

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

FIRST HARD CUT AT SCENE 3: 01:01:23:13/0137+05

SECOND HARD CUT AT SCENE 4: 01:01:27:00/0142+08

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>			
		SPOT	START	END	TOTAL TITLE
1	12' START MARK				
00:59:52:00					
0000+00					
<b>LOGO</b>	START ANIMATED LOGO :				
01:00:00:00					
0012+00				GB	
	(MUSIC / LOGO)				
01:00:08:13	END LOGO				
0024+13					
<b>LOGO</b>	START ANIMATED LOGO :				
01:00:09:19					
0026+11				AMBER	
				ENTERTAINMENT	
	01:00:10:00 / 0027+0011				
	START MUSIC (SCORE)				
01:00:21:07	END ANIMATED LOGO				
0043+15					
2	FADE UP TO VFX				
01:00:22:00	SEQUENCE - MOVE OUT				
0045+00	THRU SPACE/GALAXY				
	PASSING EYE SHAPED				
	PLANETS - S/I MOLLY'S				
	FACE - SHE SMILES				
<b>MT1</b>	START ANIMATED MAIN TITLE (CENTRE) :				
01:01:01:17					
0104+09					
				MOLLY MOON	
				AND	
				THE INCREDIBLE	
				BOOK OF HYPNOTISM	
		1/001	01:01:05:21	01:01:10:04	04:07
			0110+13	0117+04	6+07
					MAIN TITLE (Italics):
					<i>MOLLY MOON AND THE</i>
					<i>INCREDIBLE BOOK OF HYPNOTISM</i>

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	MOVE DOWN TO REVEAL EXT. HARDWICK HOUSE ORPHANAGE. NIGHT. LIGHTNING FLASHES REVEALING WS GATES, BUILDING B/G SIGN: HARDWICK HOUSE ORPHANAGE (FX: STORM)					
01:01:11:04	END MT1					
0118+12						
	MOLLY (V/O): <i>This is Hardwick House orphanage.</i>	1/002	01:01:19:20 0131+12	01:01:22:18 0136+02	02:22 4+06	MOLLY TO AUDIENCE: <i>This is Hardwick House orphanage.</i>
3	CUT TO INT. HARDWICK HOUSE ORPHANAGE.					
01:01:23:13	NIGHT. MS - STAFF					
0137+05	PORTRAITS ON WALL					
	MOLLY (V/O): <i>I've lived here all my life.</i>	1/003	<u>01:01:23:15</u> <u>0137+07</u>	01:01:25:17 0140+09	02:02 3+02	MOLLY TO AUDIENCE: <i>I've lived here all my life.</i>
4	CUT TO CU - SIGN, MOTTO					
01:01:27:00	- HARDWICK HOUSE					
0142+08	ORPHANAGE 'CHIN UP. WORK HARD. BE USEFUL' (LIGHTNING FLASHES)					
		1/004	<u>01:01:27:02</u> <u>0142+10</u>	01:01:30:07 0147+07	03:05 4+13	NARRATIVE TITLE (of sign) (Italics): <i>Hardwick House Orphanage</i> <i>'Chin Up. Work Hard. Be Useful.'</i>
5	CUT TO CU -					
01:01:30:12	PHOTO/PORTRAIT ON					
0147+12	WALL - GRUMPY EDNA					
	MOLLY (V/O): <i>That's grumpy Edna, the cook.</i>	1/005	<u>01:01:30:14</u> <u>0147+14</u>	01:01:32:23 0151+07	02:09 3+09	MOLLY TO AUDIENCE: <i>That's grumpy Edna, the cook.</i>
	WHIP R AND HOLD ON CU PHOTO/PORTRAIT OF MRS TRINKLEBURY					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	MOLLY (V/O): <i>That's nice Mrs Trinklebury. She looks after the little ones and lives in the village.</i>	1/006	01:01:34:04 0153+04	01:01:35:21 0155+13	01:17 2+09	MOLLY TO AUDIENCE: <i>That's nice Mrs Trinklebury.</i>
		1/007	01:01:36:02 0156+02	01:01:38:20 0160+04	02:18 4+02	MOLLY TO AUDIENCE: <i>She looks after the little ones and lives in the village.</i>
	WHIP R AND HOLD ON EMPTY FRAME, PART OF PHOTO REMAINING					
	MOLLY (V/O): <i>And the handyman. Oh, I forgot. Miss Adderstone fired him.</i>	1/008	01:01:39:22 0161+14	01:01:44:04 0168+04	04:06 6+06	MOLLY TO AUDIENCE: <i>And the handyman. Oh, I forgot. Miss Adderstone fired him. (FIRED: DISMISSED)</i>
	WHIP UP TO CU PORTRAIT/(PHOTO) OF SOUR FACED MISS ADDERSTONE					
	MOLLY (V/O): <i>She runs the orphanage. She's horrible.</i>	1/009	01:01:45:03 0169+11	01:01:48:07 0174+07	03:04 4+12	MOLLY TO AUDIENCE: <i>She runs the orphanage. She's horrible.</i>
6	CUT TO INT. DORMITORY. NIGHT. MCU - MISS ADDERSTONE OPENS DOOR, LOOKS TOWARDS					
01:01:48:13 0174+13						
7	CUT TO LS ACROSS BEDS OF SLEEPING CHILDREN TO MISS ADDERSTONE IN DOORWAY B/G CENTRE/L					
01:01:50:07 0177+07						
	MOLLY (V/O): <i>We live by Adderstone's rules.</i>	1/010	<u>01:01:50:09</u> <u>0177+09</u>	<u>01:01:52:16</u> <u>0181+00</u>	02:07 3+07	MOLLY TO AUDIENCE: <i>We live by Adderstone's rules.</i>
8	CUT TO MS - ANGLE ON ROCKY IN BED - HE OPENS HIS EYES					
01:01:52:19 0181+03						
9	CUT TO MCU - BACK ON MISS ADDERSTONE AS SHE SHUTS THE DOOR					
01:01:54:04 0183+04						
	MOLLY (V/O): <i>No singing, no</i>	1/011	<u>01:01:54:06</u> <u>0183+06</u>	<u>01:01:55:15</u> <u>0185+07</u>	01:09 2+01	MOLLY TO AUDIENCE: <i>No singing,</i>

