

0+00/02:59:52:00 IS 12' START MARK

FIRST HARD CUT AT SCENE 3: 03:00:15:13/0035+05

SECOND HARD CUT AT SCENE 4: 03:00:18:03/0039+03

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOT AL	TITLE
1	12' START MARK 02:59:52:00 0000+00					
2	CUT TO INT. ALABASTERS PENTHOUSE. DAY. MWS - 03:00:00:00 0012+00 OVER DESK TO ROCKY L, ON THE BED, PLAYS ELECTRIC GUITAR (HAIR BRUSHED IN SMART CLOTHES) 03:00:00:00 / 0012+00 START MUSIC (SOURCE/GUITAR) ROCKY: (SINGS) <i>You know I finally got out of that place It's true Old friends are just a true waste of space</i>	3/001	03:00:00:21 0013+05	03:00:05:21 0020+13	05:00 7+08	ROCKY SINGS: <i>You know I finally got out of that place</i>
		3/002	03:00:06:02 0021+02	03:00:07:21 0023+13	01:19 2+11	ROCKY SINGS: <i>It's true</i>
		3/003	03:00:08:02 0024+02	03:00:14:11 0033+11	06:09 9+09	ROCKY SINGS: <i>Old friends are just such a waste of space</i>
	03:00:14:15 / 0033+15 END MUSIC (SOURCE/GUITAR)					
3	CUT TO EXT. NOCKMAN'S 03:00:15:13 0035+05 WAREHOUSE. NIGHT. WS - ESTABLISHER. PIZZA DELIVERY SCOOTER RIDES ACROSS F/G R, TO B/G L NOCKMAN (V/O): <i>The coach was heading</i>					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOT AL	TITLE
4	CUT TO INT. NOCKMAN'S WAREHOUSE. NIGHT. MS - REAR NOCKMAN EXAMINING, MAPS, PHOTOS CHARTS ON WALL					
03:00:18:03 0039+03						
	NOCKMAN: to London. Where would it have dropped her off?	3/004	<u>03:00:18:05</u> <u>0039+05</u>	03:00:21:15 0044+07	03:10 5+02	NOCKMAN TO HIMSELF: The coach was heading to London. Where would it have dropped her off?
5	CUT TO MWS - ANGLE ON NOCKMAN L, CONTINUES THEN STARTS TO TURN AWAY					
03:00:21:20 0044+12						
6	CUT TO CU - NOCKMAN (HANDS) USES KEYBOARD ON DESK					
03:00:25:03 0049+11						
7	CUT TO CU MONITOR - OS NOCKMAN TYPES IN 'BRIERSVILLE KNITTING CIRCLE' INTO SEARCH ENGINE (FX)					
03:00:26:16 0052+00						
		3/005	<u>03:00:26:18</u> <u>0052+02</u>	03:00:28:22 0055+06	02:04 3+04	NARRATIVE TITLE (of text) (Italics): <i>Briersville Knitting Circle</i>
8	CUT TO MCU - ANGLE ON SEATED NOCKMAN R, LOOKING OSR. (GNOME F/G L)					
03:00:29:01 0055+09						
9	CUT TO CU - MONITOR SHOWING KNITTING CIRCLE WEBSITE - 'UNDER CONSTRUCTION' FLASHES UP (FX)					
03:00:30:02 0057+02						
		3/006	<u>03:00:30:04</u> <u>0057+04</u>	03:00:32:02 0060+02	01:22 2+14	NARRATIVE TITLE (of website) (Italics): <i>Under Construction</i>
	NOCKMAN (OS): (TUTS) (SIGHS)					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOT AL	TITLE
10	CUT TO MCU - MOVE UP					
03:00:32:07	AS NOCKMAN L, STANDS					
0060+07						
11	CUT TO WS - NOCKMAN					
03:00:34:08	B/G L, REACTS					
0063+08						
	NOCKMAN: (SHOUTS) Where the hell is she?	3/007	<u>03:00:34:10</u> <u>0063+10</u>	03:00:36:15 0066+15	02:05 3+05	NOCKMAN TO HIMSELF: Where the hell is she?
	NOCKMAN KICKS THE DESK					
12	CUT TO INT. LONDON					
03:00:37:22	HOTEL - MOLLY'S SUITE.					
0068+14	NIGHT. MCU - MOLLY CENTRE, USES REMOTE CONTROL					
	03:00:38:19 / 0070+03 START MUSIC (SOURCE)					
	DAVINA (OS): (THRU TV) (SINGS) <i>Qube</i>					
13	CUT TO CU MONITOR -					
03:00:39:18	DAVINA NUTTEL					
0071+10	ADVERTISING SOFT DRINK -'QUBE'					
	DAVINA: (THRU TV) (SINGS) <i>If you're cool</i>					
14	ADVERT CUTS TO WS -					
03:00:41:06	FAMILY BEACH SCENE					
0073+14						
	DAVINA: (THRU TV) (SINGS) <i>Qube</i>					
15	CUT TO MS - MOLLY IN					
03:00:42:06	BED, WATCHING TV					
0075+06						

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOT AL	TITLE
	DAVINA (OS): (THRU TV) (SINGS) <i>If you're cool</i>					
16	CUT TO MWS - REAR					
03:00:43:09	MOLLY WATCHES B/G TV.					
0077+01	SHE STARTS TO STAND					
	MOLLY: I could be like her, Petula.	3/008	<u>03:00:43:11</u> <u>0077+03</u>	<u>03:00:45:18</u> <u>0080+10</u>	02:07 3+07	MOLLY TO PETUNIA: I could be like her, Petula.
	DAVINA (OS): (THRU TV) (SINGS) <i>Qube, if you rule.</i>					
17	CUT TO MS - ANGLE ON					
03:00:45:21	MOLLY L, IN BED. MOVE					
0080+13	UP AS SHE STANDS					
18	CUT TO CU- MOLLY (HAND					
03:00:47:05	FROM L) PICKS UP CAN					
0082+13	OF QUBE					
19	CUT TO MCU - ANGLE ON					
03:00:47:23	PETULA R					
0083+15						
20	CUT TO MWS - PROFILE					
03:00:48:14	MOLLY JOINS IN WITH THE					
0084+14	ADVERT ON B/G MONITOR (USING THE CAN AS MICROPHONE)					
	DAVINA, MOLLY: (SING) <i>Everybody loves you now you're so</i>					
21	CUT TO CU MONITOR -					
03:00:50:14	DAVINA HOLDS CAN TO					
0087+14	F/G					
	DAVINA, MOLLY: (SING) <i>Qube.</i>					
22	CUT TO MS - PROFILE					
03:00:51:21	MOLLY L, OPENS HER					
0089+13	CAN					
	(FX)					

COMBINED CONTINUITY & DIALOGUE		SPOTTING LIST FOOTAGES & TITLES				
		SPOT	START	END	TOT AL	TITLE
23 03:00:52:15 0090+15	CUT TO CU - PETULA R (FX)					
	DAVINA: (THRU TV) (SINGS) Everybody loves // you so. Everybody // loves you now you're so cubed...					
24 03:00:53:22 0092+14	CUT TO MS - PROFILE MOLLY L, DRINKS, REACTS TO AWFUL TASTE					
	MOLLY: (REACTS) Eugh!					
	03:00:58:05 / 0099+05 END MUSIC (SOURCE)					
25 03:00:58:06 0099+06	CUT TO EXT. LONDON. DAY. WS CITYSCAPE. PARLIAMENT, BIG BEN B/G L					
	03:00:58:06 / 0099+06 START MUSIC (JINGLE THRU RADIO)					
	RADIO DJ: (THRU RADIO) <i>Good morning, London What a</i>	3/009	03:00:59:02 0100+10	<u>03:01:00:19</u> <u>0103+03</u>	01:17 2+09	RADIO DJ TO LISTENERS: <i>Good morning, London.</i>
26 03:01:00:22 0103+06	CUT TO WS - CITYSCAPE - TOWER BRIDGE IN B/G					
	RADIO DJ: (THRU RADIO) <i>beautiful day for Christmas shopping.</i>	3/010	<u>03:01:01:00</u> <u>0103+08</u>	03:01:04:16 0109+00	03:16 5+08	RADIO DJ TO LISTENERS: <i>What a beautiful day for Christmas shopping. Let's rock.</i>
		(TWO SCENES)				
	RADIO JINGLE: (THRU RADIO) (SINGS) <i>One-O-four point three,</i>					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOT AL	TITLE
27	CUT TO WS - TRAFFIC					
03:01:03:09	CROSSES BRIDGE					
0107+01						
	RADIO JINGLE: (THRU RADIO) (SINGS) <i>London!</i>					
	RADIO DJ: (THRU RADIO) <i>Let's rock.</i>					
	03:01:05:15 / 0110+07					
	END MUSIC (JINGLE THRU RADIO)					
28	CUT TO INT. HOTEL.					
03:01:06:02	RECEPTION. DAY. MCU -					
0111+02	RECEPTIONIST R, LEANS TOWARDS, GLANCES AT OS TABLET					
	RECEPTIONIST: So for Mister Duncan Alabaster,	3/011	<u>03:01:06:04</u> <u>0111+04</u>	<u>03:01:07:22</u> <u>0113+14</u>	01:18 2+10	RECEPTIONIST TO MOLLY: So for Mr Duncan Alabaster,
29	CUT TO MCU - PROFILE					
03:01:08:01	MOLLY L, WRITES					
0114+01	ADDRESS DOWN AS OS RECEPTIONIST HOLDS OUT TABLET R					
	RECEPTIONIST: it's Twelve Montperris Avenue, London,	3/012	<u>03:01:08:03</u> <u>0114+03</u>	03:01:10:16 0118+00	02:13 3+13	RECEPTIONIST TO MOLLY: it's 12 Montperris Avenue,
		3/013	03:01:10:22 0118+06	03:01:14:04 0123+04	03:06 4+14	RECEPTIONIST TO MOLLY: London, W16 3SD.
	(TWO SCENES)					
30	CUT TO WS - RECEPTION					
03:01:11:16	DESK - REAR MOLLY L					
0119+08						
	RECEPTIONIST: W one six three SD.					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOT AL	TITLE
31	CUT TO MCU - PROFILE					
03:01:14:08	MOLLY L, LOOKS OSR AT					
0123+08	RECEPTIONIST					
	RECEPTIONIST (OS): OK?					
	MOLLY: Thank you.	3/014	<u>03:01:14:10</u> <u>0123+10</u>	03:01:16:08 0126+08	01:22 2+14	MOLLY TO RECEPTIONIST THEN RECEPTIONIST TO MOLLY: - Thank you. - Enjoy your day, madam.
	RECEPTIONIST (OS): Enjoy your day, madam.					
32	CUT TO MWS - PAST REAR					
03:01:16:14	MOLLY L, TO					
0126+14	RECEPTIONISTS R, AND B/G L. MOLLY PICKS UP HER BOOK, TURNS AND WALKS TOWARDS. MOVE BACK. MS CONCIERGE STEPS IN L, KEEPS PACE WITH MOLLY R					
	CONCIERGE: I think I know how you and your dog got in here. Don't worry, I won't tell anyone.	3/015	03:01:19:21 0131+13	03:01:22:15 0135+15	02:18 4+02	CONCIERGE TO MOLLY: I think I know how you and your dog got in here.
		3/016	03:01:23:08 0137+00	03:01:25:21 0140+13	02:13 3+13	CONCIERGE TO MOLLY: Don't worry, I won't tell anyone.
	CONTINUE BACK - MOLLY TAKES THE LEAD, CONCIERGE FOLLOWS					
	CONCIERGE: An orphan, aren't you?	3/017	03:01:26:11 0141+11	03:01:28:03 0144+03	01:16 2+08	CONCIERGE TO MOLLY: An orphan, aren't you?
	MOLLY: Why do you think that?	3/018	03:01:28:08 0144+08	03:01:30:10 0147+10	02:02 3+02	MOLLY TO CONCIERGE THEN CONCIERGE TO MOLLY: - Why do you think that? - I can tell.
	CONTINUE BACK - DUO CONTINUE TOWARDS SIDE BY SIDE, MOLLY L, CONCIERGE R					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOT AL	TITLE
<p>CONCIERGE: (OVER) I can tell. We have to be tougher than the rest, don't we?</p> <p>HOLD AS DUO STOP. MOLLY L, CONCIERGE R</p> <p>MOLLY: Are you an orphan too? You're not throwing me out?</p> <p>CONCIERGE: Let's just take it one day at a time, shall we?</p> <p>MOLLY: Thank you.</p> <p>MOLLY STARTS TO LEAVE</p> <p>CONCIERGE: Oh, Miss Moon.</p> <p>MOLLY STOPS MCU F/G L, REMAINS FACING TOWARDS</p> <p>CONCIERGE: Please, don't hypnotise any more of my staff.</p> <p>MOLLY REACTS AND CONTINUES OFF F/G L</p>		3/019	03:01:30:15 0147+15	03:01:33:16 0152+08	03:01 4+09	CONCIERGE TO MOLLY: I can tell. We have to be tougher than the rest, don't we?
		3/020	03:01:35:18 0155+10	03:01:37:18 0158+10	02:00 3+00	MOLLY TO CONCIERGE: Are you an orphan too?
		3/021	03:01:39:17 0161+09	03:01:42:07 0165+07	02:14 3+14	MOLLY TO CONCIERGE: You're not throwing me out?
		3/022	03:01:42:12 0165+12	03:01:45:15 0170+07	03:03 4+11	CONCIERGE TO MOLLY: Let's just take it one day at a time, shall we?
		3/023	03:01:47:16 0173+08	03:01:51:00 0178+08	03:08 5+00	MOLLY TO CONCIERGE THEN CONCIERGE TO MOLLY: - Thank you. - Oh, Miss Moon.
		3/024	03:01:51:05 0178+13	03:01:56:02 0186+02	04:21 7+05	CONCIERGE TO MOLLY: Please, don't hypnotise any more of my staff.
33	CUT TO LS - REAR MOLLY, CENTRE WALKING OUT OF HOTEL ENTRANCE					
03:01:57:19 0188+11						
34	CUT TO INT. ALABASTER'S PENTHOUSE. DAY. MS - MR ALABASTER L, WITH JAR OF MUESLI ROCKY (HAIR BRUSHED, IN SCHOOL UNIFORM) R					
03:02:00:05 0192+05						

