:15	SARGE TO JOEL) He ripped it out.
587.	01:44:38:23	MS JOEL TAKES OUT HIS CELL PHONE, TOWEL ON HIS FACE					
		JOEL I got a cell. I'll get them over here.	717)	01:44:38:27	01:44:41:10	2:13	JOEL TO SARGE) I got a cell. I'll get them here.
		SARGE (off) No, no, no. You-- you're...	718)	01:44:41:15	01:44:44:20	3:05	SARGE TO JOEL) (over scene end) You won't get reception in these old buildings.
588.	01:44:42:16	WS JOEL AND SARGE, WHO WAVES A HAND					
		SARGE ...not going to get any reception. Not in these old buildings, man. You-- you're best to go down the landing...	719)	01:44:45:15	01:44:48:05	2:20	SARGE TO JOEL) Go to the landing one flight down.

Shot	Timecode	Continuity	Start	Finish	Dur	Title
589.	01:44:47:12	MS JOEL  SARGE (off) ...one flight down.				
590.	01:44:48:28	MCS JOEL'S POV -- A HOODIE HANGS ON A CLOTHES RACK  JOEL (off) Did you see the guy? Did you see...	720)	01:44:50:25	01:44:52:25	2:00 JOEL TO SARGE) Did you see what he looked like?
591.	01:44:52:00	MS JOEL  JOEL ...what he looked like?  SARGE (off) No, man, I got...	721)	01:44:53:00	01:44:55:15	2:15 SARGE TO JOEL) No. I got hit in the head from behind.
592.	01:44:53:28	MS SARGE  SARGE ...hit in the head from behind. (inhales, exhales)				
593.	01:44:56:20	MS JOEL  SARGE (off) Woke up with a gun in my face, and all I seen...	722)	/01:44:56:20	01:44:59:15	2:25 SARGE TO JOEL) Woke up with a gun in my face.
594.	01:44:58:17	MS SARGE  SARGE ...was my own sweat.  JOEL (off) All right, Sarge, hang in there.	723)	01:44:59:20	01:45:01:02	1:12 JOEL TO SARGE) Hang in there. <i>(hang in there: be strong; don't worry)</i>

Shot	Timecode	Continuity	Start	Finish	Dur	Title	
595.	01:45:01:07	MS JOEL  JOEL I'm going to go call the cops. You're safe, all right?  JOEL TURNS TO GO	724)	/01:45:01:07	01:45:02:28	1:21	JOEL TO SARGE) You're safe.
596.	01:45:03:03	WS SARGE AND JOEL, WHO STARTS OUT  SARGE All right.  JOEL EXITS	725)	/01:45:03:03	01:45:04:12/	1:09	SARGE TO JOEL) All right.
597.	01:45:04:13	WS JOEL APPROACHES THE CAMERA IN A DARK HALL, FINGERING HIS INJURY  SARGE (off) That gash is going to swell up. I'll get you some...	726)	01:45:05:05	01:45:08:05	3:00	SARGE TO JOEL) (over scene end) That gash will swell up. I'll get some ice.
598.	01:45:07:02	MS SARGE  SARGE ...ice, man. (grunts)  SARGE TURNS HIS WHEELCHAIR AROUND, OPENS A DRAWER					
599.	01:45:11:01	HA ECS THE DRAWER OPENS, REVEALING A KNIFE. SARGE'S HAND PICKS IT UP					
600.	01:45:13:22	HA WS JOEL PACES IN A HALL, ON THE PHONE  JOEL (into phone) Ah, Lavery? Detective Lavery?	727)	01:45:14:25	01:45:16:12/	1:17	JOEL TO FEMALE COP) Detective Lavery?

Shot	Timecode	Continuity	Start	Finish	Dur	Title
601.	01:45:16:13	MS JOEL ON THE PHONE, HOLDING A TOWEL TO HIS HEAD				
		JOEL Yeah, but--but why can't she be reached?	728)	01:45:17:05	01:45:19:10	2:05 JOEL TO FEMALE COP) Why can't she be reached?
		JOEL PACES	729)	01:45:19:15	01:45:21:10	1:25 JOEL TO FEMALE COP) You need to find her.
		JOEL No, listen to me. I need you to locate her. Tell her that it is Joel Brandt, and that I need her to send a--a unit, or a cop car, or whatever, to the Plager building on 10th Ave., apartment 3C, and I need you to tell her that I got here in time this--this time...	730)	01:45:21:15	01:45:23:10	1:25 JOEL TO FEMALE COP) Tell her it is Joel Brandt...
			731)	01:45:23:15	01:45:28:00	4:15 JOEL TO FEMALE COP) ...and I need her to send a unit, or a cop car, or whatever...
			732)	01:45:28:05	01:45:31:20	3.15 JOEL TO FEMALE COP) ...to the Plager building on 10th Avenue, apartment 3C.
			733)	01:45:31:25	01:45:34:11	2:16 JOEL TO FEMALE COP) Tell her I got here in time.
602.	01:45:34:16	MS SARGE SETS AN ICE CUBE TRAY ON A FRIDGE				
		JOEL (voice over) ...and I saved the guy. He's all right.	734)	01:45:34:16	01:45:36:26	2:10 JOEL TO FEMALE COP) I saved the guy. He's all right.
		SARGE STABS THE ICE CUBES WITH HIS KNIFE				
		SARGE (grunts -- over scene end)				
603.	01:45:37:23	WS SARGE THROUGH HIS FRONT DOORWAY, STABBING THE ICE CUBES. SLOW ZOOM IN				
		SARGE (face obscured) Come on, damn it.	735)	01:45:40:15	01:45:42:00	1:15 SARGE TO HIMSELF) Come on, damn it. <i>(damn it: a general expletive)</i>
604.	01:45:43:02	HA WS JOEL PACES IN THE HALLWAY, ON THE PHONE				
		JOEL (into phone) Please, um, tell her that, uh, we need an ambulance.	736)	01:45:43:02	01:45:46:05	3:03 JOEL TO FEMALE COP) Please tell her we need an ambulance.

Shot	Timecode	Continuity	Start	Finish	Dur	Title
605.	01:45:46:10	MCS JOEL ON THE PHONE, PACING				
		JOEL (into phone) I think the guy's going into shock. No, I'm going to stay on the phone until you find her.	737)	01:45:46:10	01:45:48:10	2:00 JOEL TO FEMALE COP) I think he's going into shock.
		SARGE (off) (screams -- over scene ends)	738)	01:45:48:15	01:45:51:00	2:15 JOEL TO FEMALE COP) I'm staying on until you find her.
		JOEL LOOKS UP				
606.	01:45:52:18	LA WS SARGE OVER JOEL'S HEAD, FALLING OVER A RAILING				
607.	01:45:53:11	MWS JOEL LOOKING UP, HOLDING THE TOWEL AND THE PHONE				
		JOEL (yells -- over scene ends)				
608.	01:45:53:20	LA MWS SARGE FALLS				
609.	01:45:54:01	MWS SARGE LANDS ON JOEL				
610.	01:45:54:17	HA MCS JOEL LANDS ON HIS BACK, SARGE ON TOP OF HIM				
		JOEL (grunts)				
		JOEL NOTICES THE KNIFE IN SARGE'S BACK				
		JOEL Sarge!	739)	01:45:58:00	01:45:59:10	1:10 JOEL TO SARGE) (over scene Sarge! end)

Shot	Timecode	Continuity	Start	Finish	Dur	Title
611.	01:45:58:26	HA MWS JOEL KNEELS, LEANING OVER SARGE'S BODY  JOEL (grunts)  HE RISES, YANKING ON THE KNIFE				
612.	01:46:04:28	CS JOEL'S HANDS AS HE YANKS THE KNIFE OUT OF SARGE'S BACK				
613.	01:46:06:05	MS JOEL, KNIFE IN HAND  JOEL Come on, come on...  JOEL PUTS THE TOWEL ON SARGE'S WOUND, THEN LOOKS UP	740)	01:46:07:20	01:46:09:05	1:15 JOEL TO SARGE) Come on.
614.	01:46:10:21	LA MWS SARGE'S WHEELCHAIR BY THE RAILING  FEMALE COP (voice over) (over phone) Sir? Sir...	741)	/01:46:10:21	01:46:12:20	1:29 FEMALE COP TO JOEL) (over scene end) Sir? Are you there?
615.	01:46:12:05	LA MWS JOEL, KNIFE IN HAND  FEMALE COP (voice over) (over phone) ...are you there?  JOEL PICKS UP HIS PHONE  JOEL (into phone) Um... Uh, listen, you're too late! You're too late, he's dead, so bring an ambulance!	742) 743)	01:46:14:05 01:46:18:00	01:46:17:00 01:46:19:27/	2:25 JOEL TO FEMALE COP) Listen, you're too late! 1:27 JOEL TO FEMALE COP) He's dead. Get an ambulance!
		LANDLADY (off) (screams -- continues under following scenes and dialogue)				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
616.	01:46:19:28	MWS PAN R FROM JOEL TO THE SHRIEKING LANDLADY. SHE STARTS TO RUN. PAN L TO JOEL. A SIREN WAILS IN THE DISTANCE				
		JOEL No... No, no, no, no.	744)	01:46:23:05	01:46:25:25	2:20 JOEL TO HIMSELF) No... No!
		JOEL APPROACHES THE CAMERA. PAN R TO OFFICERS ENTERING THE BUILDING AT THE BOTTOM OF THE STAIRS	745)	01:46:31:00	01:46:33:00	2:00 JOEL TO HIMSELF) Oh, shit. (shit: see title #119)
		OFFICERS (speak indistinctly)	746)	01:46:34:20	01:46:36:00	1:10 LEAD OFFICER TO OFFICERS) Go!
		PAN L TO JOEL. TRACK HIM AS HE ROUNDS A CORNER				
		JOEL Oh... Oh, shit.				
		JOEL EXITS THE RFG. AN OFFICER REACHES THE TOP OF THE STAIRS, GUN POINTED				
		LEAD OFFICER (off) Go. Go!				
		MORE OFFICERS FAN OUT				
617.	01:46:37:20	WS LANDLADY IN HER APARTMENT DOORWAY, POINTING THE OFFICERS DOWN A HALLWAY. PAN L AS THEY RUN AWAY FROM THE CAMERA				
		LEAD OFFICER (face obscured) Come on, this way!	747)	01:46:40:20	01:46:42:05	1:15 LEAD OFFICER TO OFFICERS) This way!
		PAN R TO THE LANDLADY, JOEL EXITING HER APARTMENT BEHIND HER, KNIFE IN HAND	748)	01:46:44:10	01:46:48:05	3:25 JOEL TO LANDLADY) I'm sorry. I didn't do anything, okay?
		LANDLADY (wails quietly)	749)	01:46:48:15	01:46:50:25	2:10 LANDLADY TO OFFICERS) (over scene end) Please! Help!
		JOEL I'm sorry. I didn't do anything. I'm sorry, okay?				
		PAN L WITH JOEL AS HE CROSSES TO SOME STAIRS AND ASCENDS, SETTING HIS KNIFE ON A BANNISTER				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
		(CONTINUED)				
		LANDLADY (off) Please!				
618.	01:46:49:02	MS LANDLADY				
		LANDLADY Help!				
		PAN L TO THE OFFICERS RUNNING BACK ALONG THE HALLWAY				
		LANDLADY Quickly! He's gone up that way!	750) 01:46:51:20	01:46:54:15	2:25	LANDLADY TO OFFICERS) Quickly! He's gone up that way!
		THE OFFICERS START UP THE STAIRS. ZOOM IN ON THE KNIFE				
619.	01:46:56:13	MS REARVIEW JOEL EXITS A DOORWAY ONTO A FIRE ESCAPE				
620.	01:46:58:21	LA EWS JOEL ON THE FIRE ESCAPE, LOOKING DOWN				
621.	01:46:59:27	MWS JOEL ON THE FIRE ESCAPE. CAMERA TILT DOWN AS HE DESCENDS				
622.	01:47:03:12	LA MS JOEL DESCENDS, LOOKS UP				
623.	01:47:05:10	LA WS JOEL'S POV -- EMPTY FIRE ESCAPE ABOVE HIM				
624.	01:47:06:08	MCS PAN L AS JOEL PASSES THE CAMERA				
625.	01:47:08:03	LA MWS JOEL DESCENDS THE STAIRS				
		LEAD OFFICER (off) He's on the escape!	751) 01:47:08:14	01:47:09:24/	1:10	LEAD OFFICER TO OFFICERS) He's on the escape!



Shot	Timecode	Continuity	Start	Finish	Dur	Title
626.	01:47:09:25	HA MWS JOEL DESCENDS THE STAIRS, AWAY FROM THE CAMERA				
627.	01:47:11:06	LA MWS JOEL REACHES THE END OF THE FIRE ESCAPE, STARTS CLIMBING OVER				
628.	01:47:13:06	MCS AN OFFICER BURSTS OUT ONTO THE FIRE ESCAPE, POINTS HIS GUN UP				
629.	01:47:14:13	MWS JOEL LANDS IN AN ALLEY  JOEL (grunts)  LEAD OFFICER (off) There, there!	752)	01:47:16:20	01:47:18:00	1:10 LEAD OFFICER TO OFFICERS) There! (over scene end)
630.	01:47:17:02	WS JOEL SCURRIES TO A DUMPSTER, LOOKING UP				
631.	01:47:18:28	MWS AN OFFICER ON THE FIRE ESCAPE. PAN R TO ANOTHER. THEY BOTH PEER AROUND				
632.	01:47:22:08	HA EWS AN OFFICER'S POV -- THE EMPTY ALLEY PAST THE FIRE ESCAPE  LEAD OFFICER (off) You see him?	753)	01:47:23:00	01:47:24:10/	1:10 LEAD OFFICER TO OFFICERS) You see him?
633.	01:47:24:11	LA MWS TWO OFFICERS ON THE FIRE ESCAPE, LOOKING DOWN  MALE OFFICER #1 (face obscured) He's not here. Let's go.  THE OFFICERS HEAD BACK	754)	01:47:24:15	01:47:26:05	1:20 MALE OFFICER #1 TO OFFICERS) He's not here. Let's go.

Shot	Timecode	Continuity	Start	Finish	Dur	Title
634.	01:47:27:13	WS JOEL COMES OUT OF HIDING IN THE ALLEY. PAN L AS HE RUNS, RECEDING ALONG THE ALLEY				
635.	01:47:34:10	WS A SQUAD CAR DRIVES BY THE CAMERA, EXITING FRAME L. PAN L AND ZOOM IN ON JOEL PEERING OUT FROM A DOORWAY				
636.	01:47:42:15	LA MWS THE TOP OF A STREET CLEANER AS IT DRIVES ALONG. CAMERA TILT DOWN AS IT PASSES THE CAMERA				
637.	01:47:46:27	MS TRACK JOEL AS HE FOLLOWS THE STREET SWEEPER				
638.	01:47:55:18	EWS JOEL ENTERS AN APARTMENT BUILDING AT FRAME R				
639.	01:47:58:10	HA WS JOEL APPROACHES AN APARTMENT DOOR AND KNOCKS				
		JOEL Claire!	755)	01:48:00:02	01:48:01:12/ 1:10	JOEL TO CLAIRE) Claire!
640.	01:48:01:13	MCS JOEL AT THE DOOR  (opera music plays -- continues under following scenes and dialogue)				
		JOEL (face obscured) Claire.  THE DOOR OPENS  CLAIRE (off) Joel!	756)	01:48:03:10	01:48:05:02/ 1:22	JOEL TO CLAIRE, THEN CLAIRE TO JOEL) -Claire. -Joel!

Shot	Timecode	Continuity	Start	Finish	Dur	Title
641.	01:48:05:03	WS JOEL AND CLAIRE PAST SOME SCREENS IN CLAIRE'S APARTMENT, JOEL ENTERING, CLAIRE CLOSING THE DOOR				
		CLAIRE (face obscured) Are you okay?	757)	01:48:05:25	01:48:07:05	1:10 CLAIRE TO JOEL) Are you okay?
		PAN R AS THEY MOVE CLEAR OF THE SCREENS	758)	01:48:07:10	01:48:11:05	3:25 JOEL TO CLAIRE) No, I'm definitely not okay.
		JOEL Um... No, I'm--I'm actually definitely not okay.				
		JOEL REMOVES HIS OVERCOAT				
642.	01:48:11:20	MWS CLAIRE				
		CLAIRE Are they going to arrest you?	759)	01:48:12:10	01:48:14:05	1:25 CLAIRE TO JOEL, THEN JOEL TO CLAIRE) -Are you under arrest? -Why?
		JOEL (off) Why?				
643.	01:48:14:07	MWS JOEL SETS DOWN HIS JACKET AND STEPS TOWARD THE CAMERA				
		JOEL Why do you say that?	760)	01:48:14:10	01:48:15:20/	1:10 JOEL TO CLAIRE) Why do you say that?
644.	01:48:15:21	MS CLAIRE				
		CLAIRE The police were camped out at...	761)	01:48:15:25	01:48:18:25	3:00 CLAIRE TO JOEL) The police were camped out at the café.

## Foot &amp; Frame

Shot	Timecode	Continuity	Start	Finish	Dur	Title
645.	01:48:17:08	MS JOEL WAVES HIS ARMS IN FRUSTRATION  CLAIRE (off) ...the café before closing.  JOEL (overlapping) (grunts with exasperation)  JOEL PACES  JOEL Well-- Well, what did they tell you?	762) 01:48:19:00	01:48:20:11	1:11	JOEL TO CLAIRE) What did they say?
646.	01:48:20:16	MS CLAIRE  CLAIRE This woman detective, she suggested that you invented the whole...	763) /01:48:20:16	01:48:25:15	4.29	CLAIRE TO JOEL) The detective said you invented the answering machine as a cover.
647.	01:48:23:17	MCS JOEL  CLAIRE (off) ...answering machine routine as a cover.  HE GESTICULATES  JOEL But there's no way! There's no possible way! You know me. There's no way I could kill...	764) 01:48:25:20	01:48:29:20	4:00	JOEL TO CLAIRE) You know me. There's no way I could kill anyone!
648.	01:48:29:00	WS JOEL RFG, CLAIRE LBG  JOEL (face obscured) ...anyone!  CLAIRE She tried to get me to say things, okay, but I wouldn't.  JOEL REMOVES HIS JACKET, SETS IT DOWN  JOEL (face obscured) What?	765) 01:48:29:25	01:48:32:05	2:10	CLAIRE TO JOEL) She tried to get me to say things.
			766) 01:48:33:17	01:48:34:27/	1:10	JOEL TO CLAIRE) What?

Shot	Timecode	Continuity	Start	Finish	Dur	Title
649.	01:48:34:28	MCS JOEL SEES BLOOD ON HIS KNUCKLES, SHAKES HIS HAND  JOEL (shudders, moans -- over scene end)				
650.	01:48:37:05	MS CLAIRE LOOKS SHOCKED  CLAIRE What is happening?	767) 01:48:37:12	01:48:38:22/	1:10	CLAIRE TO JOEL) What is happening?
651.	01:48:38:23	MWS JOEL WIPES HIS HAND ON HIS SLEEVE, POINTS OFF  JOEL I just saw a man-- I saw a man-- I mean, I was talking to him, and then he died, and he fell on--on--on top of me.	768) 01:48:39:15	01:48:41:05	1:20	JOEL TO CLAIRE) I just saw a man--
			769) 01:48:41:10	01:48:45:25/	4:15	JOEL TO CLAIRE) I was talking to him, then he died, and he fell on top of me.
652.	01:48:45:26	MS CLAIRE  CLAIRE I want you to go.	770) 01:48:46:00	01:48:47:17	1:17	CLAIRE TO JOEL) I want you to go.
653.	01:48:47:22	MWS JOEL  JOEL No, you have to believe me.	771) /01:48:47:22	01:48:49:05	1:13	JOEL TO CLAIRE) Believe me.
654.	01:48:49:10	MWS JOEL FOLLOWS CLAIRE AROUND THE APARTMENT  JOEL (face obscured) You gotta trust me--  CLAIRE No!  JOEL (overlapping) Come on, Claire. Claire, you have to believe me.  CLAIRE (off) Okay...	772) /01:48:49:10	01:48:50:20	1:10	JOEL TO CLAIRE, THEN CLAIRE TO JOEL) -Trust me-- -No!
			773) 01:48:50:25	01:48:53:10	2:15	JOEL TO CLAIRE, THEN CLAIRE TO JOEL) -Believe me. -This makes no sense!

Shot	Timecode	Continuity	Start	Finish	Dur	Title
655.	01:48:51:13	WS JOEL AND CLAIRE ON OPPOSITE SIDES OF A TABLE  CLAIRE ...none of this makes any sense!				
656.	01:48:53:22	MCS CLAIRE  CLAIRE Why would people be calling you just before they're killed?  PAN L TO JOEL  JOEL I don't know, I don't know! Look, I mean, here's where my thought-- My--my thought is that somebody has...	774) 01:48:54:20	01:48:59:00	4:10	CLAIRE TO JOEL) Why would people call you just before they're killed?
			775) 01:48:59:05	01:49:00:15	1:10	JOEL TO CLAIRE) I don't know!
			776) 01:49:00:20	01:49:05:06	4:16	JOEL TO CLAIRE) My thought is that somebody has read my script.
657.	01:49:03:21	MS CLAIRE  JOEL (off) ...read my script, okay.  CLAIRE (overlapping) Why would--				
658.	01:49:05:11	MS JOEL  JOEL ...and now they are trying to, uh... th--they're trying to frame me, or make me look like a-- like a suspect. Somebody's--  THE PHONE RINGS. JOEL FREEZES. PAN R TO CLAIRE	777) /01:49:05:11	01:49:08:15	3:04	JOEL TO CLAIRE) They are trying to frame me...
			778) 01:49:08:20	01:49:11:20	3:00	JOEL TO CLAIRE) ...or make me look like a suspect. end)
659.	01:49:14:26	HA CS THE PHONE RINGS				
660.	01:49:16:16	MS CLAIRE  CLAIRE (whimpers)				

## Foot &amp; Frame

Shot	Timecode	Continuity	Start	Finish	Dur	Title
661.	01:49:18:20	WS JOEL AND CLAIRE, WHO APPROACHES THE CAMERA AND REACHES FOR THE PHONE				
662.	01:49:21:18	HA CS CLAIRE'S HAND AS SHE PICKS UP THE PHONE				
663.	01:49:22:02	CS CLAIRE ANSWERS THE PHONE, JOEL IN SOFT FOCUS IN THE BG				
		CLAIRE Hello?	779)	01:49:22:15	01:49:23:20	1:05 CLAIRE TO UNKNOWN CALLER) Hello?
		CLAIRE (voice over) (over phone) Why would people be calling you just before they're killed?	780) <i>ITAL</i>	01:49:23:25	01:49:27:25	4:00 CLAIRE TO JOEL) <i>Why would people call you just before they're killed?</i>
		CLAIRE (whimpers)	781) <i>ITAL</i>	01:49:28:00	01:49:33:20	5:20 CLAIRE TO JOEL) <i>Why would people call you just before they're killed?</i> (over scene end)
		CLAIRE TURNS TO JOEL, WHO COMES INTO FOCUS				
		CLAIRE (voice over) (over phone) Why would people be calling you...				
664.	01:49:31:11	MWS CLAIRE LFG, TURNING ON THE SPEAKERPHONE, WS JOEL RBG				
		CLAIRE (voice over) (over speakerphone) ...just before they're killed?				
665.	01:49:33:27	MS JOEL OVER CLAIRE'S SHOULDER				
		CLAIRE (voice over) (over speakerphone) Why would people be calling you just before they're killed.	782) <i>ITAL</i>	/01:49:33:27	01:49:36:15	2:18 CLAIRE TO JOEL) <i>Why would people call you--</i>
		JOEL (overlapping) Shit.	783)	01:49:36:20	01:49:38:00	1:10 JOEL TO CLAIRE) Shit. <i>(shit: see title #119)</i>

Shot	Timecode	Continuity	Start	Finish	Dur	Title
666.	01:49:38:21	MWS JOEL PAST CLAIRE, TAKING THE PHONE				
		JOEL Give me that.	784)	01:49:39:15	01:49:40:25	1:10 JOEL TO CLAIRE) Give me that.
		CLAIRE TURNS AWAY FRAME L. JOEL MOVES INTO A MS	785) <i>ITAL</i>	01:49:41:00 (over scene end)	01:49:43:25	2:25 CLAIRE TO JOEL) <i>Why would people call you just before--</i>
		CLAIRE (voice over) (over speakerphone) Why would people be calling you just...				
667.	01:49:42:18	MCS JOEL. ZOOM IN. ARCING SHOT				
		CLAIRE (voice over) (over speakerphone) ...before they're k--				
		JOEL ANSWERS THE PHONE				
		JOEL (into phone) Hello?	786)	01:49:45:20	01:49:47:00	1:10 JOEL TO UNKNOWN CALLER) Hello?
		JOEL (voice over) (over phone) ...is that somebody has read my script. ...is that somebody has read my script.	787) <i>ITAL</i>	01:49:47:20	01:49:49:25	2:05 JOEL TO CLAIRE) <i>Somebody has read my script.</i>
		JOEL He's recording us.	788) <i>ITAL</i>	01:49:51:05	01:49:53:00	1:25 JOEL TO CLAIRE) <i>Somebody has read my script.</i>
			789)	01:49:53:05	01:49:54:15/	1:10 JOEL TO CLAIRE) He's recording us.
668.	01:49:54:16	CS CLAIRE				
		JOEL (off) (into phone) Why are you recording our voice?	790)	01:49:54:20	01:49:56:22/	2:02 JOEL TO CLAIRE) Why are you recording us?