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
10	CUT TO INT. ANOTHER					
01:01:55:18	DORMITORY. NIGHT. MCU					
0185+10	- MISS ADDERSTONE					
	ENTERS R, LOOKS DOWN					
	L					
	MOLLY (V/O):	1/012	<u>01:01:55:20</u>	<u>01:01:57:21</u>	02:01	MOLLY TO AUDIENCE:
	<i>sweets, no TV.</i>		<u>0185+12</u>	<u>0188+13</u>	3+01	<i>no sweets, no TV.</i>
						(TV:TELEVISION)
11	CUT TO MCU - ANGLE ON					
01:01:58:00	RUBY ASLEEP					
0189+00						
	01:01:59:13/0191+05					
	END MUSIC (SCORE)					
12	CUT TO MWS - THREE					
01:01:59:14	CHILDREN ASLEEP L, F/G					
0191+06	L, R. LIGHTNING FLASHES					
	(FX)					
	MOLLY (V/O):	1/013	01:02:00:16	01:02:02:04	01:12	MOLLY TO AUDIENCE:
	<i>No fun.</i>		0193+00	0195+04	2+04	<i>No fun.</i>
	CUT TO MCU - BACK ON					
513	MISS ADDERSTONE R,					
01:02:01:09	EXITS					
0194+01						
14	CUT TO MCU - SIGN ON					
01:02:02:22	BEDSTEAD ' MOLLY'					
0196+06						
	MOLLY (V/O):	1/014	<u>01:02:03:00</u>	01:02:04:15	01:15	MOLLY TO AUDIENCE:
	<i>That's me.</i>		<u>0196+08</u>	0198+15	2+07	<i>That's me.</i>
	MOVE DOWN R					
	REVEALING CU TOY					
	HORSE ON PILLOW					
	MOLLY (V/O):	1/015	01:02:04:20	<u>01:02:07:15</u>	02:19	MOLLY TO AUDIENCE:
	<i>Well, actually, no, it isn't.</i>		0199+04	<u>0203+07</u>	4+03	<i>Well, actually, no, it isn't.</i>
	01:02:05:16 / 200+08					
	START MUSIC (SCORE)					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
15	CUT TO INT. LAUNDRY					
01:02:07:18	ROOM. NIGHT. H/A LS					
0203+10	MOLLY SEMI-HIDDEN					
	READING BY					
	TORCHLIGHT. MOVE IN					
	MOLLY (V/O):	1/016	01:02:08:04	01:02:11:01	02:21	MOLLY TO AUDIENCE:
	<i>Miss Adderstone doesn't</i>		0204+04	0208+09	4+05	<i>Miss Adderstone</i>
	<i>even like us reading. It's why</i>					<i>doesn't even like us reading.</i>
	<i>I'm hiding in the laundry</i>					
	<i>room.</i>	1/017	01:02:11:06	<u>01:02:13:19</u>	02:13	MOLLY TO AUDIENCE:
			0208+14	<u>0212+11</u>	3+13	<i>It's why I'm hiding</i>
						<i>in the laundry room.</i>
16	CUT TO H//A OTS CU					
01:02:13:22	MOLLY F/G R, AS SHE					
0212+14	READS					
	(FX: OS DOOR)					
17	CUT TO CU - ANGLE ON					
01:02:15:11	MOLLY CENTRE, TURNS					
0215+03	TOWARDS					
	MOLLY (V/O):	1/018	01:02:16:04	<u>01:02:18:19</u>	02:15	MOLLY TO AUDIENCE:
	<i>That's me, Molly Moon.</i>		0216+04	<u>0220+03</u>	3+15	<i>That's me, Molly Moon.</i>
18	CUT TO MS - ROCKY,					
01:02:18:22	CENTRE, IN THE					
0220+06	DOORWAY					
	ROCKY:	1/019	<u>01:02:19:00</u>	<u>01:02:21:01</u>	02:01	ROCKY TO MOLLY THEN
	Come on, Molly.		<u>0220+08</u>	<u>0223+09</u>	3+01	MOLLY TO AUDIENCE:
						- Come on, Molly.
						- And that's my friend Rocky.
	MOLLY (V/O):					
	<i>And that's</i>					
19	CUT TO MCU - MOLLY,					
01:02:20:06	CENTRE, SMILES					
0222+06						
	MOLLY (V/O):					
	<i>my friend Rocky.</i>					
20	CUT TO MS - BACK ON					
01:02:21:04	ROCKY					
0223+12						

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	ROCKY: Midnight feast.	1/020	<u>01:02:21:06</u> <u>0223+14</u>	<u>01:02:23:06</u> <u>0226+14</u>	02:00 3+00	ROCKY TO MOLLY: Midnight feast.
						(TWO SCENES)
21	CUT TO MWS - MOLLY					
01:02:22:08	STARTS TO GET UP					
0225+08						
22	CUT TO INT. MISS					
01:02:23:09	ADDERSTONE'S OFFICE.					
0227+01	NIGHT. L/A MS - STAG'S					
	HEAD ON WALL L, DOOR					
	OPENS R					
	(FX: OS DOG)					
23	CUT TO MS -					
01:02:24:14	ADDERSTONE'S SMALL					
0228+14	DOG, R					
	ADDERSTONE (OS):	1/021	<u>01:02:24:16</u>	<u>01:02:26:21</u>	02:05	ADDERSTONE TO PETULA:
	Shush, shush, shush.		<u>0229+00</u>	<u>0232+05</u>	3+05	Shush, shush, shush.
						(TWO SCENES)
24	CUT TO MS - MISS					
01:02:25:17	ADDERSTONE CENTRE,					
0230+09	COMING INTO OFFICE,					
	HOLDING A BISCUIT					
	ADDERSTONE:					
	shush. Shush, shush.					
	01:02:26:09 / 0231+09					
	END MUSIC (SCORE)					
25	CUT TO MS - BACK ON					
01:02:27:00	THE DOG TROTTING UP					
0232+08	TO F/G					
	ADDERSTONE (OS):	1/022	<u>01:02:27:02</u>	01:02:29:11	02:09	ADDERSTONE TO PETULA:
	Silly, Petula. Mummy's		<u>0232+10</u>	0236+03	3+09	Silly Petula. Mummy's back.
						(TWO SCENES)
26	CUT TO H/A WS - MISS					
01:02:28:10	ADDERSTONE R,					
0234+10	CROUCHES DOWN.					
	ADDERSTONE:					
	back.					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	SHE PUTS THE BISCUIT BETWEEN HER TEETH AS THE DOG APPROACHES					
27	CUT TO MCU - PROFILES					
01:02:31:02	DOG TAKES THE BISCUIT					
0238+10	FROM MISS ADDERSTONE'S MOUTH					
28	CUT TO INT. DORMITORY.					
01:02:33:08	NIGHT. CU - SEATED					
0242+00	MOLLY (WAIST) SQUIRTS KETCHUP INTO SANDWICH					
	(FX)					
	MOLLY: Ketchup sandwiches.	1/023	<u>01:02:33:10</u> <u>0242+02</u>	<u>01:02:34:19</u> <u>0244+03</u>	01:09 2+01	MOLLY TO ALL: Ketchup sandwiches.
	CHILDREN (OS): (LAUGH) (Indistinct and overlapping chat) (CONTINUES)					
29	CUT TO OTS ON CU JINX					
01:02:34:22	PLAYING					
0244+06						
	JINX: (REACTS)					
	GIRL (OS): Shh.					
30	CUT TO CU - MOLLY L,					
01:02:35:22	EATS THE SANDWICH					
0245+14						
	GEMMA (OS): Not so loud. Adderstone	1/024	<u>01:02:36:00</u> <u>0246+00</u>	<u>01:02:38:07</u> <u>0249+07</u>	02:07 3+07	GEMMA TO ALL: Not so loud. Adderstone will hear.
	(TWO SCENES)					
31	CUT TO CU - ANGLE ON					
01:02:37:16	ROCKY L, POURING A					
0248+08	DRINK					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	GEMMA (OS): will hear.					
32	CUT TO CU - RUBY, L, 01:02:38:10 EATING BREAD 0249+10					
	BOY (OS): Ketchup! (LAUGHS)	1/025	<u>01:02:38:12</u> <u>0249+12</u>	<u>01:02:40:00</u> <u>0252+00</u>	01:12 2+04	BOY TO ALL: Ketchup!
33	CUT TO INT. MISS 01:02:40:03 ADDERSTONE'S OFFICE. 0252+03 NIGHT. MCU - ANGLE ON SEATED MISS ADDERSTONE L, LOOKING UP HEARING OS CHILDREN					
34	CUT TO H/A MS PAST 01:02:41:14 TABLE L, TO DOG R, 0254+06 LOOKS UP (FX: GROWL)					
35	CUT TO MWS - MISS 01:02:42:22 ADDERSTONE R 0256+06					
36	CUT TO EXT. DORMITORY. 01:02:44:06 NIGHT. CU MISS 0258+06 ADDERSTONE'S HAND ENTERS L, TURNS DOOR KNOB					
	GIRL (OS): I love ketchup!	1/026	<u>01:02:44:08</u> <u>0258+08</u>	<u>01:02:46:00</u> <u>0261+00</u>	01:16 2+08	GIRL TO ALL: I love ketchup!
37	CUT TO EXT. HARDWICK 01:02:46:03 HOUSE ORPHANAGE. 0261+03 NIGHT. WS - A LIGHT COMES ON UPSTAIRS					
	ADDERSTONE (V/O): <i>What is going on here?</i>	1/027	01:02:47:00 0262+08	<u>01:02:49:22</u> <u>0266+14</u>	02:22 4+06	ADDERSTONE TO ORPHANS: <i>What is going on here?</i>
38	CUT TO INT. DORMITORY. 01:02:50:01 NIGHT. MCU - MISS 0267+01 ADDERSTONE R					