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOT AL	TITLE
	MR ALABASTER: OK, here we go, cowboy.	3/025	<u>03:02:00:07</u> <u>0192+07</u>	03:02:02:05 0195+05	01:22 2+14	MR ALABASTER TO ROCKY: OK, here we go, cowboy.
	ALABASTER STARTS POURING MUESLI INTO OS BOWL					
	MR ALABASTER: One portion	3/026	03:02:02:10 0195+10	<u>03:02:07:10</u> <u>0203+02</u>	05:00 7+08	MR ALABASTER TO ROCKY: One portion of Angela's organic, homemade muesli coming right up.
	(TWO SCENES)					
35 03:02:03:08 0197+00	CUT TO WS - MR ALABASTER CENTRE, ROCKY R AT THE LONG KITCHEN COUNTER					
	MR ALABASTER: of Angela's organic, homemade muesli coming right up.					
	ALABASTER SLIDES BOWL ALONG THE COUNTER					
36 03:02:07:13 0203+05	CUT TO CU - H/A ON BOWL SLIDING IN R TO L					
37 03:02:08:16 0205+00	CUT TO MCU - ROCKY, CENTRE, LOOKS DOWN					
38 03:02:09:17 0206+09	CUT TO MS - MR ALABASTER L					
	MR ALABASTER: Good catch. OK.	3/027	03:02:10:08 0207+08	<u>03:02:11:20</u> <u>0209+12</u>	01:12 2+04	MR ALABASTER TO ROCKY: Good catch. OK.
39 03:02:11:23 0209+15	CUT TO WS - ALABASTER, CENTRE, POINTS OUT ITEMS TO ROCKY R.					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOT AL	TITLE
	MR ALABASTER: We've got, let's see, low fat... erm... then there's soy milk	3/028	<u>03:02:12:01</u> <u>0210+01</u>	03:02:15:07 0214+15	03:06 4+14	MR ALABASTER TO ROCKY: We've got, let's see, low fat...
		3/029	03:02:15:12 0215+04	03:02:17:19 0218+11	02:07 3+07	MR ALABASTER TO ROCKY: ...then there's soy milk or rice milk?
	(TWO SCENES)					
40	CUT TO MS - ALABASTER					
03:02:16:17	L, ROCKY R					
0217+01						
	MRS ALABASTER (OS): (INTO PHONE) (B/G, INDISTINCT)					
	MR ALABASTER: or rice milk? Yoghurt? Probiotic?	3/030	03:02:18:00 0219+00	<u>03:02:21:10</u> <u>0224+02</u>	03:10 5+02	MR ALABASTER TO ROCKY: Yoghurt? Probiotic?
41	CUT TO WS - ALABASTER					
03:02:21:13	CENTRE, ROCKY R. MRS					
0224+05	ALABASTER ENTERS B/G L TO R					
	MRS ALABASTER: Morning, Richard. I hope you had a good night's sleep.	3/031	<u>03:02:21:15</u> <u>0224+07</u>	03:02:24:20 0229+04	03:05 4+13	MRS ALABASTER TO ROCKY: Morning, Richard. I hope you had a good night's sleep.
	SHE WALKS UP TO DUO					
	MRS ALABASTER: Now, I hope you've got everything you want.	3/032	03:02:25:01 0229+09	<u>03:02:26:21</u> <u>0232+05</u>	01:20 2+12	MRS ALABASTER TO ROCKY: I hope you've got everything you want.
42	CUT TO MCU - ROCKY					
03:02:27:00	CENTRE, NODS					
0232+08						
	MRS ALABASTER (OS): Svetlana, she can	3/033	<u>03:02:27:02</u> <u>0232+10</u>	03:02:29:19 0236+11	02:17 4+01	MRS ALABASTER TO ROCKY: Svetlana can rustle up anything if you want her to. (RUSTLE UP: PREPARE, COOK)
	(TWO SCENES)					
43	CUT TO MS - MR					
03:02:28:10	ALABASTER L, MRS					
0234+10	ALABASTER CENTRE, ROCKY R					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOT AL	TITLE
	MRS ALABASTER: rustle up anything if you want her to.					
	ROCKY: No, it's fine, thank you, Mrs Alabaster.	3/034	03:02:30:00 0237+00	03:02:32:07 0240+07	02:07 3+07	ROCKY TO MRS ALABASTER: No, it's fine, thank you, Mrs Alabaster.
	MRS ALABASTER: (SIGHS) Oh, call me Angela. Or maybe... maybe Mummy?	3/035	03:02:33:20 0242+12	03:02:35:18 0245+10	01:22 2+14	MRS ALABASTER TO ROCKY: Call me Angela.
		3/036	03:02:35:23 0245+15	03:02:38:16 0250+00	02:17 4+01	MRS ALABASTER TO ROCKY: Or maybe... maybe Mummy?
44	CUT TO MCU - ROCKY					
03:02:38:20	CENTRE, SMILES AT DUO					
0250+04	OSL					
45	CUT TO MS - MR					
03:02:39:22	ALABASTER L, PUTS AN					
0251+14	ARM AROUND HIS WIFE. ROCKY R - ALL SMILES					
	03:02:40:23 / 0253+07 START MUSIC (SCORE)					
46	CUT TO EXT. STREET.					
03:02:43:01	DAY. L/A MS - MOLLY R,					
0256+09	SHUTS TAXI DOOR. MOVE BACK AS SHE WALKS TOWARDS, LOOKING UP OFF F/G - IMPRESSED					
47	CUT TO WS -					
03:02:48:01	ALABASTER'S BUILDING -					
0264+01	MODERN APARTMENT BLOCK					
48	CUT TO EXT.					
03:02:49:16	ALABASTER'S					
0266+08	APARTMENT BLOCK. DAY. MCU - PROFILE MOLLY, CENTRE, PUSHES BUZZER (FX)					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOT AL	TITLE
49	CUT TO MWS - MOLLY R					
03:02:52:01	BY FROSTED GLASS					
0270+01	DOUBLE DOORS					
50	CUT TO INT. ALABASTER'S					
03:02:53:13	PENTHOUSE. DAY. MCU -					
0272+05	MOVE UP AS REAR MR					
	ALABASTER PICKS UP					
	THE INTERCOM, TURNS					
	TOWARDS					
	MR ALABASTER:	3/037	03:02:54:13	03:02:56:13	02:00	MR ALABASTER INTO INTERCOM:
	(INTO INTERCOM) Hello?		0273+13	0276+13	3+00	Hello?
	MR ALABASTER:					
	LISTENS					
	MR ALABASTER:	3/038	03:02:58:06	03:03:00:01	01:19	MR ALABASTER INTO INTERCOM:
	(INTO INTERCOM) Yes,		0279+06	0282+01	2+11	Yes, yes, absolutely.
	yes, absolutely.					
51	CUT TO MCU - ROCKY,					
03:03:00:05	CENTRE, LOOKS OSL					
0282+05						
	MR ALABASTER (OS):	3/039	<u>03:03:00:07</u>	03:03:03:04	02:21	MR ALABASTER TO ROCKY:
	Richard, I, I think you've got		<u>0282+07</u>	0286+12	4+05	Richard,
	a visitor.					I think you've got a visitor.
	ROCKY:	3/040	03:03:03:09	03:03:04:14	01:05	ROCKY TO MR ALABASTER THEN
	For me?		0287+01	0288+14	1+13	MR ALABASTER TO ROCKY:
	(TWO SCENES)					- For me?
						- Come on.
52	CUT TO MCU - ANGLE ON					
03:03:04:06	MR ALABASTER L					
0288+06						
	MR ALABASTER:	3/041	03:03:04:19	<u>03:03:06:13</u>	01:18	MR ALABASTER TO ROCKY:
	Come on. Don't keep the		0289+03	<u>0291+13</u>	2+10	Don't keep the little lady waiting.
	little lady waiting.					
53	CUT TO EXT.					
03:03:06:16	ALABASTER'S					
0292+00	APARTMENT BLOCK. DAY.					
	MCU - MOLLY R, LOOKS					
	OSL					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOT AL	TITLE
54	CUT TO MS - ROCKY L,					
03:03:08:12	APPEARS AT THE DOORS,					
0294+12	STEPS OUT, LOOKS OSR					
	AT MOLLY, REACTS					
	ROCKY:	3/042	03:03:10:15	03:03:12:00	01:09	ROCKY TO MOLLY THEN
	Molly!		0297+15	0300+00	2+01	MOLLY TO ROCKY:
						- Molly!
	MOLLY:					- Rocky.
	Rocky.					
	MOVE R AS THEY JUMP					
	INTO EACH OTHERS					
	ARMS					
55	CUT TO MCU - REAR					
03:03:12:04	ROCKY CENTRE/R HUGS					
0300+04	MOLLY. DUO END					
	EMBRACE - MOLLY LOOKS					
	HIM UP AND DOWN					
	ROCKY:	3/043	03:03:13:09	<u>03:03:15:20</u>	02:11	ROCKY TO MOLLY THEN
	What are you doing here?		0302+01	<u>0305+12</u>	3+11	MOLLY TO ROCKY:
						- What are you doing here?
	MOLLY:					- Nice suit.
	Nice suit.					
56	CUT TO OTS CU MOLLY					
03:03:15:23	F/G R, ON ROCKY L,					
0305+15	REACTING AS SHE					
	TOUCHES HIS HAIR					
	MOLLY:	3/044	<u>03:03:16:01</u>	03:03:18:01	02:00	MOLLY TO ROCKY:
	Nice hair too.		<u>0306+01</u>	0309+01	3+00	Nice hair too.
	A WOMAN COMES OUT OF					
	BUILDING L					
57	CUT TO OTS CU ROCKY					
03:03:19:12	F/G L, ON MCU MOLLY					
0311+04	CENTRE, AS REAR					
	WOMAN EXITS R, TO B/G					
58	CUT BACK TO OTS ON					
03:03:22:03	MCU ROCKY L					
0315+03						