Shot	Timecode	Continuity	Start	Finish	Dur	Title
669.	01:49:56:23	MCS JOEL ON THE PHONE, LOOKING AROUND THE APARTMENT				
		JOEL (into phone) What are you doing that for? Huh? You get off on listening to people? Huh?	791)	01:49:56:27	01:49:58:20	1:23 JOEL TO UNKNOWN CALLER) Why are you doing that?
		JOEL MOVES TO A WINDOW	792)	01:50:00:10	01:50:02:25	2:15 JOEL TO UNKNOWN CALLER) You get off on listening to people? <i>(get off: receive sexual gratification)</i>
		JOEL (into phone) You going to make some kind of, like...	793)	01:50:03:20	01:50:05:00	1:10 JOEL TO UNKNOWN CALLER) Huh?
			794)	01:50:05:05	01:50:06:15/	1:10 JOEL TO UNKNOWN CALLER) You going to make--
670.	01:50:06:16	EWS JOEL'S POV -- A WINDOW ACROSS THE STREET				
671.	01:50:07:27	MCS JOEL DRAWS THE CURTAINS AND STEPS AWAY FROM THE WINDOW				
672.	01:50:10:03	MCS CLAIRE				
		Joel, what are you doing?	795)	/01:50:10:03	01:50:11:21/	1:18 CLAIRE TO JOEL) What are you doing?
673.	01:50:11:22	CS JOEL WAVES A FINGER				
		JOEL Shh, shh, shh.	796)	01:50:11:26	01:50:13:06	2:10 JOEL TO CLAIRE) Shh.
674.	01:50:13:28	CLAIRE				
		CLAIRE (cries quietly)				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
675.	01:50:15:23	CS JOEL, PHONE RAISED				
		JOEL (into phone) Why? Why are you doing it? Um... Is it a...	797)	01:50:16:05	01:50:18:10	2:05 JOEL TO UNKNOWN CALLER) Why? Why are you doing it?
		JOEL TURNS TO A WINDOW	798)	01:50:18:15	01:50:20:20	2:05 JOEL TO UNKNOWN CALLER) Is it...
676.	01:50:21:28	MWS THE WINDOW ACROSS				
		JOEL (off) (into phone) Are you going to put it on the internet or something?	799)	/01:50:21:28	01:50:24:03	2:05 JOEL TO UNKNOWN CALLER) Are you putting it on the internet?
677.	01:50:24:08	CS JOEL, PHONE RAISED				
		JOEL (into phone) Is there a whole world of freaks just like you?	800)	/01:50:24:08	01:50:27:00	2:22 JOEL TO UNKNOWN CALLER) Is there a whole world of freaks like you?
		HE LOWERS THE PHONE				
678.	01:50:29:28	CS CLAIRE				
		JOEL (off) (into phone) I got to tell you, it's not....	801)	01:50:30:20	01:50:32:05	1:15 JOEL TO UNKNOWN CALLER) I got to tell you...
		CLAIRE (overlapping) (cries quietly)				
679.	01:50:33:27	CS JOEL, PHONE RAISED				
		JOEL (into phone) ...my movie. You call me back, I swear to God, I'm going to kill you.	802)	/01:50:33:27	01:50:35:10	1:13 JOEL TO UNKNOWN CALLER) ...it's not my movie.
		JOEL HANGS UP. THE PHONE RINGS. JOEL RAISES A FINGER TO CLAIRE O/S	803)	01:50:35:15	01:50:39:05	3:20 JOEL TO UNKNOWN CALLER) Call me back, I swear to God, I'm going to kill you.
680.	01:50:44:12	CS CLAIRE				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
681.	01:50:47:08	CS JOEL HOLDS THE PHONE, WHICH CONTINUES TO RING				
		JOEL (face obscured) Go. Don't answer it.	804) 01:50:48:05	01:50:50:05	2:00	JOEL TO CLAIRE, THEN -Go. Don't answer it. -No.
		PAN L WITH JOEL AS HE CROSSES TO CLAIRE, PUTTING DOWN THE PHONE				
		CLAIRE No.				
682.	01:50:51:05	HA CS JOEL'S HAND AS HE TURNS UP THE STEREO VOLUME				
		CLAIRE (off) No.	805) /01:50:51:05	01:50:54:11	3:06	CLAIRE TO JOEL) No. I'm not going anywhere with you.
683.	01:50:52:01	MWS CLAIRE PAST JOEL, BACKING AWAY AS HE APPROACHES				
		CLAIRE I'm not going anywhere with you. Just get out.				
		JOEL (overlapping) (face obscured) Shh!				
		JOEL BACKS CLAIRE AGAINST A FRIDGE				
684.	01:50:54:16	CS JOEL CUPS CLAIRE'S FACE				
		CLAIRE (cries -- continues under following scenes and dialogue)				
		JOEL Quiet. He's listening. He's listening to us.	806) /01:50:54:16	01:50:57:10	3:24	JOEL TO CLAIRE, THEN CLAIRE TO JOEL) -Quiet. He's listening to us. -What?
		CLAIRE What?	807) 01:50:57:15	01:50:59:25	2:10	JOEL TO CLAIRE) He's in the building across the way.
		JOEL He's in the building across the way, okay? It is the third floor and then the second window. I saw him.	808) 01:51:00:00	01:51:02:15	2:15	JOEL TO CLAIRE) Third floor, second window. I saw him.

Shot	Timecode	Continuity	Start	Finish	Dur	Title	
		(CONTINUED)	809)	01:51:02:20	01:51:04:24/	2:04	CLAIRE TO ALL) <i>This is Claire. Leave a message.</i>
		CLAIRE (voice over) (over machine) Hey, this is Claire. Leave me a message.	<i>ITAL</i>				
685.	01:51:04:25	HA ECS THE ANSWERING MACHINE					
		JOEL (voice over) (over machine) I'm going to kill you.	810)	01:51:04:29	01:51:06:10	1:11	JOEL TO UNKNOWN CALLER) <i>I'm going to kill you.</i>
			<i>ITAL</i>				
686.	01:51:06:15	MCS JOEL CRADLES CLAIRE'S FACE					
		JOEL (face obscured) It's okay, it's okay, it's okay. Shh. Quiet.	811)	01:51:06:15	01:51:09:00	2:15	JOEL TO CLAIRE) It's okay. Shh. Quiet.
		JOEL (voice over) (over machine) I'm going to kill you.	812)	01:51:09:05	01:51:10:15	1:10	JOEL TO UNKNOWN CALLER) <i>I'm going to kill you.</i>
			<i>ITAL</i>				
		JOEL Do you have a gun? Do you have a gun?	813)	01:51:11:10	01:51:13:25	2:15	JOEL TO CLAIRE, THEN CLAIRE TO JOEL) -Do you have a gun? -No.
		CLAIRE No.	814)	01:51:14:00	01:51:16:25	2:25	JOEL TO CLAIRE, THEN CLAIRE TO JOEL) -Do you have a knife? -I have a knife.
		JOEL A--a--a knife? Do you have a knife?					
		CLAIRE I have a knife.	815)	01:51:17:00	01:51:21:00	4:00	JOEL TO CLAIRE) Okay, sweetie. It's okay. Get a knife. It's okay. <i>(sweetie: a term of endearment)</i>
		JOEL Okay, sweetie. It's okay. Get a knife. It's okay.					
		CLAIRE Okay.	816)	01:51:21:05	01:51:23:05	2:00	CLAIRE TO JOEL, THEN JOEL TO CLAIRE) -Okay. -Okay? It's okay.
		JOEL Okay? It's okay.					
		CLAIRE (overlapping) Uh-huh.					

Shot	Timecode	Continuity	Start	Finish	Dur	Title
687.	01:51:23:22	MS JOEL STEPS AWAY FROM CLAIRE				
		JOEL Adam. Adam...	817)	01:51:24:25	01:51:26:05	1:10 JOEL TO HIMSELF) Adam.
		JOEL TAKES OUT HIS CELL PHONE	818)	01:51:26:10	01:51:27:20	1:10 JOEL TO HIMSELF) Adam.
688.	01:51:28:13	MCS CLAIRE REACHES FOR A DRAWER				
		JOEL (into phone) Come on, buddy, pick up.	819)	01:51:29:00	01:51:30:20	1:20 JOEL TO HIMSELF) Come on, pick up.
		CLAIRE OPENS A DRAWER, THEN ANOTHER. SHE TAKES OUT A KNIFE	820) <i>ITAL</i>	01:51:37:15 (over scene end)	01:51:39:25	2.10 ADAM TO ALL, JOEL JOEL TO HIMSELF) -It's Adam. Leave a message. -Shit. <i>(shit: see title #119)</i>
		ADAM (voice over) (over phone) Hey...				
689.	01:51:37:25	MWS JOEL ON THE PHONE				
		ADAM (voice over) (over phone) ...it's Adam. Leave a message.				
		JOEL Shit.				
690.	01:51:40:05	MS CLAIRE, JOEL ENTERING FRAME R, ON THE PHONE				
		JOEL (into phone) Adam, it's me. I need you to get over to Claire's as soon as you can, okay? Don't tell anybody. Don't tell the cops. Just get over here, please, I need you, buddy.	821)	01:51:40:25	01:51:43:10	2:15 JOEL TO ADAM) It's me. Get to Claire's right away.
			822)	01:51:43:15	01:51:45:25	2:10 JOEL TO ADAM) Don't tell anybody. Not the cops.
		JOEL HANGS UP	823)	01:51:46:00	01:51:47:25	1:25 JOEL TO ADAM) Get over here. I need you.
		JOEL All right, look, I just called Adam. He's going to come, and I'm going to walk out that door, and you're going to lock-- you're going to lock the door behind me, and you only open it for Adam or me. That's it. The two of us.	824)	01:51:48:00	01:51:49:25	1:25 JOEL TO CLAIRE) I called Adam. He'll come.
			825)	01:51:50:00	01:51:52:15	2:15 JOEL TO CLAIRE) I'm leaving. Lock the door behind me.
			826)	01:51:52:20	01:51:56:10	3:20 JOEL TO CLAIRE) Only open it for Adam or me. That's it. The two of us.

Shot	Timecode	Continuity	Start	Finish	Dur	Title	
		(CONTINUED)	827)	01:51:56:15	01:51:57:25	1:10	JOEL TO CLAIRE) Give me the knife.
		CLAIRE (overlapping) Okay, yeah.	828)	01:51:58:00	01:51:59:20	1:20	JOEL TO CLAIRE) It's okay, sweetie.
		JOEL Give me the knife. It's okay.	829)	01:51:59:25	01:52:02:20	2:25	JOEL TO CLAIRE) I'm going to take care of it. I got it.
		CLAIRE GIVES HIM THE KNIFE	830)	01:52:02:25	01:52:05:00	2:05	JOEL TO CLAIRE) Lock the door.
		JOEL It's okay, sweetie. I'm going to take care of it, okay? I got it, I got it.					
		CLAIRE (overlapping) (moans)					
		JOEL KISSES HER FOREHEAD AND OPENS THE FRONT DOOR O/S					
		JOEL Lock the door. Lock the door.					
		JOEL EXITS FRAME L					
691.	01:52:05:13	MCS JOEL STEPS INTO THE HALL AND CLOSES THE DOOR. WE HEAR THE DEADBOLT LOCK. JOEL STARTS AWAY					
692.	01:52:12:01	MCS CLAIRE  CLAIRE (breathes shakily)					
693.	01:52:17:15	WS JOEL WALKS ALONG A SIDEWALK AND APPROACHES THE CAMERA, EXITING THE LFG. CAMERA TILT UP TO CLAIRE LOOKING OUT HER WINDOW					
694.	01:52:24:08	HA CS BREEDLOVE'S FEET AS HE WALKS ALONG A HALLWAY AWAY FROM THE CAMERA. A PHONE RINGS O/S. CAMERA TILT UP AS BREEDLOVE JOGS					

Shot	Timecode	Continuity	Start	Finish	Dur	Title
695.	01:52:27:28	CS LAVERY. BREEDLOVE ENTERS THE SQUAD ROOM IN THE BG. PAN L WITH HIM				
		BREEDLOVE Call just came in. Positive I.D. on Brandt.	831) 01:52:28:15	01:52:31:00	2:15	BREEDLOVE TO LAVERY) Call came in. Positive I.D. on Brandt.
		BREEDLOVE GRABS HIS JACKET	832) 01:52:31:05	01:52:33:06/	2:01	BREEDLOVE TO LAVERY, THEN LAVERY TO BREEDLOVE) -Guess where? -Girlfriend's?
		BREEDLOVE Guess where?				
		PAN R TO LAVERY, WHO RECEDES FROM THE CAMERA				
		LAVERY (face obscured) The girlfriend's?				
696.	01:52:33:07	MWS LAVERY AND BREEDLOVE				
		BREEDLOVE That's a good hunch.	833) 01:52:33:11	01:52:34:25	1:14	BREEDLOVE TO LAVERY) Good hunch.
		LAVERY GRABS HER JACKET. THEY EXIT THE SQUAD ROOM. PAN R TO JOEL'S PICTURES TACKED TO A WALL				
697.	01:52:38:22	HA WS JOEL CLIMBS STAIRS TOWARD THE CAMERA, KNIFE IN HAND. TRACK HIM AS HE ENTERS A HALLWAY				
698.	01:52:44:18	MWS JOEL APPROACHES AN APARTMENT DOOR, KNIFE IN HAND. HE SHOULDERS THE DOOR				
		JOEL (exclaims loudly)				
699.	01:52:58:00	MCS JOEL BURSTS INTO THE APARTMENT, KNIFE EXTENDED				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
700.	01:52:59:12	MWS REARVIEW A MAN IN A CHAIR BY A WINDOW  (opera music plays -- continues under following scenes and dialogue)				
701.	01:53:00:15	MS JOEL MOVES TOWARD FRAME L, KNIFE EXTENDED				
702.	01:53:01:11	MS REARVIEW THE MAN IN THE CHAIR  JOEL (off) Don't!  ZOOM IN	834)	/01:53:01:11	01:53:02:21	1:10 JOEL TO SAILOR MAN) Don't!
703.	01:53:03:23	MS JOEL YANKS THE MAN'S COLLAR. THE MAN FALLS  JOEL (face obscured) (grunting -- over scene ends)				
704.	01:53:03:23	HA MCS SAILOR MAN'S BODY OVER JOEL'S SHOULDER, LANDING ON THE FLOOR				
705.	01:53:04:05	LA MS JOEL OVER SAILOR MAN'S SHOULDER, KNIFE POISED. HE FREEZES  JOEL (pants -- over scene ends)				
706.	01:53:05:08	HA MCS SAILOR MAN'S BODY OVER JOEL'S SHOULDER, JOEL'S KNIFE POINTED				
707.	01:53:06:15	LA MS JOEL OVER SAILOR MAN'S SHOULDER, KNIFE POISED. HE RISES AND BACKS AGAINST A WALL				



Shot	Timecode	Continuity	Start	Finish	Dur	Title
708.	01:53:09:21	HA MWS SAILOR MAN'S BODY ON THE FLOOR				
709.	01:53:11:01	LA MWS JOEL OVER SAILOR MAN'S SHOULDER, LOWERING HIS KNIFE				
710.	01:53:12:10	MCS JOEL. A PHONE RINGS. CAMERA TILT DOWN TO THE PHONE. CAMERA TILT UP AS HE ANSWERS				
		JOEL (into phone) What do you want from me?	835)	01:53:25:00	01:53:26:20/	1:20 JOEL TO UNKNOWN CALLER) What do you want?
711.	01:53:26:21	HA ECS A RECORDER PLAYS OPERA MUSIC				
712.	01:53:28:13	MCS JOEL ON THE PHONE				
		JOEL (into phone) Well? Tell me. Just... just tell me. I want to understand.	836)	01:53:29:10	01:53:30:20	1:10 JOEL TO UNKNOWN CALLER) Well?
		JOEL GAZES AT THE PHONE	837)	01:53:31:20	01:53:36:05	4:15 JOEL TO UNKNOWN CALLER) Tell me. Just tell me. I want to understand.
713.	01:53:44:10	MWS JOEL THROUGH THE APARTMENT WINDOW. HE TURNS TO THE WINDOW				
714.	01:53:48:22	EWS JOEL'S POV -- CLAIRE LOOKS OUT HER APARTMENT WINDOW. THE HOODED FIGURE STEPS UP BEHIND HER				
715.	01:53:51:02	LA CS JOEL IN PROFILE				
		JOEL No...	838)	01:53:51:24	01:53:53:04/	1:10 JOEL TO HIMSELF) No...

Shot	Timecode	Continuity	Start	Finish	Dur	Title
716.	01:53:53:05	MWS JOEL PRESSES AGAINST THE WINDOW  JOEL No, no, no...	839) 01:53:54:00	01:53:55:06/	1:06	JOEL TO HIMSELF) No!
717.	01:53:55:07	MWS CLAIRE IN HER WINDOW, THE HOODED FIGURE BEHIND HER  JOEL (off) ...no! No, no, no!				
718.	01:53:57:03	MWS JOEL PRESSED AGAINST THE WINDOW  JOEL No, don't hurt her!	840) /01:53:57:03	01:54:00:08	3:05	JOEL TO HOODED FIGURE) (over scene end) Don't hurt her! No!
719.	01:53:58:07	MWS CLAIRE IN HER WINDOW, STRUGGLING AS THE HOODED FIGURE TRIES TO KNIFE HER  JOEL (voice over) No! No!  PAN R AS THEY MOVE OUT OF VIEW, THEIR SHADOWS ON A CURTAIN IN ANOTHER WINDOW				
720.	01:54:01:13	MWS JOEL SAGS IN THE WINDOW  JOEL No! No!				
721.	01:54:03:02	MS THE SHADOWS MOVE VIOLENTLY ON THE CURTAIN  JOEL (voice over) Please don't!	841) 01:54:03:29	01:54:05:09/	1:10	JOEL TO HOODED FIGURE) Please don't!

Shot	Timecode	Continuity	Start	Finish	Dur	Title
722.	01:54:05:10	MS REARVIEW JOEL PRESSED AGAINST THE WINDOW  JOEL (face obscured) No!	842)	01:54:05:14	01:54:06:21/	1:07 JOEL TO HIMSELF) No!
723.	01:54:06:22	MWS THE HOODED FIGURE IN CLAIRE'S BLOOD-SPLATTERED WINDOW, STABBING CLAIRE O/S. ZOOM IN  JOEL (voice over) No!				
724.	01:54:08:15	MWS JOEL PRESSED AGAINST THE WINDOW  JOEL No, no, no!				
725.	01:54:10:10	MWS THE HOODED FIGURE IN CLAIRE'S WINDOW, GAZING AT JOEL O/S				
726.	01:54:12:12	MWS JOEL SAGS IN THE WINDOW				
727.	01:54:14:02	MCS JOEL SAGGED IN THE WINDOW				
728.	01:54:16:08	HA WS JOEL'S POV -- AN UNMARKED POLICE CAR DRIVES UP, SIREN BLARING				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
729.	01:54:18:10	MWS LAVERY EXITS THE UNMARKED CAR AND FOLLOWS AN OFFICER TO CLAIRE'S APARTMENT BUILDING  OFFICERS (off) (call indistinctly)  (indistinct radio chatter)  ZOOM IN AS SHE ENTERS THE BUILDING, GUN POINTED				
730.	01:54:28:13	HA WS LAVERY CLIMBS THE STAIRS, GUN POINTED				
731.	01:54:32:16	LA MWS LAVERY'S POV SWEEPS A STAIRCASE				
732.	01:54:34:02	MS LAVERY PAST A RAILING, GUN POINTED UP. SHE KEEPS CLIMBING. ARCING SHOT AROUND HER				
733.	01:54:43:02	LA MWS LAVERY'S POV SWEEPS THE STAIRCASE				
734.	01:54:44:22	MS ARCING SHOT AS LAVERY ROUNDS THE STAIRCASE, GUN POINTED UP				
735.	01:54:46:20	LA MWS LAVERY'S POV -- ADAM CLIMBS THE STAIRS				
736.	01:54:47:27	HA MWS LAVERY, GUN POINTED UP  LAVERY Freeze!	843)	/01:54:47:27	01:54:49:04/ 1:07	LAVERY TO ADAM) Freeze! (freeze: don't move)

Shot	Timecode	Continuity	Start	Finish	Dur	Title
737.	01:54:49:05	LA MWS ADAM ON THE STAIRS, REACTING FEARFULLY				
		ADAM Okay--	844)	01:54:49:09	01:54:50:25/	1:16 ADAM TO LAVERY, THEN LAVERY TO ADAM) -Okay! -Don't move!
		LAVERY (off) Don't move!				
738.	01:54:50:26	HA MS LAVERY, GUN POINTED, CLIMBING THE STAIRS. PAN R TO TWO OFFICERS AND BREEDLOVE CLIMBING THE STAIRS, GUNS POINTED				
739.	01:54:54:16	LA MWS ADAM, HANDS EXTENDED				
		LAVERY (off) Get down on the ground.	845)	/01:54:54:16	01:54:56:00	1:14 LAVERY TO ADAM) Down on the ground.
		CAMERA TILT DOWN TO LAVERY	846)	01:54:56:05	01:54:58:10	2:05 LAVERY TO ADAM, THEN ADAM TO LAVERY) -Get on the ground! -Okay!
		LAVERY Get down on the ground!				
		ADAM Okay!				
		ADAM GETS ON THE GROUND				
740.	01:54:58:17	HA MCS BREEDLOVE BENT OVER ADAM O/S, AN OFFICER'S DRAWN GUN FRAME L				
		BREEDLOVE Who the hell are you and what are you doing here?	847)	01:54:59:00	01:55:00:20	1:20 BREEDLOVE TO ADAM) Who are you?
		CAMERA TILT DOWN ADAM BEING CUFFED	848)	01:55:00:25	01:55:04:10	3:15 ADAM TO BREEDLOVE) Adam Brickles. I'm here to see a friend. Claire.
		ADAM Adam. Adam Brickles. I--I--I'm just here to see a friend. Claire.				
		CAMERA TILT UP TO BREEDLOVE AND AN OFFICER				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
741.	01:55:05:07	MCS LAVERY, GUN POINTED UP, CLIMBING THE STAIRS				
742.	01:55:06:26	HA MCS ADAM ON THE GROUND, LEGS EXITING THE LFG				
743.	01:55:09:11	MS LAVERY APPROACHES THE CAMERA ALONG A HALLWAY, GUN DRAWN. SHE GLANCES AT A BAG AND SOME CLOTHES, THEN CONTINUES TO CLAIRE'S DOOR  (opera music plays -- continues under following scenes and dialogue)				
744.	01:55:35:15	MWS LAVERY'S POV AS SHE OPENS CLAIRE'S DOOR				
745.	01:55:36:22	MS LAVERY STEPS INTO CLAIRE'S APARTMENT, GUN POINTED				
746.	01:55:38:11	WS LAVERY'S POV -- CLAIRE'S BED PAST THE SCREENS				
747.	01:55:39:20	MWS LAVERY, GUN POINTED. SHE STEPS FORWARD				
748.	01:55:42:06	WS LAVERY'S POV -- CLAIRE'S BED PAST THE SCREENS				
749.	01:55:43:10	MS LAVERY, GUN POINTED  LAVERY (gasps)				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
750.	01:55:44:25	MWS LAVERY'S POV -- BLOODY CURTAINS. CAMERA TILT DOWN TO A COUCH				
751.	01:55:49:27	MWS LAVERY KNEELS				
752.	01:55:52:26	HA WS LAVERY'S POV -- CLAIRE'S BODY PAST HER COFFEE TABLE				
753.	01:55:55:12	MWS LAVERY KNEELING. SHE LOOKS OVER HER SHOULDER. CAMERA TILT UP TO WORDS IN BLOOD ON THE WALL				
		NARRATIVE TITLE STOP ME  BLACK	849)	01:56:01:20	01:56:03:06	1:16 TITLE) <i>Stop me</i>
754.	01:56:03:08	MCS REARVIEW CLAIRE'S BLOODY BODY ON THE FLOOR  BLACK				
755.	01:56:05:15	MS A POLICE PHOTOGRAPHER TAKES A PICTURE, OFFICERS FANNED AROUND THE ROOM IN THE BG, ADAM AND LAVERY SITTING  (indistinct radio chatter -- continues under following scenes and dialogue)  OFFICERS (off) (speak indistinctly -- continue under following scenes and dialogue)  CAMERA TILT UP AND ZOOM IN AS BREEDLOVE ENTERS AND APPROACHES LAVERY WITH AN EVIDENCE BAG  BREEDLOVE We're going to run tests on these...	850)	01:56:11:10	01:56:15:00	3:20 BREEDLOVE TO LAVERY) (over scene end) We're running tests, but there's hundreds of them.