<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	ADDERSTONE: Out of bed after curfew?	1/028	<u>01:02:50:03</u> <u>0267+03</u>	<u>01:02:52:12</u> <u>0270+12</u>	02:09 3+09	ADDERSTONE TO ORPHANS: Out of bed after curfew?
39	CUT TO MCU - MOLLY L, 01:02:52:15 REACTS 0270+15					
	ADDERSTONE (OS): Stealing from the kitchen?	1/029	<u>01:02:52:17</u> <u>0271+01</u>	<u>01:02:54:14</u> <u>0273+14</u>	01:21 2+13	ADDERSTONE TO ORPHANS: Stealing from the kitchen?
40	CUT TO ANGLE ON 01:02:54:17 CHILDREN FAV, RUBY L, 0274+01 JINX R					
	ADDERSTONE (OS): Girls in the boys'	1/030	<u>01:02:54:19</u> <u>0274+03</u>	<u>01:02:57:03</u> <u>0277+11</u>	02:08 3+08	ADDERSTONE TO ORPHANS: Girls in the boys' dormitory?
	(TWO SCENES)					
41	CUT TO OTS MISS 01:02:56:01 ADDERSTONE F/G R, ON 0276+01 MWS CHILDREN - ROCKY L					
	ADDERSTONE: dormitory?					
42	CUT TO MCU - BACK ON 01:02:57:06 MISS ADDERSTONE R 0277+14					
	ADDERSTONE: If you thought it was bad	1/031	<u>01:02:57:08</u> <u>0278+00</u>	<u>01:02:58:22</u> <u>0280+06</u>	01:14 2+06	ADDERSTONE TO ORPHANS: If you thought it was bad before...
43	CUT TO MCU - MOLLY L 01:02:59:01 0280+09					
	ADDERSTONE (OS): before...					
	MOLLY: (OVER) It was me, Miss Adderstone.	1/032	<u>01:02:59:03</u> <u>0280+11</u>	<u>01:03:01:08</u> <u>0284+00</u>	02:05 3+05	MOLLY TO ADDERSTONE: It was me, Miss Adderstone. It was my idea.
	(TWO SCENES)					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
44	CUT TO OTS CU MOLLY					
01:03:00:06	F/G L, ON MCU MISS					
0282+06	ADDERSTONE					
	MOLLY:					
	It was my idea.					
45	CUT TO MCU - BACK ON					
01:03:01:11	MOLLY L					
0284+03						
46	CUT BACK TO OTS ON					
01:03:03:00	MISS ADDERSTONE R,					
0286+08	STEPPING TOWARDS					
	01:03:04:02 / 0288+02					
	START MUSIC (SCORE)					
	ADDERSTONE:	1/033	01:03:04:16	01:03:06:12	01:20	ADDERSTONE TO MOLLY:
	Molly Moon.		0289+00	0291+12	2+12	Molly Moon.
47	CUT TO OTS ON MCU					
01:03:06:18	MOLLY L					
0292+02						
	ADDERSTONE:	1/034	<u>01:03:06:20</u>	<u>01:03:10:20</u>	04:00	ADDERSTONE TO MOLLY:
	The rotten bad apple. I might		<u>0292+04</u>	<u>0298+04</u>	6+00	The rotten bad apple.
	have guessed.					I might have guessed.
						(BAD APPLE: BAD PERSON IN A GROUP OF
						GOOD PEOPLE)
48	CUT BACK TO OTS ON					
01:03:10:23	MISS ADDERSTONE R					
0298+07						
	ADDERSTONE:	1/035	<u>01:03:11:01</u>	01:03:12:23	01:22	ADDERSTONE TO MOLLY:
	Toilet cleaning duty all week.		<u>0298+09</u>	0301+07	2+14	Toilet cleaning duty all week.
49	CUT TO MWS - THE 5					
01:03:13:04	CHILDREN WATCHING AS					
0301+12	MISS ADDERSTONE					
	WALKS ACROSS F/G L TO					
	R					
	ADDERSTONE:	1/036	<u>01:03:13:06</u>	<u>01:03:14:16</u>	01:10	ADDERSTONE TO ORPHANS:
	And all of you,		<u>0301+14</u>	<u>0304+00</u>	2+02	And all of you,