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOT AL	TITLE
	ROCKY: How did you find me?	3/045	<u>03:03:22:05</u> <u>0315+05</u>	<u>03:03:23:16</u> <u>0317+08</u>	01:11 2+03	ROCKY TO MOLLY: How did you find me?
	ROCKY LOOKS OFF F/G, REACTS					
59 03:03:23:19 0317+11	CUT TO MCU - PETULA IN THE TAXI, LOOKING OUT					
	ROCKY (OS): Petula.	3/046	<u>03:03:23:21</u> <u>0317+13</u>	<u>03:03:25:01</u> <u>0319+09</u>	01:04 1+12	ROCKY TO MOLLY: Petula.
60 03:03:25:04 0319+12	CUT BACK TO OTS ON ROCKY L					
	ROCKY: What's she doing here?	3/047	<u>03:03:25:06</u> <u>0319+14</u>	03:03:27:20 0323+12	02:14 3+14	ROCKY TO MOLLY THEN MOLLY TO ROCKY: - What's she doing here? - It's a long story.
	(TWO SCENES)					
61 03:03:26:13 0321+13	CUT BACK TO OTS ON MOLLY R					
	MOLLY: It's a long story. I've got so much to tell you. You'll die when you see where we're staying. It's amazing.	3/048	03:03:28:01 0324+01	03:03:29:23 0326+15	01:22 2+14	MOLLY TO ROCKY: I've got so much to tell you.
		3/049	03:03:30:04 0327+04	<u>03:03:33:01</u> <u>0331+09</u>	02:21 4+05	MOLLY TO ROCKY: You'll die when you see where we're staying. It's amazing.
62 03:03:33:04 0331+12	CUT BACK TO OTS ON ROCKY L					
	MOLLY: I can hypnotise people.	3/050	<u>03:03:33:06</u> <u>0331+14</u>	<u>03:03:34:23</u> <u>0334+07</u>	01:17 2+09	MOLLY TO ROCKY: I can hypnotise people.
63 03:03:35:02 0334+10	CUT BACK TO OTS ON MOLLY R					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOT AL	TITLE
MOLLY: I can do amazing things. We can do amazing things, together, everything we dreamt about.		3/051	<u>03:03:35:04</u> <u>0334+12</u>	03:03:37:13 0338+05	02:09 3+09	MOLLY TO ROCKY: I can do amazing things.
		3/052	03:03:37:18 0338+10	03:03:40:21 0343+05	03:03 4+11	MOLLY TO ROCKY: We can do amazing things, together,
		3/053	03:03:41:02 0343+10	<u>03:03:43:00</u> <u>0346+08</u>	01:22 2+14	MOLLY TO ROCKY: everything we dreamt about.
	03:03:41:05 / 0343+13 END FADE OUT MUSIC (SCORE)					
64	CUT BACK TO OTS ON 03:03:43:03 ROCKY L 0346+11					
	ROCKY: I'm not going anywhere.	3/054	03:03:44:18 0349+02	<u>03:03:47:19</u> <u>0353+11</u>	03:01 4+09	ROCKY TO MOLLY THEN MOLLY TO ROCKY: - I'm not going anywhere. - Rocky, I'm sorry I let you down...
	(TWO SCENES)					
65	CUT BACK TO OTS ON 03:03:46:05 MOLLY R 0351+05					
	MOLLY: Rocky, I'm sorry I let you down					
66	CUT BACK TO OTS ON 03:03:47:22 ROCKY L, GESTURES 0353+14					
	MOLLY: at the talent...					
	ROCKY: (OVER) It doesn't matter.	3/055	<u>03:03:48:00</u> <u>0354+00</u>	<u>03:03:51:07</u> <u>0358+15</u>	03:07 4+15	ROCKY TO MOLLY: It doesn't matter. They're my family now.
	(THREE SCENES)					
67	CUT BACK TO OTS ON 03:03:49:14 MOLLY R, LOOKS UPSET 0356+06					
	ROCKY: They're my					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOT AL	TITLE
68	CUT BACK TO OTS ON 03:03:51:10 ROCKY L 0359+02					
	ROCKY: family now.					
	MR ALABASTER: (THRU INTERCOM) <i>Er...</i> <i>Richard?</i>	3/056	<u>03:03:51:12</u> <u>0359+04</u>	03:03:53:15 0362+07	02:03 3+03	MR ALABASTER TO ROCKY THEN MOLLY TO ROCKY: - <i>Richard?</i> - They're not your family.
		(TWO SCENES)				
69	CUT BACK TO OTS ON 03:03:52:10 MOLLY R, JUMPS 0360+10 TOWARDS, CLOSER TO ROCKY					
	MOLLY: They're not your family. I'm your family.	3/057	03:03:53:20 0362+12	<u>03:03:55:04</u> <u>0364+12</u>	01:08 2+00	MOLLY TO ROCKY: I'm your family.
	MR ALABASTER: (THRU INTERCOM) <i>Richard?</i>					
70	CUT TO INT. ALABASTERS' 03:03:55:07 PENTHOUSE. DAY. MCU - 0364+15 ANGLE ON MR ALABASTER L, TALKING INTO INTERCOM					
	MR ALABASTER: (INTO INTERCOM) <i>Richard?</i>	3/058	<u>03:03:55:09</u> <u>0365+01</u>	<u>03:03:56:00</u> <u>0366+00</u>	00:15 0+15	MR ALABASTER TO ROCKY: <i>Richard?</i>
71	CUT TO EXT. APARTMENT 03:03:56:03 BLOCK. DAY. MOVE R 0366+03 ACROSS REAR MCU MOLLY AS ROCKY CROSSES L TO R					
	MR ALABASTER: (THRU INTERCOM) <i>Everything OK?</i>	3/059	<u>03:03:56:05</u> <u>0366+05</u>	03:03:59:03 0370+11	02:22 4+06	MR ALABASTER TO ROCKY THEN ROCKY TO MR ALABASTER: - <i>Everything OK?</i> - Yes, Dad. Just coming.
	ROCKY STOPS REAR MS R, PRESSES INTERCOM					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOT AL	TITLE
	ROCKY: Yes, Dad. Just coming.					
	MOVE L AS ROCKY CROSSES R TO L. MOLLY L, BLOCKS HIS WAY					
	MOLLY: Richard? Dad?	3/060	03:03:59:08 0371+00	<u>03:04:01:02</u> <u>0373+10</u>	01:18 2+10	MOLLY TO ROCKY: Richard? Dad?
72 03:04:01:05 0373+13	CUT TO OTS CU MOLLY F/G ON MCU ROCKY L, LOOKS UPSET, STARTS TO WALK ROUND MOLLY					
	MOLLY: Wait, wait, wait.	3/061	03:04:02:17 0376+01	03:04:04:17 0379+01	02:00 3+00	MOLLY TO ROCKY: Wait, wait, wait.
	MOLLY TURNS, ROCKY STOPS REAR F/G L. MOLLY TAKES HOTEL FLIER OUT OF POCKET					
	MOLLY: This is where I'm	3/062	03:04:06:12 0381+12	<u>03:04:08:09</u> <u>0384+09</u>	01:21 2+13	MOLLY TO ROCKY: This is where I'm staying. It's brilliant.
	(TWO SCENES)					
73 03:04:07:05 0382+13	CUT TO H/A OTS MOLLY F/G R, ON ROCKY AS SHE PUTS THE FLIER INTO HIS HAND L					
	MOLLY: staying. It's brilliant.					
74 03:04:08:12 0384+12	CUT TO OTS CU ROCKY F/G L, ON MCU MOLLY R					
	MOLLY: You can see the whole of London from...	3/063	<u>03:04:08:14</u> <u>0384+14</u>	<u>03:04:11:06</u> <u>0388+14</u>	02:16 4+00	MOLLY TO ROCKY: You can see the whole of London from...
75 03:04:11:09 0389+01	CUT TO OTS CU MOLLY F/G R, ON MCU ROCKY L					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOT AL	TITLE
	ROCKY: Goodbye, Molly.	3/064	<u>03:04:11:11</u> <u>0389+03</u>	03:04:12:15 0390+15	01:04 1+12	ROCKY TO MOLLY: Goodbye, Molly.
76	CUT BACK TO OTS ON 03:04:12:20 MOLLY R 0391+04					
	ROCKY: I'm sorry.	3/065	<u>03:04:12:22</u> <u>0391+06</u>	<u>03:04:15:07</u> <u>0394+15</u>	02:09 3+09	ROCKY TO MOLLY: I'm sorry. I've got to go.
		(TWO SCENES)				
77	CUT TO MS - PROFILE 03:04:14:15 MOLLY R, WATCHES AS 0393+15 ROCKY GRABS THE DOOR HANDLE L					
	ROCKY: I've got to go.					
78	CUT TO MOVE L AS CU 03:04:15:10 REAR ROCKY TURNS AND 0395+02 EXITS L. MOLLY STEPS R TO L AS DOOR CLOSES					
	03:04:17:21 / 0398+13 START MUSIC (SCORE)					
79	START DISSOLVE TO EXT. 03:04:19:01 LONDON. DAY. H/A WS 0400+09 ESTABLISHER - OVER BUILDINGS TO BRIDGE OVER THAMES					
80	START DISSOLVE TO INT. 03:04:22:20 HOTEL - MOLLY'S SUITE. 0406+04 DAY. MS - ANGLE ON REAR MOLLY L, LOOKING OUT B/G WINDOW. MOVE R ROUND MOLLY					
81	CUT TO BCU PETULA L 03:04:35:01 (FX) 0424+09					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOT AL	TITLE
	MOLLY (OS): What are we going to do, Petula?	3/069	<u>03:04:35:03</u> <u>0424+11</u>	<u>03:04:37:19</u> <u>0428+11</u>	02:16 4+00	MOLLY TO PETULA: What are we going to do, Petula?
82	CUT TO MS - MOLLY					
03:04:37:22	SITTING CROSSED					
0428+14	LEGGED L					
	MOLLY: I guess it's just you and me now.	3/070	03:04:39:11 0431+03	<u>03:04:41:15</u> <u>0434+07</u>	02:04 3+04	MOLLY TO PETULA: I guess it's just you and me now.
83	CUT TO MS - H/A ON					
03:04:41:18	PETULA PLAYING WITH					
0434+10	REMOTE CONTROL ON THE SOFA - ACCIDENTALLY TURNS ON OS TV (FX: DOG WHIMPERS)					
	03:04:43:03 / 0436+11 END MUSIC (SCORE)					
	03:04:43:17 / 0437+09 START MUSIC (SOURCE)					
84	CUT TO MS - MOLLY L,					
03:04:44:00	LOOKS UP					
0438+00						
	DAVINA (OS): (THRU TV) (SINGS) <i>It's not</i>					
85	CUT TO MS - MONITOR					
03:04:45:23	SHOWING DAVINA					
0440+15	PERFORMING					
	DAVINA: (THRU TV) (SINGS) <i>over</i>					
	MONITOR CUTS IN TIGHTER ON DAVINA					
	DAVINA: (THRU TV) (SINGS) <i>Unless I say so</i>					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOT AL	TITLE
86	CUT TO LS - MOLLY L					
03:04:49:02						
0445+10						
	MOLLY: She's everywhere.	3/068	<u>03:04:49:04</u> <u>0445+12</u>	<u>03:04:50:21</u> <u>0448+05</u>	01:17 2+09	MOLLY TO HERSELF: She's everywhere.
	DAVINA (OS): (THRU TV) (SINGS) <i>It's not</i>					
87	CUT TO MS - H/A ON					
03:04:51:00	PETULA R					
0448+08						
	DAVINA (OS): (THRU TV) (SINGS) <i>over</i>					
88	CUT TO MS - MONITOR					
03:04:52:10	SHOWING DAVINA					
0450+10	PERFORMING					
	DAVINA: (THRU TV) (SINGS) <i>Get on with the show</i>					
89	CUT TO MS - BACK ON					
03:04:54:22	MOLLY L					
0454+06						
	DAVINA (OS): (THRU TV) (SINGS) <i>Get on with the</i>					
90	CUT TO INT. TV STUDIO.					
03:04:58:05	DAY. DAVINA ON GIANT					
0459+05	SCREEN ENDS ACT. CHARLIE COOPER SITS L (FX: APPLAUSE)					
	DAVINA: (THRU TV) (SINGS) <i>show</i>					
	03:04:59:01 / 0460+09 END MUSIC (SOURCE)					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOT AL	TITLE
91	CUT TO WS STUDIO					
03:04:59:15	AUDIENCE APPLAUDING					
0461+07						
	CHARLIE (OS):	3/069	<u>03:04:59:17</u>	<u>03:05:01:02</u>	01:09	CHARLIE TO AUDIENCE:
	Ladies and gentlemen,		<u>0461+09</u>	<u>0463+10</u>	2+01	Ladies and gentlemen,
	03:05:00:10 / 0462+10					
	START MUSIC (SOURCE)					
92	CUT TO WS - CHARLIE					
03:05:01:05	COOPER L					
0463+13						
	CHARLIE:	3/070	<u>03:05:01:07</u>	<u>03:05:05:09</u>	04:02	CHARLIE TO AUDIENCE:
	Miss Davina Nuttel,		<u>0463+15</u>	<u>0470+01</u>	6+02	Miss Davina Nuttel, right here
	(TWO SCENES)					on the Charlie Cooper morning show.
93	CUT TO MS - CHARLIE					
03:05:03:14	COOPER L, STARTS TO					
0467+06	STAND					
	CHARLIE:					
	right here on the Charlie					
	Cooper morning show.					
94	CUT TO MS - MOVE L AS					
03:05:05:12	DAVINA ENTERS R TO L,					
0470+04	WAVING TO OS CROWD,					
	REACHES OSL TO SHAKE					
	HANDS					
95	CUT BACK TO WS -					
03:05:07:06	CHARLIE COOPER L,					
0472+14	DAVINA R, END HAND					
	SHAKE AND SIT L AND R.					
	MOVE IN					
	CHARLIE:	3/071	03:05:12:17	03:05:14:06	01:13	CHARLIE TO DAVINA:
	So, Davina,		0481+01	0483+06	2+05	So, Davina,
	03:05:13:11 / 0482+03					
	END MUSIC (SOURCE)					
96	CUT TO MS - DAVINA R					
03:05:14:10						
0483+10						

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOT AL	TITLE
	CHARLIE (OS): tell us about your latest venture.	3/072	<u>03:05:14:12</u> <u>0483+12</u>	03:05:16:10 0486+10	01:22 2+14	CHARLIE TO DAVINA: tell us about your latest venture.
97 03:05:16:16 0487+00	CUT TO INT. MOLLY'S SUITE. DAY. MS - MOLLY L, WATCHES OS SHOW					
	DAVINA (OS): (THRU TV) <i>Well, Charlie, I'm in a TV special.</i>	3/073	<u>03:05:16:18</u> <u>0487+02</u>	<u>03:05:19:06</u> <u>0490+14</u>	02:12 3+12	DAVINA TO CHARLIE: <i>Well, Charlie, I'm in a TV special.</i>
	(TWO SCENES)					
98 03:05:19:09 0491+01	CUT TO MCU - MONITOR SHOWS DAVINA LOOKING INTO CAM					
	DAVINA: (THRU TV) <i>So many people loved me, we just wanted to find a way to share me with everyone.</i>	3/074	<u>03:05:19:11</u> <u>0491+03</u>	03:05:21:14 0494+06	02:03 3+03	DAVINA TO CHARLIE: <i>So many people loved me,</i>
		3/075	03:05:21:19 0494+11	03:05:24:09 0498+09	02:14 3+14	DAVINA TO CHARLIE: <i>we just wanted to find a way to share me with everyone.</i>
	MOLLY (OS): (MIMICS DAVINA) <i>So many people</i>	3/076	03:05:24:14 0498+14	03:05:28:08 0504+08	03:18 5+10	MOLLY TO HERSELF: <i>So many people love me. I'm just going to explode.</i>
	(TWO SCENES)					
	DAVINA BLOWS AUDIENCE A KISS					
99 03:05:25:14 0500+06	CUT TO MS - MOLLY L, REACTS					
	MOLLY: love me. I'm just going to explode.					
	DAVINA (OS): (THRU TV) <i>It's going to be</i>					
100 03:05:28:13 0504+13	CUT TO MCU - H/A ON PETULA, BARKS (FX)					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOT AL	TITLE
	DAVINA (OS): (THRU TV) <i>an amazing show.</i>	3/077	<u>03:05:28:15</u> <u>0504+15</u>	<u>03:05:30:01</u> <u>0507+01</u>	01:10 2+02	DAVINA TO AUDIENCE: <i>It's going to be an amazing show.</i>
	MOLLY (OS): It must be					
101	CUT TO MS - BACK ON					
03:05:30:04	MOLLY L					
0507+04						
	DAVINA (OS): (THRU TV) ' <i>Darling</i> '					
	MOLLY: so nice to be popular.	3/078	<u>03:05:30:06</u> <u>0507+06</u>	<u>03:05:32:00</u> <u>0510+00</u>	01:18 2+10	MOLLY TO HERSELF: It must be so nice to be popular.
102	CUT TO INT. TV STUDIO.					
03:05:32:03	DAY. MCU - ANGLE ON					
0510+03	CHARLIE COOPER L					
	CHARLIE: And you're working with director Barry Rix, London's star maker?	3/079	<u>03:05:32:05</u> <u>0510+05</u>	<u>03:05:35:12</u> <u>0515+04</u>	03:07 4+15	CHARLIE TO DAVINA: And you're working with director Barry Rix, London's star maker?
103	CUT TO MCU - DAVINA L					
03:05:35:15						
0515+07						
	DAVINA: Oh, he's the best. We have very big plans.	3/080	<u>03:05:35:17</u> <u>0515+09</u>	<u>03:05:38:09</u> <u>0519+09</u>	02:16 4+00	DAVINA TO CHARLIE: He's the best. We have very big plans.
104	CUT TO INT. MOLLY'S					
03:05:38:12	SUITE. DAY. MCU -					
0519+12	MONITOR SHOWS CU DAVINA - LOOKS INTO CAM					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOT AL	TITLE
	DAVINA: (THRU TV) <i>In fact, so big we're looking for extra singers and dancers. So if you want to be a part of my amazing show, we're holding auditions here at the studios</i>	3/081	<u>03:05:38:14</u> <u>0519+14</u>	03:05:43:07 0526+15	04:17 7+01	DAVINA TO AUDIENCE: <i>In fact, so big we're looking for extra singers and dancers.</i>
		3/082	03:05:43:12 0527+04	03:05:46:11 0531+11	02:23 4+07	DAVINA TO AUDIENCE: <i>So if you want to be a part of my amazing show,</i>
		3/083	03:05:46:16 0532+00	03:05:49:15 0536+07	02:23 4+07	DAVINA TO AUDIENCE: <i>we're holding auditions here at the studios today.</i>
	(TWO SCENES)					
105	CUT TO MS - MOLLY L					
03:05:48:11						
0534+11						
	DAVINA (OS): (THRU TV) <i>today.</i>					
	MOLLY: Auditions? To be on TV?	3/084	03:05:49:20 0536+12	03:05:53:19 0542+11	03:23 5+15	MOLLY TO HERSELF: Auditions? To be on TV?
	CHARLIE (OS): (THRU TV) <i>Hear that, you aspiring Davinas? Well we're looking forward to it all.</i>					
	DAVINA (OS): (THRU TV) <i>Thank you, thank you everyone.</i>	3/085	03:05:53:23 0542+15	<u>03:05:55:20</u> <u>0545+12</u>	01:21 2+12	DAVINA TO AUDIENCE: Thank you. Thank you everyone.
106	CUT TO H/A MCU PETULA,					
03:05:55:23	LOOKS UP					
0545+15						
	MOLLY (OS): Petula, I could be a star	3/086	<u>03:05:56:01</u> <u>0546+01</u>	03:05:58:23 0550+07	02:22 4+06	MOLLY TO PETULA: Petula, I could be a star
	FX: PETULA YELPS					
107	CUT TO MLS MOLLY					
03:05:59:16	POSTURES					
0551+08						

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOT AL	TITLE
	MOLLY: Ladies and gentlemen. Introducing the famous	3/087	<u>03:05:59:18</u> <u>0551+10</u>	03:06:02:10 0555+10	02:16 4+00	MOLLY TO AUDIENCE: Ladies and gentlemen.
		3/088	03:06:02:15 0555+1	03:06:07:14 0563+06	04:23 7+07	MOLLY TO AUDIENCE: Introducing the famous Miss Molly Moon.
	(TWO SCENES)					
108	CUT TO MCU MOLLY					
03:06:05:05 0559+13	CONTINUES TO POSTURE					
	MOLLY: Miss Molly Moon.					
109	CUT BACK TO H/A CU					
03:06:08:14 0564+14	PETULA YELPS (FX)					
110	CUT TO EXT. PORTLAND					
03:06:10:09 0567+09	STUDIOS. DAY. H/A LS DOWN QUEUE OF WAITING HOPEFULS					
	CROWD: (INDISTINCT CHAT)					
	MOVE DOWN REVEALING MOLLY F/G R - NO. 127 STUCK ON HER COAT					
	DAVINA (V/O): <i>I want to talk to Barry.</i>	3/089	03:06:15:16 0575+08	<u>03:06:16:23</u> <u>0577+07</u>	01:07 1+15	DAVINA TO ASSISTANT: <i>I want to talk to Barry.</i>
111	CUT TO INT. PORTLAND					
03:06:17:02 0577+10	STUDIOS. DAY. LS - DAVINA STRIDES TOWARDS FROM B/G CENTRE FOLLOWED BY ENTOURAGE					
	DAVINA: Right now!	3/090	<u>03:06:17:04</u> <u>0577+12</u>	03:06:19:15 0581+07	02:11 3+11	DAVINA TO ASSISTANT THEN ASSISTANT INTO PHONE: - Right now! - Tell Barry we're coming to see him.
	ASSISTANT: (INTO PHONE) Tell Barry we're coming to see him.					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOT AL	TITLE
DAVINA: Too right we're coming to see him.		3/091	03:06:19:20 0581+12	03:06:22:15 0585+15	02:19 4+03	DAVINA TO ASSISTANT THEN DAVINA'S MOTHER TO ASSISTANT: - Too right we're coming to see him. - She can't work this way.
DAVINA'S MOTHER: She can't work this way.						
MOVE R AS THEY PASS AND FOLLOW DAVINA UP STAIRS R TO L						
ASSISTANT: (INTO PHONE) And tell Barry that Miss Nuttel says she can't work this way.		3/092	03:06:22:20 0586+04	03:06:25:03 0589+11	02:07 3+07	ASSISTANT INTO PHONE: Tell Barry that Miss Nuttel says she can't work this way.
MOVE DOWN R REVEALING MOLLY AT FRONT OF QUEUE - ALL WITH NUMBERS ON						
DAVINA (OS): Barry, where are you? I'm done with this!		3/093	03:06:25:08 0590+00	03:06:26:21 0592+05	01:13 2+05	DAVINA TO BARRY: Barry, where are you? I'm done with this!
HOPEFUL NO.126: It's Davina Nuttel.		3/094	03:06:27:02 0592+10	<u>03:06:28:08</u> <u>0594+08</u>	01:06 1+14	HOPEFUL NO.126 TO MOLLY: It's Davina Nuttel.
BARRY (OS): Wait a minute,						
112 03:06:28:11 0594+11	CUT TO L/A LS - DAVINA L, STARTS COMING DOWN THE STAIRS WITH ENTOURAGE. BARRY FOLLOWS					
BARRY (OS): Davina.						
DAVINA: I'm telling you, Barry,		3/095	<u>03:06:28:13</u> <u>0594+13</u>	03:06:32:02 0600+02	03:13 5+05	DAVINA TO BARRY: I'm telling you, Barry, the moves are all wrong.
BARRY: Davina!						