Shot	Timecode	Continuity	Start	Finish	Dur	Title
756.	01:56:12:10	MS LAVERY, BREEDLOVE STANDING OVER HER  BREEDLOVE ...but there's hundreds of them up there, so...  LAVERY RISES  LAVERY I just spoke with her this afternoon.	851) 01:56:16:00	01:56:17:25	1:25	LAVERY TO BREEDLOVE) I spoke with her today.
		MALE OFFICER #2 (off) Detective, I think you might want to hear this over here.	852) 01:56:18:00	01:56:20:14/	2:14	MALE OFFICER #2 TO LAVERY) Detective, you should hear this.
757.	01:56:20:15	MWS PAN L WITH LAVERY AND BREEDLOVE AS THEY PASS BEHIND ADAM  BREEDLOVE Whoever did this really had a hate- on.  TRACK THE DETECTIVES AS THEY APPROACH THE CAMERA  LAVERY Think he could have done it?  BREEDLOVE No, he's pissing his pants...	853) 01:56:23:00	01:56:25:10	2:10	BREEDLOVE TO LAVERY) Whoever did this had a hate-on. (a hate-on: extreme hate)
			854) 01:56:25:15	01:56:28:15	3:00	LAVERY TO BREEDLOVE, THEN BREEDLOVE TO LAVERY) -Think he did it? -He's pissing his pants. I doubt it. (pissing: peeing, vulgar)
758.	01:56:27:07	MS ADAM  BREEDLOVE (off) ...over there. I doubt it.				
759.	01:56:29:08	MWS BREEDLOVE AND LAVERY, THE ANSWERING MACHINE IN THE FG  JOEL (voice over) (over machine) I'm going to kill you.	855) 01:56:29:20	01:56:31:05	1:15	JOEL TO UNKNOWN CALLER) I'm going to kill you.



Shot	Timecode	Continuity	Start	Finish	Dur	Title
760.	01:56:32:15	CS BREEDLOVE AND LAVERY				
		JOEL (voice over) (over machine) I'm going to kill you.	856)	/01:56:32:15	01:56:34:00	1:15 JOEL TO UNKNOWN CALLER, THEN BREEDLOVE TO LAVERY) -I'm going to kill you. -Wow.
		BREEDLOVE Wow.				
		LAVERY That's our boy.	857)	01:56:34:05	01:56:35:15	1:10 LAVERY TO BREEDLOVE) That's our boy.
		JOEL (voice over) (over machine) I'm going to kill you.	858)	01:56:35:20	01:56:37:05	1:15 JOEL TO UNKNOWN CALLER) I'm going to kill you.
		LAVERY Let the pisser go.	859)	01:56:38:00	01:56:39:15	1:15 LAVERY TO BREEDLOVE) Let the pisser go. (the pisser: Adam, derisive)
		BREEDLOVE EXITS FRAME L	860)	01:56:41:10	01:56:42:21/	1:11 BREEDLOVE TO LAVERY) Okay.
		BREEDLOVE (off) Okay.				
761.	01:56:42:22	HA MS LAVERY'S POV -- CLAIRE'S BLOOD BODY				
762.	01:56:45:00	MCS BREEDLOVE AND ADAM, AN OFFICER UNCUFFING HIM. ADAM EXITS THE APARTMENT. PAN L TO LAVERY LOOKING AROUND				
763.	01:56:56:02	EWS POLICE CARS OUTSIDE JOEL'S APARTMENT BUILDING. PAN L TO JOEL HIDING BEHIND A TREE. HE EXITS THE LFG				
764.	01:57:09:08	EWS JOEL RUNS AWAY, RECEDING ALONG AN ALLEY				
765.	01:57:12:17	MCS A FEMALE OFFICER #1 TACKS CLAIRE'S PICTURE TO A WALL AND EXITS THE SQUAD ROOM, PASSING BREEDLOVE COMING IN				
		BREEDLOVE You can't stay here all night.	861)	01:57:19:07	01:57:20:27/	1:20 BREEDLOVE TO LAVERY) You can't stay all night.

Shot	Timecode	Continuity	Start	Finish	Dur	Title	
766.	01:57:20:28	MS LAVERY AT HER DESK LFG, WS BREEDLOVE BG  LAVERY I just can't figure this guy out. No sign of him?	862)	01:57:21:02	01:57:22:22	1:20	LAVERY TO BREEDLOVE) I can't figure him out.
			863)	01:57:23:27	01:57:25:07/	1:10	LAVERY TO BREEDLOVE) No sign of him?
767.	01:57:25:08	WS JOEL ROUNDS A STREET CORNER AND LEANS AGAINST A BUILDING  BREEDLOVE (voice over) No, nothing.  LAVERY (voice over) If he's on the run, it doesn't look good, does it?  BREEDLOVE (voice over) No, it doesn't, and nor does this.	864)	01:57:25:12	01:57:26:22	1:10	BREEDLOVE TO LAVERY) <i>ITAL</i> No, nothing.
			865)	01:57:26:27	01:57:29:00	2:03	LAVERY TO BREEDLOVE) If he's running, it looks bad.
			866)	01:57:29:05	01:57:30:24/	1:19	BREEDLOVE TO LAVERY) <i>ITAL</i> So does this.
768.	01:57:30:25	MWS BREEDLOVE OVER LAVERY'S SHOULDER, A FILE BEFORE HIM  BREEDLOVE It's the follow-up on that script he sold. Waterfront Pictures, they got back to us. His script was never made, and guess what it was called?	867)	01:57:30:29	01:57:32:25	1:26	BREEDLOVE TO LAVERY) The follow-up on his script.
			868)	01:57:33:00	01:57:34:25	1:25	BREEDLOVE TO LAVERY) The studio called.
			869)	01:57:35:00	01:57:37:15/	2:15	BREEDLOVE TO LAVERY) His script wasn't made. Guess the title.
769.	01:57:37:16	HA MCS LAVERY OVER BREEDLOVE'S SHOULDER  BREEDLOVE (off) <i>Senseless Killings.</i>	870)	01:57:38:05	01:57:39:25	1:20	BREEDLOVE TO LAVERY) <i>ITAL</i> <i>Senseless Killings.</i>

Shot	Timecode	Continuity	Start	Finish	Dur	Title
770.	01:57:40:22	WS JOEL DROPS HIS KNIFE, APPROACHING THE CAMERA				
		LAVERY (voice over) Can we get a copy?	871) <i>ITAL</i>	/01:57:40:22 01:57:42:02	1:10	LAVERY TO BREEDLOVE) <i>Can we get it?</i>
		BREEDLOVE (off) Yeah, it's on its way. In the meantime, what they did is, they faxed...	872) <i>ITAL</i>	01:57:42:07 01:57:45:20 (over scene end)	3:13	BREEDLOVE TO LAVERY) <i>It's on its way. They did fax over the coverage.</i>
771.	01:57:44:20	MWS BREEDLOVE OVER LAVERY'S SHOULDER				
		BREEDLOVE ...over the coverage.				
772.	01:57:45:25	HA MCS LAVERY OVER BREEDLOVE'S SHOULDER				
		LAVERY What's coverage?	873)	/01:57:45:25 01:57:47:05	1:10	LAVERY TO BREEDLOVE) What's coverage?
		BREEDLOVE (off) A summary. You know, it's basically what some...	874)	01:57:47:10 01:57:52:00 (over scene end)	4:20	BREEDLOVE TO LAVERY) It's what some 20-year-old, part- time waiter thinks of the script.
773.	01:57:48:27	MWS TRACK JOEL AS HE WALKS TOWARD THE CAMERA IN AN ALLEY				
		BREEDLOVE (voice over) ...20-year-old, part-time waiter thinks of the script.				
		PAN TO A HOMELESS MAN WITH ANGEL'S WINGS PUSHING A SHOPPING CART, THEN BACK TO JOEL				
		BREEDLOVE (voice over) What's important here is the logline. "A serial killer goes on a senseless killing spree."	875) <i>ITAL</i>	01:57:52:05 01:57:53:25	1:20	BREEDLOVE TO LAVERY) <i>The logline stands out.</i>
			876) <i>ITAL</i>	01:57:54:00 01:57:56:26/	2:26	BREEDLOVE TO LAVERY) <i>"A serial killer on a senseless rampage."</i>

Shot	Timecode	Continuity	Start	Finish	Dur	Title
774.	01:57:56:27	HA MCS LAVERY PAST BREEDLOVE  BREEDLOVE (off) And there's more. Listen...	877) 01:57:57:15 (over scene end)	01:57:59:15	2:00	BREEDLOVE TO LAVERY) There's more. Listen to this.
775.	01:57:58:25	MWS BREEDLOVE PAST LAVERY, WALKING WITH THE OPEN FILE. LAVERY RISES  BREEDLOVE ...to this, "Though the script lacks structure, the core idea is ...	878) 01:57:59:20 (over scene end)	01:58:04:00	4:10	BREEDLOVE TO LAVERY) "Though it lacks structure, the core idea is commercial.
776.	01:58:02:27	MS LAVERY PICKING UP A FILE FG, BREEDLOVE WALKING AND READING BG  BREEDLOVE "...a commercial one. With a rewrite from an A-list writer...	879) 01:58:04:05 (over scene end)	01:58:06:15	2:10	BREEDLOVE TO LAVERY) "A rewrite from an A-list writer...
777.	01:58:06:20	EWS CAMERA TILT DOWN TO JOEL WALKING IN A DARK ALLEY  BREEDLOVE (voice over) "...would be good material for an industry-standard thriller. Recommend script, but...	880) /01:58:06:20 <i>ITAL</i>	01:58:09:25	3:05	BREEDLOVE TO LAVERY) "...would make it an industry- standard thriller.
			881) /01:58:10:00 <i>ITAL</i>	01:58:13:21/ (over scene end)	3:21	BREEDLOVE TO LAVERY) "Recommend script, but definitely pass on writer.
778.	01:58:11:18	MCS BREEDLOVE READS FROM THE FILE  BREEDLOVE "...definitely pass on writer.				
779.	01:58:13:22	MCS LAVERY  BREEDLOVE (off) "Writing is weak, amateurish, and the main...	882) 01:58:13:26 (over scene end)	01:58:18:05	4:09	BREEDLOVE TO LAVERY) Writing is weak, amateurish. Main character is ill-conceived."

Shot	Timecode	Continuity	Start	Finish	Dur	Title
780.	01:58:16:11	MCS BREEDLOVE READS  BREEDLOVE "...character is at times ill-conceived."  BREEDLOVE CLOSSES THE FILE  BREEDLOVE I mean, if he read this, I can see why he started...	883) 01:58:18:10	01:58:21:10	3:00	BREEDLOVE TO LAVERY) (over scene end) If he read this, I see why he started killing.
781.	01:58:20:00	MCS LAVERY  BREEDLOVE (off) ...killing people.  LAVERY READS A FILE  LAVERY No criminal history, parents separated, isolated childhood, failed attempts to succeed. I mean, his bio reads like 50% of the population.	884) 01:58:21:20	01:58:26:15	4:25	LAVERY TO BREEDLOVE) No criminal history, parents separated, failed attempts to succeed.
			885) 01:58:26:20	01:58:29:25	3:05	LAVERY TO BREEDLOVE) (over scene end) That's 50% of the population. What did we miss?
782.	01:58:28:21	WS JOEL WALKS ON A SIDEWALK, AVERTING HIS FACE FROM A PASSING PEDESTRIAN  LAVERY (voice over) What did we miss?  BREEDLOVE (voice over) Perhaps, uh, powerless in his private life and, uh, dominant in his fantasy world, how about that?  LAVERY (voice over) Why would he...	886) 01:58:30:00	01:58:35:20	5:20	BREEDLOVE TO LAVERY) <i>ITAL</i> Perhaps powerless in his private life and dominant in his fantasy world.
			887) 01:58:35:25	01:58:37:25	2:00	LAVERY TO BREEDLOVE) <i>ITAL</i> (over scene end) Why would he start killing?

Shot	Timecode	Continuity	Start	Finish	Dur	Title
783.	01:58:36:11	EWS JOEL APPROACHES THE NEWHOUSE SCHOOL ENTRANCE, AN ARCH FRAME L				
		LAVERY (voice over) ...suddenly start killing people?				
		BREEDLOVE (voice over) Just another psychotic screenwriter who got rejected, that's all.	888) ITAL	01:58:38:00	01:58:40:29/ 2:29	BREEDLOVE TO LAVERY) <i>A psychotic screenwriter who got rejected.</i>
784.	01:58:41:00	MCS JOEL ENTERS THE READING ROOM				
785.	01:58:44:21	HA MCS JOEL TURNS ON A DESK LAMP AND FLIPS THROUGH A STACK OF SCRIPTS				
		JOEL (mutters indistinctly -- over scene ends)				
786.	01:58:47:16	ANGLE ON MCS, JOEL FRANTICALLY SEARCHES THE SCRIPT ROOM				
787.	01:58:52:26	MCS JOEL TURNS ABRUPTLY. PAN L TO A SILHOUETTE AT THE DOOR				
		JOEL (off) Shit!	889)	01:58:54:20	01:58:56:00 1:10	JOEL TO HIMSELF) Shit! <i>(shit: see title #119)</i>
		JOEL PASSES THROUGH THE FG, EXITING FRAME L. THE DOOR OPENS. PAN L TO JOEL, WHO ATTACKS				
788.	01:58:59:06	MWS JOEL GRABS A HOODED FIGURE				
		JOEL (shouts, grunts -- over scene ends)				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
789.	01:59:00:05	MCS JOEL SHOVES THE HOODED FIGURE				
790.	01:59:00:22	MS JOEL GRAPPLES WITH THE HOODED FIGURE, WHO TWISTS JOEL'S ARM AROUND HIS BACK, THEN PUNCHES HIM				
791.	01:59:06:05	MCS JOEL GETTING PUNCHED. THE HOODED FIGURE GRAPPLES WITH HIM				
792.	01:59:09:23	MWS JOEL AND THE HOODED FIGURE GRAPPLE, JOEL FALLING				
793.	01:59:12:00	HA MCS JOEL OVER THE HOODED FIGURE'S SHOULDER, LANDING WITH THE FIGURE ON TOP OF HIM  MILLIE (face obscured) (gasps)				
794.	01:59:13:11	CS REVEAL MILLIE'S FACE UNDER THE HOOD AS SHE STRUGGLES WITH JOEL O/S				
795.	01:59:14:13	HA MCS JOEL ON HIS BACK  JOEL Millie!	890)	/01:59:14:13	01:59:17:00	2:17 JOEL TO MILLIE, THEN MILLIE TO JOEL) -Millie! -Mr. Brandt!
796.	01:59:15:01	CS MILLIE PULLS BACK HER HOOD  MILLIE (pants) Mr. Brandt!				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
797.	01:59:17:13	HA MCS JOEL SITS UP				
		JOEL What was that?	891)	/01:59:17:13	01:59:18:21/	1:08 JOEL TO MILLIE) What was that?
798.	01:59:18:22	CS MILLIE				
		MILLIE Krav maga, my whole life. I'm sorry.	892)	01:59:18:26	01:59:21:00	2:04 MILLIE TO JOEL) Krav maga, my whole life. ( <i>krav maga: a form of martial arts training</i> )
			893)	01:59:21:19	01:59:22:29	1:10 MILLIE TO JOEL) I'm sorry.
799.	01:59:23:00	HA MWS MILLIE KNEELING OVER JOEL				
		JOEL (grunts) Well, you're very good at it.	894)	01:59:23:20	01:59:26:00	2:10 JOEL TO MILLIE, THEN MILLIE TO JOEL) -You're very good. -Are you okay?
		MILLIE Are you okay?				
		JOEL STARTS TO RISE	895)	01:59:26:05	01:59:27:15	1:10 JOEL TO HIMSELF) Shit. ( <i>shit: see title #119</i> )
		JOEL Shit. Yeah, except for the fact that I just got my ass kicked by my student, I'm fine.	896)	01:59:27:05	01:59:30:15	3:10 JOEL TO MILLIE) Except for the fact that I got my ass kicked. ( <i>ass kicked: physically beaten, vulgar</i> )
		THEY RISE				
		JOEL Oh, my head.	897)	01:59:31:10	01:59:32:25	1:15 JOEL TO HIMSELF) Oh, my head.
800.	01:59:33:10	MCS JOEL OVER MILLIE'S SHOULDER, SHAKING HIS HEAD CLEAR				
		JOEL (moans) What are you doing here?	898)	01:59:35:00	01:59:36:15	1:15 JOEL TO MILLIE) Why are you here?
		JOEL SITS	899)	01:59:37:10	01:59:39:20	2:10 MILLIE TO JOEL) You said I could read scripts here.
		MILLIE (off) You told me I could read scripts here.	900)	01:59:39:25	01:59:41:05	1:10 JOEL TO MILLIE) It's midnight.
		JOEL At this time? It's midnight.				



Shot	Timecode	Continuity	Start	Finish	Dur	Title	
801.	01:59:41:10	MCS MILLIE  MILLIE Well, it's quiet, and I just got off work, so... What are you doing...	901)	/01:59:41:10	01:59:43:25	2:15	MILLIE TO JOEL) It's quiet, and I just got off work.
			902)	01:59:44:00 (over scene end)	01:59:45:15	1:15	MILLIE TO JOEL) Why are you here?
802.	01:59:45:10	MCS JOEL  MILLIE (off) ...here?  JOEL I'm looking for a script.	903)	01:59:45:20	01:59:47:06/	1:16	JOEL TO MILLIE) Looking for a script.
803.	01:59:47:07	MCS MILLIE  MILLIE I just reorganized this entire office, so I could probably help you find it.	904)	01:59:47:11	01:59:50:14/	3:03	MILLIE TO JOEL) I reorganized the office. I'll help find it.
804.	01:59:50:15	MWS MILLIE STANDS OVER JOEL  JOEL It's called, uh-- I used to teach with it, it's a script I wrote--  MILLIE "Senseless Killings."  JOEL Yeah.	905)	01:59:50:19	01:59:54:00	3:11	JOEL TO MILLIE) I used to teach with it. It's a script I wrote--
			906)	01:59:54:05	01:59:55:24/	1:19	MILLIE TO JOEL, THEN JOEL TO MILLIE) -Senseless Killings. -Yeah.
805.	01:59:55:25	MCS MILLIE SNAPS HER FINGERS. PAN R WITH HER  JOEL (off) I have one at my apartment. I just, I can't...	907)	01:59:57:05 (over scene end)	02:00:00:00	2:25	JOEL TO MILLIE) I have it at home, but can't go there now.

Shot	Timecode	Continuity	Start	Finish	Dur	Title	
806.	01:59:58:23	MCS JOEL PAST MILLIE  JOEL ...go back there right now.  MILLIE (off) Oh, the old lady kick you out?  JOEL Something like that. Is that it?	908) 02:00:00:20	02:00:03:11/	2:21	MILLIE TO JOEL, THEN JOEL TO MILLIE) -Girlfriend trouble? -Sort of. Is that it?	
807.	02:00:03:12	MS MILLIE PASSES A SCRIPT  MILLIE Do you mind if I say something?  JOEL TAKES THE SCRIPT  JOEL (face obscured) Sure, go ahead.  MILLIE I know that this sold to a big studio and everything, I just don't think it's that good.	909) 910) 911) 912)	02:00:03:16 02:00:05:05 02:00:06:20 02:00:10:00	02:00:05:00 02:00:06:15 02:00:09:15 02:00:11:22/	1:14 1:10 2:25 1:22	MILLIE TO JOEL) Can I say something? JOEL TO MILLIE) Go ahead. MILLIE TO JOEL) I know this sold to a big studio... MILLIE TO JOEL) ...I just don't think it's good.
808.	02:00:11:23	MCS JOEL LOOKS UP FROM THE SCRIPT  JOEL What?  MILLIE (off) Look, I read it a couple...	913)	02:00:11:27	02:00:13:25	1:28	JOEL TO MILLIE, THEN MILLIE TO JOEL) -What? -I read it twice.
809.	02:00:13:02	MCS MILLIE  MILLIE ...of times, and to be honest, it just doesn't make sense. All these killings, so haphazardly.	914)	02:00:14:00	02:00:17:28	3:28	MILLIE TO JOEL) it makes no sense, all these killings, so haphazardly.

Shot	Timecode	Continuity	Start	Finish	Dur	Title
810.	02:00:18:03	MCS JOEL				
		JOEL Well, it happens. Every day in real life it happens.	915)	/02:00:18:03	02:00:20:08	2:05 JOEL TO MILLIE) It happens every day in real life.
		JOEL RISES AND CROSSES TO THE DOOR	916)	02:00:20:13	02:00:22:20	2:07 MILLIE TO JOEL) In real life, people kill for a reason.
		MILLIE No, in real life, people kill for a reason.	917)	02:00:22:25	02:00:24:07	1:12 JOEL TO MILLIE) I'm figuring that out.
		JOEL Yeah, that's what I'm trying to figure out.				
		JOEL OPENS THE DOOR				
		MILLIE (off) Well...				
811.	02:00:24:12	MCS MILLIE HOLDS UP A SCRIPT				
		MILLIE ...it's not as good as the original anyway, so...	918)	/02:00:24:12	02:00:26:15/	2:03 MILLIE TO JOEL) It's not as good as the original.
812.	02:00:26:16	MCS JOEL TURNS TO MILLIE O/S				
		JOEL Original?	919)	02:00:28:27	02:00:30:07/	1:10 JOEL TO MILLIE) Original?
813.	02:00:30:08	MCS MILLIE SETS DOWN A SCRIPT				
814.	02:00:33:01	HA CS A SCRIPT				
		NARRATIVE TITLE Messages Deleted by Ivan Reimer	920) <i>ITAL</i>	/02:00:33:01	02:00:35:21	2:20 TITLE) <i>Messages Deleted by Ivan Reimer</i>

## Foot &amp; Frame

Shot	Timecode	Continuity	Start	Finish	Dur	Title
815.	02:00:36:00	EWS A HOMELESS MAN PUSHES A CART PAST A RESTAURANT				
		NARRATIVE TITLE ONLY SEA FOODS	921)	02:00:38:10	02:00:40:00	1:20 MILLIE TO JOEL) Pretty good, isn't it?
		MILLIE (voice over) Pretty damn good...		(over scene end)		
816.	02:00:39:03	HA CS A WOMAN'S HANDS AS SHE TILTS FISH INTO A DEEP FRYER, A MAN'S HANDING PUTTING THE GRILL IN THE GREASE				
		(TV plays indistinctly -- continues under following scenes and dialogue)				
		MILLIE (off) ...isn't it? I can see why you'd steal from him.	922)	02:00:41:00	02:00:43:01/	2:01 MILLIE TO JOEL) I can see why you'd steal it.
817.	02:00:43:02	WS MILLIE AND JOEL AT A COUNTER, JOEL RUBBING HIS FACE				
		JOEL I have to tell you, I have no recollection of ever reading that script.	923)	02:00:43:06	02:00:47:10	4:04 JOEL TO MILLIE) I have no recollection of ever reading that script.
818.	02:00:47:26	MWS JOEL AND MILLIE, WHO TAKES OUT SOME PAPERS				
		MILLIE This was in here, too.	924)	02:00:50:15	02:00:52:07/	1:22 MILLIE TO JOEL) This was in here, too.

## Foot &amp; Frame

Shot	Timecode	Continuity	Start	Finish	Dur	Title
819.	02:00:52:08	MCS MILLIE PAST JOEL, READING THE NOTE				
		MILLIE "Dear Mr. Brandt, my check for \$45.00 is enclosed. I look forward to your response to my original screenplay, <i>Messages Deleted</i> , and hope to meet with you personally."	925)	02:00:53:15	02:00:57:00	3:15 MILLIE TO JOEL) "Dear Mr. Brandt, my check for \$45.00 is enclosed.
		JOEL (face obscured) It's a cover letter.	926)	02:00:57:05	02:01:01:26	4.21 MILLIE TO JOEL) I look forward to your response and hope to meet you personally."
		MILLIE Your response.	927)	02:01:02:01	02:01:03:11	1:10 JOEL TO MILLIE) It's a cover letter.
			928)	02:01:03:16	02:01:04:26/	1:10 MILLIE TO JOEL) Your response.
820.	02:01:04:27	MCS JOEL PAST MILLIE, TAKING THE PAPERS				
		JOEL Here, let me see that.	929)	02:01:05:01	02:01:06:16	1:15 JOEL TO MILLIE) Let me see that.
821.	02:01:07:13	HA MCS MILLIE AND JOEL, WHO INSPECTS THE SHEETS				
822.	02:01:09:20	MCS JOEL READS				
		JOEL "Remember, always be truthful to your writing. This is..." I wrote-- I wrote these notes.	930)	02:01:09:20	02:01:12:00	2:10 JOEL TO MILLIE) "Always be truthful to your writing."
			931)	02:01:13:24	02:01:15:09/	1:15 JOEL TO MILLIE) I wrote this.
823.	02:01:15:10	MCS MILLIE PAST JOEL, WHO INSPECTS THE NOTE				
		MILLIE Mm-hmm.	932)	02:01:15:14	02:01:16:24	1:10 MILLIE TO JOEL) Mm-hmm.
824.	02:01:17:18	CS JOEL				
		JOEL Oh, my God, It's... it's Reimer.	933)	02:01:17:18	02:01:21:04/	3:16 JOEL TO MILLIE, THEN MILLIE TO JOEL) -Oh, my God, it's Reimer.
		MILLIE (off) What?				-What?