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
50	CUT TO OTS CU ROCKY					
01:03:14:19	F/G L, ON MS MISS					
0304+03	ADDERSTONE R					
	ADDERSTONE: six pm curfew and fish soup three times a day.	1/037	<u>01:03:14:21</u> <u>0304+05</u>	<u>01:03:19:09</u> <u>0311+01</u>	04:12 6+12	ADDERSTONE TO ORPHANS: 6pm curfew and fish soup three times a day.
51	CUT TO INT. REFECTORY.					
01:03:19:12	DAY. CU - OS EDNA					
0311+04	LADLES FISH STEW INTO BOWL					
52	CUT TO MS - EDNA,					
01:03:21:08	CENTRE, CONTINUES					
0314+00						
	BOY (OS): This is disgusting.	1/038	<u>01:03:21:10</u> <u>0314+02</u>	<u>01:03:22:10</u> <u>0315+10</u>	01:00 1+08	BOY TO ALL: This is disgusting.
	01:03:22:10 / 0315+10 END MUSIC (SCORE)					
53	CUT TO CU - ANGLE ON					
01:03:22:13	SEATED TRIO - PAST					
0315+13	MOLLY F/G R, TO GEMMA TO JINX B/G L					
	GEMMA: There's an eyeball in mine.	1/039	<u>01:03:22:15</u> <u>0315+15</u>	<u>01:03:24:09</u> <u>0318+09</u>	01:18 2+10	GEMMA TO MOLLY: There's an eyeball in mine.
	CHILD (OS): (INDISTINCT CHAT)					
54	CUT TO MS - REVERSE					
01:03:24:12	ANGLE - PAST JINX F/G L,					
0318+12	TO GEMMA AND MOLLY B/G R					
	GEMMA: It's staring at me.	1/040	<u>01:03:24:14</u> <u>0318+14</u>	<u>01:03:26:12</u> <u>0321+12</u>	01:22 2+14	GEMMA TO MOLLY: It's staring at me.
	JINX: Yuk!					
	RUBY (OS): ...horrible.					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
55	CUT TO MS - MRS					
01:03:26:15	TRINKLEBURY LEANS					
0321+15	DOWN TO RUBY OSR					
	TRINKLEBURY: Come on, Ruby. It's not that bad.	1/041	<u>01:03:26:17</u> <u>0322+01</u>	<u>01:03:29:05</u> <u>0325+13</u>	02:12 3+12	TRINKLEBURY TO RUBY: Come on, Ruby. It's not that bad.
	MOVE DOWN R REVEALING YOUNG RUBY					
	BOY (OS): It smells					
56	CUT TO MCU - ROCKY					
01:03:29:08	REACTS TO THE SOUP					
0326+00						
	BOY (OS): horrible.	1/042	<u>01:03:29:10</u> <u>0326+02</u>	<u>01:03:30:23</u> <u>0328+07</u>	01:13 2+05	BOY TO ALL THEN BOY 2 TO ALL: - It smells horrible. - Yuk.
		(TWO SCENES)				
57	CUT TO MCU - MOLLY R,					
01:03:30:04	LOOKS OFF F/G AT					
0327+04	ROCKY					
	BOY 2 (OS): Yuk.					
58	CUT TO MCU - BACK ON					
01:03:31:02	ROCKY AS HE PUSHES					
0328+10	HIS PLATE AWAY					
	GIRL (OS): I don't even like	1/043	<u>01:03:31:04</u> <u>0328+12</u>	<u>01:03:33:23</u> <u>0332+15</u>	02:19 4+03	GIRL TO ALL THEN ROCKY TO MRS TRINKLEBURY: - I don't even like fish. - Do we have to eat this, (Mrs Trinklebury?)
		(TWO SCENES)				
59	CUT TO MCU - ANGLE ON					
01:03:31:22	MRS TRINKLEBURY L					
0329+14	TURNING TO ROCKY OSL					
	GIRL (OS): fish.					
	ROCKY (OS, OVER): Do we have to eat this, Mrs Trinklebury?					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
60	CUT TO OTS BCU ROCKY					
01:03:34:02	F/G L, OVER TABLE TO					
0333+02	GORDON AND ROGER					
	BOY (OS): I think I'm going to vomit.					
	HAZEL (OS): Thanks to					
61	CUT TO MCU - HAZEL L,					
01:03:35:06	AS EDNA FRINGING R,					
0334+14	FILLS HER BOWL					
	HAZEL: Bog Eyes, we're on curfew	1/044	<u>01:03:34:04</u> <u>0333+04</u>	<u>01:03:40:01</u> <u>0342+01</u>	05:21 8+13	HAZEL TO ALL: Thanks to Bog Eyes, we're on curfew and vomit soup all week.
		(THREE SCENES)				
62	CUT TO MCU - MOLLY R,					
01:03:36:15	GLANCES L					
0336+15						
	HAZEL (OS): and vomit soup					
63	CUT TO MCU - ROCKY					
01:03:38:00	CENTRE, LOOKS OSR					
0339+00						
	HAZEL (OS): all					
64	CUT TO MCU - BACK ON					
01:03:38:19	HAZEL L, AS EDNA					
0340+03	LADLES OUT ANOTHER SERVING					
	HAZEL: week.					
	GORDON (OS): Yeah, bog eyes.					
65	CUT TO MCU - EDNA R,					
01:03:40:04	REACTS					
0342+04						

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	EDNA: Don't you be rude about my food.	1/045	<u>01:03:40:06</u> <u>0342+06</u>	01:03:43:17 0347+09	03:11 5+03	EDNA TO HAZEL: Don't you be rude about my food. I put a nice piece of mackerel in there.
		(THREE SCENES)				
66	CUT TO DEEP SHOT - 01:03:41:12 ANGLE ON TABLE. EDNA 0344+04 B/G					
	EDNA: I put a nice piece of mackerel					
67	CUT TO MS - EDNA 01:03:43:02 LOOKING DOWN AT OS 0346+10 CHILDREN					
	EDNA: in there. One of you should find it.	1/046	01:03:43:22 0347+14	<u>01:03:45:11</u> <u>0350+03</u>	01:13 2+05	EDNA TO ORPHANS: One of you should find it.
	MOVE R AS SHE TURNS AND STARTS TO LEAVE					
68	CUT TO OTS BCU 01:03:45:14 CHILDREN ON MCU HAZEL 0350+06 CENTRE, REACTING TO SOUP					
	GORDON (OS): Oh, I can't do this.	1/047	<u>01:03:45:16</u> <u>0350+08</u>	<u>01:03:47:04</u> <u>0352+12</u>	01:12 2+04	GORDON TO ALL: Oh, I can't do this.
	ROGER (OS): Gordon, are you...					
69	CUT TO OTS BCU ROCKY 01:03:47:07 F/G L, ON MCU MOLLY R, 0352+15 LOOKING AT A LEAFLET					
	ROGER (OS): actually going to eat that?					
	GIRL (OS): ...Anything.					
70	CUT TO OTS BCU MOLLY 01:03:48:12 F/G R, ON LEAFLET IN HER 0354+12 HAND - 'TALENT CONTEST'					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	ROCKY (OS): Molly,	1/048	<u>01:03:48:14</u> <u>0354+14</u>	<u>01:03:50:18</u> <u>0358+02</u>	02:04 3+04	ROCKY TO MOLLY: Molly, what's that?
	(TWO SCENES)					
	BOY (OS): This is disgusting.					
71	CUT TO MCU - ROCKY, CENTRE					
01:03:50:01 0357+01						
	ROCKY: what's that?					
72	CUT BACK TO OTS ON MOLLY R					
01:03:50:21 0358+05						
	MOLLY: The talent contest. You should enter.	1/049	<u>01:03:50:23</u> <u>0358+07</u>	<u>01:03:53:09</u> <u>0362+01</u>	02:10 3+10	MOLLY TO ROCKY: The talent contest. You should enter.
	GORDON (OS, UNDER): I'd like to see her eat it.					
73	CUT TO OTS CU MOLLY F/G R, ON MCU ROCKY L					
01:03:53:12 0362+04						
	MOLLY: You're brilliant.	1/050	<u>01:03:53:14</u> <u>0362+06</u>	<u>01:03:56:03</u> <u>0366+03</u>	02:13 3+13	MOLLY TO ROCKY THEN GORDON TO ROCKY: - You're brilliant. - Not a chance, loser boy.
	GORDON (OS): Not a chance, loser boy.					
	ROCKY REACTS, MAKES A FACE					
74	CUT TO MS - OVER TABLE TO 2 BOYS - GORDON L, ROGER R - LOOKING TOWARDS. GORDON POINTS OFF F/G					
01:03:56:06 0366+06						
	GORDON: That money is ours.	1/051	<u>01:03:56:08</u> <u>0366+08</u>	<u>01:03:58:04</u> <u>0369+04</u>	01:20 2+12	GORDON TO ROCKY: That money is ours.