<u>COMBINED CONTINUITY & DIALOGUE</u>	<u>SPOTTING LIST FOOTAGES & TITLES</u>				
	SPOT	START	END	TOT AL	TITLE
<p>DAVINA: the moves are all wrong. I'm constantly being crashed into or upstaged.</p> <p>MOVE R AS DAVINA PASSES - ENTOURAGE FOLLOW</p>	3/096	03:06:32:07 0600+07	03:06:35:03 0604+11	02:20 4+04	DAVINA TO BARRY: I'm constantly being crashed into or upstaged.
<p>DAVINA'S MOTHER: She is the star.</p> <p>BARRY (OS): (OVER) I'll change the routine. Davina!</p>	3/097	03:06:35:08 0605+00	03:06:37:05 0607+13	01:21 2+13	DAVINA'S MOTHER TO BARRY THEN BARRY TO DAVINA: - She is the star. - I'll change the routine.
<p>DAVINA'S MOTHER: (OVER) She should be up front and centre the entire time.</p> <p>HOLD MS AS DAVINA CONTINUES TOWARDS AND OFF F/G R, MOTHER FOLLOWS</p>	3/098	03:06:37:10 0608+02	03:06:39:07 0610+15	01:21 2+13	DAVINA'S MOTHER TO BARRY: She should be up front and centre the entire time.
<p>BARRY: (OVER) Davina, sweetheart, I'm sure we can sort it out.</p> <p>DAVINA (OS): (OVER) I'm going back to my dressing room.</p> <p>BARRY REACHES GROUND FLOOR. HE STOPS R, REACTS AND THROWS PAPERS DOWN</p>	3/099	03:06:39:12 0611+04	03:06:42:14 0615+14	03:02 4+10	BARRY TO DAVINA THEN DAVINA TO BARRY: - I'm sure we can sort it out. - I'm going back to my dressing room.
<p>BARRY: Find me another choreographer.</p> <p>CLIPBOARD GIRL, B/G L, NODS. BARRY MOVES AWAY</p>	3/100	03:06:44:22 0619+06	03:06:46:22 0622+06	02:00 3+00	BARRY TO CLIPBOARD GIRL: Find me another choreographer.

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOT AL	TITLE
	BARRY: Cancel the auditions.	3/101	03:06:47:19 0623+11	03:06:49:19 0626+11	02:00 3+00	BARRY TO CLIPBOARD GIRL: Cancel the auditions.
	MOVE IN AS BARRY EXITS L UP OS STAIRS. FOLLOW CLIPBOARD GIRL OVER TO QUEUE					
	CLIPBOARD GIRL: Get rid of them.	3/102	03:06:51:10 0629+02	<u>03:06:54:07</u> <u>0633+07</u>	02:21 4+05	CLIPBOARD GIRL TO WOMAN THEN WOMAN TO HOPEFULS: - Get rid of them. - OK, guys, back to the holding room.
	WOMAN: OK, guys, back to the holding room.					
	MOVE L AS MOLLY CREEPS UP THE STAIRS					
	HOPEFULS: (OVERLAPPING CHAT) What? What? (CONTINUES)					
	MALE ASSISTANT (OS): Come on, guys.					
113 03:06:54:10 0633+10	CUT TO MS - ANGLE ON MOLLY CLIMBING STAIRS R TO L. MOVE UP					
	MALE ASSISTANT (OS): Calm down.					
114 03:06:56:18 0637+02	CUT TO INT. STUDIO. DAY. WS - BARRY REACTS B/G CENTRE, FURIOUS					
	BARRY: (REACTS ANGRY)					
	BARRY STEPS OVER TO GRAND PIANO					
115 03:07:04:17 0649+01	CUT TO MS - ANGLE ON BARRY SITTING L, AT THE PIANO.					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOT AL	TITLE
BARRY: I can do this number with my eyes closed. Why can't she? (CLEARS THROAT)		3/103	03:07:05:23 0650+15	03:07:08:23 0655+07	03:00 4+08	BARRY TO HIMSELF: I can do this number with my eyes closed. Why can't she?
MOVE ROUND AS HE STARTS TO PLAY AND SING						
03:07:10:22 / 0658+06 START MUSIC (SOURCE)						
BARRY: (SINGS) <i>Believe in myself, I believe in myself. I'm like no one else If they could see for themselves, I'm a star</i>		3/104	03:07:15:16 0665+08	03:07:18:02 0669+02	02:10 3+10	BARRY SINGS: <i>Believe in myself</i>
		3/105	03:07:19:05 0670+13	03:07:22:01 0675+01	02:20 4+04	BARRY SINGS: <i>I believe in myself</i>
		3/106	03:07:22:06 0675+06	03:07:25:01 0679+09	02:19 4+03	BARRY SINGS: <i>I'm like no one else</i>
		3/107	03:07:25:06 0679+14	03:07:28:07 0684+07	03:01 4+09	BARRY SINGS: <i>If they could see for themselves</i>
		3/108	03:07:28:12 0684+12	03:07:32:17 0691+01	04:05 6+05	BARRY SINGS: <i>I'm a star</i>
CONTINUE ROUND REVEALING LS MOLLY B/G L						
03:07:32:19 / 0691+03 END MUSIC (SOURCE)						
116 CUT TO MWS - MOLLY R, 03:07:34:15 CLAPS 0693+15						
117 CUT TO DEEP SHOT - MS 03:07:36:16 BARRY CENTRE, 0697+00 GLANCES AT LS MOLLY B/G CENTRE						
BARRY: The auditions are cancelled. Scram.		3/109	03:07:38:06 0699+06	03:07:40:05 0702+05	01:23 2+15	BARRY TO MOLLY: The auditions are cancelled. Scram. (SCRAM: GO AWAY)

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOT AL	TITLE
	CONTINUE ROUND. BARRY PICKS UP SOME PAPER					
	MOLLY: Mister Rix.	3/110	03:07:40:10 0702+10	03:07:43:18 0707+10	03:08 5+00	MOLLY TO BARRY THEN BARRY TO MOLLY: - Mr Rix. - Disappear or I'll call security.
	BARRY: Disappear or I'll call security.					
	CONTINUE ROUND AND DOWN REVEALING MOLLY L					
	MOLLY: You're the best director	3/111	03:07:48:00 0714+00	<u>03:07:50:16</u> <u>0718+00</u>	02:16 4+00	MOLLY TO BARRY: You're the best director in the business.
	(TWO SCENES)					
118	CUT TO MS - ANGLE ON 03:07:48:19 BARRY L, REACTING, 0715+03 SHOCKED					
	MOLLY (OS): in the business.					
119	CUT TO OTS CU BARRY 03:07:50:19 F/G R, ON MS MOLLY L 0718+03					
	BARRY: Who are you?	3/112	03:07:51:20 0719+12	<u>03:07:53:20</u> <u>0722+12</u>	02:00 3+00	BARRY TO MOLLY THEN MOLLY TO BARRY: - Who are you? - It must be difficult.
	MOLLY: It must be difficult.					
120	CUT TO REVERSE OTS ON 03:07:53:23 MS BARRY R 0722+15					
	MOLLY: People expect so much from you.	3/113	<u>03:07:54:01</u> <u>0723+01</u>	<u>03:07:56:11</u> <u>0726+11</u>	02:10 3+10	MOLLY TO BARRY: People expect so much from you.
121	CUT BACK TO OTS ON 03:07:56:14 MOLLY L 0726+14					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOT AL	TITLE
	MOLLY: Your singing was amazing. You could have been... You should be a star.	3/114	<u>03:07:56:16</u> <u>0727+00</u>	03:07:58:16 0730+00	02:00 3+00	MOLLY TO BARRY: Your singing was amazing.
		3/115	03:08:00:03 0732+03	<u>03:08:03:13</u> <u>0737+05</u>	03:10 5+02	MOLLY TO BARRY: You could have been... You should be a star.
122	CUT BACK TO OTS ON 03:08:03:16 BARRY R, REACTING 0737+08					
	BARRY: You... You really think so?	3/116	03:08:06:18 0742+02	<u>03:08:10:04</u> <u>0747+04</u>	03:10 5+02	BARRY TO MOLLY: You... You really think so?
123	CUT BACK TO OTS ON 03:08:10:07 MOLLY L, STEPS 0747+07 TOWARDS					
	MOLLY: I like that bit... (SINGS BADLY) <i>If they could see for themselves</i>	3/117	<u>03:08:10:09</u> <u>0747+09</u>	03:08:13:00 0751+08	02:15 3+15	MOLLY TO BARRY: I like that bit...
		3/118	03:08:13:05 0751+13	03:08:16:11 0756+11	03:06 4+14	MOLLY SINGS: <i>If they could see for themselves</i>
	BARRY TURNS TO PIANO L					
	BARRY: Yeah, I love that bit too. It goes...	3/119	03:08:16:16 0757+00	<u>03:08:18:16</u> <u>0760+00</u>	02:00 3+00	BARRY TO MOLLY: I love that bit too. It goes...
124	CUT TO MS - BARRY, 03:08:18:19 CENTRE, PLAYS PIANO 0760+03					
	03:08:18:21 / 0760+05 START MUSIC (SOURCE)					
	BARRY: (SINGS) <i>If they could see for themselves I'm a star</i>	3/120	<u>03:08:18:21</u> <u>0760+05</u>	03:08:22:05 0765+05	03:18 5+10	BARRY SINGS: <i>If they could see for themselves</i>
		3/121	03:08:22:20 0766+04	<u>03:08:27:10</u> <u>0773+02</u>	04:14 6+14	BARRY SINGS: <i>I'm a star</i>
	03:08:27:12 / 0773+04 END MUSIC (SOURCE)					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOT AL	TITLE
125	CUT TO CU - MOLLY					
03:08:27:13	SMILING, GREEN EYED					
0773+05	(VFX)(SOUND DESIGN)					
	03:08:27:13 / 0773+05					
	START MUSIC (SCORE)					
126	CUT TO MS - BARRY					
03:08:30:04	CENTRE, SMILES THEN					
0777+04	STARES AT OS MOLLY					
127	CUT TO CU - BACK ON					
03:08:33:05	MOLLY, HYPNOTISING					
0781+13	BARRY					
128	CUT TO INT. STUDIO.					
03:08:35:07	LATER. WS - DUO CENTRE					
0784+15	- BARRY ON THE PHONE					
	BARRY:	3/122	<u>03:08:35:09</u>	<u>03:08:39:00</u>	03:15	BARRY TO CHARLIE:
	(INTO PHONE) I'm telling		<u>0785+01</u>	<u>0790+08</u>	5+07	(I'm telling you,) Charlie, she's the real deal.
	you, Charlie, she's the real					The whole gift-wrapped package.
	deal. The whole gift-wrapped					
	package.					
129	CUT TO MWS - ANGLE ON					
03:08:39:03	BARRY L, MOLLY B/G R					
0790+11						
	BARRY:	3/123	<u>03:08:39:05</u>	<u>03:08:42:00</u>	02:19	BARRY TO CHARLIE:
	(INTO PHONE) I'm being		<u>0790+13</u>	<u>0795+00</u>	4+03	I'm being deadly serious.
	deadly serious. I want her to					I want her to replace Davina.
	replace Davina.					
130	CUT TO OTS CU BARRY					
03:08:42:03	F/G L, ON MCU MOLLY R					
0795+03						
	BARRY:	3/124	<u>03:08:42:05</u>	<u>03:08:43:21</u>	01:16	BARRY TO CHARLIE:
	(INTO PHONE) And we'll call		<u>0795+05</u>	<u>0797+13</u>	2+08	And we'll call the show...
	the show...					
	(TWO SCENES)					
131	CUT TO OTS CU MOLLY					
03:08:44:00	F/G R, ON BARRY L					
0798+00						