Shot	Timecode	Continuity	Start	Finish	Dur	Title
825.	02:01:21:05	MCS MILLIE  MILLIE What is going on? Why are you acting so creepy?	934) 02:01:22:10	02:01:24:17/	2:07	MILLIE TO JOEL) Why are you acting so creepy?
826.	02:01:24:18	MCS JOEL PAST MILLIE  JOEL Can I tell you something? Can I... Can I trust you?	935) 02:01:24:22	02:01:26:12	1:20	JOEL TO MILLIE) Can I tell you something?
			936) 02:01:27:05	02:01:28:15/	1:10	JOEL TO MILLIE) Can I trust you?
827.	02:01:28:16	MCS MILLIE  MILLIE Yeah.	937) 02:01:28:27	02:01:30:07/	1:10	MILLIE TO JOEL) Yeah.
828.	02:01:30:08	MCS JOEL PAST MILLIE  JOEL So these murders are happening, and last night, I s-- I saw my girlfriend murdered right in front...	938) 02:01:31:20	02:01:33:25	2:05	JOEL TO MILLIE) These murders are happening.
			939) 02:01:34:05	02:01:37:25	3:20	JOEL TO MILLIE) (over scene end) Last night, I saw my girlfriend murdered.
829.	02:01:37:13	CS MILLIE OVER JOEL'S SHOULDER  JOEL (face obscured) ...of me--  MILLIE Wait, this is crazy. You have to call the police.  JOEL (face obscured) No, that's my point. I can't.	940) 02:01:38:00	02:01:40:24/	2:24	MILLIE TO JOEL, THEN JOEL TO MILLIE) -Call the police. -I can't.

Shot	Timecode	Continuity	Start	Finish	Dur	Title
830.	02:01:40:25	MCS JOEL OVER MILLIE'S SHOULDER				
		JOEL Look... the police think it's me. They think that I've lost my mind. They had me with this analyst and everything, and they think I'm the one that's killing people.	941)	02:01:43:10	02:01:46:10	3:00 JOEL TO MILLIE) They think it's me. They think I'm crazy.
			942)	02:01:46:15	02:01:49:19/	3:04 JOEL TO MILLIE) They think I'm the one killing people.
831.	02:01:49:20	CS MILLIE OVER JOEL'S SHOULDER				
		MILLIE Okay, your girlfriend was murdered?	943)	02:01:50:00	02:01:52:00/	2:00 MILLIE TO JOEL) Your girlfriend was murdered?
832.	02:01:52:01	MCS JOEL OVER MILLIE'S SHOULDER				
		JOEL Last night. I saw the whole thing.	944)	02:01:52:20	02:01:54:16/	1:26 JOEL TO MILLIE) Last night. I saw it all.
833.	02:01:54:17	CS MILLIE OVER JOEL'S SHOULDER				
		MILLIE So was the hero in Reimer's script.	945)	02:01:56:00	02:02:00:00	4:00 MILLIE TO JOEL) So was the hero in Reimer's script. Page 67, I think.
		CAMERA TILT DOWN AS MILLIE FLIPS THROUGH THE SCRIPT	946)	02:02:00:20	02:02:04:02/	3:12 MILLIE TO JOEL) Look.
		MILLIE (off) Here, page 67, I think. Look.				
		JOEL READS THE SCRIPT				
834.	02:02:04:03	HA ECS THE SCRIPT				
		JOEL (off) "Then Jack sees it behind Chelsea, a figure, hooded--"	947)	02:02:05:00	02:02:08:01	3:01 JOEL TO MILLIE) "Behind Chelsea, Jack sees a figure, hooded--"

Shot	Timecode	Continuity	Start	Finish	Dur	Title
835.	02:02:08:06	CS JOEL LFG, MILLIE RBG				
		JOEL That's the same. That's... "Jack drops the phone and starts screaming, running to the window and pounding--"	948)	/02:02:08:06 02:02:09:16	1.10	JOEL TO MILLIE) That's the same.
		MILLIE Is that how it happened?	949)	02:02:09:21 02:02:13:00	3.09	JOEL TO MILLIE) "Jack drops the phone and runs to the window."
		JOEL "Chelsea, Chelsea! Oh, my God." That's... That's it. I mean, that's-- that's exactly what happened...	950)	02:02:13:05 02:02:14:15	1.10	MILLIE TO JOEL) Did that happen?
			951)	02:02:14:20 02:02:16:00	1.10	JOEL TO MILLIE) "Chelsea! Oh, God." ( <i>God: see title #30</i> )
			952)	02:02:16:05 02:02:19:10	3.05	JOEL TO MILLIE) (over scene end) That's what happened to me last night.
836.	02:02:18:05	CS MILLIE OVER JOEL'S SHOULDER				
		JOEL (face obscured) ...to me last night.				
		LISA KWAN (voice over) (over TV) ...Myrna Chang died...	953)	02:02:19:15 02:02:21:10	1.25	LISA KWAN TO AUDIENCE) <i>Myrna Chang died yesterday.</i>
837.	02:02:20:05	CS JOEL OVER MILLIE'S SHOULDER				
		LISA KWAN ...yesterday, and I was fortunate enough to...	954)	02:02:21:15 02:02:23:20	2.05	LISA KWAN TO AUDIENCE) (over scene ends) <i>I was able to interview the suspect.</i>
838.	02:02:22:00	LA MWS LISA KWAN ON A TV IN THE CORNER				
		LISA KWAN (voice over) (over TV) ...interview the suspect...				
		JOEL (off) Um...				



Shot	Timecode	Continuity	Start	Finish	Dur	Title
839.	02:02:23:25	MWS JOEL AND MILLIE  LISA KWAN (voice over) (over TV) ...Joel Brandt at that time.  JOEL (overlapping) Do you have an apartment?	955) /02:02:23:25	02:02:26:16	2.21	JOEL TO MILLIE, THEN MILLIE TO JOEL) -Do you have an apartment? -Yeah.
840.	02:02:25:18	CS MILLIE  LISA KWAN (voice over) (over TV) (speaks indistinctly -- continues under following scenes and dialogue)  MILLIE Yeah.				
841.	02:02:26:21	MCS JOEL OVER MILLIE'S SHOULDER  MILLIE (face obscured) Small, it's a little funky, but--  JOEL (overlapping) I'm serious. Come on.  JOEL RISES  MILLIE (face obscured) What?  JOEL Come on, come on, come on.  LISA KWAN (voice over) (over TV) ...that commenced with...	956) /02:02:26:21	02:02:28:25	2.04	MILLIE TO JOEL, THEN JOEL TO MILLIE) -Small, funky. -I'm serious.
			957) 02:02:28:25	02:02:30:11/	1.16	MILLIE TO JOEL, THEN JOEL TO MILLIE) -What? -Come on.

Shot	Timecode	Continuity	Start	Finish	Dur	Title
842.	02:02:30:12	WS JOEL AND MILLIE WALK TO THE DOOR  LISA KWAN (voice over) (over TV) ...Jeremy Potter's death three days ago.  MILLIE (face obscured) Let's go.  JOEL HOLDS THE DOOR FOR MILLIE	958)	02:02:32:00	02:02:33:10	1.10 MILLIE TO JOEL) Let's go.
843.	02:02:34:03	CS THE NEWS REPORT ON THE TV  LISA KWAN (voice over) (over TV) We're going to run that interview for you now.  FOOTAGE OF JOEL REPLACES LISA  NARRATIVE TITLE JOEL BRANDT WANTED  LISA KWAN (voice over) (over TV) You're saying this is somehow connected?  JOEL (voice over) (over TV) It's going to happen again.  LISA KWAN (voice over) (over TV) Could you say that to camera, sir? Please, look this way. What did you say about yesterday?  JOEL (voice over) (over TV) What? No, I can't. Please, just put that thing aw--  JOEL COVERS THE CAMERA	959)	02:02:34:03	02:02:36:15	2.12 LISA KWAN TO AUDIENCE) We'll run the interview now.
			960)	02:02:36:20	02:02:39:05	2.15 LISA KWAN TO JOEL, THEN JOEL TO LISA KWAN) -It's connected? -It'll happen again.
			961)	02:02:39:10	02:02:42:22	3.12 LISA KWAN TO JOEL) Face the camera. What did you say about yesterday?
			962)	02:02:42:27	02:02:44:07/	1.10 JOEL TO LISA KWAN) Put that away.
844.	02:02:44:08	WS A LINEUP OUTSIDE A CLUB. MILLIE AND JOEL EXIT A TAXI. A BOUNCER LETS MILLIE THROUGH, BUT BLOCKS JOEL  (hard rock music plays -- continues over dialogue and scene ends)				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
845.	02:02:50:27	MWS MILLIE REACHES THE BOTTOM OF SOME STEPS IN A RED HALLWAY, BOUNCING				
		MILLIE Joel!	963)	02:02:52:09	02:02:53:19/	1.10 MILLIE TO JOEL) Joel!
846.	02:02:53:20	MS JOEL AND THE BOUNCER				
		MILLIE (off) It's okay. He's with me.	964)	02:02:53:24	02:02:55:09	1.15 MILLIE TO BOUNCER) He's with me.
		THE BOUNCER LETS JOEL THROUGH. CAMERA TILT UP TO A SIGN				
		NARRATIVE TITLE PYRE				
		CAMERA TILT DOWN TO JOEL ENTERING				
847.	02:02:59:06	MWS JOEL AND MILLIE, WHO BOUNCES, LEADING JOEL TOWARD THE CAMERA				
		MILLIE Come here. Come on.	965)	02:02:59:06	02:03:01:10	2.04 MILLIE TO JOEL) Come here. Come on.
		MILLIE LEADS JOEL PAST THE CAMERA				
848.	02:03:04:11	LA MS MILLIE LEADS JOEL TOWARD THE CAMERA THROUGH A CROWD CLUB				
849.	02:03:07:22	MCS A CLUB GIRL OVER A GUYS' SHOULDER. PAN R THROUGH A CROWD TO ANOTHER CLUB GIRL STARING AT THE CAMERA				
850.	02:03:12:01	MCS REARVIEW TRACK JOEL AS HE FOLLOWS MILLIE THROUGH A DOOR LEADING INTO A HALLWAY ADJOINING THE CLUB				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
851.	02:03:17:13	MWS MILLIE ENTERS A DARK ROOM, JOEL TRAILING. SHE EXITS FRAME R				
852.	02:03:20:17	WS JOEL IN AN ECLECTIC APARTMENT, A MANNEQUIN TO ONE SIDE. PAN R TO MILLIE TURNING ON A LIGHT IN HER LIVING ROOM				
		JOEL (off) Uh, this place is great.	966)	02:03:25:00	02:03:26:20	1.20 JOEL TO MILLIE) This place is great.
		MILLIE Come on in.	967)	02:03:27:00	02:03:30:00	3.00 MILLIE TO JOEL) Come on in. Do you want a beer?
		JOEL ENTERS FRAME L. MILLIE REMOVES HER SCARF	968)	02:03:30:05	02:03:33:15	3.10 JOEL TO MILLIE) Yeah, a beer sounds perfect.
		MILLIE Do you want a beer?				
		JOEL Yeah, a beer sounds, uh... Beer sounds perfect.				
		MILLIE TAKES BEERS FROM A FRIDGE				
		JOEL Who...				
853.	02:03:34:10	MWS JOEL GRINS, HOLDING A PICTURE FRAME				
		JOEL ...uh... who's this guy, your boyfriend?	969)	/02:03:34:10	02:03:37:20	2.10 JOEL TO MILLIE) Who's this, your boyfriend?
854.	02:03:38:18	MS MILLIE SMILES, OPENING THE BEERS				
		MILLIE No. I got that at a garage sale.	970)	/02:03:38:18	02:03:40:25/	2.07 MILLIE TO JOEL) No. I got that at a garage sale.

Shot	Timecode	Continuity	Start	Finish	Dur	Title
855.	02:03:40:26	MWS JOEL PUTS DOWN THE PICTURE				
		MILLIE (off) The frame just came with the picture in it.	971) 02:03:41:00	02:03:44:00	3.00	MILLIE TO JOEL) The frame came with the picture in it.
		JOEL INSPECTS HIMSELF IN A SCREEN O/S, MAKING A FACE				
856.	02:03:45:07	MS A SCREEN WITH A MOUNTED CAMERA PAST JOEL. HE INSPECTS HIS CUT FACE				
		JOEL (off) (gasps, inhales sharply)				
857.	02:03:47:21	MCS JOEL STRAIGHTENS AS MILLIE HAND HIM A BEER				
		JOEL So, how did you find screenwriting?	972)	02:03:49:10	02:03:51:10	2.00 JOEL TO MILLIE) How did you find screenwriting?
		JOEL SIPES HIS BEER. MILLIE WALKS IN A CIRCLE	973)	02:03:52:15	02:03:55:15	3.00 MILLIE TO JOEL) I loved telling stories when I was growing up...
		MILLIE I used to love telling stories, crazy stories, when I was growing up, but it usually got me in trouble. I even spent some time in juvie.	974)	02:03:56:15	02:03:57:25	1.10 MILLIE TO JOEL) ...but it got me in trouble.
		JOEL (face obscured) Whoa.	975)	02:03:58:00	02:03:59:20	1.20 MILLIE TO JOEL) I even went to juvie. <i>(juvie: juvenile detention, a low-security jail for young offenders)</i>
		THEY SIT ON A COUCH				
		MILLIE Yeah, but you don't really want to know about all that.	976)	02:03:59:25	02:04:01:05	1.10 JOEL TO MILLIE) Whoa.
			977)	02:04:01:10	02:04:04:19/	3.09 MILLIE TO JOEL) Yeah, but you don't want to know about that.

Shot	Timecode	Continuity	Start	Finish	Dur	Title
858.	02:04:04:20	HA CS MILLIE'S HANDS AS SHE REVEALS SCARS ON HER WRISTS				
		MILLIE (off) That's where this happened.	978) 02:04:05:05	02:04:07:00	1.25	MILLIE TO JOEL) That's where this happened.
		JOEL (off) Oh, my God.	979) 02:04:07:25	02:04:09:05	1.10	JOEL TO MILLIE) Oh, my God. (Oh, my God: see title #17)
		MILLIE (off) No, no, no, it's not...	980) 02:04:09:10	02:04:11:00	1.20	MILLIE TO JOEL) (over scene end) It's not what you think.
859.	02:04:10:01	MWS MILLIE AND JOEL ON THE COUCH				
		MILLIE ...what you think. I was actually a complete idiot, and I tried to break out of juvie and busted through this window, cut up my arms. So dramatic. (chuckles)	981) 02:04:11:20	02:04:15:00	3.10	MILLIE TO JOEL) I was an idiot and tried to break out of juvie.
		JOEL You actually tried to escape?	982) 02:04:15:05	02:04:17:20	2.15	MILLIE TO JOEL) I busted a window, cut up my arms.
		MILLIE Yeah, you would have, too. It was awful, but it's all behind me now, and I am perfectly normal...	983) 02:04:17:25	02:04:19:05	1.10	MILLIE TO JOEL) So dramatic.
		MILLIE SIPS HER BEER	984) 02:04:19:25	02:04:21:20	1.25	JOEL TO MILLIE) You actually tried to escape?
		MILLIE Mm... sort of. (chuckles)	985) 02:04:21:25	02:04:24:00	2.05	MILLIE TO JOEL) You would have, too. It was awful.
			986) 02:04:24:15	02:04:28:00	3.15	MILLIE TO JOEL) It's all behind me now. I am perfectly normal. (behind me: in the past)
			987) 02:04:29:20	02:04:31:10	1.20	MILLIE TO JOEL) Mm... sort of.
860.	02:04:34:27	MCS JOEL AND MILLIE RFG, THEIR IMAGES ON THE SCREEN LBG				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
861.	02:04:37:18	MWS MILLIE AND JOEL, WHO SETS DOWN HIS BEER AND TAKES OUT A SCRIPT				
		JOEL Um, so, just going back to the script again. The guy's giving us a guideline, right? Um, it's obvious that he's pissed.	988)	02:04:39:10	02:04:41:05	1.25 JOEL TO MILLIE) Going back to the script.
			989)	02:04:41:10	02:04:43:15	2.05 JOEL TO MILLIE) The guy's giving us a guideline.
			990)	02:04:45:05	02:04:46:25	1.20 JOEL TO MILLIE) Obviously he's pissed. <i>(pissed: angry, vulgar)</i>
862.	02:04:47:00	MS MILLIE AND JOEL ON THE SCREEN. PAN R TO THEM AS MILLIE SPEAKS				
		MILLIE Of course he's pissed off. You tried to steal his script.	991)	/02:04:47:00	02:04:50:20/	3.20 MILLIE TO JOEL) Of course he's pissed. You stole his script.
863.	02:04:50:21	MCS JOEL PAST MILLIE, RISING AND PACING				
		JOEL I didn't try to steal his script. I mean, maybe subconsciously I... I lifted elements of his script and put it into mine, but I didn't do it on...	992)	02:04:51:05	02:04:52:25	1.20 JOEL TO MILLIE) I didn't steal his script.
			993)	02:04:53:00	02:04:57:20	4.20 JOEL TO MILLIE) Maybe subconsciously I lifted elements of his script...
			994)	02:04:57:25 (over scene end)	02:04:59:20	1.25 JOEL TO MILLIE) ...but I didn't do it on purpose.
864.	02:04:58:20	MCS MILLIE PAST JOEL, WHO PACES				
		JOEL (off) ...purpose. In his screenplay, when he kills the girlfriend...	995)	02:04:59:25	02:05:01:18/	1.23 JOEL TO MILLIE) When he kills the girlfriend...

## Foot &amp; Frame

Shot	Timecode	Continuity	Start	Finish	Dur	Title
865.	02:05:01:19	MCS JOEL PACES				
		JOEL ...that's a classic midway plot point. From that point on in storytelling, in- -in the movies, the next four or five scenes, your hero-- uh, your protagonist--	996)	02:05:01:23	02:05:03:20	1.27 JOEL TO MILLIE) ...it's a classic midway point.
			997)	02:05:03:25	02:05:07:05	3.10 JOEL TO MILLIE) From that point on in storytelling, in the movies...
			998)	02:05:07:10	02:05:11:02	3.22 JOEL TO MILLIE) ...the next four or five scenes, your hero-- protagonist--
866.	02:05:11:07	MWS MILLIE				
		JOEL (off) ...which I assume I am, starts to spin out of control.	999)	02:05:11:07	02:05:14:15	3.08 JOEL TO MILLIE) ...which I assume I am, spins out of control. <i>(spin out of control: loses control; becomes erratic)</i>
		JOEL ENTERS FRAME L, PACING				
		JOEL (off) I mean, he starts to lose touch with reality.	1000)	02:05:14:20	02:05:17:05	2.15 JOEL TO MILLIE) He starts to lose touch with reality. <i>(lose touch: become dissociated)</i>
		MILLIE And then he meets up with a girl. Someone to help him, the classic ally character. Like Tin Man, only she's way hotter, and less problems with rain.	1001)	02:05:18:00	02:05:20:25	2.25 MILLIE TO JOEL) Then he meets someone to help him.
			1002)	02:05:21:00	02:05:22:25	1.25 MILLIE TO JOEL) The classic ally character.
			1003)	02:05:23:25	02:05:28:23/	4.28 MILLIE TO JOEL) Like Tin Man, only she's way hotter, and less problems with rain. <i>(Tin Man: a character in The Wizard of Oz)</i>
867.	02:05:28:24	MCS JOEL				
		JOEL Don't you think it's strange that his character in... in the screenplay's name is... Jill?	1004)	02:05:29:20	02:05:31:15	1.25 JOEL TO MILLIE) Don't you think it's strange...
			1005)	02:05:32:25	02:05:38:07/	5.12 JOEL TO MILLIE) ...that his character in the screenplay's name is Jill?



Shot	Timecode	Continuity	Start	Finish	Dur	Title
868.	02:05:38:08	MCS MILLIE  MILLIE This--this is so cool.  MILLIE RISES  MILLIE Its like we're living in our own frickin' movie.	1006) 02:05:40:15	02:05:43:17/	3.02	MILLIE TO JOEL) This is cool. Its like we're in our own movie.
869.	02:05:43:18	MCS JOEL OVER MILLIE'S SHOULDER  JOEL But it's not-- It's not a movie. I mean, real people are dying. My girlfriend's dead.	1007) 02:05:43:22	02:05:46:00	2.08	JOEL TO MILLIE) But it's not a movie.
			1008) 02:05:46:05	02:05:49:00/	2.25	JOEL TO MILLIE) People are dying. My girlfriend's dead.
870.	02:05:49:01	CS MILLIE  JOEL (off) That's...	1009) 02:05:49:05	02:05:50:15	1.10	JOEL TO MILLIE) That's...
871.	02:05:51:23	MCS JOEL OVER MILLIE'S SHOULDER  JOEL You know... I think I should go.  MILLIE (face obscured) No. No way.	1010) 02:05:54:00	02:05:57:23	3.23	JOEL TO MILLIE, THEN MILLIE TO JOEL) -I think I should go. -No. No way.
872.	02:05:57:28	WS MILLIE AND JOEL  MILLIE Then I miss what happens in the final act. Not a chance, and there's always a twist, and I'm not going to miss it.	1011) /02:05:57:28	02:06:00:00	2.02	MILLIE TO JOEL) I'd miss the final act. No way.
			1012) 02:06:00:05	02:06:02:29/	2.24	MILLIE TO JOEL) There's always a twist. I'm not missing it.