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
75	CUT TO OTS F/G BOYS ON 01:03:58:07 MCU HAZEL CENTRE 0369+07					
	HAZEL: (RAPS) <i>Nobody leaves.</i>	1/052	<u>01:03:58:09</u> <u>0369+09</u>	<u>01:04:00:04</u> <u>0372+04</u>	01:19 2+11	HAZEL RAPS THEN GORDON AND ROGER RAP: - <i>Nobody leaves.</i> - <i>Shut the front door.</i> (NOTE - THIS IS A SONG THEY'RE PRACTICING FOR THE COMPETITION)
		(TWO SCENES)				
76	CUT TO MS - ANGLE ON 01:03:59:04 BOYS - ROGER CENTRE, 0370+12 GORDON R, - LOOKING OSL AT HAZEL					
	GORDON, ROGER (RAP) <i>Shut the front door.</i>					
	HAZEL (OS): (RAPS) <i>It's gonna</i>					
77	CUT TO OTS ON MCU 01:04:00:07 MOLLY TURNS TO ROCKY 0372+07 F/G L					
	HAZEL (OS): (RAPS) <i>bring you to your knees.</i>	1/053	<u>01:04:00:09</u> <u>0372+09</u>	<u>01:04:03:00</u> <u>0376+08</u>	02:15 3+15	HAZEL CHANTS THEN GORDON AND ROGER CHANT: - <i>Gonna bring you to your knees.</i> - Three hundred pounds. (GONNA: CONTRACTION OF GOING TO)
	ROGER (OS): Three	(TWO SCENES)				
78	CUT TO MS - BACK ON 01:04:01:22 GORDON L, ROGER, 0374+14 GESTURES					
	ROGER: hundred pounds.					
	TRINKLEBURY (OS): (OVER) That's					
79	CUT TO MCU - MRS 01:04:03:03 TRINKLEBURY CENTRE 0376+11 TURNS TO BOYS OSR					