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOT AL	TITLE
	BARRY: (INTO PHONE)... <i>Marvellous</i> .	3/125	03:08:45:00 0799+08	<u>03:08:46:06</u> <u>0801+06</u>	01:06 1+14	BARRY TO CHARLIE: ... <i>Marvellous</i> .
132 03:08:46:09 0801+09	CUT BACK TO OTS ON MOLLY R					
	BARRY: (INTO PHONE) Everyone's gonna love her.	3/126	<u>03:08:46:11</u> <u>0801+11</u>	<u>03:08:48:21</u> <u>0805+05</u>	02:10 3+10	BARRY TO CHARLIE THEN MOLLY TO BARRY: - Everyone's gonna love her. - Do you really think they will? (GONNA: CONTRACTION OF 'GOING TO')
	MOLLY: Do you really think they will?					
133 03:08:49:00 0805+08	CUT BACK TO OTS ON BARRY L, LOWERS PHONE, HOLDS UP HIS HAND					
	BARRY: Don't speak.	3/127	<u>03:08:49:02</u> <u>0805+10</u>	03:08:51:04 0808+12	02:02 3+02	BARRY TO MOLLY: Don't speak.
						(TWO SCENES)
134 03:08:49:22 0806+14	CUT TO CU - ANGLE ON MOLLY R					
135 03:08:51:09 0809+01	CUT BACK TO OTS ON BARRY L					
	BARRY: Look at those eyes.	3/128	<u>03:08:51:11</u> <u>0809+03</u>	<u>03:08:53:14</u> <u>0812+06</u>	02:03 3+03	BARRY TO MOLLY: Look at those eyes.
136 03:08:53:17 0812+09	CUT TO MCU - ANGLE ON MOLLY R, BLINKS					
	BARRY (OS): I tell you...	3/129	03:08:54:14 0813+14	<u>03:08:55:14</u> <u>0815+06</u>	01:00 1+08	BARRY TO MOLLY: I tell you...
137 03:08:55:17 0815+09	CUT BACK TO OTS ON BARRY L					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOT AL	TITLE
	BARRY: ...you are a star.	3/130	03:08:56:17 0817+01	03:08:59:09 0821+01	02:16 4+00	BARRY TO MOLLY: ...you are a star.
138 03:09:00:00 0822+00	CUT TO OTS CU BARRY F/G L, ON MCU MOLLY R, SMILES AND PULLS OFF HER NUMBER					
	03:09:03:04 / 0826+12 END FADE OUT MUSIC (SCORE)					
139 03:09:03:05 0826+13	CUT TO EXT. DAVINA'S DRESSING ROOM. DAY. MCU- SIGN ON DOOR - DRESSING ROOM DAVINA NUTTEL					
	DAVINA (OS): Of course the boot's not too small.	3/131	03:09:03:16 0827+08	<u>03:09:05:18</u> <u>0830+10</u>	02:02 3+02	DAVINA TO COSTUMIER: Of course the boot's not too small.
140 03:09:05:21 0830+13	CUT TO INT. DRESSING ROOM. DAY. MCU - ANGLE ON COSTUMIER (TORSO) L, TRYING TO PULL OFF DAVINA'S (LEGS) BOOT					
	DAVINA: You're just not putting it on right. (TO MOTHER) I can't believe he did that to me. It's not my fault!	3/132	<u>03:09:05:23</u> <u>0830+15</u>	03:09:07:18 0833+10	01:19 2+11	DAVINA TO COSTUMIER: You're just not putting it on right.
		3/133	03:09:07:23 0833+15	03:09:10:13 0837+13	02:14 3+14	DAVINA TO DAVINA'S MOTHER: I can't believe he did that to me. It's not my fault!
	MOVE UP REVEALING DAVINA AND MOTHER'S REFLECTIONS IN MIRROR					
	DAVINA'S MOTHER: Don't worry, darling. Mummy's going to sort it all out.	3/134	03:09:10:18 0838+02	<u>03:09:12:18</u> <u>0841+02</u>	02:00 3+00	DAVINA'S MOTHER TO DAVINA: Don't worry. Mummy's going to sort it all out.
141 03:09:12:21 0841+05	CUT TO CU - DAVINA L. MOTHER FRINGES B/G R					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOT AL	TITLE
	DAVINA: Ow! For God's sake, careful! Moron.	3/135	<u>03:09:12:23</u> <u>0841+07</u>	03:09:15:11 0845+03	02:12 3+12	DAVINA TO COSTUMIER: Ow! For God's sake, careful!
		3/136	03:09:15:16 0845+08	<u>03:09:16:16</u> <u>0847+00</u>	01:00 1+08	DAVINA TO COSTUMIER: Moron.
142 03:09:16:19 0847+03	CUT TO MWS - DAVINA/MOTHERS REFLECTION IN MIRROR AS COSTUMIER STANDS MCU L					
	DAVINA: Idiot.	3/137	<u>03:09:16:21</u> <u>0847+05</u>	03:09:18:10 0849+10	01:13 2+05	DAVINA TO COSTUMIER: Idiot.
	COSTUMIER: I'm done with this.	3/138	03:09:18:15 0849+15	03:09:20:15 0852+15	02:00 3+00	COSTUMIER TO DAVINA: I'm done with this.
	COSTUMIER EXITS F/G R					
143 03:09:21:14 0854+06	CUT TO MS - ITEMS ON COUNTER - SPEAKER VIBRATES					
	03:09:21:14 / 0854+06 START MUSIC (SOURCE)					
	MOLLY: (THRU SPEAKERS) (SINGS BADLY) <i>It's not</i>					
144 03:09:24:00 0858+00	CUT TO CU - DAVINA L, MOTHER B/G R (OOF)					
	MOLLY: (THRU SPEAKERS) (SINGS) <i>over. Unless I say so.</i>					
	DAVINA: That's my song.	3/139	03:09:25:04 0859+12	<u>03:09:27:01</u> <u>0862+09</u>	01:21 2+13	DAVINA TO DAVINA'S MOTHER: That's my song.
145 03:09:27:04 0862+12	CUT TO MCU- ANGLE ON DAVINA R. SECURITY MAN ENTERS (REFLECTED IN B/G MIRROR)					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>			
		SPOT	START	END	TOT TITLE AL
	MOLLY: (THRU SPEAKERS) (SINGS) <i>It's not</i>				
146 03:09:29:15 0866+07	CUT TO MWS - BARRY ENTERS L WITH ANOTHER SECURITY MAN, HE STOPS CENTRE, STARES AT OS DAVINA				
	MOLLY: (THRU SPEAKERS) (SINGS) <i>over Get on with the</i>				
147 03:09:32:01 0870+01	CUT TO CU - DAVINA R				
	MOLLY: (THRU SPEAKERS) (SINGS) <i>show</i>				
	DAVINA: That's my song.	3/140	<u>03:09:32:03</u> <u>0870+03</u>	<u>03:09:34:23</u> <u>0874+07</u>	02:20 DAVINA TO BARRY THEN 4+04 BARRY TO DAVINA: - That's my song. - Not any more.
	(TWO SCENES)				
148 03:09:33:11 0872+03	CUT TO MS - BARRY CENTRE, 2 SECURITY GUARDS B/G				
	BARRY: Not anymore.				
	MOLLY: (THRU SPEAKERS) (SINGS) <i>Get</i>				
149 03:09:35:02 0874+10	CUT TO CU - DAVINA R, TURNS TO HER MOTHER L				
	MOLLY: (THRU SPEAKERS) (SINGS) <i>on with the show</i>				

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>			
		SPOT	START	END	TOT TITLE AL
	03:09:35:22 / 0875+14 START MUSIC (SONG)				
	03:09:37:01 / 0877+09 END MUSIC (SOURCE)				
150	CUT TO MS - BACK ON				
03:09:37:02	BARRY CENTRE, TWO				
0877+10	GUARDS B/G				
151	CUT TO INT. STUDIOS.				
03:09:38:15	LATER. STYLISTS FLOCK				
0879+15	AROUND MOLLY. MOVE				
	OUT FOR MS - ONE TAKES				
	OFF HER HAT, ANOTHER				
	TRIES A DRESS				
	SONG:				
	<i>Well // I've been // down, //</i>				
	<i>below // the // ground.</i>				
152	CUT TO CU - STYLIST				
03:09:39:07	UNDOES MOLLY'S HAIR				
0880+15					
153	CUT TO BCU - MOLLY R				
03:09:39:22					
0881+14					
154	CUT TO MS - STYLIST R,				
03:09:40:15	AT CLOTHES RAIL				
0882+15					
155	CUT TO MCU - STYLIST R,				
03:09:41:00	PICKS A DRESS				
0883+08					
156	CUT TO MOVE OUT FOR				
03:09:41:12	MS CLOTHES RAIL				
0884+04					
	SONG:				
	<i>Couldn't // see the // stars</i>				
	<i>were shining.</i>				

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>			
		SPOT	START	END	TOT TITLE AL
157	CUT TO CU - MOLLY				
03:09:42:00	TUCKS HER HAIR BEHIND				
0885+00	HER EAR				
	SONG:				
	<i>Couldn't // see the // stars</i>				
	<i>were shining.</i>				
158	CUT TO Z/I TO BCU				
03:09:43:01	MOLLY'S EYE				
0886+09					
159	CUT TO CU - MOLLY				
03:09:44:04	(NEWLY STYLED HAIR)				
0888+04	SMILES TO CAM.				
160	CUT TO MS - STYLISTS				
03:09:45:12	TRY DIFFERENT ITEMS ON				
0890+04	MOLLY (MOTION FX)				
	SONG:				
	<i>Way up above // with // so</i>				
	<i>much love didn't // know up</i>				
	<i>above // was // calling.</i>				
161	CUT TO CU PROFILE				
03:09:48:02	STYLIST				
0894+02					
162	CUT TO MS - STYLISTS				
03:09:48:14	TRY DIFFERENT ITEMS ON				
0894+14	MOLLY (MOTION FX)				
163	CUT TO MS - MOLLY IN				
03:09:49:00	PINK WITH FRIZZY HAIR.				
0895+08	Z/I				
164	CUT TO CU - STYLIST				
03:09:50:22	(HANDS) TRIES FEATHER				
0898+06	BOA ON MOLLY, CENTRE				
165	CUT TO CU- MOLLY				
03:09:52:00	CENTRE, WITH BOA AND				
0900+00	SUNGLASSES				
166	CUT TO MCU - MOLLY IN				
03:09:52:11	OUTFIT WITH SMALL HAT				
0900+11					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>			
		SPOT	START	END	TOT TITLE AL
167	CUT TO MWS - MOLLY				
03:09:53:09	CENTRE, POSES				
0902+01					
168	CUT TO MWS - MOLLY				
03:09:54:20	ENTERS IN ANOTHER				
0904+04	OUTFIT, POSES				
	SONG:				
	<i>Woah, // woah. // Didn't know</i>				
	<i>the stars // were shining.</i>				
169	CUT TO MS - (UPPERS)				
03:09:56:10	STYLISTS REACT				
0906+10	POSITIVELY				
170	CUT TO MOVE DOWN				
03:09:57:07	REVEALING PETULA WITH				
0907+15	SCARF				
171	CUT TO PETULA IN DEVIL				
03:09:59:07	OUTFIT				
0910+15					
172	CUT TO MS - PULL FOCUS				
03:10:00:09	ON MOLLY POSING WITH				
0912+09	BALLOONS				
173	CUT TO CU PETULA IN				
03:10:01:22	DEVIL OUTFIT				
0914+14					
	SONG:				
	<i>Woah, // woah. Didn't // know</i>				
	<i>the // world was calling.</i>				
174	CUT TO PETULA IN				
03:10:02:20	CATERPILLAR OUTFIT				
0916+04					
175	CUT TO PETULA IN SHEEP				
03:10:04:11	OUTFIT				
0918+11					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>			
		SPOT	START	END	TOT TITLE AL
176	CUT TO PETULA IN				
03:10:05:10	ANOTHER OUTFIT				
0920+02					
177	CUT TO PETULA IN				
03:10:06:04	ANOTHER OUTFIT TAKES				
0921+04	OFF THE HAT AND MOVES				
	TOWARDS				
178	CUT TO MS - MOLLY,				
03:10:07:18	CENTRE, BLOWS A KISS				
0923+10					
179	CUT TO LS MOLLY WALKS				
03:10:08:20	ACROSS R TO L IN				
0925+04	LUMINOUS LEGGINGS				
	AND WIG –				
180	START MONTAGE/WIPE				
03:10:09:04	MOLLY IN DIFFERENT				
0925+12	OUTFITS				
	SONG:				
	<i>And I'm // shouting // out with</i>				
	<i>the loudest light The //</i>				
	<i>shooting star // is here //</i>				
	<i>tonight.</i>				
181	CUT TO PETULA IN PINK				
03:10:15:08	OUTFIT				
0935+00					
182	CUT TO MS - MOLLY IN				
03:10:16:15	PINK OUTFIT AND FRIZZY				
0936+15	WIG				
	SONG:				
	<i>I can see // it all, like a</i>				
	<i>satellite. // A shooting star</i>				
	<i>coming home tonight. //</i>				
183	CUT TO MS - MOLLY IN				
03:10:17:06	ANOTHER OUTFIT POSING				
0937+14	WITH BALLOONS, BLOWS				
	A KISS				

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOT AL	TITLE
184 03:10:19:04 0940+12	CUT TO MCU - MOLLY IN ANOTHER OUTFIT POSING WITH BALLOON					
185 03:10:19:23 0941+15	CUT TO EXT. DRESSING ROOM. DAY. MS - SIGN ON DOOR - 'MOLLY MOON'					
	PUBLICIST (OS): Molly, darling, we really must hit the ground running.	3/141	<u>03:10:20:01</u> <u>0942+01</u>	<u>03:10:23:07</u> <u>0946+15</u>	03:06 4+14	PUBLICIST TO MOLLY: Molly, darling, we really must hit the ground running.
186 03:10:23:10 0947+02	CUT TO INT. DRESSING ROOM. DAY. CU - MOLLY CENTRE. MOVE IN					
	PUBLICIST (OS): Photo shoot this afternoon, more tomorrow and Charlie Cooper Show tonight.	3/142	<u>03:10:23:12</u> <u>0947+04</u>	03:10:25:00 0949+08	01:12 2+04	PUBLICIST TO MOLLY: Photo shoot this afternoon, more tomorrow
		3/143	03:10:25:05 0949+13	<u>03:10:26:13</u> <u>0951+13</u>	01:08 2+00	PUBLICIST TO MOLLY: and Charlie Cooper Show tonight.
	03:10:25:08 / 0950+00 END MUSIC (SONG)					
	AUDIENCE (V/O): (CHEERS)					
187 03:10:26:16 0952+00	CUT TO SCREEN GRAPHICS - 'THE CHARLIE COOPER SHOW' APPEAR OVER LONDON CITYSCAPE					
	03:10:26:16 / 0952+00 START MUSIC (SOURCE)					
	CHARLIE (V/O): <i>Ladies and gentlemen, Miss Molly Moon!</i>	3/144	03:10:27:13 0953+05	<u>03:10:31:03</u> <u>0958+11</u>	03:14 5+06	CHARLIE TO AUDIENCE: <i>Ladies and gentlemen, Miss Molly Moon!</i>
188 03:10:31:06 0958+14	CUT TO WS - CHARLIE COOPER L, CLAPS AS MOLLY ENTERS B/G R TO L WITH PETULA					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOT AL	TITLE
189	CUT TO MWS - SECTION					
03:10:34:06	OF AUDIENCE					
0963+06	APPLAUDING, REACTING					
190	CUT TO MCU - MOLLY L,					
03:10:35:20	LOOKS AROUND, SMILING					
0965+12						
191	CUT TO MWS - SECTION					
03:10:37:13	OF AUDIENCE					
0968+05	APPLAUDING, REACTING					
192	CUT TO MS - MOLLY L,					
03:10:38:20	WAVES					
0970+04						
	MOLLY:	3/145	<u>03:10:38:22</u>	<u>03:10:41:01</u>	02:03	MOLLY TO AUDIENCE:
	Hi, everybody.		<u>0970+06</u>	<u>0973+09</u>	3+03	Hi, everybody.
	CHARLIE COOPER'S HAND					
	ENTERS L					
193	CUT TO WS - CHARLIE					
03:10:41:04	COOPER AND MOLLY					
0973+12	CENTRE, SHAKE HANDS.					
	BACKGROUND SCREEN					
	TEXT READS:					
	MOLLY MOON IN					
	MARVELLOUS					
194	CUT TO MS - MOLLY SITS					
03:10:43:07	CENTRE, WITH PETULA					
0976+15	ON SOFA					
	03:10:45:11 / 0980+03					
	END MUSIC (SOURCE)					
195	CUT TO MCU - ANGLE ON					
03:10:45:22	CHARLIE COOPER, SITS,					
0980+14	LOOKS OSR AT MOLLY					
	CHARLIE:	3/146	<u>03:10:46:00</u>	<u>03:10:47:13</u>	01:13	CHARLIE TO MOLLY:
	And who do we have here?		<u>0981+00</u>	<u>0983+05</u>	2+05	And who do we have here?