Shot	Timecode	Continuity	Start	Finish	Dur	Title
873.	02:06:03:00	MWS JOEL AND MILLIE				
		JOEL I know.	1013)	02:06:03:04	02:06:05:05	2.01 JOEL TO MILLIE, THEN MILLIE TO JOEL) -I know. -Hey...
		JOEL PASSES MILLIE, WHO TAKES HIS WRIST				
		MILLIE Hey... Just stay here with me tonight.	1014)	02:06:07:20	02:06:10:00	2.10 MILLIE TO JOEL) Stay here with me tonight.
		MILLIE REMOVES HER JACKET AND TAKES HIS HAND. HE WITHDRAWS IT	1015)	02:06:23:10	02:06:25:00	1.20 JOEL TO MILLIE) I'll stay on the couch.
		JOEL I'll stay on the couch.	1016)	02:06:25:25	02:06:27:05	1.10 MILLIE TO JOEL) The couch.
		MILLIE The couch. Yeah, it's the least I can do.	1017)	02:06:27:15	02:06:29:10	1.25 MILLIE TO JOEL) Yeah, it's the least I can do.
		MILLIE EXITS FRAME R				
874.	02:06:32:23	MS MILLIE RUBS HER WRISTS, SHAKES HER HEAD				
875.	02:06:39:27	MWS JOEL'S SLEEPING FACE ON THE MONITOR OVER JOEL'S SHOULDER. A SHOWER TURNS OFF O/S. MILLIE ENTER IN A BATHROBE				
		MILLIE Morning.	1018)	02:06:48:25	02:06:50:05	1.10 MILLIE TO JOEL) Morning.
		JOEL (off) What time is it?	1019)	02:06:50:10	02:06:51:25	1.10 JOEL TO MILLIE) What time is it?
		MILLIE It's 8:00. I didn't want to wake you.	1020)	02:06:52:00	02:06:54:05	2.05 MILLIE TO JOEL) It's 8:00. I didn't want to wake you.
		JOEL (off) I got to get out of...	1021)	02:06:54:10	02:06:56:05	1.25 JOEL TO MILLIE) (over scene end) I got to get out of here.
876.	02:06:55:06	HA MS JOEL SITS UP				
		JOEL ...here.				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
877.	02:06:57:11	MWS MILLIE POURS MILK INTO A COFFEE CUP, SMILING				
		MILLIE You keep saying that. Where do you have to go?	1022)	02:06:58:10	02:07:01:12	3.02 MILLIE TO JOEL) You keep saying that. Where do you have to go?
		MILLIE TURNS TO A COUNTER				
878.	02:07:01:17	MCS JOEL RUBS HIS FACE				
		JOEL I need a computer. I need to find out who this Reimer guy is.	1023)	02:07:01:17	02:07:03:00	1.13 JOEL TO MILLIE) I need a computer.
		MILLIE (off) Well, I don't have internet here, but...	1024)	02:07:03:05	02:07:06:00	2.25 JOEL TO MILLIE) I need to find out who Ivan Reimer is.
			1025)	02:07:06:05	02:07:09:05	3.00 MILLIE TO JOEL) (over scene end) I don't have internet, but the library does.
879.	02:07:07:12	MWS MILLIE				
		MILLIE ...the library up on Thornhill does. Let me change and I'll drive you over.	1026)	02:07:09:10	02:07:11:20	2.10 MILLIE TO JOEL) Let me change and I'll drive you.
		MILLIE MOVES BEHIND A SCREEN				
880.	02:07:12:13	CS JOEL				
881.	02:07:14:11	MCS MILLIE'S FEET REFLECTED IN A MIRROR				
		MILLIE (off) Why don't you look in the top drawer?	1027)	02:07:14:11	02:07:15:26/	1.15 MILLIE TO JOEL) Look in the top drawer.
882.	02:07:15:27	MCS JOEL TURNS TOWARD FRAME R. HE RISES, CROSSES TO A DRAWER, AND OPENS IT				

## Foot &amp; Frame

Shot	Timecode	Continuity	Start	Finish	Dur	Title
883.	02:07:25:00	MCS MILLIE'S SHADOW ON THE SCREEN, UNDRESSING  MILLIE (off) Dig beneath the panties, Joel.	1028)	/02:07:25:00	02:07:27:11/ 2.11	MILLIE TO JOEL) Dig beneath the panties, Joel.
884.	02:07:27:12	MS JOEL TURNS TO THE DRAWER O/S				
885.	02:07:29:08	HA MCS JOEL'S HANDS AS HE DIGS THROUGH THE DRAWER AND PULLS OUT A GUN				
886.	02:07:34:16	MS JOEL WITH THE GUN				
887.	02:07:35:08	MCS PAN L TO MILLIE LEANING OUT FROM BEHIND THE SCREEN  MILLIE Guns and condoms. A girl always has to be prepared.	1029)	02:07:36:20	02:07:39:27/ 3.07	MILLIE TO JOEL) Guns and condoms. A girl has to be prepared.
888.	02:07:39:28	MS JOEL  JOEL Whoa.	1030)	02:07:40:14	02:07:41:24/ 1.10	JOEL TO MILLIE) Whoa. <i>(whoa: see title #333)</i>
889.	02:07:41:25	HA MCS JOEL'S HANDS AS HE SPINS THE CLIP AND SNAPS IT IN PLACE				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
890.	02:07:45:07	EWS PAN R WITH MILLIE'S CAR AS IT ROUNDS A CORNER AND PARKS. PAN R TO A MAN AT A HOTDOG STAND				
		JOEL (voice over) Can I speak with Ivan, please, Ivan Reimer? He's taking a nap?	1031) <i>ITAL</i>	02:07:54:15	02:07:57:05	2.20 JOEL TO UNKNOWN CALLER) <i>Can I speak with Ivan Reimer, please?</i>
			1032) <i>ITAL</i>	02:07:58:00	02:07:59:15	1.15 JOEL TO UNKNOWN CALLER) <i>He's napping?</i>
891.	02:07:59:27	MWS JOEL AT A COMPUTER DESK IN A LIBRARY, ON HIS CELL PHONE				
		JOEL (into phone) He's 100... He's 100 tomorrow? Well, congratulations, that's great. Thank you.	1033)	02:08:00:20	02:08:03:10	2.20 JOEL TO UNKNOWN CALLER) He's 100 tomorrow?
		JOEL HANGS UP	1034)	02:08:04:10	02:08:07:10	3.00 JOEL TO UNKNOWN CALLER) Congratulations, that's great. Thank you.
		JOEL Huh.	1035)	02:08:09:05	02:09:10:15	1.10 JOEL TO HIMSELF) Huh.
		MILLIE ENTERS FRAME L, PASSING A COFFEE	1036)	02:09:10:20	02:09:12:20	2.00 MILLIE TO JOEL, THEN JOEL TO MILLIE) -More coffee. -Thanks.
		MILLIE More coffee.	1037)	02:09:13:10	02:09:15:10	2.00 MILLIE TO JOEL) There's 1000 Reimers.
		JOEL Thank you.	1038)	02:09:15:15	02:08:17:20	2.05 MILLIE TO JOEL) It may not be his real name.
		MILLIE There's at least a thousand Reimers in there. It may not even be his real name.	1039)	02:08:17:25	02:08:19:20	1.25 JOEL TO MILLIE) It's all we got to work on.
		JOEL It's all we got to work on.	1040)	02:08:22:15	02:08:23:25/	1.10 MILLIE TO JOEL) Character.
		MILLIE SITS BESIDE JOEL				
		MILLIE (sighs)				
		MILLIE SLIDES OVER THE SCRIPT				
		MILLIE Character.				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
892.	02:08:23:26	MWS JOEL OVER MILLIE'S SHOULDER				
		MILLIE (face obscured) You told us to look at character. We're focusing on plot. Like who's next...	1041)	02:08:24:10	02:08:26:10	2.00 MILLIE TO JOEL) You said look at character.
			1042)	02:08:26:15	02:08:28:05	1.20 MILLIE TO JOEL) We're focusing on plot.
			1043)	02:08:28:10	02:08:33:10	5.00 MILLIE TO JOEL) (over scene end) Like who's next, the guy's name, rather than why he's doing it.
893.	02:08:28:26	MWS MILLIE AND JOEL AT A DESK				
		MILLIE ...the guy's name, rather than why he's doing it. Who is he? We've got to get inside his head. Character.	1044)	02:08:33:15	02:08:34:25	1.10 MILLIE TO JOEL) Who is he?
		JOEL SMILES	1045)	02:08:35:00	02:08:37:25	2.25 MILLIE TO JOEL) We have to get inside his head. Character. <i>(inside his head: think as he thinks)</i>
		MILLIE What?	1046)	02:08:39:10	02:09:40:20	1.10 MILLIE TO JOEL) What?
		JOEL Good. It's good. It just sounds like you learned something. It's nice.	1047)	02:09:40:25	02:09:46:10	5.15 JOEL TO MILLIE) Good. It sounds like you learned something. It's nice.
		MILLIE You may be struggling as a writer, but... you're a pretty good teacher.	1048)	02:09:46:20	02:08:50:02/	3.12 MILLIE TO JOEL) You're a struggling writer, but a good teacher.
894.	02:08:50:03	MCS JOEL OVER MILLIE'S SHOULDER, ARMS CROSSED				
		JOEL Thank you.	1049)	02:08:50:03	02:08:51:13	1.10 JOEL TO MILLIE) Thank you.
895.	02:08:51:21	MCS MILLIE SMILES				
896.	02:08:53:08	EWS ADAM'S CONVERTIBLE PARKED ON A BUSY STREET				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
897.	02:08:55:12	WS BREEDLOVE'S POV FROM HIS CAR -- A CAR PASSES ON THE STREET, EXITING FRAME R				
898.	02:08:58:07	CS BREEDLOVE RFG, DRINKING COFFEE, LAVERY LBG  LAVERY Well, if he isn't guilty of murder, he should be arrested for this script.	1050)	/02:08:58:07	02:09:02:07/ 4.00	LAVERY TO BREEDLOVE) If he isn't guilty, he should be arrested for this script.
899.	02:09:02:08	MCS LAVERY WEARING GLASSES  LAVERY Everyone dies but the killer.	1051)	02:09:03:10	02:09:05:06/ 1.26	LAVERY TO BREEDLOVE) Everyone dies but the killer.
900.	02:09:05:07	CS BREEDLOVE RFG, LAVERY LBG  BREEDLOVE So Brandt gets to live. (chuckles)	1052)	02:09:05:11	02:09:07:00 1.19	BREEDLOVE TO LAVERY) So Brandt gets to live.
901.	02:09:07:12	MCS BREEDLOVE  BREEDLOVE Is there any other clues in that thing?  PAN L TO LAVERY  LAVERY It's pretty incriminating. The first few murders are almost exactly alike...	1053) 1054)	02:09:09:00 02:09:11:00	02:09:10:25 1.25 02:09:13:22 2.22	BREEDLOVE TO LAVERY) Are there any clues in there? LAVERY TO BREEDLOVE) It's incriminating. The murders are alike.
902.	02:09:13:27	CS BREEDLOVE RFG, LAVERY LBG  LAVERY ...style of killing, names are even similar.	1055)	/02:09:13:27	02:09:15:27 2.00	LAVERY TO BREEDLOVE) Style of killing, names, too.

Shot	Timecode	Continuity	Start	Finish	Dur	Title
903.	02:09:16:02	MWS LAVERY AND BREEDLOVE THROUGH THE WINDSHIELD				
		BREEDLOVE Sounds like enough to take him in.	1056)	/02:09:16:02 02:09:18:10	2.08	BREEDLOVE TO LAVERY) Sounds like enough to take him in.
		LAVERY REMOVES HER GLASSES				
904.	02:09:20:17	CS BREEDLOVE RFG, LAVERY LBG				
		BREEDLOVE (face obscured) What?	1057)	/02:09:20:17 02:09:23:00	2.13	BREEDLOVE TO LAVERY, THEN LAVERY TO BREEDLOVE) -What? -I don't think he did it.
		LAVERY I just don't think he did it.				
		BREEDLOVE Well, if he didn't, then somebody's sure done a fine job of setting him up.	1058)	02:09:25:00 02:09:29:00	4.00	BREEDLOVE TO LAVERY) If he didn't, somebody's done a fine job of setting him up. ( <i>setting him up: framing him</i> )
		LAVERY Someone who read...	1059)	02:09:29:05 02:09:31:05 (over scene end)	2.00	LAVERY TO BREEDLOVE) Someone who read the script.
905.	02:09:30:06	MWS A REALTY SIGN IN A WINDOW				
		NARRATIVE TITLE DUMAURIER REALTY FOR SALE				
		LAVERY (off) ...the script.				



Shot	Timecode	Continuity	Start	Finish	Dur	Title
906.	02:09:32:08	MCS MILLIE IN THE LIBRARY				
		MILLIE So let's think this out.	1060)	/02:09:32:08 02:09:34:10	2.02	MILLIE TO JOEL, THEN JOEL TO MILLIE) -Let's think this out. -Yeah.
		JOEL ENTERS FRAME R, LEANING ON A HAND				
		JOEL Yeah.	1061)	02:09:34:15 02:09:36:20	2.05	MILLIE TO JOEL) The killer is smart, we know that.
		MILLIE The killer is smart, we know that. He wrote a good script, even you admitted that.	1062)	02:09:37:10 02:09:39:20	2.10	MILLIE TO JOEL) It's a good script, you said so.
		JOEL He wants to tell a story of some kind.	1063)	02:09:39:25 02:09:41:25	2.00	JOEL TO MILLIE) He wants to tell a story.
		MILLIE So there's got to be something, somewhere pointing us toward him.	1064)	02:09:42:00 02:09:44:21	2.21	MILLIE TO JOEL) There's something pointing us toward him.
		JOEL I've read...				
907.	02:09:44:26	MCS JOEL OVER MILLIE'S SHOULDER				
		JOEL ...the script three times. I mean, I've got that and his name, Ivan Reimer.	1065)	/02:09:44:26 02:09:46:20	1.24	JOEL TO MILLIE) I read the script three times.
			1066)	02:09:46:25 02:09:49:10	2.15	JOEL TO MILLIE) And I have his name, Ivan Reimer.
908.	02:09:49:15	CS LISTED NAMES ON A COMPUTER SCREEN				
		NARRATIVE TITLE Reimer, Ivan				
		JOEL (off) Ivan, Russian... Maybe "Reimer"...	1067)	/02:09:49:15 02:09:52:20 (over scene end)	3.05	JOEL TO MILLIE) Ivan, Russian. Maybe "Reimer" means something.
909.	02:09:51:12	CS JOEL RFG, MCS MILLIE LBG, FLIPPING THROUGH THE SCRIPT				
		JOEL ...means something.				

## Foot &amp; Frame

Shot	Timecode	Continuity	Start	Finish	Dur	Title
910.	02:09:53:07	CS JOEL'S HAND AS HE POINTS AT THE LIST ON THE SCREEN				
		JOEL (off) What if you pronounce that "Rhymer"? R-E-I-M-E-R.	1068) 02:09:54:00	02:09:56:10	2.10	JOEL TO MILLIE) What if you pronounce it "Rhymer"?
			1069) 02:09:56:15	02:09:57:28/	1.13	JOEL TO MILLIE) R-E-I-M-E-R.
911.	02:09:57:29	CS JOEL RFG, MCS MILLIE LBG				
		MILLIE Reimer?	1070) 02:09:58:03	02:09:59:13	1.10	MILLIE TO JOEL) (over scene end) Reimer?
912.	02:09:59:00	MCS JOEL OVER MILLIE'S SHOULDER				
		JOEL I Reimer. Myrna Chang, the, um, the second victim, the, uh, the seamstress, she had in her mouth, she had like...	1071) 02:10:00:00	02:10:01:10	1.10	JOEL TO MILLIE) I Reimer.
			1072) 02:10:02:20	02:10:04:00	1.10	JOEL TO MILLIE) Myrna Chang.
			1073) 02:10:05:00	02:10:07:20	2.20	JOEL TO MILLIE) The second victim...
			1074) 02:10:08:10	02:10:10:21/	2.11	JOEL TO MILLIE) ...the seamstress, she had in her mouth...
913.	02:10:10:22	CS JOEL RFG, GESTICULATING, MCS MILLIE LBG				
		JOEL ...a... It was like the Chinese fortune cookie thing, it had a red-- It was a red one, and it said...	1075) 02:10:10:26	02:10:13:10	2.14	JOEL TO MILLIE) ...a Chinese fortune cookie. (Chinese fortune cookie: see title #427)
			1076) 02:10:13:15	02:10:16:13	2.28	JOEL TO MILLIE) It was a red one, and it said...

Shot	Timecode	Continuity	Start	Finish	Dur	Title
914.	02:10:16:18	MCS JOEL OVER MILLIE'S SHOULDER				
		JOEL ..."Rich man, poor man, beggar man, thief," and it was in red, and the thief part was underlined.	1077)	/02:10:16:18 02:10:19:00	2.12	JOEL TO MILLIE) ..."Rich man, poor man, beggar man, thief."
			1078)	02:10:19:05 02:10:21:12/	2.07	JOEL TO MILLIE) It was in red and "thief" was underlined.
915.	02:10:21:13	MCS MILLIE OVER JOE'S SHOULDER				
		JOEL (face obscured) What does that mean? What does that...	1079)	02:10:21:17 02:10:22:25	1.08	JOEL TO MILLIE) What does that mean?
916.	02:10:23:00	MCS JOEL OVER MILLIE'S SHOULDER. HIS CELL PHONE RINGS O/S				
		JOEL The fortune cookie, I mean, why would you have...	1080)	/02:10:23:00 02:10:26:00	3.00	JOEL TO MILLIE) The fortune cookie, why would you have...
		JOEL CHECKS HIS CELL PHONE				
917.	02:10:26:22	CS JOEL RFG, MILLIE LBG				
		MILLIE What?	1081)	02:10:27:06 02:10:28:16/	1.10	MILLIE TO JOEL) What?
918.	02:10:28:17	MCS JOEL OVER MILLIE'S SHOULDER, STARING AT HIS PHONE				
919.	02:10:30:08	CS JOEL RFG, MILLIE LBG				
		MILLIE What is it?	1082)	02:10:31:25 02:10:33:05/	1.10	MILLIE TO JOEL) What is it?

## Foot &amp; Frame

Shot	Timecode	Continuity	Start	Finish	Dur	Title
920.	02:10:33:06	HA CS JOEL'S CELL PHONE IN HIS HAND				
		JOEL (off) It says, uh, "Millie's next."	1083) 02:10:33:10	02:10:35:15/	2.05	JOEL TO MILLIE) It says, "Millie's next."
921.	02:10:35:16	CS MILLIE OVER JOEL'S SHOULDER				
		JOEL (off) He knows you. He knows you're here.	1084) 02:10:37:00	02:10:38:25	1.25	JOEL TO MILLIE) He knows you. He knows you're here.
		MILLIE Oh, my God.	1085) 02:10:39:00	02:10:41:14/	2.14	MILLIE TO JOEL, THEN JOEL TO MILLIE) -Oh, my God.
		JOEL (off) We have to hide you.				-We have to hide you. (Oh, my God: see title #17)
922.	02:10:41:15	CS JOEL OVER MILLIE'S SHOULDER				
		JOEL Adam. I have an idea.	1086) 02:10:42:05	02:10:43:15	1.10	JOEL TO MILLIE) Adam.
			1087) 02:10:44:12	02:10:45:22/	1.10	JOEL TO MILLIE) I have an idea.
923.	02:10:45:23	MWS ADAM TROTS OUT OF A BUILDING, CELL PHONE ON HIS EAR				
		BREEDLOVE (off) Here we go. You know, I don't even...	1088) 02:10:47:10	02:10:48:20	1.10	BREEDLOVE TO LAVERY) Here we go.
			1089) 02:10:48:25	02:10:51:00	2.05	BREEDLOVE TO LAVERY) I don't even think he's involved.
				(over scene end)		
924.	02:10:49:22	EWS BREEDLOVE'S POV THROUGH HIS WINDSHIELD --- ADAM HOPS INTO HIS CAR				
		BREEDLOVE (off) ...think he's involved. He's just some schmuck in the wrong place at the wrong time, that's all.	1090) 02:10:51:05	02:10:54:01/	2.26	BREEDLOVE TO LAVERY) He's just a schmuck in the wrong place at the wrong time. (schmuck: an general derogatory term)

Shot	Timecode	Continuity	Start	Finish	Dur	Title
925.	02:10:54:02	CS BREEDLOVE RFG, LAVERY LBG				
		LAVERY Well, he's our only connection to Brandt right now, so let's...	1091) 02:10:54:06	02:10:57:20	3.14	LAVERY TO BREEDLOVE) (over scene end) He's our only connection to Brandt, so let's go.
926.	02:10:56:13	EWS ADAM'S CAR PAST THE UNMARKED CAR, PULLING INTO THE STREET				
		LAVERY (voice over) ...go. Just keep your distance.	1092) 02:10:57:25	02:10:59:20	1.25	LAVERY TO BREEDLOVE) Just keep your distance.
		CAMERA TILT DOWN TO THE UNMARKED CAR AS IT PULLS AWAY	1093) 02:11:02:06	02:11:03:16/	1.10	JOEL TO MILLIE) <i>It's remote.</i>
		JOEL (voice over) It's remote.	<i>ITAL</i>			
927.	02:11:03:17	HA WS JOEL AND MILLIE STOP AT THE LIBRARY'S FRONT DOOR, JOEL PEERING OUT				
		JOEL (face obscured) Nobody's ever going to find you. You're going to be safe with Adam, okay?	1094) 02:11:03:21	02:11:05:01	1.10	JOEL TO MILLIE) Nobody will find you.
			1095) 02:11:05:06	02:11:07:01/	1.25	JOEL TO MILLIE) You'll be safe with Adam.
928.	02:11:07:02	MCS JOEL AND MILLIE				
		MILLIE I just... It doesn't feel right. Leaving you here?	1096) 02:11:08:00	02:11:10:25	2.25	MILLIE TO JOEL) It doesn't feel right leaving you here.
		JOEL CUPS MILLIE'S FACE	1097) 02:11:11:00	02:11:12:11/	1.11	JOEL TO MILLIE) I know, but you have to.
		JOEL I know, but you have to.				
929.	02:11:12:12	EWS PAN R WITH ADAM'S CAR AS IT PULLS UP TO THE LIBRARY, PASSING THE HOT DOG STAND IN THE FG				
		JOEL (voice over) After what happened to Claire, if something happened...	1098) 02:11:13:00	02:11:14:28	1.28	JOEL TO MILLIE) <i>After what happened to Claire...</i> <i>ITAL</i> (over scene end)

## Foot &amp; Frame

Shot	Timecode	Continuity	Start	Finish	Dur	Title
930.	02:11:15:03	MCS JOEL CUPS MILLIE'S FACE  JOEL ...to you, I don't know what I would do.	1099)	/02:11:15:03	02:11:16:20/ 1.17	JOEL TO MILLIE) ...if something happened to you I don't know what I would do.
931.	02:11:16:21	MWS ADAM STOPS HIS CAR, PEERS OVER HIS SUNGLASSES AT THE WINDOW IN THE FG  JOEL (off) He's here.	1100)	02:11:17:00	02:11:18:10/ 1.10	JOEL TO MILLIE) He's here.
932.	02:11:18:11	EWS ADAM'S PARKED CAR ACROSS AN INTERSECTION, THE UNMARKED CAR PULLING INTO THE LFG				
933.	02:11:20:16	MCS LAVERY LFG, BREEDLOVE RBG				
934.	02:11:22:08	MWS JOEL AND MILLIE BY THE LIBRARY DOORS  MILLIE (face obscured) How long?  JOEL Uh, as long as it takes till it's over.  MILLIE PASSES A CARD  MILLIE (face obscured) My cell.  JOEL Okay.  MILLIE (face obscured) Call me every hour, on the hour.  JOEL Every hour.  MILLIE OFFERS KEYS  MILLIE Keys.	1101)	/02:11:22:08	02:11:23:18 1.10	MILLIE TO JOEL) How long?
			1102)	02:11:23:23	02:11:25:20 1.27	JOEL TO MILLIE) As long as it takes till it's over.
			1103)	02:11:25:25	02:11:27:05 1.10	MILLIE TO JOEL, THEN JOEL TO MILLIE) -My cell. -Okay.
			1104)	02:11:27:10	02:11:29:00 1.20	MILLIE TO JOEL) Call me every hour.
			1105)	02:11:29:05	02:11:30:16/ 1.11	JOEL TO MILLIE, THEN MILLIE TO JOEL) -Every hour. -Keys.