<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	TRINKLEBURY: enough, you lot.	1/054	<u>01:04:03:05</u> <u>0376+13</u>	<u>01:04:04:12</u> <u>0378+12</u>	01:07 1+15	TRINKLEBURY TO ORPHANS: That's enough, you lot.
80	CUT BACK TO OTS ON MCU HAZEL, SNIGGERS					
01:04:04:15 0378+15						
	GORDON (OS): I'd buy loads of sweets//.	1/055	<u>01:04:04:17</u> <u>0379+01</u>	01:04:06:03 0381+03	01:10 2+02	GORDON TO ALL: I'd buy loads of sweets.
						(TWO SCENES)
81	CUT TO WS - ANGLE ON TABLE- MRS					
01:04:05:14 0380+06	TRINKLEBURY L					
	TRINKLEBURY: Little ones, it's time for a nap. Come on, let's go.	1/056	01:04:06:08 0381+08	01:04:09:03 0385+11	02:19 4+03	TRINKLEBURY TO YOUNG ORPHANS: Little ones, it's time for a nap. Come on, let's go.
	JINX: Do I	1/057	01:04:09:08 0386+00	<u>01:04:11:04</u> <u>0388+12</u>	01:20 2+12	JINX TO TRINKLEBURY THEN MOLLY TO JINX: - Do I have to? - Bye, Jinx.
						(TWO SCENES)
	MRS TRINKLEBURY STANDS					
82	CUT TO MCU - ANGLE ON MOLLY L, WAVES. GEMMA					
01:04:10:00 0387+00	R					
	JINX (OS): have to?					
	MOLLY: Bye, Jinx.					
	GEMMA: (UNDER) Bye, Jinx.					
	JINX: Bye-bye, Molly.//					
83	CUT TO MS OVER TABLE TO GEMMA AND MOLLY					
01:04:11:07 0388+15	CENTRE/R AS JINX L GETS UP					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	JINX: Bye-bye, fish soup.	1/058	<u>01:04:11:09</u> <u>0389+01</u>	01:04:14:11 0393+11	03:02 4+10	JINX TO MOLLY AND SOUP THEN GEMMA TO JINX: Bye Molly. Bye-bye, fish soup. - Bye Jinx.
	GEMMA: Bye, Jinx.					
	JINX WAVES AND STARTS TO EXIT L					
84 01:04:13:00 0391+08	CUT TO MS - MOVE R AS MRS TRINKLEBURY LEAVES, CARRYING RUBY					
	ROCKY (OS): See you later, Gerry.					
	GIRL (OS): Bye Ruby.					
	CONTINUE R FOR MWS AS SHE CONTINUES AWAY WITH JINX AND ANOTHER BOY					
	RUBY: Bye.					
85 01:04:15:00 0394+08	CUT TO MCU - ANGLE ON HAZEL L, TURNING TOWARDS					
	JINX (OS) : ...the whip...					
	HAZEL: Your boyfriend won't enter the contest. //	1/059	01:04:16:02 0396+02	<u>01:04:18:04</u> <u>0399+04</u>	02:02 3+02	HAZEL TO MOLLY: Your boyfriend won't enter the contest.
						(TWO SCENES)
86 01:04:17:12 0398+04	CUT TO OTS BCU ROCKY F/G L, ON MCU MOLLY R					
87 01:04:18:07 0399+07	CUT TO MCU - ROCKY, CENTRE, REACTS					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	HAZEL (OS): He's scared.	1/060	<u>01:04:18:09</u> <u>0399+09</u>	<u>01:04:19:23</u> <u>0401+15</u>	01:14 2+06	HAZEL TO MOLLY: He's scared.
	MOLLY (OS): He's not					
88	CUT BACK TO OTS ON 01:04:20:02 MOLLY R, REACTS 0402+02					
	MOLLY: my boyfriend. He's my friend.	1/061	<u>01:04:20:04</u> <u>0402+04</u>	<u>01:04:22:00</u> <u>0405+00</u>	01:20 2+12	MOLLY TO HAZEL: He's not my boyfriend. He's my friend.
89	CUT TO MCU - BACK ON 01:04:22:03 ROCKY L, SMILES 0405+03					
	HAZEL (OS): Well, he's the only one	1/062	<u>01:04:22:05</u> <u>0405+05</u>	<u>01:04:25:23</u> <u>0410+15</u>	03:18 5+10	HAZEL TO MOLLY: Well, he's the only one you'll ever have. Weirdo.
	(TWO SCENES)					
90	CUT TO MCU - BACK ON 01:04:23:13 HAZEL L 0407+05					
	HAZEL: you'll ever have. Weirdo.					
91	CUT TO MS - OVER TABLE 01:04:26:02 TO GEMMA AND MOLLY L 0411+02					
	HAZEL (OS): No wonder your parents	1/063	<u>01:04:26:04</u> <u>0411+04</u>	<u>01:04:28:07</u> <u>0414+07</u>	02:03 3+03	HAZEL TO MOLLY: No wonder your parents dumped you here.
	(TWO SCENES)					
92	CUT TO MCU - BACK ON 01:04:27:07 HAZEL L 0412+15					
	HAZEL: dumped you here.					
93	CUT TO MS - OVER TABLE 01:04:28:10 TO GEMMA AND MOLLY L. 0414+10 MOLLY STANDS, ANGRY					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	MOLLY: No one dumped me!	1/064	<u>01:04:28:12</u> <u>0414+12</u>	01:04:31:01 0418+09	02:13 3+13	MOLLY TO HAZEL THEN GORDON TO MOLLY: - No one dumped me! - Yeah, right. Reject.
	GORDON (OS): Yeah,					
94	CUT TO MS - ANGLE ON 01:04:29:19 ROGER CENTRE, AND 0416+11 GORDON R,					
	GORDON: right. Reject.					
95	CUT TO OTS CU GEMMA 01:04:31:06 F/G R, ON MS ROCKY L 0418+14					
	MOLLY (OS): I'm not a reject.	1/065	<u>01:04:31:08</u> <u>0419+00</u>	<u>01:04:32:21</u> <u>0421+05</u>	01:13 2+05	MOLLY TO GORDON: I'm not a reject. Who told you that?
						(TWO SCENES)
96	CUT TO MS - GEMMA AND 01:04:32:03 MOLLY L 0420+03					
	MOLLY: Who told you that?					
97	CUT TO MS - ANGLE ON 01:04:33:00 GORDON CENTRE, AND 0421+08 ROGER R					
	ROGER: Everyone knows it.	1/066	<u>01:04:33:02</u> <u>0421+10</u>	01:04:35:23 0425+15	02:21 4+05	ROGER TO MOLLY THEN ROCKY TO ROGER: - Everyone knows it. - Shut up before I make you shut up.
						(THREE SCENES)
98	CUT TO MCU - ROCKY L, 01:04:34:04 STANDS 0423+04					
	ROCKY: You better shut up					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
99	CUT BACK TO MS - ANGLE					
01:04:35:09	ON GORDON CENTRE,					
0425+01	AND ROGER R					
	ROCKY (OS):					
	before I make					
100	CUT TO MCU - BACK ON					
01:04:36:03	ROCKY					
0426+03						
	ROCKY:					
	you shut up.					
	ADDERSTONE (OS):	1/067	<u>01:04:36:05</u>	01:04:38:04	01:23	ADDERSTONE TO ORPHANS:
	(SHOUTS) Silence!		<u>0426+05</u>	0429+04	2+15	Silence!
		(TWO SCENES)				
	ROCKY REACTS, SITS					
101	CUT TO LS DOWN TABLE					
01:04:37:07	TO ADDERSTONE B/G					
0427+15	CENTRE, IN DOORWAY					
	EDNA HURRIES IN B/G L					
	WITH PLATE OF FOOD					
102	CUT TO CU - EDNA (HAND					
01:04:40:12	R) PUTS DOWN THE					
0432+12	PLATE (PIE AND PEAS)					
103	CUT BACK TO LS DOWN					
01:04:41:11	TABLE - SILENCE					
0434+03	CONTINUES AS EDNA					
	HURRIES OUT B/G L					
104	CUT TO MS - OVER TABLE					
01:04:43:02	TO GEMMA AND MOLLY L					
0436+10						
	ADDERSTONE (OS):	1/068	<u>01:04:43:04</u>	01:04:46:15	03:11	ADDERSTONE TO ORPHANS:
	What on earth is		<u>0436+12</u>	0441+15	5+03	What on earth is going on?
		(TWO SCENES)				
105	CUT TO OTS CU MOLLY					
01:04:45:09	F/G R, ON MCU ROCKY L,					
0440+01	GLANCES TOWARDS					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	ADDERSTONE (OS): going on?					
106	CUT TO MWS -					
01:04:46:19	ADDERSTONE R. MOVE L					
0442+03	AS SHE WALKS FAST TOWARDS OS TABLE					
	01:04:48:15 / 0444+15 START MUSIC (SCORE)					
107	CUT TO MS - PAST REAR					
01:04:49:21	CHILDREN L AND R, TO					
0446+13	ADDERSTONE CROSSING B/G R TO L PASSING HAZEL					
	ROCKY: Hey.	1/069	01:04:51:08 0449+00	<u>01:04:53:03</u> <u>0451+11</u>	01:19 2+11	ROCKY TO MOLLY: Hey.
	(THREE SCENES)					
108	CUT BACK TO OTS ON					
01:04:51:09	ROCKY L, LOOKS					
0449+01	DESPERATELY AT MOLLY					
109	CUT TO MS - MOLLY R,					
01:04:52:06	HOLDING UP THE					
0450+06	LEAFLET					
110	CUT TO MOVE L AS MLS					
01:04:53:06	ADDERSTONE					
0451+14	CONTINUES UP TO TABLE - REAR MCU MOLLY F/G R. MS ROCKY L					
	ADDERSTONE: And what is	1/070	<u>01:04:53:08</u> <u>0452+00</u>	01:04:55:00 0454+08	01:16 2+08	ADDERSTONE TO MOLLY: And what is this?
	(TWO SCENES)					
	HOLD AS ADDERSTONE REACHES FOR THE LEAFLET					
111	CUT TO REAR CU					
01:04:54:11	ADDERSTONE F/G L,					
0453+11	SNATCHING THE LEAFLET OUT OF MS MOLLY'S HAND, CENTRE					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	ADDERSTONE: this?					
	ADDERSTONE STEPS OSL					
112	CUT TO MS - PROFILE					
01:04:55:15	ADDERSTONE L,					
0455+07	INSPECTING THE LEAFLET					
113	CUT TO MS ON MOLLY R,					
01:04:56:15	ADDERSTONE FRINGING					
0456+15	F/G L					
114	CUT TO MCU - ROCKY L.					
01:04:57:23	ADDERSTONE (TORSO)					
0458+15	FRINGING R					
115	CUT TO MS - BACK ON					
01:04:59:07	ADDERSTONE L, GLARES					
0460+15	AT OS MOLLY					
	ADDERSTONE: Talent contest?	1/071	01:05:01:02	<u>01:05:02:23</u>	01:21	ADDERSTONE TO MOLLY:
			0463+10	<u>0466+07</u>	2+13	Talent contest?
116	CUT TO MS - PAST REAR					
01:05:03:02	CHILDREN F/G L AND R,					
0466+10	TO HAZEL L, LOOKS DOWN					
	ADDERSTONE (OS): How	1/072	<u>01:05:03:04</u>	01:05:07:20	04:16	ADDERSTONE TO MOLLY:
			<u>0466+12</u>	0473+12	7+00	How dare you bring this nonsense
	(THREE SCENES)					in here and cause this commotion.
117	CUT TO MS ON MOLLY R,					
01:05:03:23	ADDERSTONE FRINGING					
0467+15	F/G L					
	ADDERSTONE: dare you bring					
118	CUT TO OTS MOLLY F/G R,					
01:05:05:02	ON MCU ADDERSTONE L					
0469+10						
	ADDERSTONE: this nonsense in here and cause this commotion.					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
119	CUT TO OTS CU					
01:05:08:02	ADDERSTONE F/G L, ON					
0474+02	MS MOLLY R. MOVE IN					
	ADDERSTONE: Your punishment obviously wasn't enough, Moon.	1/073	<u>01:05:08:04</u> <u>0474+04</u>	01:05:10:20 0478+04	02:16 4+00	ADDERSTONE TO MOLLY: Your punishment obviously wasn't enough, Moon.
	(TWO SCENES)					
120	CUT BACK TO OTS ON					
01:05:11:01	MCU ADDERSTONE L					
0478+09						
	ADDERSTONE: Dishwashing duty all	1/074	<u>01:05:11:03</u> <u>0478+11</u>	01:05:14:03 0483+03	03:00 4+08	ADDERSTONE TO MOLLY: Dishwashing duty all week.
	(TWO SCENES)					
121	CUT TO TIGHTER OTS ON					
01:05:13:15	MOLLY R. ADDERSTONE					
0482+07	WAGS A FINGER AT HER					
	ADDERSTONE: week. Don't you ever think that you can get the better of	1/075	01:05:14:08 0483+08	<u>01:05:16:18</u> <u>0487+02</u>	02:10 3+10	ADDERSTONE TO MOLLY: Don't you ever think that you can get the better of me,
122	CUT BACK TO OTS ON					
01:05:16:21	ADDERSTONE L,					
0487+05	CONTINUES. S/I SOAP BUBBLES RISING INTO F/G (FX: BUBBLES)					
	ADDERSTONE: me, my girl, because I will come down on you like a ton of bricks!	1/076	<u>01:05:16:23</u> <u>0487+07</u>	01:05:20:07 0492+07	03:08 5+00	ADDERSTONE TO MOLLY: my girl, because I will come down on you like a ton of bricks!
	ADDERSTONE SLAMS A HAND ON THE TABLE					
123	START DISSOLVE TO INT.					
01:05:20:11	ORPHANAGE KITCHEN.					
0492+11	NIGHT. CU - MOLLY'S HANDS IN SINK FULL OF BUBBLES					
	ROCKY(OS): Molly, that's enough bubbles.	1/077	<u>01:05:20:13</u> <u>0492+13</u>	<u>01:05:22:08</u> <u>0495+08</u>	01:19 2+11	ROCKY TO MOLLY: Molly, that's enough bubbles.