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOT AL	TITLE
196 03:10:47:16 0983+08	CUT TO MWS - PAST REAR CHARLIE SITS F/G L, TO MOLLY CENTRE/L ON THE SOFA WITH PETULA (FX: DOG)					
	MOLLY: Petula,	3/147	<u>03:10:47:18</u> <u>0983+10</u>	<u>03:10:50:17</u> <u>0988+01</u>	02:23 4+07	MOLLY TO CHARLIE: Petula, my best friend.
						(TWO SCENES)
197 03:10:49:07 0985+15	CUT TO MCU - MOLLY, CENTRE, LOOKING DOWN AT OS PETULA					
	MOLLY: my best friend.					
	AUDIENCE (OS): Aww...//					
198 03:10:50:20 0988+04	CUT TO MWS - SECTION OF CROWD REACT					
199 03:10:52:03 0990+03	CUT TO CU ON CHARLIE, CENTRE, PAST MOLLY FRINGING F/G R					
	CHARLIE: It may be a mystery why Davina was sacked, but,	3/148	<u>03:10:52:05</u> <u>0990+05</u>	<u>03:10:54:05</u> <u>0993+05</u>	02:00 3+00	CHARLIE TO AUDIENCE: It may be a mystery why Davina was sacked, but, (SACKED: EMPLOYMENT TERMINATED)
200 03:10:54:08 0993+08	CUT TO MCU - MOLLY R					
	CHARLIE (OS): well, I'm sure you'll all agree,	3/149	<u>03:10:54:10</u> <u>0993+10</u>	<u>03:10:59:01</u> <u>1000+09</u>	04:15 6+15	CHARLIE TO AUDIENCE: I'm sure you'll all agree, her replacement is mesmerising.
						(THREE SCENES)
201 03:10:55:22 0995+14	CUT BACK TO CU ON CHARLIE, PAST MOLLY FRINGING F/G R					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOT AL	TITLE
	CHARLIE: her replacement is mesmerising.					
	CHARLIE'S EYES TURN GREEN (VFX)					
202	CUT TO MCU - MOLLY -					
03:10:59:04	THE GREEN FADES FROM					
1000+12	HER EYES (VFX)					
	AUDIENCE (OS): (REACT) APPLAUSE					
	MOLLY: Thank you.	3/150	<u>03:10:59:06</u> <u>1000+14</u>	03:11:01:12 1004+04	02:06 3+06	MOLLY TO CHARLIE: Thank you.
	03:11:01:16 / 1004+08 START MUSIC (SONG)					
	MOLLY: I really like it here.	3/151	03:11:01:17 1004+09	<u>03:11:03:18</u> <u>1007+10</u>	02:01 3+01	MOLLY TO CHARLIE: I really like it here.
203	CUT TO EXT. LONDON					
03:11:03:21	PICCADILLY . DAY. LS -					
1007+13	BODYGUARD AND MOLLY WALK L LADEN WITH SHOPPING					
	MOLLY: I'll need a new bag	3/152	03:11:04:22 1009+06	<u>03:11:07:23</u> <u>1013+15</u>	03:01 4+09	MOLLY TO BODYGUARD: I'll need a new bag to go with my new shoes.
	(TWO SCENES)					
204	CUT TO MCU - MOVE					
03:11:06:05	BACK WITH MOLLY					
1011+05	CONTINUING TOWARDS, GLANCING ROUND AT BODYGUARD L					
	MOLLY: to go with my new shoes.					
205	CUT TO MS - CONTINUE					
03:11:08:02	BACK WITH DUO WALKING					
1014+02	TOWARDS					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOT AL	TITLE
	MOLLY: Erm, I'll need lots more dresses for my parties.	3/153	03:11:09:20 1016+12	<u>03:11:13:02</u> <u>1021+10</u>	03:06 4+14	MOLLY TO BODYGUARD: I'll need lots more dresses for my parties.
206 03:11:13:05 1021+13	CUT TO MCU - MOVE BACK WITH MOLLY R, BODYGUARD FRINGING L					
	MOLLY: Ooh, ooh! I'll need some new jewellery.	3/154	03:11:14:12 1023+12	<u>03:11:17:01</u> <u>1027+09</u>	02:13 3+13	MOLLY TO BODYGUARD: I'll need some new jewellery.
	MOLLY LOOKS UP OFF F/G					
207 03:11:17:04 1027+12	CUT TO WS – MOLLY AND BODYGUARD STOP BY HUGE ADVERTISING HOARDING TEXT: 'DARLING WITH DAVINA NUTTEL' 'CANCELLED '					
		3/155	<u>03:11:17:06</u> <u>1027+14</u>	03:11:19:03 1030+11	01:21 2+13	NARRATIVE TITLE (of billboard) (Italics): <i>Darling with Davina Nuttel</i> <i>Cancelled</i>
	ADVERT CHANGES TO MOLLY MOON TEXT: 'MOLLY MOON IN MARVELLOUS' 'BOOK NOW'					
		3/156	03:11:20:01 1032+01	<u>03:11:22:09</u> <u>1035+09</u>	02:08 3+08	NARRATIVE TITLE (of billboard)(Italics) THEN MOLLY TO BODYGUARD: - <i>Molly Moon in Marvellous</i> - Wow. That's me.
	MOLLY (OS): Wow. That's me.					
	SONG: <i>And I'm shouting out, // with the loudest light</i>					
208 03:11:22:12 1035+12	CUT TO MCU - MOLLY LOOKS ROUND AS B/G KIDS SPOT HER					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOT AL	TITLE
	BOY (OS): Look! It's	3/157	03:11:23:18 1037+10	03:11:25:23 1040+15	02:05 3+05	BOY TO BOY 2: Look! It's Molly Moon!
	(TWO SCENES)					
209 03:11:24:17 1039+01	CUT TO MWS - TWO BOYS HURRY R TO L. MOVE L					
	BOY: Molly Moon!					
	BOY 2: Oh, no way!					
	SONG: <i>a shooting star // is here // tonight.</i>					
	CHILDREN: (INDISTINCT SHOUTS) Molly!					
210 03:11:26:03 1041+03	CUT TO MCU - BACK ON MOLLY, LOOKING R, REACTING. BODYGUARD BEHIND HER L					
211 03:11:27:12 1043+04	CUT TO MS ON MOLLY AS KIDS CROWD ALL AROUND HER					
	SONG: <i>I see it all, // like a // satellite. A shooting star is // coming // home tonight.</i>					
212 03:11:29:07 1045+15	CUT TO H/A MWS - BODYGUARD R, HOLDS AN ARM OUT TO PROTECT REAR MOLLY AS FANS GATHER. MOVE UP					
213 03:11:30:13 1047+13	CUT TO MCU - BODYGUARD L, LEANS DOWN TO MOLLY, CENTRE					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOT AL	TITLE
	MOLLY: It's OK. I can do this.	3/158	<u>03:11:30:15</u> <u>1047+15</u>	<u>03:11:33:04</u> <u>1051+12</u>	02:13 3+13	MOLLY TO BODYGUARD: It's OK. I can do this.
214 03:11:33:07 1051+15	CUT TO TIGHT ON FANS REACTING					
215 03:11:34:11 1053+11	CUT TO MS - MOVE R AS MOLLY WALKS UP MONUMENT STEPS					
216 03:11:35:20 1055+12	CUT TO MS - PAST HEADS TO PHOTOGRAPHER L					
	SONG: <i>And I'm shouting out // with the // loudest light</i>					
217 03:11:36:23 1057+07	CUT TO MS - MOLLY L, BACK TO THE FOUNTAIN					
218 03:11:37:23 1058+15	CUT TO MS - FANS REACTING. WOMAN WITH CAMERA					
219 03:11:39:05 1060+13	CUT TO MCU - BODYGUARD R, TURNS. MOVE R ONTO WOMAN WITH CAMERA					
	SONG: <i>A shooting star is // here tonight //</i>					
220 03:11:41:17 1064+09	CUT TO OTS MCU MOLLY F/G L, ON EXCITED FANS. WOMAN CENTRE, TAKES PHOTO					
221 03:11:42:11 1065+11	CUT TO MLS - MOLLY, CENTRE, DOES A TWIRL. POLICEMAN L. FANS B/G L					
222 03:11:43:05 1066+13	CUT TO MS - H/A ON MOLLY TWIRLING L, FANS B/G					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>			
		SPOT	START	END	TOT TITLE AL
	SONG: <i>I can see // it all // like a satellite. A shooting star is // coming home tonight.</i>				
223	CUT TO MS - MOLLY				
03:11:43:23	CENTRE, SMILES				
1067+15					
224	CUT TO WHIP L ACROSS				
03:11:44:10	FANS				
1068+10					
225	CUT TO OTS FAN F/G L,				
03:11:45:04	WOMAN WITH CAMERA				
1069+12	F/G R, ON MLS MOLLY TWIRLING				
226	CUT TO CU - MOLLY				
03:11:45:13	TWIRLING AROUND AND				
1070+05	AROUND				
227	CUT TO MS - OVER HEADS				
03:11:46:02	TO MOLLY, CENTRE,				
1071+02	CONTINUES				
228	FREEZE FRAME, MOLLY				
03:11:46:23	LOOKING TOWARDS				
1072+07					
229	CUT TO MONTAGE -				
03:11:48:18	DIFFERENT MAGAZINES				
1075+02	WITH MOLLY ON FRONT COVER. LAST ONE WITH PETULA (SOUND DESIGNS)				
	03:11:52:08 / 1080+08 START MUSIC (SOURCE)				
	03:11:52:14 / 1080+14 END MUSIC (SONG)				

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>			
		SPOT	START	END	TOT TITLE AL
230	CUT TO INT. PORTLAND				
03:11:53:09	STUDIOS. DAY. H/A WS -				
1082+01	MOLLY REHEARSES WITH				
	DANCERS IN FORMATION				
231	CUT TO H/A VWS - BARRY				
03:11:56:12	L, WATCHES				
1086+12	MOLLY/DANCERS				
232	CUT TO MS ON MOLLY				
03:11:57:22	CONTINUING, DANCERS				
1088+14	B/G				
233	CUT TO PAST F/G				
03:11:59:17	DANCERS TO MS BARRY				
1091+09	L, REACTING				
234	CUT TO MWS - ANGLE ON				
03:12:00:23	MOLLY CENTRE, AND				
1093+07	DANCERS, CONTINUING				
235	CUT TO MS - MOLLY				
03:12:03:17	CENTRE, DANCERS B/G				
1097+09					
	MOLLY:				
	(SINGS BADLY) <i>It's not</i>				
236	CUT TO OTS				
03:12:05:18	CAMERAMAN/CAMERA F/G				
1100+10	R ,ON MOLLY/DANCERS				
	B/G L, CONTINUING.				
	THROW FOCUS TO B/G				
	AND MOVE L				
	MOLLY:				
	(SINGS) <i>over I've still got my</i>				
	<i>wings</i>				
237	CUT TO MS - DAVINA L,				
03:12:09:13	WATCHES, STEPS				
1106+05	TOWARDS. WOMAN IN				
	HEADPHONES B/G R,				
	WATCHING, ENJOYING				
	THE REHEARSAL				
	MOLLY (OS):				
	(SINGS) <i>It's not</i>				

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>			
		SPOT	START	END	TOT TITLE AL
238	CUT TO MS - MOVE L WITH				
03:12:10:22	MOLLY CONTINUING				
1108+06					
	MOLLY:				
	(SINGS) <i>over Unless</i>				
239	CUT TO MS - MOLLY				
03:12:13:02	(LOWER) CONTINUING				
1111+10					
	MOLLY:				
	(SINGS) <i>I say so</i>				
240	CUT TO MCU - DAVINA L,				
03:12:14:18	WATCHING, OPEN				
1114+02	MOUTHED				
	MOLLY (OS):				
	(SINGS) <i>It's not</i>				
241	CUT TO H/A LS - DANCE				
03:12:16:18	ROUTINE CONTINUES.				
1117+02	BARRY L				
	MOLLY:				
	(SINGS) <i>over Get on with the show</i>				
242	CUT TO MS - DAVINA L.				
03:12:20:03	WOMAN IN HEADPHONES				
1122+03	B/G R				
	DAVINA:	3/159	<u>03:12:20:05</u>	<u>03:12:21:21</u>	01:16 DAVINA TO HERSELF:
	It's rubbish.		<u>1122+05</u>	<u>1124+13</u>	2+08 It's rubbish.
243	CUT TO H/A LS - MOLLY				
03:12:22:00	CENTRE, WITH DANCERS				
1125+00					
	MOLLY:				
	(SINGS) <i>Get on with the</i>				
244	CUT TO MS - MOLLY R,				
03:12:23:11	WITH DANCERS STRIKE				
1127+03	FINAL POSE				