Shot	Timecode	Continuity	Start	Finish	Dur	Title
935.	02:11:30:17	HA MCS JOEL'S HAND AS HE ACCEPTS KEYS FROM MILLIE				
		JOEL (off) Keys, good.	1106)	02:11:30:21	02:11:32:01	1.10 JOEL TO MILLIE) Keys, good.
		CAMERA TILT UP TO THEIR FACES	1107)	02:11:33:25	02:11:35:10	1.15 MILLIE TO JOEL, THEN JOEL TO MILLIE) -Wait. -Um...
		MILLIE Wait.	1108)	02:11:36:00	02:11:37:10	1.10 JOEL TO MILLIE) Yeah, okay.
		JOEL (overlapping) Um... Yeah, okay.	1109)	02:11:41:00	02:11:44:00	3.00 JOEL TO MILLIE) Look, you be careful, okay?
		JOEL HUGS HER				
		JOEL Look, you be careful, okay?	1110)	02:11:44:27	02:11:46:07/	1.10 MILLIE TO JOEL) You too.
		MILLIE You too.				
		JOEL TURNS TO ADAM O/S				
936.	02:11:46:08	MWS JOEL'S POV -- ADAM IN HIS CAR, TURNING AWAY				
		JOEL (off) And, uh...	1111)	02:11:47:10	02:11:50:25	3.15 JOEL TO MILLIE) (over scene end) And watch his hands. He's real grabby. <i>(grabby: predisposed to grabbing attractive women)</i>
937.	02:11:48:03	CS JOEL CRADLES MILLIE'S FACE				
		JOEL ...watch his hands. He's real grabby.				
		MILLIE (chuckles)				
		JOEL OPENS THE DOOR				
938.	02:11:51:26	MWS ADAM IN HIS CAR PAST MILLIE, WHO RECEDES FROM THE CAMERA, LOOKING BACK AT JOEL O/S				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
939.	02:11:55:02	EWS MILLIE APPROACHES JOEL'S CAR, PEOPLE WALKING ON A CROSSWALK IN THE FG				
		LAVERY (off) That's odd. That girl...	1112)	/02:11:55:02 02:11:57:00	1.28	LAVERY TO BREEDLOVE) That's odd. That girl...
		BREEDLOVE (off) Oh, yeah, I was never into that...	1113)	02:11:57:05 02:12:00:05 (over scene end)	3.00	BREEDLOVE TO LAVERY) Yeah, I was never into that punky hair shit myself. <i>(punky hair shit: a derogatory reference to the streak in Millie's hair)</i>
940.	02:11:58:20	CS REARVIEW BREEDLOVE GLANCES AT LAVERY O/S				
		BREEDLOVE ...punky hair shit myself.				
941.	02:12:00:10	CS REARVIEW LAVERY				
		LAVERY I saw her in his class. She's one of his students.	1114)	/02:12:00:10 02:12:03:27/	3.17	LAVERY TO BREEDLOVE) I saw her in his class. She's one of his students.
		LAVERY OPENS HER DOOR				
942.	02:12:03:28	MS LAVERY EXITS THE CAR, BREEDLOVE PEERING AFTER HER				
		BREEDLOVE Hey, hey, hey, hey... Where are you going?	1115)	02:12:04:15 02:12:07:12	2.27	BREEDLOVE TO LAVERY) Hey. Where are you going?
943.	02:12:07:17	MWS LAVERY LEANS IN THE PASSENGER SIDE WINDOW				
		LAVERY Follow them. I got a hunch.	1116)	/02:12:07:17 02:12:09:15	1.28	LAVERY TO BREEDLOVE) Follow them. I got a hunch.
		LAVERY TURNS AWAY				
944.	02:12:09:23	WS ADAM'S CAR PULLS INTO THE STREET				



Shot	Timecode	Continuity	Start	Finish	Dur	Title
945.	02:12:13:03	WS PAN R WITH THE UNMARKED CAR AS IT CROSSES AN INTERSECTION				
946.	02:12:17:25	CS REARVIEW BREEDLOVE AT THE WHEEL, FOLLOWING ADAM'S CAR				
947.	02:12:21:01	MWS LAVERY APPROACHES THE CAMERA, CROSSING THE STREET AND PUTTING AWAY HER CELL PHONE				
948.	02:12:23:28	WS JOEL APPROACHES HIS DESK IN THE COMPUTER ROOM				
		JOEL It's a riddle. "Rich man, poor man, beggar man, thief."	1117)	/02:12:23:28	02:12:26:10	2.12 JOEL TO HIMSELF) It's a riddle. "Rich man, poor man, beggar man, thief."
		JOEL SITS AT THE DESK AND RUBS HIS HAIR	1118)	02:12:26:15	02:12:29:26/	3.11 JOEL TO HIMSELF) What does it mean? I means something. Think, stupid! <i>(stupid: a derogatory term of address)</i>
		JOEL What does it mean? What does it mean? It's got to mean something. Think, stupid.				
949.	02:12:29:27	MWS LAVERY ENTERS THE LIBRARY FOYER, EXITING FRAME L				
950.	02:12:32:05	MCS JOEL AT THE COMPUTER				
		JOEL "Tinker, tailor, general, sailor?" No, no, no, no, no.	1119)	/02:12:32:05	02:12:35:24/	3.19 JOEL TO HIMSELF) "Tinker, tailor, general, sailor?" No.
		JOEL PUTS HIS HEAD IN HIS HANDS				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
951.	02:12:35:25	MCS PAN L WITH LAVERY AS SHE MOVES THROUGH THE LIBRARY STACKS  JOEL (voice over) It's "Tinker...	1120) 02:12:37:20	02:12:41:00/	3.10	JOEL TO HIMSELF) (over scene end) It's "Tinker, tailor, soldier, sailor."
952.	02:12:38:00	WS PAN L FROM A STACK TO JOEL AT HIS DESK, FIGURING  JOEL "...tailor, soldier, sailor." Soldier. "Soldier, sailor."  PAN L TO A STACK				
953.	02:12:41:01	WS PAN L FROM A STACK TO JOEL AT HIS DESK, FIGURING  JOEL Sailor is the sailor man... It's the sailor man.  PAN L TO A STACK	1121) 02:12:41:00	02:12:43:21/	2.21	JOEL TO HIMSELF) Sailor is the Sailor Man.
954.	02:12:43:22	MWS PAN L FROM A STACK TO JOEL AT HIS DESK, FIGURING  JOEL Tinker... Tinker is Jeremy.  PAN L TO A STACK	1122) 02:12:44:20	02:12:46:17	1.27	JOEL TO HIMSELF) Tinker. Tinker is Jeremy.
955.	02:12:46:22	MWS PAN L FROM A STACK TO JOEL AT HIS DESK, FIGURING  JOEL The tailor is Myrna Chang, seamstress.  PAN L TO A STACK	1123) /02:12:46:22	02:12:49:00	2.08	JOEL TO HIMSELF) Tailor is Myrna Chang, seamstress.

Shot	Timecode	Continuity	Start	Finish	Dur	Title
956.	02:12:49:14	MWS PAN L FROM A STACK TO JOEL AT HIS DESK, FIGURING				
		JOEL Soldier, Sarge. Sailor...	1124)	/02:12:49:14 02:12:51:14	2.00	JOEL TO HIMSELF) Soldier, Sarge. Sailor...
		JOEL (voice over) "Tinker...	1125)	02:12:51:19 02:12:53:15	1.26	JOEL TO HIMSELF) "Tinker, tailor, soldier, sailor." (over scene end)
		PAN L TO A STACK				
957.	2:12:52:17	MS PAN L FROM A STACK TO JOEL AT HIS DESK, FIGURING				
		JOEL "...tailor, soldier, sailor." I got it. Now, what does it mean?	1126)	02:12:53:20 02:12:55:10/	1.20	JOEL TO HIMSELF) I got it. What does it mean?
		PAN L TO A STACK				
958.	02:12:55:11	MS PAN L FROM A STACK TO JOEL AT HIS DESK, FIGURING				
		JOEL Last verse, what's the last verse? The last verse is, um...	1127)	02:12:55:15 02:12:58:17	3.02	JOEL TO HIMSELF) What's the last verse? The last verse is, um...
		PAN L TO A STACK				
959.	02:12:58:22	MS PAN L FROM A STACK TO JOEL AT HIS DESK, FIGURING				
		JOEL "Doctor, lawyer... Doctor, lawyer, Indian chief."	1128)	/02:12:58:22 02:13:01:15	2.23	JOEL TO HIMSELF) "Doctor, lawyer, Indian chief."
		PAN L TO A STACK				
960.	02:13:01:24	MCS PAN L FROM A STACK TO JOEL AT HIS DESK, FIGURING				
		JOEL Who's the doc-- It's Claire. Claire's the doctor.	1129)	/02:13:01:24 02:13:04:00	2.06	JOEL TO HIMSELF) It's Claire. Claire's the doctor.
		PAN L TO A STACK				

## Foot &amp; Frame

Shot	Timecode	Continuity	Start	Finish	Dur	Title
961.	02:13:05:04	MCS PAN L FROM A STACK TO JOEL AT HIS DESK, FIGURING				
		JOEL The lawyer is Millie. Millie Counsel, counsel equals lawyer. Lawyer...	1130)	/02:13:05:04 02:13:08:06	3.02	JOEL TO HIMSELF) The lawyer is Millie. Millie Counsel, counsel equals lawyer. <i>(Counsel... counsel equals lawyer: counsel is another term for lawyer)</i>
		PAN L TO A STACK				
962.	02:13:08:11	MCS PAN L FROM A STACK TO JOEL AT HIS DESK, FIGURING				
		JOEL Who's the Indian chief? Who's-- Is it me? Am I the Indian chief?	1131)	/02:13:08:11 02:13:10:05	1.24	JOEL TO HIMSELF) Who's the Indian chief?
		THE CAMERA STOPS PANNING	1132)	02:13:10:10 02:13:12:10	2.00	JOEL TO HIMSELF) Is it me? Am I the Indian chief?
		JOEL I can't be the Indian chief.	1133)	02:13:13:00 02:13:15:00	2.00	JOEL TO HIMSELF) I can't be the Indian chief.
		JOEL INSPECTS A BUSINESS CARD IN HIS HAND				
963.	02:13:22:06	HA CS ADAM'S BUSINESS CARD IN JOEL'S HAND OVER HIS SHOULDER				
		JOEL (face obscured) Holy shit.	1134)	02:13:23:15 02:13:25:00	1.15	JOEL TO HIMSELF) Holy shit. <i>(holy shit: an exclamation of surprise or astonishment)</i>
		WHITE FLASH				
964.	02:13:25:13	HA MWS POTTER'S BODY LANDS ON THE PAVEMENT				
		JOEL (off) (exclaims)				
		MILLIE) (off) (screams)				
965.	02:13:26:01	EWS JOEL AND CLAIRE OUTSIDE THE CAFÉ, POTTER'S BODY BETWEEN THEM. JOEL LOOKS UP				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
966.	02:13:26:20	LA MCS A REALTY SIGN  NARRATIVE TITLE DUMAUER REALTY FOR SALE  ZOOM IN  WHITE FLASH				
967.	02:13:27:18	MCS A SIGN IN A WINDOW  NARRATIVE TITLE Myrna Chang Seamstress  PAN L TO A REALTY SIGN  NARRATIVE TITLE DUMAUER REALTY FOR SALE  WHITE FLASH				
968.	02:13:28:26	HA CS MYRNA'S DEAD FACE  SARGE (voice over) If you don't come here...  WHITE FLASH	1135	/02:13:28:26 02:13:30:22/	1.26	SARGE TO JOEL) <i>ITAL</i> (over scene end) <i>If you don't come here, I die.</i>
969.	02:13:30:00	WS PAN L ALONG APARTMENT WINDOWS  SARGE (voice over) ...I die, okay?  WHITE FLASH				
970.	02:13:30:23	EWS THE HOODED FIGURE IN AN APARTMENT WINDOW				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
971.	02:13:31:18	MWS JOEL SITS, ADAM BEFORE HIM, HANDS SPREAD  ADAM (voice over) I got to go. I got a meeting.  WHITE FLASH	1136) <i>ITAL</i>	/02:13:31:18 02:13:33:00/	1.12	ADAM TO JOEL) <i>I got a meeting.</i>
972.	02:13:33:01	MWS AN APARTMENT WINDOW  ADAM (voice over) Meeting, what are you talking about? It's midnight. Do you ever stop?  PAN R TO A REALTY SIGN  NARRATIVE TITLE FOR SALE  WHITE FLASH	1137) <i>ITAL</i>	02:13:33:05 02:13:34:27	1.22	ADAM TO JOEL) <i>It's midnight. Don't you stop?</i>
973.	02:13:35:02	MCS CLAIRE'S BLOODY BODY ON THE FLOOR  ADAM (voice over) When my work is done.  WHITE FLASH	1138) <i>ITAL</i>	/02:13:35:02 02:13:36:21/	1.19	ADAM TO JOEL) <i>When my work is done.</i>
974.	02:13:36:22	MCS JOEL LOOKS UP FROM ADAM'S CARD  JOEL Kemosabe.	1139)	02:13:38:15 02:13:39:25/	1.10	JOEL TO HIMSELF) Kemosabe. <i>(Kemosabe: see title #151)</i>
975.	02:13:39:26	EWS CAMERA TILT DOWN TO AN EMPTY INTERSECTION  ADAM (voice over) Unless the killer likes a plot...	1140) <i>ITAL</i>	02:13:40:00 02:13:43:15	3.15	ADAM TO JOEL) <i>Unless the killer likes a plot that makes sense, Kemosabe.</i>

## Foot &amp; Frame

Shot	Timecode	Continuity	Start	Finish	Dur	Title
976.	02:13:41:06	MCS ADAM  ADAM ...that makes some frigging sense, Kemosabe.  FADE TO BLACK				
977.	02:13:43:25	FADE UP FROM BLACK  MCS JOEL HOLDING THE CARD  JOEL Adam.	1141)	02:13:44:14	02:13:45:24/	1.10 JOEL TO HIMSELF) Adam.
978.	02:13:45:25	MCS PAN L WITH LAVERY AS SHE MOVES THROUGH THE STACKS. PAN L TO JOEL PUTTING ON HIS JACKET, APPROACHING THE CAMERA AND EXITING THE LFG. LAVERY REACHES JOEL'S DESK AND INSPECTS HIS PAPERS				
979.	02:14:00:03	LA MWS JOEL TROTS DOWN STAIRS. HE ANSWERS HIS CELL PHONE  LAVERY (voice over) (over phone) , Brandt.  JOEL STOP, TURNS. PAN L TO LAVERY IN A WINDOW, GUN POINTED	1142)	02:14:01:20	02:14:03:00	1.10 LAVERY TO JOEL) <i>Freeze, Brandt.</i> <i>(freeze: see title #843</i>
980.	02:14:06:16	MCS JOEL ON HIS CELL PHONE  JOEL (into phone) I didn't do it. I'm the one who called you.	1143)	02:14:06:16	02:14:08:11	1.25 JOEL TO LAVERY) I didn't do it. I called you.
981.	02:14:08:16	MWS LAVERY IN THE WINDOW, GUN POINTED  LAVERY (voice over) (over phone) Doesn't matter, you got to come with me.	1144)	02:14:08:16	02:14:10:01	1.15 LAVERY TO JOEL) Come with me.

Shot	Timecode	Continuity	Start	Finish	Dur	Title
982.	02:14:10:06	HA MWS JOEL THROUGH THE WINDOW, ON HIS CELL PHONE, MCS LAVERY'S FACE REFLECTED LFG				
		JOEL (voice over) (over phone) No, I figured it out. I know who the killer is.	1145)	/02:14:10:06	02:14:12:06	2.00 JOEL TO LAVERY) I figured it out. I know who it is.
		LAVERY (into phone) You come with me and we'll work it out.	1146)	02:14:12:11	02:14:14:27/	2.16 LAVERY TO JOEL, THEN JOEL TO LAVERY) -Come on. We'll work it out. He'll kill again!
		JOEL (voice over) (over phone) He's going to kill again, I can't just sit around!				
		SCHOOLGIRLS APPROACH THE DOORS BEHIND JOEL				
983.	02:14:14:28	HA WS JOEL ON THE PHONE, SCHOOLGIRLS FLOODING THE FOYER				
		SCHOOLGIRLS (chat indistinctly -- continues under following scenes and dialogue)				
		JOEL (into phone) Don't you get it? I got to go.	1147)	02:14:15:02	02:14:16:27/	1.25 JOEL TO LAVERY) Don't you get it? I got to go.
		JOEL STARTS OUT				
984.	02:14:16:28	LA MWS LAVERY LOWERS HER GUN				
		LAVERY Jesus.	1148)	02:14:17:02	02:14:18:12	1.10 LAVERY TO HERSELF) Jesus. (Jesus: a mild expletive)
		SHE OPENS A DOOR AS SCHOOLGIRLS ENTER THE RFG				
985.	02:14:19:12	HA WS JOEL EXITS THE LIBRARY, SCHOOLGIRLS FLOODING THE FOYER				
986.	02:14:20:18	LA CS LAVERY DESCENDS THE STAIRS				



Shot	Timecode	Continuity	Start	Finish	Dur	Title
987.	02:14:21:13	MS PAN R AS JOEL RUNS PAST THE CAMERA AND GETS IN MILLIE'S CAR				
988.	02:14:28:20	MWS LAVERY EXITS THE LIBRARY, LOOKING AROUND. ZOOM IN AS SHE SPEAKS INTO HER CELL PHONE				
		LAVERY (into phone) Detective Lavery, code...	1149) 02:14:30:00	02:14:33:22/	3.22	LAVERY TO DISPATCH) Detective Lavery, code four. Murder suspect fleeing.
989.	02:14:31:00	WS JOEL'S CAR PULLS AWAY FROM THE CURB				
		LAVERY (off) (into phone) ...four. Murder suspect...				
990.	02:14:32:02	MWS LAVERY OUTSIDE THE LIBRARY				
		LAVERY (into phone) ...fleeing, murder suspect fleeing.				
991.	02:14:33:23	WS JOEL'S CAR RECEDES ALONG A STREET				
992.	02:14:34:15	MS LAVERY STARTS TOWARD FRAME R, LOWERING HER PHONE				
		LAVERY Shit.	1150) /02:14:34:15	02:14:35:22/	1.07	LAVERY TO HERSELF) Shit. <i>(shit: see title #119)</i>
993.	02:14:35:23	MWS LAVERY STEPS INTO THE STREET, RAISING HER BADGE				
		LAVERY Police!	1151) 02:14:36:20	02:14:38:20	2.00	LAVERY TO DRIVER) Police! Get out of the car! end)

Shot	Timecode	Continuity	Start	Finish	Dur	Title
994.	02:14:37:02	MCS REARVIEW LAVERY, BADGE RAISED, AN SUV SCREECHING TO A STOP BEFORE HER  LAVERY (face obscured) Get out of the car!				
995.	02:14:38:22	WS LAVERY WALKS INTO THE STREET, BADGE RAISED  LAVERY Out of the car!	1152)	/02:14:38:22 02:14:39:26/	1.04	LAVERY TO DRIVER) Get out!
996.	02:14:39:27	MWS TRACK LAVERY AS SHE APPROACHES THE SUV, THE DRIVER EXITING WITH HIS HANDS UP  DRIVER (speaks indistinctly)  LAVERY GETS IN THE SUV				
997.	02:14:45:03	HA MCS THE SUV'S BACK WHEEL AS THE SUV DRIVES AWAY. CAMERA TILT UP AS THE SUV RECEDES				
998.	02:14:47:27	HA MS PAN R AS JOEL'S CAR DRIVES PAST THE CAMERA, RECEDING INTO THE BG				
999.	02:14:52:23	MCS REARVIEW LAVERY IN THE SUV, DRIVING, ON HER CELL PHONE  LAVERY (face obscured) (into phone) Detective Lavery, code four.	1153)	02:14:55:15 02:14:57:10/	1.25	LAVERY TO DISPATCH) Detective Lavery, code four.
1000.	02:14:57:11	EWS THE UNMARKED CAR SLOWS ON A RURAL ROAD				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
1001.	02:14:59:13	EWS POV FROM THE UNMARKED CAR -- ADAM'S CAR ROUNDS A CORNER ON A FORESTED ROAD. PAN L WITH THE CAR				
1002.	02:15:05:15	MWS THE UNMARKED CAR STOPS BY A REALTY SIGN  NARRATIVE TITLE DUMAUER REALTY FOR SALE				
1003.	02:15:07:08	WS PAN R WITH JOEL'S CAR AS HE DRIVES PAST THE CAMERA ON A RURAL ROAD  MILLIE (voice over) Hey, it's Millie. You know what to do.  JOEL (voice over) Millie, it's me!	1154)	02:15:08:10	02:15:11:01	2.21 MILLIE TO JOEL, THEN JOEL TO MILLIE) -It's Millie. You know what to do. -Millie, it's me!
1004.	02:15:11:06	MCS JOEL DRIVES, ON HIS CELL PHONE  JOEL (into phone) Adam's the killer. If you get this message, you run as fast as you can. I am on my way, all right?	1155)	02:15:11:06	02:15:12:16	1.10 JOEL TO MILLIE) Adam's the killer.
			1156)	02:15:12:21	02:15:14:10	1.19 JOEL TO MILLIE) Run as fast as you can.
			1157)	02:15:14:15	02:15:15:29/	1.14 JOEL TO MILLIE) I am on my way.
1005.	02:15:16:00	WS PAN R WITH JOEL'S CAR AS HE DRIVES PAST THE CAMERA  JOEL (face obscured) I'm on my way.	1158)	02:15:16:04	02:15:17:21/	1.17 JOEL TO MILLIE) I'm on my way.

Shot	Timecode	Continuity	Start	Finish	Dur	Title
1006.	02:15:17:22	MWS LAVERY THROUGH HER WINDSHIELD. SHE ANSWERS HER CELL PHONE				
		LAVERY (into phone) Yes. Detective Lavery.	1159) 02:15:17:22	02:15:22:00	4.08	LAVERY TO JOEL, THEN JOEL TO LAVERY) -Detective Lavery. -I couldn't let you take me in.
		JOEL (voice over) Lavery, I couldn't just...				
1007.	02:15:21:03	MCS JOEL ON HIS CELL PHONE				
		JOEL ...let you take me in. I'm in the middle of this thing. I have to finish it.	1160) 02:15:22:05	02:15:23:27	1.22	JOEL TO LAVERY) I have to finish this.
1008.	02:15:24:02	CS LAVERY ON HER CELL PHONE				
		LAVERY (into phone) Finish what, Joel? Talk to me. You say you know who the killer is?	1161) /02:15:24:02	02:15:27:00	2.28	LAVERY TO JOEL) Finish what? Talk to me. You know who the killer is?
		JOEL (voice over) (over phone) It's Adam Brickles. Adam...	1162) 02:15:27:05	02:15:29:18	2.13	JOEL TO LAVERY) It's Adam Brickles. He's is a friend of mine.
				(over scene end)		
1009.	02:15:27:23	MCS JOEL ON HIS CELL PHONE				
		JOEL (into phone) ...Brickles is a friend of mine. It is not random killings at all.	1163) 02:15:29:23	02:15:31:08	1.15	JOEL TO LAVERY) It is not random at all.
1010.	02:15:31:13	MS LAVERY THROUGH HER WINDSHIELD, ON HER CELL PHONE				
		LAVERY (into phone) Calm down, Joel. We have a detective following him right now.	1164) /02:15:31:13	02:15:33:26	2.13	LAVERY TO JOEL) Calm down. We have a detective on him.

Shot	Timecode	Continuity	Start	Finish	Dur	Title
1011.	02:15:34:01	CS LAVERY ON HER CELL PHONE				
		LAVERY (into phone) Just tell me where you are and no one will get hurt. Let me come get you.	1165)	/02:15:34:01 02:15:37:00	2.29	LAVERY TO JOEL) Tell me where you are and no one will get hurt.
1012.	02:15:37:05	MCS JOEL ON HIS CELL PHONE				
		JOEL (into phone) No, that girl is a friend of mine. I can't let that happen. I've got to finish it. I'm sorry.	1166)	/02:15:37:05 02:15:40:26	3.21	JOEL TO LAVERY) That girl is a friend. I can't let that happen. I have to finish it.
		JOEL HANGS UP	1167)	02:15:41:01 02:15:42:11/	1.10	JOEL TO LAVERY) I'm sorry.
1013.	02:15:42:12	WS TRACK LAVERY'S SUV AS IT DRIVES TOWARD THE CAMERA				
		LAVERY (off) Shit!	1168)	02:15:43:20 02:15:45:00	1.10	LAVERY TO HERSELF) Shit! <i>(shit: see title #119)</i>
1014.	02:15:45:13	CS LAVERY RAISES HER PHONE				
		LAVERY (into phone) Breedlove, where are you?	1169)	02:15:45:20 02:15:47:00/	1.10	LAVERY TO BREEDLOVE) Breedlove, where are you?
1015.	02:15:47:01	MCS BREEDLOVE PICKS UP HIS RADIO				
		BREEDLOVE (into radio) I'm on North Parkway. They just went down a dirt road just past Pembroke exit.	1170)	02:15:48:15 02:15:52:24/	4.09	BREEDLOVE TO LAVERY) North Parkway. They went down a dirt road past Pembroke exit.
1016.	02:15:52:25	WS PAN R WITH THE SUV AS IT DRIVES PAST THE CAMERA				
		LAVERY (voice over) I think Brandt's on his way towards you.	1171)	02:15:52:29 02:15:54:15	1.16	LAVERY TO BREEDLOVE) Brandt's on his way.



Shot	Timecode	Continuity	Start	Finish	Dur	Title	
		(CONTINUED)	1180)	02:16:29:25	02:16:32:20	2.25	MILLIE TO JOEL) <i>You stole his script. He wants you to understand.</i>
		MILLIE (voice over) (over phone) He won't kill me if you come by yourself. He says you stole his script. He wants you to understand.	<i>ITAL</i>				
		JOEL (into phone) Oh, no, no, no.	1181)	02:16:32:25	02:16:34:06	1.11	JOEL TO MILLIE, THEN MILLIE TO JOEL) -No. <i>-Don't come!</i>
		MILLIE (voice over) (over phone) Don't come! He'll kill me anyways!	<i>ITAL</i>				
		JOEL (overlapping) (into phone) All right, I'm almost there. Hang in there, I'm almost there, okay?	1182)	02:16:34:11	02:16:37:25/	3.14	JOEL TO MILLIE, THEN MILLIE TO JOEL) -I'm almost there. Hang on. <i>-He'll kill us both.</i>
		MILLIE (overlapping) (voice over) (over phone) He'll kill both of us. Don't--	<i>ITAL</i>				
		JOEL HANGS UP					
1021.	02:16:37:26	WS JOEL'S CAR DRIVES ALONG THE RURAL ROAD TOWARD FRAME R					
1022.	02:16:40:15	CS JOEL IN PROFILE, DRIVING					
1023.	02:16:42:25	MWS POV FROM JOEL'S CAR -- A REALTY SIGN PASSES OUTSIDE					
		NARRATIVE TITLE DUMAURIER REALTY FOR SALE					
		THE UNMARKED CAR COMES INTO VIEW					
1024.	02:16:44:26	CS JOEL AT THE WHEEL, EYES WIDENING					
		JOEL Whoa!	1183)	02:16:46:00	02:16:47:10	1.10	JOEL TO HIMSELF) Whoa! <i>(whoa: see title #333)</i>
				(over scene end)			
1025.	02:16:46:13	MONTAGE-- JOEL'S CAR DRIVES OFF THE ROAD AND INTO A TREE					

## Foot &amp; Frame

Shot	Timecode	Continuity	Start	Finish	Dur	Title
1026.	02:16:49:01	MCS JOEL IS THROWN FORWARD IN HIS SEAT  JOEL (grunts)				
1027.	02:16:49:21	WS REARVIEW JOE'S CAR, FRONT-END FACING A TREE				
1028.	02:16:50:16	MCS JOEL PUTS HIS HEAD ON HIS STEERING WHEEL. STEAM HISSES  JOEL (groans)				
1029.	02:16:53:18	HA MCS THE ENGINE HISSES, RELEASING STEAM				
1030.	02:16:55:22	MCS JOEL THROUGH HIS WINDSHIELD, RAISING HIS HEAD  JOEL (grunting)  HE INSPECTS HIS INJURED HAND AND FOREHEAD  JOEL God. (groans) Ow.	1184)	02:17:01:10	02:17:02:20	1.10 JOEL TO HIMSELF) God. <i>(God: see title #30)</i>
			1185)	02:17:06:05	02:17:07:15/	1.10 JOEL TO HIMSELF) Ow. <i>(Ow: see title #119)</i>



Shot	Timecode	Continuity	Start	Finish	Dur	Title
1031.	02:17:07:16	HA MWS JOEL FALLS OUT OF HIS CAR AND RISES UNSTEADILY  JOEL (grunts, groans -- over scene ends)  PAN L AS HE STUMBLES TO THE UNMARKED CAR. HE FINDS BREEDLOVE UNMOVING INSIDE, SHOT IN THE CHEST. ZOOM IN ON BREEDLOVE				
1032.	02:17:34:00	MS JOEL BY THE UNMARKED CAR. HE PULLS OUT HIS GUN AND PUTS ON HIS GLASSES				
1033.	02:17:44:23	EWS A CABIN IN THE WOODS  JOEL (off) Adam?	1186)	02:17:45:10	02:17:46:20	1.10 JOEL TO ADAM) Adam?
1034.	02:17:47:12	WS JOEL STOPS ON A BRIDGE, GETTING HIS BREATH  JOEL Adam! It's me! I'm here!	1187)	02:17:48:05	02:17:49:15	1.10 JOEL TO ADAM) Adam!
			1188)	02:17:51:05	02:17:53:00	1.25 JOEL TO ADAM) It's me! I'm here!
1035.	02:17:53:23	EWS JOEL MOVES AROUND THE SIDE OF THE CABIN  JOEL I'm alone, as ordered! Adam!  JOEL LEANS AGAINST A TREE	1189)	02:17:53:23	02:17:56:15	2.22 JOEL TO ADAM) I'm alone, as ordered! Adam!
1036.	02:18:00:05	MWS JOEL BY THE TREE  JOEL Adam?	1190)	02:18:02:05	02:18:03:17/	1.12 JOEL TO ADAM) Adam?