<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
124	CUT TO MS - PAST F/G					
01:05:22:11	SINK TO MOLLY L. ROCKY					
0495+11	R, WITH GUITAR					
	ROCKY:	1/078	<u>01:05:22:13</u>	<u>01:05:24:15</u>	02:02	ROCKY TO MOLLY THEN
	Let me give you a hand.		<u>0495+13</u>	<u>0498+15</u>	3+02	MOLLY TO ROCKY:
						- Let me give you a hand.
	01:05:23:00 / 0496+08					- Thanks.
	END MUSIC (SCORE)					
	ROCKY STEPS AWAY R,					
	STARTING TO TAKE OFF					
	THE GUITAR					
	MOLLY:					
	Thanks. But					
125	CUT TO MCU - ANGLE ON					
01:05:24:18	MOLLY L, LOOKS OSR AT					
0499+02	ROCKY					
	MOLLY:	1/079	<u>01:05:24:20</u>	<u>01:05:26:22</u>	02:02	MOLLY TO ROCKY:
	I can do this on my own.		<u>0499+04</u>	<u>0502+06</u>	3+02	But I can do this on my own.
	MOLLY TURNS TO SINK					
	OS					
126	CUT TO MS - MOLLY L,					
01:05:27:01	WASHES UP. ROCKY R,					
0502+09	PLAYS THE GUITAR					
	01:05:27:01 / 0502+09					
	START MUSIC					
	(SOURCE/GUITAR)					
	ROCKY:	1/080	<u>01:05:27:03</u>	01:05:29:00	01:21	ROCKY TO MOLLY:
	Miss Moon. (SINGS) <i>Put on</i>		<u>0502+11</u>	0505+08	2+13	Miss Moon.
	<i>a happier face.</i>					
		1/081	01:05:29:05	01:05:33:10	04:05	ROCKY SINGS:
			0505+13	0512+02	6+05	<i>Put on a happier face</i>
	(TWO SCENES)					
127	CUT TO CU - MOLLY L,					
01:05:32:00	SMILES					
0510+00						

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	01:05:33:05 / 0511+13 END MUSIC (SOURCE)					
	ROCKY (OS): See?	1/082	01:05:33:15 0512+07	<u>01:05:36:04</u> <u>0516+04</u>	02:13 3+13	ROCKY TO MOLLY: See? You're smiling.
						(TWO SCENES)
128	CUT TO CS - ANGLE PAST 01:05:35:02 PROFILE MOLLY F/G L, TO 0514+10 ROCKY R					
	ROCKY: You're smiling.					
	MOLLY REACHES OSR					
129	CUT TO MCU - MOLLY 01:05:36:07 THROWS SUDS OFF F/G 0516+07					
	MOLLY, ROCKY: (REACT/LAUGH)					
130	CUT TO OTS ON ROCKY 01:05:36:22 REACTING - HE STEPS 0517+06 TOWARDS AND CONTINUES HIS SONG					
	01:05:38:05 / 0519+05 START MUSIC (SOURCE)					
	ROCKY: (SINGS) <i>You know</i>	1/083	01:05:38:05 0519+05	<u>01:05:39:06</u> <u>0520+14</u>	01:01 1+09	ROCKY SINGS: <i>You know</i>
131	CUT TO OTS CU ROCKY 01:05:39:09 F/G R, ON MCU MOLLY L, 0521+01 SMILES					
	ROCKY: (SINGS) <i>We're gonna get out of this</i>	1/084	<u>01:05:39:11</u> <u>0521+03</u>	01:05:45:03 0529+11	05:16 8+08	ROCKY SINGS: <i>We're gonna get out of this place It's true</i>
						(TWO SCENES)
132	CUT TO REVERSE OTS ON 01:05:42:15 MCU ROCKY R, 0525+15 CONTINUES					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	ROCKY: (SINGS) <i>place, it's true.</i> <i>Bullies are just such a waste</i>	1/085	01:05:45:08 0530+00	01:05:50:14 0537+14	05:06 7+14	ROCKY SINGS: <i>Bullies are just</i> <i>such a waste of space...</i>
	(TWO SCENES)					
133	CUT BACK TO OTS ON					
01:05:48:10	MOLLY L					
0534+10						
	ROCKY: (SINGS) <i>of space...</i>					
	MOLLY: You know, you really should enter the talent contest.	1/086	01:05:50:19 0538+03	01:05:53:20 0542+12	03:01 4+09	MOLLY TO ROCKY: You know, you really should enter the talent contest.
	(TWO SCENES)					
	01:05:51:00 / 0538+08 END MUSIC (SOURCE/GUITAR)					
	MOVE R AS MOLLY CROSSES L TO R					
134	CUT TO MCU - ROCKY R					
01:05:52:23						
0541+07						
	ROCKY: I, I can't sing in front of other people.	1/087	01:05:54:02 0543+02	<u>01:05:55:16</u> <u>0545+08</u>	01:14 2+06	ROCKY TO MOLLY: I can't sing in front of other people.
	MOLLY ENTERS F/G L					
135	CUT BACK TO OTS ON					
01:05:55:19	MOLLY STOPPING L, PUTTING DOWN OS PLATES					
0545+11						
	MOLLY: Rubbish. You sing to me all the time.	1/088	01:05:57:12 0548+04	<u>01:06:00:16</u> <u>0553+00</u>	03:04 4+12	MOLLY TO ROCKY: Rubbish. You sing to me all the time.
	MOVE R AS SHE CROSSES AGAIN					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
136	CUT TO MCU - ROCKY R					
01:06:00:19						
0553+03						
	ROCKY:	1/089	<u>01:06:00:21</u>	<u>01:06:05:15</u>	04:18	ROCKY TO MOLLY:
	That's different		<u>0553+05</u>	<u>0560+07</u>	7+02	That's different. In front
		(TWO SCENES)				of strangers I go all like jelly.
137	CUT TO OTS ON MS					
01:06:01:18	MOLLY R. MOVE L AS SHE					
0554+10	STARTS TO CROSS R TO L					
	ROCKY:					
	in front of strangers I go all					
	like jelly.					
	HOLD OTS AS SHE PUTS					
	MORE PLATES DOWN IN					
	SINK OSL					
138	CUT BACK TO OTS ON					
01:06:05:18	MCU ROCKY R					
0560+10						
	ROCKY:	1/090	<u>01:06:05:20</u>	<u>01:06:06:18</u>	00:22	ROCKY TO MOLLY:
	I can't do it.		<u>0560+12</u>	<u>0562+02</u>	1+06	I can't do it.
139	CUT TO LS - ROCKY AND					
01:06:06:21	MOLLY CENTRE					
0562+05						
	MOLLY:	1/091	<u>01:06:06:23</u>	<u>01:06:08:21</u>	01:22	MOLLY TO ROCKY THEN
	I'll do it with you.		<u>0562+07</u>	<u>0565+05</u>	2+14	ROCKY TO MOLLY:
						- I'll do it with you.
	ROCKY:					- You will?
	You will?					
140	CUT TO MS -					
01:06:09:02	ADDERSTONE CENTRE,					
0565+10	SHOUTS. HAZEL BEHIND					
	L, SMIRKS					
	ADDERSTONE:	1/092	<u>01:06:09:04</u>	<u>01:06:12:20</u>	03:16	ADDERSTONE TO MOLLY AND
	Neither of you are going		<u>0565+12</u>	<u>0571+04</u>	5+08	ROCKY:
	anywhere.					Neither of you are going anywhere.