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOT AL	TITLE
	MOLLY: (SINGS) <i>show</i> .					
245 03:12:24:13 1128+13	CUT TO MS - DAVINA L, REACTING. WOMAN IN HEADPHONES B/G R					
	03:12:24:13 / 1128+13 END MUSIC (SONG)					
	BARRY (OS): Petula,	3/160	<u>03:12:24:15</u> <u>1128+15</u>	03:12:26:01 1131+01	01:10 2+02	BARRY TO PETULA: Petula, darling.
						(TWO SCENES)
246 03:12:25:18 1130+10	CUT TO H/A WS - GROUP CENTRE. BARRY STEPS IN AS PETULA RUNS ACROSS STAGE L TO R (FX: DOG)					
	BARRY: darling. Petula, not the	3/161	03:12:26:06 1131+06	03:12:29:03 1135+11	02:21 4+05	BARRY TO PETULA: Petula, not the time, not the place, not your show!
						(THREE SCENES)
247 03:12:27:00 1132+08	CUT TO PAST MOLLY AND 2 DANCERS F/G R, TO MS BARRY L					
	BARRY: time, not the place, not your show!					
248 03:12:28:15 1134+15	CUT TO MS - DAVINA L, LOOKS FURIOUS. WOMAN IN HEADPHONES B/G R					
	BARRY (OS): Hello? Can someone...?	3/162	03:12:29:08 1136+00	<u>03:12:30:17</u> <u>1138+01</u>	01:09 2+01	BARRY TO CREW: Hello? Can someone...?
						(TWO SCENES)
249 03:12:30:03 1137+03	CUT TO WS - MOLLY R, WITH DANCERS. BARRY L					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOT AL	TITLE
250	CUT TO PAST MOLLY AND					
03:12:30:20	2 DANCERS F/G R, TO MS					
1138+04	BARRY L, TURNING TOWARDS					
251	CUT TO ANGLE ON					
03:12:32:08	DANCERS, MOLLY R.					
1140+08	BARRY'S HAND ENTERS F/G L					
	BARRY: You...	3/163	<u>03:12:32:10</u> <u>1140+10</u>	<u>03:12:34:05</u> <u>1143+05</u>	01:19 2+11	BARRY TO MOLLY: You...
						(TWO SCENES)
252	CUT BACK TO MS ON					
03:12:34:08	BARRY L, MOLLY/DANCER					
1143+08	FRINGING F/G R					
	BARRY: ...are marvellous.	3/164	03:12:35:00 1144+08	03:12:37:00 1147+08	02:00 3+00	BARRY TO MOLLY: ...are marvellous.
						(TWO SCENES)
253	CUT TO ANGLE ON					
03:12:36:03	DANCERS SMILING AT					
1146+03	MOLLY CENTRE. BARRY FRINGING F/G L					
254	CUT TO MS - DAVINA L,					
03:12:38:07	LOOKS FROM SMILING					
1149+07	AIDE B/G R, TO MOLLY OFF F/G. MOVE IN					
	DAVINA: What's she done to them?	3/165	03:12:39:08 1151+00	03:12:40:13 1152+13	01:05 1+13	DAVINA TO HERSELF: What's she done to them?
	BARRY (OS): I thought we'd need	3/166	03:12:40:18 1153+02	03:12:42:08 1155+08	01:14 2+06	BARRY TO MOLLY: I thought we'd need weeks of rehearsal.
						(TWO SCENES)
255	CUT TO H/A VWS - BARRY					
03:12:41:09	WITH MOLLY AND					
1154+01	DANCERS ON STAGE CENTRE/R					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOT AL	TITLE
	BARRY: weeks of rehearsal. London's not gonna know what's hit it.	3/167	03:12:42:13 1155+13	<u>03:12:45:13</u> <u>1160+05</u>	03:00 4+08	BARRY TO MOLLY: London's not gonna know what's hit it. (GONNA: CONTRACTION, GOING TO)
	(TWO SCENES)					
256 03:12:43:23 1157+15	CUT TO MS - DAVINA TURNS AND EXITS L. WOMAN IN HEADPHONES R					
257 03:12:45:16 1160+08	CUT TO INT. DRESSING ROOM. LATER. OTS CU SEATED MOLLY F/G R, ON HER REFLECTION IN MIRROR					
	MOLLY: Crikey. I don't think I can do this.	3/168	03:12:46:17 1162+01	03:12:48:22 1165+06	02:05 3+05	MOLLY TO PETULA: Crikey. (CRIKEY: MILD EXCLAMATION)
		3/169	03:12:49:03 1165+11	<u>03:12:50:15</u> <u>1167+15</u>	01:12 2+04	MOLLY TO PETULA: I don't think I can do this.
258 03:12:50:18 1168+02	CUT TO MS - PETULA ON SOFA, LOOKS OSR (FX)					
259 03:12:52:15 1170+15	CUT BACK TO OTS ON MOLLY'S REFLECTION					
	MOLLY: But being famous is nice. (FX: OS DOOR)	3/170	03:12:54:05 1173+05	03:12:56:17 1177+01	02:12 3+12	MOLLY TO PETULA: But being famous is nice.
260 03:12:57:11 1178+03	CUT TO MS - BACK ON PETULA					
	DAVINA (OS): You can't dance.	3/171	<u>03:12:57:13</u> <u>1178+05</u>	<u>03:13:00:06</u> <u>1182+06</u>	02:17 4+01	DAVINA TO MOLLY: You can't dance. You can't sing. (TWO SCENES)

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOT AL	TITLE
261 03:12:58:12 1179+12	CUT BACK TO OTS ON MOLLY'S REFLECTION AS SHE TURNS TO DAVINA OSR DAVINA (OS): You can't sing. MOVE R ONTO MOLLY					
262 03:13:00:09 1182+09	CUT TO MWS - MOVE L AS DAVINA CROSSES R TO L OVER TO MOLLY DAVINA: You can't just steal things from people. I worked hard for this. DAVINA STOPS L. MOVE IN	3/172	<u>03:13:00:11</u> <u>1182+11</u>	<u>03:13:03:11</u> <u>1187+03</u>	03:00 4+08	DAVINA TO MOLLY: You can't just steal things from people. I worked hard for this.
263 03:13:03:14 1187+06	CUT TO OTS CU DAVINA F/G R, ON MS MOLLY L, GETS UP MOLLY: Give me a second to explain. DAVINA: You've	3/173 (TWO SCENES)	03:13:05:17 1190+09	<u>03:13:08:11</u> <u>1194+11</u>	02:18 4+02	MOLLY TO DAVINA THEN DAVINA TO MOLLY: - Give me a second to explain. - You've paid them off or something.
264 03:13:07:10 1193+02	CUT TO MS - ANGLE ON MOLLY L, DAVINA R DAVINA: paid them off or something.					
265 03:13:08:14 1194+14	CUT TO OTS CU DAVINA F/G R, ON MCU MOLLY L DAVINA: Whatever you've done,	3/174 (TWO SCENES)	<u>03:13:08:16</u> <u>1195+00</u>	<u>03:13:11:03</u> <u>1198+11</u>	02:11 3+11	DAVINA TO MOLLY: Whatever you've done, I promise you,

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOT AL	TITLE
266	CUT TO MS - ANGLE ON					
03:13:09:20	MOLLY L, DAVINA R. MOVE					
1196+12	IN					
	DAVINA:					
	I promise you,					
267	CUT BACK TO OTS ON					
03:13:11:06	MOLLY L					
1198+14						
	DAVINA:	3/175	<u>03:13:11:08</u>	<u>03:13:13:10</u>	02:02	DAVINA TO MOLLY:
	you're not going to get away		<u>1199+00</u>	<u>1202+02</u>	3+02	you're not going to get away with it.
	with it.					
	03:13:12:06 / 1200+06					
	START FADE IN MUSIC					
	(SCORE)					
	DAVINA TURNS					
268	CUT TO MS - PAST REAR					
03:13:13:13	MOLLY L, TO DAVINA					
1202+05	SUDDENLY GRABBING					
	VASE OF FLOWERS L					
	DAVINA:	3/176	<u>03:13:13:15</u>	03:13:16:01	02:10	DAVINA TO MOLLY:
	And these are mine.		<u>1202+07</u>	1206+01	3+10	And these are mine.
	(TWO SCENES)					
269	CUT BACK TO OTS ON					
03:13:15:03	MOLLY L, HER EYES					
1204+11	GREEN					
	DAVINA:	3/177	03:13:16:06	<u>03:13:18:17</u>	02:11	DAVINA TO MOLLY:
	And stop		1206+06	<u>1210+01</u>	3+11	And stop staring at me!
	(THREE SCENES)					
270	CUT TO MWS - PAST REAR					
03:13:16:22	MOLLY L, TO DAVINA R					
1207+06						
	DAVINA:					
	staring at me!					
	DAVINA THROWS DOWN					
	THE VASE					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOT AL	TITLE
271	CUT TO L/A MLS -					
03:13:17:18	(LOWERS) THE VASE					
1208+10	SMASHES ON THE FLOOR. MOLLY L.. DAVINA STARTS TO EXIT R					
272	CUT TO MS - MOLLY					
03:13:18:20	CENTRE, LOOKING DOWN					
1210+04						
	DAVINA (OS):	3/178	<u>03:13:18:22</u>	03:13:21:06	02:08	DAVINA TO MOLLY:
	The audience will know		<u>1210+06</u>	1213+14	3+08	The audience will know
	you're					you're rubbish.
						(TWO SCENES)
	MOLLY LOOKS UP AT DAVINA OSL					
273	CUT TO MLS - DAVINA R,					
03:13:20:11	GIVING OS MOLLY A LOOK					
1212+11						
	DAVINA:					
	rubbish.					
	DAVINA STEPS OUT AND SLAMS THE DOOR					
274	CUT TO MCU - MOLLY R					
03:13:22:13	STARING TOWARDS.					
1215+13	MOVE IN (FX: CHIMES)					
275	CUT TO EXT. PICCADILLY.					
03:13:26:23	NIGHT. VWS - THE					
1222+07	MASSIVE DIGITAL ADVERTISING HOARDING DISPLAYING MOLLY'S SHOW – '10 DAYS TO GO'					
		3/179	<u>03:13:27:01</u>	03:13:30:04	03:03	NARRATIVE TITLE (of sign)(ITALICS):
			<u>1222+09</u>	1227+04	4+11	<i>MOLLY MOON IN Marvellous</i> <i>10 DAYS TO GO</i>

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOT AL	TITLE
276	CUT TO EXT. LONDON.					
03:13:30:07	NIGHT. WS - TRAFALGAR					
1227+07	SQUARE (MOTION FX)					
277	CUT TO EXT. LONDON.					
03:13:33:22	NIGHT. PICCADILLY					
1232+14	CIRCUS. SIGN – MOLLY MOON IN MARVELLOUS 6 DAYS TO GO (FX: BIG BEN CHIMES)					
		3/180	<u>03:13:34:00</u> <u>1233+00</u>	03:13:37:02 1237+10	03:02 4+10	NARRATIVE TITLE (of sign)(ITALICS): 6 DAYS TO GO
278	CUT TO EXT. LONDON.					
03:13:37:05	NIGHT. WS - REGENT					
1237+13	STREET WITH CHRISTMAS DECORATIONS (MOTION FX)					
	MOLLY (V/O): (READS) <i>To hypnotise a crowd</i>	3/181	03:13:39:14 1241+06	03:13:41:18 1244+10	02:04 3+04	MOLLY READS THEN NARRATIVE TITLE (of sign) (ITALICS): - <i>To hypnotise a crowd of people</i> - 2 DAYS TO GO
		(TWO SCENES)				
279	CUT TO EXT. LONDON.					
03:13:40:15	NIGHT. PICCADILLY					
1242+15	CIRCUS. SIGN – MOLLY MOON IN MARVELLOUS 2 DAYS TO GO (FX: BIG BEN CHIMES)					
	MOLLY (V/O): (READS) <i>of people. All you need is a looking glass.</i>	3/182	03:13:41:23 1244+15	03:13:43:20 1247+12	01:21 2+13	MOLLY READS: <i>All you need is a looking glass.</i>
280	CUT TO INT. MOLLY'S					
03:13:43:23	SUITE. DAY. CU - MOLLY'S					
1247+15	REFLECTION IN MIRROR L. THE BOOK JUST IN FRAME R					
	MOLLY: (READS) <i>Stare into your own eyes.</i>	3/183	<u>03:13:44:01</u> <u>1248+01</u>	03:13:46:06 1251+06	02:05 3+05	MOLLY READS: <i>Stare into your own eyes.</i>

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOT AL	TITLE
	MOLLY GLANCES AT HER REFLECTION					
	MOLLY: (READS) <i>If successful,</i>	3/184	03:13:48:18 1255+02	03:13:53:00 1261+08	04:06 6+06	MOLLY READS: <i>If successful, your face will appear to change shape</i>
	(TWO SCENES)					
281 03:13:50:04 1257+04	CUT TO MWS - MOLLY R, ON THE BED WITH PETULA READING THE BOOK					
	MOLLY: (READS) <i>your face will appear to change shape and your eyes will feel glowing.</i>	3/185	03:13:53:05 1261+13	<u>03:13:55:08</u> <u>1265+00</u>	02:03 3+03	MOLLY READS: <i>and your eyes will feel glowing.</i>
282 03:13:55:11 1265+03	CUT TO MCU - MOLLY R					
	MOLLY: (READS) <i>This is the intensity... intensity needed for crowd hypnosis.</i>	3/186	<u>03:13:55:13</u> <u>1265+05</u>	03:13:58:07 1269+07	02:18 4+02	MOLLY READS: <i>This is the intensity...</i>
		3/187	03:13:58:12 1269+12	<u>03:14:03:07</u> <u>1276+15</u>	04:19 7+03	MOLLY READS: <i>intensity needed for crowd hypnosis.</i>
283 03:14:03:10 1277+02	CUT TO H/A CU - PAGE ON BOOK - GRAPHIC DRAWINGS OF EYES					
	03:14:03:10 / 1277+02 END FADE OUT (SCORE)					
	MOLLY (OS): (READS) <i>You'll be able to hypnotise a crowd of ten.</i>	3/188	<u>03:14:03:12</u> <u>1277+04</u>	<u>03:14:06:15</u> <u>1281+15</u>	03:03 4+11	MOLLY READS: <i>You'll be able to hypnotise a crowd of ten.</i>
284 03:14:06:18 1282+02	CUT TO MCU - ANGLE ON MOLLY R, REACTS					
	MOLLY: Ten? Is that all?	3/189	<u>03:14:06:20</u> <u>1282+04</u>	<u>03:14:10:15</u> <u>1287+15</u>	03:19 5+11	MOLLY TO HERSELF: Ten? Is that all?