Shot	Timecode	Continuity	Start	Finish	Dur	Title
1037.	02:18:03:18	WS JOEL STEPS CAUTIOUSLY TOWARD THE CAMERA, A TREE RFG				
1038.	02:18:05:22	MS REARVIEW JOEL				
		JOEL (face obscured) Listen...	1191)	02:18:07:00	02:18:09:15	2.15 JOEL TO ADAM) Listen, I stole your script.
1039.	02:18:07:27	ANGLE ON MS, JOEL BY A GARAGE DOOR				
		JOEL ...I stole your script.				
1040.	02:18:10:15	MWS JOEL PEERS AROUND, GUN BEHIND HIS BACK. ARCING SHOT TO INCLUDE ADAM'S CAR LBG				
		JOEL (face obscured) I'm sorry.	1192)	02:18:13:06	02:18:14:16/	1.10 JOEL TO ADAM) I'm sorry.
1041.	02:18:14:17	MCS JOEL				
		JOEL I was lost, and I was, uh... I was desperate, and it was wrong.	1193)	02:18:15:10	02:18:17:00	1.20 JOEL TO ADAM) I was lost...
			1194)	02:18:18:20	02:18:20:05	1.15 JOEL TO ADAM) ...and I was desperate...
			1195)	02:18:20:15	02:18:22:05/	1.20 JOEL TO ADAM) ...and it was wrong.
1042.	02:18:22:06	MWS REARVIEW JOEL APPROACHES ADAM'S CAR, MOVING HIS GUN FROM BEHIND HIS BACK				
		JOEL (face obscured) Please leave Millie out of this.	1196)	02:18:23:20	02:18:25:12/	1.22 JOEL TO ADAM) Please leave Millie out of this.

Shot	Timecode	Continuity	Start	Finish	Dur	Title
1043.	02:18:25:13	EWS JOEL SNEAKS UP TO ADAM'S CAR				
1044.	02:18:28:05	WS JOEL SNEAKS BESIDE ADAM'S CAR, GUN IN HAND				
1045.	02:18:30:23	MS PAN L WITH JOEL				
1046.	02:18:33:05	WS REARVIEW JOEL REACHES A PORCH AND TESTS A DOOR HANDLE				
1047.	02:18:40:02	HA MCS JOEL TESTS A DOOR HANDLE, THEN BANGS HIS SHOULDER INTO THE DOOR  JOEL (grunts)				
1048.	02:18:46:05	CS THE DOOR FLIES OPEN, JOEL'S HAND ENTERING, GUN POINTED				
1049.	02:18:47:27	MS REARVIEW JOEL CLOSES THE DOOR				
1050.	02:18:50:01	ANGLE ON MS, JOEL TAKES TWO STEPS, GUN POINTED				
1051.	02:18:53:03	MWS JOEL ROUNDS A CORNER IN THE KITCHEN, POINTING HIS GUN  JOEL (face obscured) (inhales sharply)				
1052.	02:18:55:28	WS JOEL EXITS A SCREEN DOOR BEHIND THE HOUSE, GUN READY				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
1053.	02:19:02:27	CS JOEL ENTERS FRAME R, GUN POINTED				
1054.	02:19:05:01	EWS JOEL LBG BY A POOL, GUN POINTED				
		JOEL (face obscured) Millie?	1197)	02:19:05:20	02:19:07:02/	1.12 JOEL TO MILLIE, THEN MILLIE TO JOEL) -Millie? -Joel!
		MILLIE (off) Joel!				
1055.	02:19:07:03	MCS JOEL LOWERS HIS GUN, TURNS				
		MILLIE (off) Joel, in here! Help!	1198)	02:19:08:00	02:19:10:20	2.20 MILLIE TO JOEL) Joel, in here! Help!
		PAN R WITH JOEL AS HE RUNS TOWARD THE SOUND	1199)	02:19:10:25	02:19:13:00	2.05 JOEL TO MILLIE, THEN MILLIE TO JOEL) -Millie! Millie! -Joel, help!
		JOEL Millie! Millie!				
		MILLIE (off) Joel...				
1056.	02:19:12:13	MWS JOEL POUNDS ON A SHED DOOR				
		MILLIE (off) ...help!				
		JOEL (face obscured) Millie!	1200)	02:19:13:05	02:19:14:15	1.10 JOEL TO MILLIE) Millie!
		JOEL SHOULDERS THE DOOR	1201)	02:19:15:00	02:19:16:15	1.15 MILLIE TO JOEL) Careful, he has a gun!
		JOEL (face obscured) (grunts)				
		MILLIE (off) Be careful, he's got...				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
1057.	02:19:15:18	MS REARVIEW JOEL SHOULDERS THE SHED DOOR				
		MILLIE (off) ...a gun!				
		JOEL BANGS OPEN THE DOOR. MILLIE EMERGES				
		MILLIE Thank God. I'm fine, I'm okay.	1202)	02:19:17:25	02:19:19:15	1.20 MILLIE TO JOEL) Thank God. I'm fine.
		MILLIE HUGS HIM	1203)	02:19:20:00	02:19:22:17	2.17 MILLIE TO JOEL, THEN JOEL TO MILLIE) -Your head. -I know. It's all right.
		MILLIE Your head.				
		JOEL Yeah, I know. I'm okay. It's all right.	1204)	02:19:22:22	02:19:24:02/	1.10 MILLIE TO JOEL) He's here.
		MILLIE He's got a gun. He's here somewhere.				
1058.	02:19:24:03	WS JOEL AND MILLIE STEP OFF THE PORCH				
		MILLIE He killed the detective that followed you here. He's going to kill you and then me.	1205)	02:19:24:07	02:19:27:02	2.25 MILLIE TO JOEL) He killed the detective. He'll kill us.
		JOEL Wait.				
1059.	02:19:27:07	MS JOEL TURNS TO MILLIE				
		JOEL TO MILLIE) My car.	1206)	02:19:27:07	02:19:28:17	1.10 JOEL TO MILLIE) Wait. My car.
		MILLIE No. Wait. He left his keys in his car. We got to find the keys, come on.	1207)	02:19:28:22	02:19:31:20	2.28 MILLIE TO JOEL) Wait. He left his keys in his car.
		MILLIE RUNS TOWARD ADAM'S CAR O/S	1208)	02:19:31:25	02:19:34:00	2.05 MILLIE TO JOEL, THEN JOEL TO MILLIE) -We got to find them. -Good.
		JOEL (off) Good, good, good, good, good.				
		SHE REACHES THE CAR				

## Foot &amp; Frame

Shot	Timecode	Continuity	Start	Finish	Dur	Title
1060.	02:19:34:05	MS JOEL SEARCHES ADAM'S CAR				
		MILLIE (off) Find the keys. They're in here somewhere. He left them here.	1209)	/02:19:34:05 02:19:36:25	2.20	MILLIE TO JOEL) Find the keys. They're in here somewhere.
		JOEL (grunts)	1210)	02:19:37:00 02:19:38:25	1.25	MILLIE TO JOEL) We've got to find the keys!
		MILLIE (off) We've got to find...		(over scene end)		
1061.	02:19:37:15	MWS ADAM STAGGERS AROUND A CORNER, CELL PHONE IN HAND				
		MILLIE (off) ...the keys!				
1062.	02:19:39:10	CS MILLIE TURNS TO ADAM O/S				
1063.	02:19:40:13	MCS JOEL LOOKS UP FROM THE CAR				
1064.	02:19:41:07	CS MILLIE				
		MILLIE He's got a gun!	1211)	/02:19:41:07 02:19:42:17	1.10	MILLIE TO JOEL) He has a gun!
				(over scene end)		
1065.	02:19:42:11	MCS JOEL RFG, MWS ADAM LBG. JOEL TURNS AND SHOOTS ADAM				
		ADAM (grunts)				
1066.	02:19:43:21	MCS ADAM FIRES				

## Foot &amp; Frame

Shot	Timecode	Continuity	Start	Finish	Dur	Title
1067.	02:19:44:15	MWS, SLOW MOTION, ADAM FALLS BACK, SHOT THROUGH THE GUT  ADAM (grunts)				
1068.	02:19:45:17	MCS JOEL, GUN RAISED				
1069.	02:19:46:08	WS ADAM LANDS ON THE GROUND				
1070.	02:19:47:17	MS JOEL LFG, MWS MILLIE RBG. MILLIE EXITS FRAME R. JOEL APPROACHES THE CAMERA				
1071.	02:19:52:10	WS ADAM ON HIS BACK, CELL PHONE FALLING FROM HIS HAND				
1072.	02:19:53:25	MWS JOEL APPROACHES ADAM O/S, MILLIE TRAILING  MILLIE You did it.	1212)	02:19:55:17	02:19:56:27/ 1.10	MILLIE TO JOEL) You did it.
1073.	02:19:56:28	WS JOEL STANDS OVER ADAM'S BODY				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
1074.	02:18:58:27	MWS JOEL RFG, MILLIE LBG				
		JOEL I had to.	1213)	02:20:00:00	02:20:01:10	1.10 JOEL TO MILLIE) I had to.
		MILLIE You said you'd do it, but...	1214)	02:20:02:15	02:20:04:10	1.25 MILLIE TO JOEL) You said you'd do it, but...
		JOEL (groans)	1215)	02:20:05:10	02:20:07:20	2.10 MILLIE TO JOEL) I can't believe you actually did it.
		JOEL TOSSES HIS GUN AWAY				
		MILLIE I can't believe you actually did it.				
		JOEL (groans)				
		JOEL WIPES HIS HAND				
1075.	02:20:10:03	MWS MILLIE BEHIND JOEL				
		MILLIE Did you really think his script was better than yours?	1216)	02:20:10:03	02:20:12:20/	2.17 MILLIE TO JOEL) Do you really think his script was better than yours?
1076.	02:20:12:21	MS JOEL LOOKS PUZZLED				
1077.	02:20:16:00	HA CS ADAM'S DEAD FACE, A CUT BY HIS EYE				
1078.	02:20:17:22	MS JOEL				
		JOEL His eye.	1217)	02:20:17:27	02:20:19:07/	1.10 JOEL TO MILLIE) His eye.
1079.	02:20:19:08	MWS JOEL KNEELS OVER ADAM				
1080.	02:20:22:11	HA CS ADAM'S DEAD FACE, A CUT BY HIS EYE				



Shot	Timecode	Continuity	Start	Finish	Dur	Title
1081.	02:20:24:06	LA CS JOEL				
		JOEL You--	1218) 02:20:25:10	02:20:26:20	1.10	JOEL TO MILLIE) You--
		MILLIE ENTERS THE LBG, LOOKING DOWN	1219) 02:20:26:25	02:20:28:15	1.20	JOEL TO MILLIE) His head... some...
		JOEL His head... some...				
1082.	02:20:29:15	HA CS JOEL'S POV -- PAN L TO THE CELL PHONE IN ADAM'S HAND				
		JOEL (off) Why is he calling me?	1220) 02:20:31:25	02:20:33:20/	1.25	JOEL TO MILLIE) Why is he calling me?
1083.	02:20:33:21	LA MCS MILLIE				
1084.	02:20:35:23	MWS JOEL RISES				
		JOEL His phone...	1221) /02:20:35:23	02:20:37:03	1.10	JOEL TO MILLIE) His phone...
		PAN L TO INCLUDE MILLIE BEHIND JOEL	1222) 02:20:38:20	02:20:40:00/	1.10	JOEL TO MILLIE) He doesn't have a gun.
		JOEL He doesn't have a gun.				
1085.	02:20:40:01	HA CS MILLIE'S HAND AS SHE PULLS AN ICE PICK				
1086.	02:20:40:27	MS JOEL RFG, MILLIE LBG. HE TURNS TO HER				
		MILLIE Why should he?	1223) /02:20:40:27	02:20:42:11/	1.14	MILLIE TO JOEL) Why should he?
1087.	02:20:42:12	MWS MILLIE STABS JOEL WITH THE ICE PICK				
		MILLIE (grunts, gasps -- over scene ends)				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
1088.	02:20:43:11	CS JOEL OVER MILLIE'S SHOULDER, SLUMPED  JOEL (grunts, groans -- over scene ends)				
1089.	02:20:44:18	MCS MILLIE PAST JOEL, WHO SLUMPS IN HER ARMS				
1090.	02:20:45:23	CS JOEL OVER MILLIE'S SHOULDER, FALLING				
1091.	02:20:46:28	MCS MILLIE RELEASES JOEL AND STRAIGHTENS				
1092.	02:20:50:10	CS JOEL PAST MILLIE, EXPRESSION STRAINED  JOEL (whimpers, grunts -- continues under following scenes and dialogue)				
1093.	02:20:52:13	MCS MILLIE  MILLIE (sighs)				
1094.	02:20:55:07	MWS MILLIE SITS BESIDE JOEL  MILLIE Now, that's... what you call... a cliché, right?	1224)	02:20:58:00	02:21:02:25	4.25 MILLIE TO JOEL) Now, that's what you call a cliché, right?
1095.	02:21:03:08	CS MILLIE POINTS  MILLIE Ice pick. What did you say? "It couldn't possibly work."	1225)	02:21:03:20	02:21:05:00	1.10 MILLIE TO JOEL) Ice pick.
			1226)	02:21:07:00	02:21:08:10	1.10 MILLIE TO JOEL) What did you say?
			1227)	02:21:09:20	02:21:11:11/	1.21 MILLIE TO JOEL) "It couldn't possibly work."

Shot	Timecode	Continuity	Start	Finish	Dur	Title
1096.	02:21:11:12	CS JOEL  MILLIE (off) What do you think about it now?	1228) 02:21:12:20	02:21:14:09/	1.19	MILLIE TO JOEL) What do you think about it now?
1097.	02:21:14:10	CS MILLIE  MILLIE But with a twist, that's-- that's what makes it work, keeps it fresh.	1229) 02:21:16:15	02:21:18:25	2.10	MILLIE TO JOEL) But with a twist.
			1230) 02:21:19:20	02:21:22:00/	2.10	MILLIE TO JOEL) That's why it works, it's fresh.
1098.	02:21:22:01	CS JOEL OVER MILLIE'S SHOULDER. CAMERA TILT DOWN TO HIS HAND GRIPPING THE ICE PICK IN HIS GUT  MILLIE (off) Surprise. The audience always loves to be surprised.  CAMERA TILT UP TO HIS FACE	1231) 02:21:24:05	02:21:25:15	1.10	MILLIE TO JOEL) Surprise.
			1232) 02:21:25:25	02:21:28:20	2.25	MILLIE TO JOEL) The audience always loves to be surprised.
1099.	02:21:29:16	CS MILLIE OVER JOEL'S SHOULDER  MILLIE Couple of well-placed clues, cute little Kemosabe name. It's all I needed.	1233) 02:21:30:15	02:21:34:25	4.10	MILLIE TO JOEL) Couple of well-placed clues, cute little Kemosabe name. <i>(Kemosabe: see title #151)</i>
			1234) 02:21:36:00	02:21:37:10/	1.10	MILLIE TO JOEL) It's all I needed.
1100.	02:21:37:11	CS JOEL  JOEL (exhales heavily)				
1101.	02:21:39:26	MS MILLIE OVER JOEL'S SHOULDER  MILLIE You know, I... I took your class...	1235) 02:21:41:25	02:21:45:20	3.25	MILLIE TO JOEL) (over scene end) I took your class two years ago.

Shot	Timecode	Continuity	Start	Finish	Dur	Title
1102.	02:21:44:01	MS MILLIE IN CONSERVATIVE CLOTHES, IN A CLASSROOM. ZOOM IN				
		MILLIE (voice over) ...two years ago. You didn't pay any attention to me.	1236) 02:21:46:20	02:21:48:22/	2.02	MILLIE TO JOEL) You didn't pay any attention to me.
1103.	02:21:48:23	CS MILLIE				
		MILLIE I sent you my script for comments, not for you to steal it.	1237) 02:21:48:27	02:21:53:10	4.13	MILLIE TO JOEL) I sent you my script for comments...
			1238) 02:21:55:00	02:21:56:17/	1.17	MILLIE TO JOEL) ...not for you to steal it.
1104.	02:21:56:18	CS JOEL OVER MILLIE'S SHOULDER. CAMERA TILT DOWN TO JOEL TUGGING ON THE ICE PICK				
1105.	02:22:01:22	CS MILLIE				
		JOEL (off) (groans, grunts -- over scene end)				
1106.	02:22:03:25	HA CS JOEL'S HAND PAST MILLIE, PULLING OUT THE ICE PICK. CAMERA TILT UP TO HIS FACE				
		JOEL (pants) Why did you kill people?	1239) 02:22:08:10	02:22:10:01/	1.21	JOEL TO MILLIE) Why did you kill people?
1107.	02:22:10:02	CS MILLIE				
		MILLIE You always told me that the protagonist is only as...	1240) 02:22:11:25	02:22:16:10	4.15	MILLIE TO JOEL) You always told me the protagonist is only as good as its villain.

Shot	Timecode	Continuity	Start	Finish	Dur	Title
1108.	02:22:15:05	MWS JOEL DOUBLED OVER  MILLIE (off) ...good as its villain.  JOEL FALLS				
1109.	02:22:18:25	MS MILLIE  MILLIE Did I make you better, Joel?	1241) 02:22:19:20	02:22:21:02/	1.12	MILLIE TO JOEL) Did I make you better?
1110.	02:22:21:03	HA MCS JOEL OVER MILLIE'S SHOULDER, CURLED IN A BALL				
1111.	02:22:23:16	MS MILLIE  MILLIE You said that I could trust you, and I believed in you.	1242)	02:22:25:00	02:22:27:00	2.00 MILLIE TO JOEL) You said that I could trust you...
			1243)	02:22:32:10	02:22:33:24/	1.14 MILLIE TO JOEL) ...and I believed you.
1112.	02:22:33:25	MWS MILLIE SITTING LFG, JOEL CURLED IN A BALL RFG				
1113.	02:22:35:16	MS MILLIE  MILLIE But you betrayed me. Just like everybody else.	1244)	02:22:36:00	02:22:38:00	2.00 MILLIE TO JOEL) But you betrayed me.
		MILLIE RISES	1245)	02:22:43:20	02:22:45:15	1.25 MILLIE TO JOEL) Just like everybody else.
1114.	02:22:48:07	HA MWS JOEL ON THE GROUND, WAVING THE ICE PICK, MILLIE'S LEGS FRAME L  JOEL (grunts -- continues under following scenes and dialogue)				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
1115.	02:22:52:17	HA CS MILLIE'S HAND AS SHE PICKS UP A CAN OF GASOLINE  NARRATIVE TITLE GASOLINE				
1116.	02:22:54:10	MCS MILLIE POURS GASOLINE O/S				
1117.	02:22:57:02	HA MWS MILLIE POURS GASOLINE ON JOEL				
1118.	02:22:58:06	MCS JOEL SITS UP  MILLIE (off) You know...	1246)	02:22:58:25	02:23:00:05	1.10 MILLIE TO JOEL) You know...
1119.	02:23:00:24	MCS MILLIE  MILLIE ...when I was little, my mom used to lock me in the closet...	1247)	/02:23:00:24	02:23:02:15	1.21 MILLIE TO JOEL) ...when I was little...
		MILLIE POURS GASOLINE O/S	1248)	02:23:04:05	02:23:06:20	2.15 MILLIE TO JOEL) ...my mom used to lock me in the closet...
1120.	02:23:09:16	MS MILLIE POURS GASOLINE. PAN R TO JOEL STRUGGLING TO SIT UP  MILLIE (off) ...so that my dad wouldn't find me...	1249)	02:23:10:10	02:23:12:21	2.11 MILLIE TO JOEL) ...so my dad wouldn't find me...
1121.	02:23:12:26	MCS MILLIE POURS GASOLINE O/S  MILLIE ...but one day, I found a can of...	1250)	/02:23:12:26 (over scene end)	02:23:16:00	3.04 MILLIE TO JOEL) ...but one day, I found a can of gasoline...

## Foot &amp; Frame

Shot	Timecode	Continuity	Start	Finish	Dur	Title
1122.	02:23:15:06	HA MCS JOEL PAST MILLIE, WHO POURS GASOLINE  MILLIE (off) ...gasoline...  JOEL (pants heavily)				
1123.	02:23:18:00	MCS MILLIE  MILLIE ...and I lit the house on fire. It was the warmest I had ever felt in my whole life.	1251) 02:23:18:25	02:23:20:15	1.20	MILLIE TO JOEL) ...and I lit the house on fire.
			1252) 02:23:25:10	02:23:30:15	5.05	MILLIE TO JOEL) It was the warmest I had ever felt in my whole life.
1124.	02:23:31:01	WS JOEL ON THE GROUND, MILLIE STANDING OVER HIM. SHE DROPS THE GAS CAN				
1125.	02:23:32:27	CS MILLIE				
1126.	02:23:35:18	CS MILLIE'S HANDS AS SHE OPENS A MATCHBOX				
1127.	02:23:37:13	HA MCS JOEL  JOEL No. No...	1253) 02:23:38:05	02:23:39:26/	1.21	JOEL TO MILLIE) No.
1128.	02:23:39:02	CS MILLIE'S HANDS AS SHE STRIKES A MATCH  JOEL (off) ...no...				

## Foot &amp; Frame

Shot	Timecode	Continuity	Start	Finish	Dur	Title
1129.	02:23:39:27	MCS, SLOW MOTION, MILLIE GETTING SHOT IN THE SHOULDER  MILLIE (groans in pain -- over scene ends)				
1130.	02:23:41:03	MWS, SLOW MOTION, MILLIE STARTS TO FALL				
1131.	02:23:42:00	EWS MILLIE FALLS TO HER KNEES				
1132.	02:23:42:27	WS BREEDLOVE LEANING AGAINST A TREE, LOWERING HIS GUN				
1133.	02:23:44:15	HA MS JOEL ON THE GROUND, TURNING TO BREEDLOVE O/S				
1134.	02:23:46:00	WS JOEL STRUGGLES TO RISE  JOEL (groans, gasps)				
1135.	02:23:47:07	HA WS MILLIE STRUGGLES TO RISE  MILLIE (groans, gasps -- over scene ends)				
1136.	02:23:48:27	MS JOEL RISES, CLUTCHING HIS ABDOMEN				
1137.	02:23:50:21	WS JOEL CHASES MILLIE TOWARD THE CAMERA  JOEL (yells -- over scene ends)				



Shot	Timecode	Continuity	Start	Finish	Dur	Title
1138.	02:23:52:21	MWS JOEL PUSHES MILLIE FROM BEHIND				
1139.	02:23:53:10	MWS MILLIE FALLS TOWARD THE CAMERA, JOEL EXITING FRAME L  MILLIE (grunts -- over scene ends)				
1140.	02:23:54:15	WS JOEL BRACES HIMSELF ON A PORCH, STRAIGHTENING AGAIN				
1141.	02:23:56:02	MWS JOEL PAST MILLIE, RUSHING UP. SHE KICKS HIM  JOEL (grunts -- over scene ends)				
1142.	02:23:57:05	MCS JOEL'S HEAD WHIPS BACK				
1143.	02:23:57:17	MWS MILLIE ON HER BACK PAST JOEL, BOOT RAISED. HE FALLS				
1144.	02:23:58:02	MCS CAMERA TILT DOWN AS JOEL FALLS				
1145.	02:23:58:28	MWS MILLIE RISES, CLUTCHING HER SHOULDER				
1146.	02:24:00:21	WS JOEL GRABS AT MILLIE FROM THE GROUND AS SHE RUSHES BY  JOEL (moans -- over scene end)				

## Foot &amp; Frame

Shot	Timecode	Continuity	Start	Finish	Dur	Title
1147.	02:24:01:26	MWS MILLIE PAST JOEL, RUNNING OUT OF FRAME R. HE STARTS TO RISE				
1148.	02:24:03:23	MWS JOEL RISES AND OPENS A TRUNK				
1149.	02:24:06:27	HA CS MILLIE'S HAND AS SHE PICKS UP A GUN				
1150.	02:24:08:15	EWS MILLIE RUNS ALONG A TRAIL TOWARD THE CAMERA				
1151.	02:24:10:01	MWS MILLIE RUNS THROUGH A BRANCH, APPROACHING THE CAMERA				
1152.	02:24:12:26	MWS PAN L WITH MILLIE AS SHE RUNS, GRIPPING HER SHOULDER				
1153.	02:24:16:03	MWS JOEL STAGGERS THROUGH A BRANCH, APPROACHING THE CAMERA				
1154.	02:24:18:16	MCS PAN L WITH MILLIE AS SHE RUNS				
1155.	02:24:20:26	HA MS PAN L WITH JOEL'S LEGS AS HE RUNS				
		JOEL (off) Millie!	1254)	/02:24:20:26	02:24:22:16/	1.20 JOEL TO MILLIE) Millie! Just stop!
		CAMERA TILT UP				
		JOEL Just...				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
1156.	02:24:22:17	WS REARVIEW MILLIE STOPS ON A TRAIL				
		JOEL (off) ...stop!				
		MILLIE (pants -- continues under following scenes and dialogue)				
		MILLIE TURNS TO JOEL O/S				
		JOEL (off) Just stop.	1255)	02:24:25:10	02:24:26:20	1.10 JOEL TO MILLIE) Just stop.
		MILLIE Oh, you got to be kidding me.	1256)	02:24:26:25	02:24:30:06/	3.11 MILLIE TO JOEL) You got to be kidding me. You're using a bow and arrow?
		ZOOM OUT TO REVEAL JOEL RFG, POINTING A BOW AND ARROW				
		MILLIE You're using a bow and arrow?				
1157.	02:24:30:07	MWS JOEL PAST MILLIE, BOW AND ARROW POINTED				
		MILLIE (face obscured) How cliché.	1257)	02:24:30:11	02:24:32:02	1.21 MILLIE TO JOEL) How cliché.
1158.	02:24:32:07	MWS MILLIE OVER JOEL'S SHOULDER				
		MILLIE Let me count the movies.	1258)	02:24:32:07	02:24:34:10	2.03 MILLIE TO JOEL) Let me count the movies.
		MILLIE GRINS				
1159.	02:24:35:07	MWS JOEL PAST MILLIE, BOW AND ARROW POINTED				
		JOEL It's over.	1259)	02:24:35:07	02:24:37:17/	2.10 JOEL TO MILLIE, THEN MILLIE TO JOEL) -It's over. -Now you're a killer?
		MILLIE (face obscured) Now you're a killer?				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
1160.	02:24:37:18	MWS MILLIE OVER JOEL'S SHOULDER				
		MILLIE You've got one under your belt and now it's just that easy. I don't buy it.	1260)	02:24:38:10	02:24:41:26	3.16 MILLIE TO JOEL) You've got one under your belt and now it's just that easy.
			1261)	02:24:42:01	02:24:43:11/	1.10 MILLIE TO JOEL) I don't buy it. ( <i>buy: believe</i> )
1161.	02:24:43:12	MWS JOEL PAST MILLIE, BOW AND ARROW POINTED				
		JOEL Killing you will be like squashing a bug.	1262)	02:24:43:16	02:24:45:24/	2.08 JOEL TO MILLIE) Killing you will be like squashing a bug.
1162.	02:24:45:25	MS MILLIE				
		MILLIE (chuckles) The dialogue is going to need some work. You call yourself a screenwriter?	1263)	02:24:47:10	02:24:49:20	2.10 MILLIE TO JOEL) The dialogue needs some work.
			1264)	02:24:49:25	02:24:52:00	2.05 MILLIE TO JOEL) You call yourself a screenwriter?
		PAN R TO JOEL. LAVERY ROUNDS A TREE IN THE BG, POINTING HER GUN AT JOEL	1265)	02:24:52:12	02:24:54:22/	2.10 LAVERY TO JOEL) Drop the weapon.
		LAVERY Drop the weapon, Brandt.				
1163.	02:24:54:23	MWS JOEL OVER LAVERY'S SHOULDER, BOW AND ARROW POINTED AT MILLIE O/S				
1164.	02:24:56:03	MWS MILLIE OVER JOEL'S SHOULDER				
1165.	02:24:57:16	MWS LAVERY OVER JOE'S SHOULDER, GUN POINTED				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
1166.	02:24:58:22	MWS JOEL OVER LAVERY'S SHOULDER, BOW AND ARROW POINTED AT MILLIE O/S				
		JOEL It's not me, Lavery. It's her.	1266)	02:24:59:28	02:25:01:08/	1.10 JOEL TO LAVERY) It's not me. It's her.
1167.	02:25:01:09	MWS LAVERY, GUN POINTED. PAN L TO MILLIE				
		MILLIE Detective, help me.	1267)	02:25:02:20	02:25:05:00	3.10 MILLIE TO LAVERY) Detective, help me.
1168.	02:25:05:10	MWS LAVERY, GUN POINTED				
1169.	02:25:06:21	WS MILLIE FRAME L, BREEDLOVE'S BODY FRAME R, LAVERY IN THE BG				
		MILLIE (face obscured) He killed Adam Brickles. He killed your detective.	1268)	/02:25:06:21	02:25:08:20	1.29 MILLIE TO LAVERY) He killed Adam and the detective.
1170.	02:25:08:25	MWS MILLIE				
		MILLIE He's going to kill me.	1269)	/02:25:08:25	02:25:10:15	1.20 MILLIE TO LAVERY) He's going to kill me!
1171.	02:25:10:27	MS LAVERY, GUN POINTED				
		MILLIE (off) He's going to kill me!	1270)	/02:25:10:27	02:25:12:15	1.18 MILLIE TO LAVERY) He's going to kill me!
1172.	02:25:12:26	MWS JOEL PAST LAVERY, BOW AND ARROW POINTED AT MILLIE O/S				
1173.	02:25:14:07	MWS LAVERY OVER JOEL'S SHOULDER, GUN POINTED				
		LAVERY Put down the weapon, or I'll shoot, Brandt.	1271)	/02:25:14:07	02:25:16:26/	2.19 LAVERY TO MILLIE) Put down the weapon, or I'll shoot, Brandt.

Shot	Timecode	Continuity	Start	Finish	Dur	Title
1174.	02:25:16:27	MS MILLIE				
1175.	02:25:18:06	MS LAVERY, GUN POINTED				
		LAVERY You got three seconds.	1272) 02:25:18:20	02:25:20:14/	1.24	LAVERY TO MILLIE) You got three seconds.
1176.	02:25:20:15	MWS JOEL OVER LAVERY'S SHOULDER, BOW AND ARROW POINTED AT MILLIE O/S				
		JOEL Lavery, you have to believe me!	1273) 02:25:20:19	02:25:22:17	1.28	JOEL TO LAVERY) Lavery, you have to believe me!
1177.	02:25:22:22	MS LAVERY, GUN POINTED				
		LAVERY One...	1274) /02:25:22:22	02:25:23:27/	1.05	LAVERY TO JOEL) One...
1178.	02:25:23:28	MWS MILLIE DRAWS HER GUN				
		LAVERY (off) ...two...	1275) 02:25:24:25	02:25:26:05/	1.10	LAVERY TO JOEL, THEN JOEL TO LAVERY) -...two... -Lavery!
1179.	02:25:25:08	WS MILLIE FRAME L, POINTING HER GUN AT LAVERY IN THE BG. BREEDLOVE'S BODY IS AT FRAME R				
		JOEL (off) Lavery!				
1180.	02:25:26:06	MWS MILLIE FIRES				
1181.	02:25:26:13	MWS LAVERY SLUMPS, SHOT IN THE HIP				
		LAVERY (gasps)				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
1182.	02:25:28:03	MS JOEL, BOW AND ARROW POINTED				
1183.	02:25:28:22	CS THE ARROW TIP. PAN R ALONG THE SHAFT TO JOEL'S EYE				
1184.	02:25:29:26	MS JOEL, BOW AND ARROW POINTED  JOEL (yells -- over scene ends)				
1185.	02:25:30:11	ANGLE ON MS, JOEL FIRES THE ARROW				
1186.	02:25:30:25	EWS MILLIE OVER JOEL'S SHOULDER, THE ARROW HITTING HER				
1187.	02:25:31:20	MWS MILLIE CLUTCHES THE ARROW IN HER GUT  MILLIE (gasps, grunts -- over scene end)				
1188.	02:25:33:18	MWS JOEL, BOW RAISED				
1189.	02:25:34:20	MWS MILLIE, ARROW STICKING OUT				

Shot	Timecode	Continuity	Start	Finish	Dur	Title
1190.	02:25:36:25	MS JOEL OVER MILLIE'S SHOULDER. SHE FALLS OUT OF THE LFG  JOEL (face obscured) (groans)  CAMERA TILT DOWN AS JOEL FALLS TO HIS KNEES  FADE TO BLACK				
1191.	02:25:48:26	FADE UP FROM BLACK  MWS A PRISON GUARD LEADS JOEL INTO A PRISON MEETING AREA, UNCUFFS HIM. THEY CROSS TO KANTER AT A TABLE. ZOOM OUT  KANTER Joel.	1276)	02:26:02:20	02:26:04:00	1.10 KANTER TO JOEL) Joel.
		THE GUARD WALKS AWAY. JOEL SITS				
1192.	02:26:09:01	MWS JOEL AND KANTER  JOEL Dare I ask how'd we do?	1277)	02:26:09:20	02:26:11:10	1.20 JOEL TO KANTER) Dare I ask how'd we do?
		KANTER I did my best.	1278)	02:26:11:25	02:26:13:05/	1.10 KANTER TO JOEL) I did my best.
1193.	02:26:13:06	MCS KANTER OVER JOEL'S SHOULDER, GRINNING  KANTER (chuckles) I pleaded. You know, your situation made it very difficult.	1279)	02:26:15:15	02:26:16:25	1.10 KANTER TO JOEL) I pleaded.
			1280)	02:26:17:20	02:26:21:05	3.15 KANTER TO JOEL) Your situation made it very difficult.



Shot	Timecode	Continuity	Start	Finish	Dur	Title
1194.	02:26:21:25	MCS JOEL OVER KANTER'S SHOULDER				
		JOEL Well, the thing happens... Ballpark, what are we...	1281)	/02:26:21:25 02:26:23:25	2.00	JOEL TO KANTER) Well, the thing happens...
			1282)	02:26:25:25 02:26:27:25 (over scene end)	2.00	JOEL TO KANTER) Ballpark, what are we talking? (ballpark: roughly)
1195.	02:26:27:00	MCS JOEL OVER KANTER'S SHOULDER				
		JOEL (face obscured) ...talking about?				
		KANTER Oh, it's... it's happening.	1283)	02:26:28:00 02:26:29:10/	1.10	KANTER TO JOEL) Oh, it's happening.
1196.	02:26:29:11	MS JOEL OVER KANTER'S SHOULDER				
		KANTER (face obscured) Seven to nine.	1284)	02:26:29:15 02:26:31:00	1.15	KANTER TO JOEL) Seven to nine.
		JOEL (gasps)	1285)	02:26:31:20 02:26:33:00	1.10	KANTER TO JOEL) I know.
		KANTER (face obscured) I know.				
1197.	02:26:33:11	MCS KANTER OVER JOEL'S SHOULDER				
		KANTER I mean, to be honest, I expected more, but, uh...	1286)	/02:26:33:11 02:26:35:28	2.17	KANTER TO JOEL) I mean, to be honest, I expected more.
1198.	02:26:36:03	MCS JOEL OVER KANTER'S SHOULDER, SITTING BACK AND COVERING HIS MOUTH				
		KANTER (face obscured) I don't know what to tell you. I think we should take it.	1287)	/02:26:36:03 02:26:38:00	1.27	KANTER TO JOEL) I don't know what to tell you.
		JOEL Seven to nine?	1288)	02:26:38:25 02:26:40:05	1.10	KANTER TO JOEL) We should take it.
			1289)	02:26:40:10 02:26:42:25	2.15	JOEL TO KANTER) Seven to nine?

Shot	Timecode	Continuity	Start	Finish	Dur	Title	
1199.	02:26:43:23	MCS KANTER  JOEL (off) You don't think we can do any better?  KANTER SHAKES HIS HEAD	1290)	/02:26:43:23	02:26:46:00	2.07	JOEL TO KANTER) You don't think we can do any better?
1200.	02:26:47:10	MCS JOEL OVER KANTER'S SHOULDER  JOEL All right. Let's, um... Let's close the deal.	1291)	/02:26:47:10	02:26:49:10	2.00	JOEL TO KANTER) All right.
			1292)	02:26:51:06	02:26:52:21/	1.15	JOEL TO KANTER) Let's close the deal. (close: finish)
1201.	02:26:52:22	MCS KANTER  KANTER You bet. Now, I'm going to push for the 900,000. You can't be re-written, and you get consulted on director and cast.	1293)	02:26:52:26	02:26:55:25	2.29	KANTER TO JOEL) You bet. I'll push for 900,000. (you bet: a general affirmation)
			1294)	02:26:56:00	02:27:00:07	4.07	KANTER TO JOEL) You can't be re-written, and you get consulted on director and cast.
1202.	02:27:00:12	CS JOEL SMILES  JOEL That's amazing.	1295)	/02:27:00:12	02:27:01:27	1.15	JOEL TO KANTER) That's amazing.
1203.	02:27:02:15	MCS KANTER NODS  JOEL (off) Thanks.	1296)	02:27:02:20	02:27:04:00	1.10	JOEL TO KANTER) Thanks.
1204.	02:27:04:08	CS JOEL  JOEL You didn't... hear anything about my trial, did you?	1297)	02:27:05:05	02:27:08:05/	3.00	JOEL TO KANTER) Did you hear anything about my trial?

Shot	Timecode	Continuity	Start	Finish	Dur	Title
1205.	02:27:08:06	CS KANTER  KANTER I'm your agent, Joel. I'm not your defense...	1298) 02:27:09:00	02:27:12:10/	3.10	KANTER TO JOEL, THEN JOEL TO KANTER) -I'm your agent, not your defense. -I know. I'm sorry. (defense: defense attorney)
1206.	02:27:10:20	CS JOEL  KANTER (off) ...team.  JOEL I know. I'm sorry.				
1207.	02:27:12:28	MWS JOEL AND KANTER, WHO RISES AND PICKS UP HIS BRIEFCASE  KANTER You know, I--I read some of your stuff from a few years back...	1299) 02:27:14:15	02:27:17:19/	3.04	KANTER TO JOEL) I read some of your stuff from a few years back.
1208.	02:27:17:20	CS JOEL PAST KANTER, SMILING HOPEFULLY				
1209.	02:27:18:22	CS KANTER  KANTER ...and it was, uh...	1300) /02:27:18:22	02:27:20:01	1.09	KANTER TO JOEL) It was...
1210.	02:27:20:06	CS JOEL  JOEL Yeah, it's not very good.	1301) /02:27:20:06	02:27:21:26	1.20	JOEL TO KANTER) Yeah, it's not very good.
1211.	02:27:22:08	CS KANTER GRINS  KANTER (chuckles) Tell me something, where did you come up with the, uh, the Millie character?	1302) 02:27:24:10	02:27:27:11/	3.01	KANTER TO JOEL) Tell me something, where did you come up with the Millie character?

## Foot &amp; Frame

Shot	Timecode	Continuity	Start	Finish	Dur	Title
1212.	02:27:27:12	MCS JOEL PAST KANTER				
		JOEL It's just a... a compilation of people. Mostly, it's... mostly, it's just me.	1303) 02:27:27:25	02:27:32:20	4.25	JOEL TO KANTER) It's just a compilation of people.
			1304) 02:27:34:00	02:27:35:20/	1.20	JOEL TO KANTER) Mostly, it's just me.
1213.	02:27:35:21	CS KANTER				
		KANTER It's a great character. It's a great script.	1305) 02:27:36:10	02:27:38:25	2.15	KANTER TO JOEL) It's a great character. It's a great script.
1214.	02:27:39:16	CS JOEL				
		JOEL Write what you know.	1306) 02:27:42:20	02:27:44:00	1.10	JOEL TO KANTER) Write what you know.
1215.	02:27:47:13	BLACK				
		END CREDIT ROLL				
Cast						
		Joel Brandt				Matthew Lillard
		Det. Lavery				Deborah Kara Unger
		Millie				Gina Holden
		Det. Breedlove				Serge Houde
		Claire				Chiara Zanni
		Adam Brickles				Michael Eklund
		Nurse Bev				Xantha Radley
		Ben Brandt				Ken Kramer
		Dude up Front				Brandon Jay McLaren
		Patrick				Woody Jeffreys
		Kathy				Ildiko Ferenczi
		Tractor				Paul Lazenby
		Lisa Kwan				Anna Galvin
		Tech (Shrink)				Biski Gugushe
		Limo Driver				Parm Soor
		Ken 'Sarge' Rivers				Ben Cotton
		Jeremy Potter				David Orth
		Kanter				Patrick Gilmore
		Britt				Courtney Vye
		Screaming Woman				Brenda McDonald
		Sailorman				Tom Braidwood
		Young Woman AD				Ashleigh Gryzko
		Director				Mackenzie Gray
		Myrna				Olivia Cheng
		Joel Stunt Double				Michael Carpenter
		Millie Stunt Double				Duane Dickinson
		Breedlove Stunt Double				Yves Cameron
		Ken Stunt Double				Scott Nicholson
		ND Stunt Driver				Laura Chartrand
		ND Stunt Pedestrian				Alex Green

## Foot &amp; Frame

Shot	Timecode	Continuity	Start	Finish	Dur	Title
						Production Manager Mary Guilfoyle First Assistant Director Bryan C. Knight Second Assistant Director Richard Worden
						Camera Operator Glen Dickson First Assistant Camera Sandes Ashe Second Assistant Camera Ryan Nazar B Camera Operator Bob Findlay B Cam 1st Assistant Camera Caragh Fitzsimmons Michelle Ort Nicholas McKenzie B Cam 2nd Assistant Camera Paolo DiPersico Camera Trainee Adam Braverman Still Photographer Bob Akester
						Gaffer Calen Zantolas Best Boy Electric Trevor Berry Genny Operator Bruno Huber Elvis Drazic Light Balloon Technician Jason Tidsbury Lamp Operator Todd Mikolas Simon Bookless Caroline Longford Chris Madden Christian Elton Dennis Jones Kati Fredlund Khat Vesal Martin Kostian Tom MacNeill Zoran Barazanci Duncan Hogg
						Key Grip Michael Taschereau Best Boy Grip David W. Hutton Dolly Grip Lionel Hebert Grips Jon Jovellanos Chris Cristobal Brittany D. Allan Craig Perell Denis Orellana George Shaw Hank Swaneveld Jr. Herberto Cortez Ian Gariepy Kris Grunewald Natasha Denis Scott Kozak Tony Hyland
						Art Director Joanna Dunn Set Decorator Joanne LeBlanc Assistant Set Decorator Chelsea Lead Set Dresser Innis McCourty On Set Dresser Tom Bonny Lisa Mitchell Set Dresser Lorne Joseph Devine Cecilia Babyaczuk Joel Fisher Randal Bachand Graphic Artist Guy Roland Art Department PA Chris Ferreira



Shot	Timecode	Continuity	Start	Finish	Dur	Title
						Caterers Edible Planet Chef Jane Quennell Chef's Assistant Kristina Szule Paula Hrvsltony Cimone Schelle Matt Dawson F.A.C.S. Sandy Reynolds Assistant Craft Service B. D. MacDonald Alison Yates
						Production Coordinator Rhonda Legge Assistant Production Jennifer Aichholz Coordinator Trainee Assistant Coordinator Brett Nielsen Assistant to the Producers Karen Nielsen
						Third Assistant Director Chad Belair AD PA Tammy Tamkin Production Assistants Allan Stewart Adam Tate Aidan Fox Alex Voong Aaron Von Hagen Anna Bouey Dave Hirschberger Derek Burbidge Heather Adams Jackson Tjiteere Jason Koenig Jason Moskie Jason Still Joel Weech Josh Hillrich Korey Petrie Kristina Devlin Leanne Espersen Melissa Beaupre Mike Gallagher Nathan McCowan Nicholas Rapard Sarah Sparks Scott Vanderhook
						Stand-Ins Steve Kiziak Shelly Duvuyst
						Stunt Coordinator Ken Kirzinger Loree Brad
						EPK Photographer Tony Mirza Robert Heimbecker EPK Sound Mixer / Boom Op Geoff Stevenson Benjamin McDonald EPK Interviewer Dwayne Beaver
						Production Accountant Doreen Beaulac Payroll Accountant Irene Astle Assistant Accountant Annie Doyon
						Security Coordinator Larry Sostad Security Captain Joe Condon Security Boris Machula Neil M Croter Ricky Regnier

## Foot &amp; Frame

Shot	Timecode	Continuity	Start	Finish	Dur	Title
						<p style="text-align: center;">For Waterfront Pictures Inc.            Assistants to Mr. Doerksen Shannon Coelho            Alexis Berg            Legal Counsel Heenan Blaikie LLP            Arthur Evrensel            Sarah Tarry            Eva Schmieg</p> <p style="text-align: center;">Post Production            Post Production Supervisor Adam Voghell            Consulting Editor Jana Fritsch            First Assistant Editors Warren Mazutynec &amp; Caroline            Hardon            Post Production Accountant Fernando Catala</p> <p style="text-align: center;">Technicolor Creative Services,            Digital Intermediate by Vancouver            Digital Conform &amp; Opticals Jay Harada            Digital Film Colorist Thor Roos            Imaging Technician Ken Mackenzie            Digital Intermediate Manager James Cowan            Digital Intermediate Producer Stephanie Meyerink            Account Executive Michelle Grady            Lab Timer David Armstrong            DI Systems Administrator Michael Shapcotte            Titles David Robinson</p> <p style="text-align: center;">Sound Services Provided by Post Modern Sound Inc.            Sound Supervisor Ian Emberton            Re-Recording Mixers Miguel Nunes &amp; Ian Emberton            Backgrounds Editor Ken Biehl            Foley Engineer Rick Senechal            Foley Artists Don Harrison &amp; Ian Mackie            ADR Mixers Chris Cleator &amp; Mike Iske            ADR Recordist Candisha Story            Walla Engineer Candisha Story            Dolby Sound Consultant Matt Kunau</p> <p style="text-align: center;">Music Supervisor Jim Guttridge            Music Editor Rich Walters            Saxophone in Park Bill Abbott            Piano Solos Jim Guttridge</p>



Shot	Timecode	Continuity	Start	Finish	Dur	Title
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## SONG CREDITS

Un bel di vedremo  
 From 'Madama Butterfly'  
 By Giacomo Puccini  
 Performed by Ana Maria Martinez  
 Courtesy of Naxos  
 By arrangement with Source Q

School Salsa  
 Written by: Rich Walters  
 Performed by: With The Machines  
 SOCAN

Painted Faces  
 Written by: Rich Walters  
 Performed by: With The Machines  
 SOCAN

Different World  
 Written by: Rich Walters  
 Performed by: With The Machines  
 SOCAN

The producers wish to thank the following for their assistance:

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 Pepsi  
 Final Draft Inc.  
 Dominos  
 New York Fries  
 Frito Lay  
 Hostess  
 Maglite  
 Creative Screenwriting Magazine  
 Daily Variety

Filmed on location in Vancouver British Columbia, Canada

EDC (Logo)

Interim Financing By  
 Media Capital (Logo)

With the Participation of the Province of British Columbia  
 Film Incentive BC

And

with the Participation of the Government of Canada -  
 Canadian Film or Video Production Tax Credit Program

CAVCO (Watermark)

Clairmont Camera	DGC-BC
Kodak	SAG
Technicolor	UBCP
Post Modern Sound	ACFC
William F. White	IATSE
Dolby	WGA

## Foot &amp; Frame

Shot	Timecode	Continuity	Start	Finish	Dur	Title
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