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOT AL	TITLE
285	CUT TO MCU - PAST REAR					
03:14:10:18	MIRROR F/G L, TO MOLLY					
1288+02	CENTRE					
	MOLLY:	3/190	03:14:12:00	<u>03:14:14:03</u>	02:03	MOLLY TO PETULA:
	I don't know if I can do this,		1290+00	<u>1293+03</u>	3+03	I don't know
	Petula.					if I can do this, Petula.
286	CUT TO CU - PETULA L					
03:14:14:06	(FX)					
1293+06						
287	CUT TO MCU - MOLLY R,					
03:14:16:05	REACHES FOR F/G					
1296+05	MIRROR					
288	CUT TO CU - MOLLY					
03:14:18:04	URNS MIRROR OVER					
1299+04	(FX: SOUND DESIGN)					
289	CUT TO MCU - MOLLY R					
03:14:18:18	URNS MIRROR, REACTS					
1300+02						
	03:14:18:18 / 1300+02					
	START MUSIC (SCORE)					
	MOLLY:					
	Whoa!					
290	CUT TO BCU - MOLLY'S					
03:14:21:05	EYES IN MIRROR (EXTRA					
1303+13	MAGNIFIED)					
291	CUT TO MWS - MOLLY R,					
03:14:24:01	PICKS UP MIRROR					
1308+01						
292	CUT TO CU - MOLLY'S EYE					
03:14:26:02	IN MIRROR L					
1311+02						
	MOLLY:	3/191	03:14:27:01	<u>03:14:28:08</u>	01:07	MOLLY TO HERSELF:
	OK.		1312+09	<u>1314+08</u>	1+15	OK.
	03:14:28:10 / 1314+10					
	END MUSIC (SCORE)					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOT AL	TITLE
293 03:14:28:11 1314+11	CUT TO INT. ALABASTER'S PENTHOUSE. NIGHT. MS TOWARDS TV SHOWING DAVINA DANCING WITH CHILDREN 03:14:28:11 / 1314+11 START MUSIC (SOURCE) CHILDREN: (THRU TV) (SING) <i>I'm in heaven, heaven's in me. I knew</i>					
294 03:14:32:19 1321+03	CUT TO MCU - ROCKY, CENTRE, PARTS THE CURTAINS LOOKS TOWARDS CHILDREN: (THRU TV) (SING) <i>I'd get to heaven eventually.</i>					
295 03:14:35:16 1325+08	CUT TO VWS LONDON CITYSCAPE AT NIGHT ROCKY (OS): Wish you were here, Molly. CHILDREN (OS): (THRU TV) (SING) <i>Nothing's finer than tasting the sky.</i>	3/192	<u>03:14:35:18</u> <u>1325+10</u>	03:14:37:17 1328+09	01:23 2+15	ROCKY TO HIMSELF: Wish you were here, Molly.
296 03:14:39:11 1331+03	CUT TO MCU - BACK ON ROCKY LETTING CURTAIN FALL ACROSS CHILDREN: (THRU TV) (SING) <i>Delicious delightful...</i> 03:14:41:16 / 1334+08 END MUSIC (SOURCE)					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOT AL	TITLE
297 03:14:41:17 1334+09	CUT TO INT. NOCKMAN'S WAREHOUSE. NIGHT. CU MONITOR AS OS NOCKMAN TYPES IN 'SHORINGS BANK'					
	03:14:41:17 / 1334+09 START MUSIC (SCORE)					
	NEWS PAGE APPEARS - HEADLINE: SHORINGS BANK TAKES MASSIVE DELIVERY OF JEWELS					
		3/193	03:14:43:01 1336+09	<u>03:14:44:10</u> <u>1338+10</u>	01:09 2+01	NARRATIVE TITLE (of text) (headline): <i>Shoring's Bank Takes Massive Delivery of Jewels</i>
298 03:14:44:13 1338+13	CUT TO MCU - NOCKMAN L, LOOKING AT MONITOR FRINGING F/G L					
299 03:14:46:01 1341+01	CUT TO OTS NOCKMAN F/G R AS HE LOOKS IN HIS CASE					
300 03:14:46:17 1342+01	CUT TO MCU - PAST GNOME F/G L, TO NOCKMAN, CENTRE CONTINUING					
301 03:14:47:18 1343+10	CUT BACK TO OTS AS NOCKMAN TAKES OUT PLANS FROM CASE					
302 03:14:50:14 1347+14	CUT TO MCU - PAST GNOME F/G L, TO NOCKMAN, CENTRE, LAYING OUT THE SCHEMATIC PLAN					
303 03:14:52:12 1350+12	CUT TO CU - NOCKMAN, FRINGING R, POINTS TO PLAN					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOT AL	TITLE
	NOCKMAN: I'll show you, Mum. I'll hypnotise my way in.	3/194	<u>03:14:52:14</u> <u>1350+14</u>	<u>03:14:57:00</u> <u>1357+08</u>	04:10 6+10	NOCKMAN TO HIMSELF: I'll show you, Mum. I'll hypnotise my way in.
304 03:14:57:03 1357+11	CUT TO MCU - PAST GNOME F/G L, TO NOCKMAN, LOOKS UP AT SCREEN R					
305 03:14:58:02 1359+02	CUT TO CU - MONITOR					
	NOCKMAN (OS): I need that book.	3/195	<u>03:14:58:04</u> <u>1359+04</u>	<u>03:15:00:06</u> <u>1362+06</u>	02:02 3+02	NOCKMAN TO HIMSELF: I need that book.
306 03:15:00:09 1362+09	CUT TO CU - NOCKMAN (FISTS) HITS THE KEYBOARD					
	NOCKMAN: (REACTS ANGRY)					
307 03:15:01:01 1363+09	CUT TO EXT. ORPHANAGE. DAY. LS TOWARDS ORPHANAGE (FX: V/O TELEPHONE)					
	03:15:01:20 / 1364+12 END FADE OUT (SCORE)					
308 03:15:04:09 1368+09	CUT TO INT. ORPHANAGE - KITCHEN. DAY. WS - 4 CHILDREN ON AND AROUND THE TABLE - MESS EVERYWHERE. GERRY R WITH PHONE					
309 03:15:06:15 1371+15	CUT TO MS - RUBY L, WITH TOY BEAR. JINX R, EATING FROM TIN					
310 03:15:08:18 1375+02	CUT TO INT. MOLLY'S SUITE. DAY. WS - MOLLY R, ON THE SOFA, ANSWERS THE PHONE					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOT AL	TITLE
	03:15:08:18 / 1375+02 START MUSIC (SOURCE)					
	MOLLY: (INTO PHONE) Molly Moon.	3/196	03:15:12:09 1380+09	<u>03:15:13:06</u> <u>1381+14</u>	00:21 1+05	MOLLY INTO PHONE: Molly Moon.
311	CUT TO INT. ORPHANAGE					
03:15:13:09	- KITCHEN. DAY. MS -					
1382+01	GERRY L ,WITH PHONE. GEMMA R					
	GERRY: (INTO PHONE) Molly, it's me, Gerry.	3/197	<u>03:15:13:11</u> <u>1382+03</u>	<u>03:15:14:18</u> <u>1384+02</u>	01:07 1+15	GERRY TO MOLLY: Molly, it's me, Gerry.
312	CUT TO INT. MOLLY'S					
03:15:14:21	SUITE. DAY. MS - MOVE					
1384+05	UP AS MOLLY R, STANDS AND WANDERS L					
	MOLLY: (INTO PHONE) Gerry.	3/198	03:15:15:17 1385+09	<u>03:15:18:21</u> <u>1390+05</u>	03:04 4+12	MOLLY TO GERRY: Gerry. How did you know where I was?
						(TWO SCENES)
313	CUT TO WS - MOLLY					
03:15:17:10	CONTINUES L					
1388+02						
	MOLLY: (INTO PHONE) How did you know where I was?					
314	CUT TO INT. ORPHANAGE					
03:15:19:00	- KITCHEN. DAY. MCU -					
1390+08	GERRY L ,WITH PHONE. GEMMA R					
	GERRY: (INTO PHONE) We heard about you on the radio.	3/199	<u>03:15:19:02</u> <u>1390+10</u>	<u>03:15:22:14</u> <u>1395+14</u>	03:12 5+04	GERRY TO MOLLY THEN MOLLY TO GERRY: - We heard about you on the radio. - How's Mrs Trinklebury?
	MOLLY: (THRU PHONE) How's Mrs Trinklebury?					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOT AL	TITLE
315 03:15:22:17 1396+01	CUT TO INT. MOLLY'S SUITE. DAY. MS - ANGLE ON MOLLY, CENTRE/R, WITH PHONE					
	GERRY: (THRU PHONE) <i>She's getting better. She's still in hospital.</i>	3/200	<u>03:15:22:19</u> <u>1396+03</u>	03:15:25:00 1399+08	02:05 3+05	GERRY TO MOLLY: <i>She's getting better. She's still in hospital.</i>
	MOLLY: (INTO PHONE) Is Miss Adderstone looking after you now that she's being nice?	3/201	03:15:25:05 1399+13	<u>03:15:29:11</u> <u>1406+03</u>	04:06 6+06	MOLLY TO GERRY: Is Miss Adderstone looking after you now that she's being nice?
316 03:15:29:14 1406+06	CUT TO INT. ORPHANAGE - KITCHEN. DAY. WS - PAST GERRY/GEMMA F/G R, TO RUBY/JINX ON TABLE B/G L					
	GERRY: (INTO PHONE) Kind of. She's still behaving funny. She lets us look after ourselves now.	3/202	<u>03:15:29:16</u> <u>1406+08</u>	<u>03:15:34:02</u> <u>1413+02</u>	04:10 6+10	GERRY TO MOLLY: Kind of. She's still behaving funny. She lets us look after ourselves now. (FUNNY: HERE MEANS STRANGELY)
317 03:15:34:05 1413+05	CUT TO INT. MOLLY'S SUITE. DAY. MCU - MOLLY R					
	MOLLY: (INTO PHONE) What about Edna?	3/203	<u>03:15:34:07</u> <u>1413+07</u>	<u>03:15:36:10</u> <u>1416+10</u>	02:03 3+03	MOLLY TO GERRY THEN GERRY TO MOLLY: - What about Edna? - <i>She's left.</i>
	GERRY: (THRU PHONE) <i>She's left.</i>					
318 03:15:36:13 1416+13	CUT TO INT. ORPHANAGE - KITCHEN. DAY. MCU - GERRY L ,WITH PHONE. GEMMA R					
	GEMMA: (INTO PHONE) She's gone to open a restaurant in Italy.	3/204	<u>03:15:36:15</u> <u>1416+15</u>	<u>03:15:39:06</u> <u>1420+14</u>	02:15 3+15	GEMMA TO MOLLY: She's gone to open a restaurant in Italy.

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOT AL	TITLE
319	CUT TO INT. MOLLY'S					
03:15:39:09	SUITE. DAY. MS - MOLLY R					
1421+01						
	GERRY: (THRU PHONE) <i>Did you find Rocky?</i>	3/205	<u>03:15:39:11</u> <u>1421+03</u>	03:15:42:00 1425+00	02:13 3+13	GERRY TO MOLLY: <i>Did you find Rocky?</i>
	MOLLY: (INTO PHONE) Yes. He's happy where he is.	3/206	03:15:42:05 1425+05	03:15:44:11 1428+11	02:06 3+06	MOLLY TO GERRY: Yes.
		3/207	03:15:44:16 1429+00	<u>03:15:46:13</u> <u>1431+13</u>	01:21 2+13	MOLLY TO GERRY: He's happy where he is.
320	CUT TO INT. ORPHANAGE					
03:15:46:16	- KITCHEN. DAY. MCU -					
1432+00	GERRY L ,WITH PHONE. GEMMA R					
	GERRY: (INTO PHONE) When are you coming home, Molly?	3/208	<u>03:15:46:18</u> <u>1432+02</u>	03:15:49:15 1436+07	02:21 4+05	GERRY TO MOLLY THEN MOLLY TO GERRY: - When are you coming home, Molly? - <i>One second, Gerry.</i>
						(TWO SCENES)
321	CUT TO CU - MOVE UP					
03:15:48:03	RUBY AS SHE PLAYS					
1434+03	WITH HER TEDDY (FX: BEEPS)					
	MOLLY: (THRU PHONE) <i>One second, Gerry. I have to take</i>	3/209	03:15:49:20 1436+12	<u>03:15:51:20</u> <u>1439+12</u>	02:00 3+00	MOLLY TO GERRY: <i>I have to take this other call.</i>
						(TWO SCENES)
322	CUT TO CU - ANGLE ON					
03:15:50:13	JINX L, EATING FROM THE					
1437+13	CAN					
	MOLLY: (THRU PHONE) <i>this other call.</i>					
323	CUT TO INT. MOLLY'S					
03:15:51:23	SUITE. DAY. MCU - MOLLY					
1439+15	R USES PHONE					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOT AL	TITLE
	MOLLY: (INTO PHONE) Hello?	3/210	03:15:53:05 1441+13	03:15:56:01 1446+01	02:20 4+04	MOLLY INTO PHONE THEN WOMAN TO MOLLY: - Hello? - <i>Your limousine is downstairs.</i>
	WOMAN: (THRU PHONE) <i>Your limousine is downstairs, Miss Moon.</i>					
	MOLLY: (INTO PHONE) Thank you.	3/211	03:15:56:06 1446+06	<u>03:15:59:07</u> <u>1450+15</u>	03:01 4+09	MOLLY TO WOMAN THEN TO GERRY: Thank you... Gerry.
	MOLLY PRESSES THE PHONE AGAIN (FX)					
	MOLLY: Gerry.					
324 03:15:59:10 1451+02	CUT TO INT. ORPHANAGE - KITCHEN. DAY. MCU - GERRY L , WITH PHONE. GEMMA R					
	MOLLY: (THRU PHONE) <i>I have to go now.</i>	3/212	<u>03:15:59:12</u> <u>1451+04</u>	<u>03:16:00:23</u> <u>1453+07</u>	01:11 2+03	MOLLY TO GERRY: <i>I have to go now.</i>
325 03:16:01:02 1453+10	CUT TO INT. MOLLY'S SUITE. DAY. MCU - MOLLY R. WITH PHONE					
	MOLLY: (INTO PHONE) I'll talk to you later. Bye.	3/213	<u>03:16:01:04</u> <u>1453+12</u>	<u>03:16:03:13</u> <u>1457+05</u>	02:09 3+09	MOLLY TO GERRY: I'll talk to you later. Bye.
326 03:16:03:16 1457+08	CUT TO INT. ORPHANAGE - KITCHEN. DAY. WS - PAST JINX/RUBY ON TABLE, TO GERRY AND GEMMA B/G R					
	ADDERSTONE (OS): Teddy?	3/214	<u>03:16:03:18</u> <u>1457+10</u>	<u>03:16:04:23</u> <u>1459+07</u>	01:05 1+13	ADDERSTONE TO TEDDY: Teddy?
	03:16:03:18 / 1457+10 END MUSIC (SOURCE)					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOT AL	TITLE
327	CUT TO MCU - PAST					
03:16:05:02	PROFILE GERRY F/G L, TO					
1459+10	GEMMA R					
	GEMMA: Well?	3/215	<u>03:16:05:04</u> <u>1459+12</u>	03:16:06:05 1461+05	01:01 1+09	GEMMA TO GERRY THEN ADDERSTONE TO TEDDY: - Well? - Where are you?
	ADDERSTONE (OS): Where are you?					
	GERRY: She had to go.	3/216	03:16:06:10 1461+10	<u>03:16:07:12</u> <u>1463+04</u>	01:02 1+10	GERRY TO GEMMA: She had to go.
328	CUT TO LS -					
03:16:07:15	ADDERSTONE ENTERS					
1463+07	B/G, STOPS, LOOKS OFF F/G AT GROUP					
	ADDERSTONE: (GASPS)					
	ADDERSTONE WALKS TOWARDS INTO KITCHEN					
329	CUT TO WS - CHILDREN					
03:16:09:20	LOOK UP AS REAR					
1466+12	ADDERSTONE WALKS IN F/G L OVER TO RUBY					
	ADDERSTONE: Oh...					
330	CUT TO MS -					
03:16:11:19	ADDERSTONE FRINGING					
1469+11	L, TAKES TEDDY FROM RUBY. JINX R, WATCHES					
	RUBY: That's my teddy.	3/217	03:16:12:18 1471+02	<u>03:16:15:21</u> <u>1475+13</u>	03:03 4+11	RUBY TO ADDERSTONE THEN ADDERSTONE TO RUBY: - That's my teddy. - Teddy's mine now.
331	CUT TO MCU -					
03:16:14:08	ADDERSTONE L, ROCKS					
1473+08	WITH TEDDY					
	ADDERSTONE: Teddy's mine now.					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOT AL	TITLE
332	CUT TO CU - GERRY					
03:16:16:00	LOOKS OSL					
1476+00						
	GERRY: (WHISPERS) What?					
333	CUT TO MCU - RUBY L,					
03:16:17:12	JINX R					
1478+04						
334	CUT TO MCU -					
03:16:18:17	ADDERSTONE REACTS,					
1480+01	URNS AND SKIPS AWAY					
	ADDERSTONE: (LAUGHS)					
EP	LAST FRAME ACTION REEL 3A/3B					
03:16:22:02						
1485+02						
06:05	FOOTAGE FROM SPOT 3/217 TO LAST FRAME ACTION REEL 3A/3B					
9+05						
16:30:02	FOOTAGE FROM 12' START MARK TO LAST FRAME ACTION REEL 3A/3B					
1485+02						
<u>16:22:02</u>	<u>FOOTAGE FROM FIRST FRAME ACTION TO LAST FRAME ACTION REEL 3A/3B</u>					
<u>1473+02</u>						