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
141	CUT TO MS - ROCKY L, 01:06:12:23 MOLLY R 0571+07					
	ADDERSTONE (OS): The only way you can leave is to get adopted,	1/093	<u>01:06:13:01</u> <u>0571+09</u>	01:06:15:17 0575+09	02:16 4+00	ADDERSTONE TO MOLLY AND ROCKY: The only way you can leave is to get adopted,
142	CUT TO MS - BACK ON 01:06:15:21 ADDERSTONE, CENTRE. 0575+13 HAZEL B/G L					
	ADDERSTONE: and I can't imagine anyone in their right minds wanting you.	1/094	<u>01:06:15:23</u> <u>0575+15</u>	01:06:19:09 0581+01	03:10 5+02	ADDERSTONE TO MOLLY AND ROCKY: and I can't imagine anyone in their right minds wanting you.
143	CUT BACK TO TIGHTER 01:06:19:14 ON DUO - MOVING IN ON 0581+06 MOLLY R					
	01:06:19:14 / 0581+06 START MUSIC (SCORE)					
	ADDERSTONE (OS): Now, finish the washing-up.	1/095	<u>01:06:19:16</u> <u>0581+08</u>	<u>01:06:22:14</u> <u>0585+14</u>	02:22 4+06	ADDERSTONE TO MOLLY: Now, finish the washing-up.
144	CUT TO MS - REAR 01:06:22:17 ADDERSTONE R, WALKS 0586+01 AWAY TO B/G. HAZEL L					
	HAZEL: (WHISPERS) Reject.	1/096	01:06:23:16 0587+08	<u>01:06:25:08</u> <u>0590+00</u>	01:16 2+08	HAZEL TO MOLLY: Reject.
	ADDERSTONE STARTS TO EXIT B/G R					
145	CUT TO CU - MOVE IN ON 01:06:25:11 MOLLY R, REACTS 0590+03					
146	CUT TO INT. ORPHANAGE 01:06:29:02 - HALL AND STAIRS - 0595+10 NIGHT. LS - PAST STAIRS F/G L TO TRINKLEBURY R, WALKING TOWARDS					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>	<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
	SPOT	START	END	TOTAL	TITLE
TRINKLEBURY: Good night, Molly.  MS MOLLY ENTERS F/G R TO L, STARTS TO WALK SLOWLY UP THE STAIRS. TRINKLEBURY STOPS R	1/097	01:06:29:20 0596+12	01:06:32:09 0600+09	02:13 3+13	TRINKLEBURY TO MOLLY: Good night, Molly.
TRINKLEBURY: What's the matter?  HOLD MWS - MOLLY STOPS L, TURNS TO TRINKLEBURY R	1/098	01:06:32:14 0600+14	01:06:34:14 0603+14	02:00 3+00	TRINKLEBURY TO MOLLY: What's the matter?
MOLLY: They said I was a reject, that nobody wanted me.	1/099	01:06:36:13 0606+13	01:06:40:19 0613+03	04:06 6+06	MOLLY TO TRINKLEBURY: They said I was a reject, that nobody wanted me.
TRINKLEBURY: Oh, Molly. Don't listen to them. Come here.	1/100	01:06:41:00 0613+08	01:06:43:06 0616+14	02:06 3+06	TRINKLEBURY TO MOLLY: Oh, Molly.
TRINKLEBURY CROSSES AND SITS ON STAIRS L. MOVE DOWN AS MOLLY SITS NEXT TO HER - SLOW MOVE IN	1/101	01:06:43:11 0617+03	01:06:45:07 0619+15	01:20 2+12	TRINKLEBURY TO MOLLY: Don't listen to them. Come here.
TRINKLEBURY: Now... Your parents loved you very much.	1/102	01:06:48:18 0625+02	01:06:50:18 0628+02	02:00 3+00	TRINKLEBURY TO MOLLY: Now...
	1/103	01:06:53:07 0631+15	01:06:56:06 0636+06	02:23 4+07	TRINKLEBURY TO MOLLY: Your parents loved you very much.
MOLLY: They died. They didn't dump me.	1/104	01:06:57:07 0637+15	01:06:59:02 0640+10	01:19 2+11	MOLLY TO TRINKLEBURY: They died.
	1/105	01:06:59:07 0640+15	01:07:01:07 0643+15	02:00 3+00	MOLLY TO TRINKLEBURY: They didn't dump me.

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	TRINKLEBURY: You were very special to them. And you still are, to all of us. Now, you need to get to bed. You've got that cross-country run tomorrow.	1/106	01:07:03:16 0647+08	01:07:05:21 0650+13	02:05 3+05	TRINKLEBURY TO MOLLY: You were very special to them.
		1/107	01:07:07:10 0653+02	01:07:10:00 0657+00	02:14 3+14	TRINKLEBURY TO MOLLY: And you still are, to all of us.
		1/108	01:07:11:18 0659+10	01:07:15:10 0665+02	03:16 5+08	TRINKLEBURY TO MOLLY: Now, get to bed. You've got that cross-country run tomorrow.
	CONTINUE INTO MS					
	TRINKLEBURY: Go on.	1/109	01:07:15:15 0665+07	01:07:17:15 0668+07	02:00 3+00	TRINKLEBURY TO MOLLY: Go on.
	HOLD MOVE - MOLLY GETS UP AND WALKS AWAY UP THE STAIRS. TRINKLEBURY WATCHES					
147 01:07:24:09 0678+09	CUT TO L/A MS - REAR MOLLY STOPS, TURNS TO LOOK DOWN AT OS TRINKLEBURY					
	TRINKLEBURY (OS): Just believe in yourself, Molly.	1/110	<u>01:07:24:11</u> <u>0678+11</u>	01:07:26:11 0681+11	02:00 3+00	TRINKLEBURY TO MOLLY: Just believe in yourself, Molly.
	MOLLY CONTINUES AWAY					
148 01:07:28:03 0684+03	CUT TO MCU - TRINKLEBURY L, TURNS TOWARDS AND REACTS. MOLLY EXITS B/G R					
149 01:07:32:00 0690+00	CUT TO EXT. RUNNING PATH OVER BRIDGE - DAY. WS - MOLLY SITS R. ROCKY RUNS IN L TO R, OVER THE BRIDGE FOLLOWED BY ANOTHER BOY					
150 01:07:35:09 0695+01	CUT TO WS - ROCKY STOPS BEHIND MOLLY, CENTRE/L. OTHER BOY CONTINUES RUN TOWARDS					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
ROCKY: Run with me, Molly.		1/111	01:07:35:23 0695+15	01:07:39:07 0700+15	03:08 5+00	ROCKY TO MOLLY THEN MOLLY TO ROCKY: - Run with me, Molly. - I'm not a reject.
01:07:37:09 / 0698+01 END MUSIC (SCORE)						
MOLLY: I'm not a reject.						
BOY RUNS OFF R						
ROCKY: Come on, Molly. Why don't you just try?		1/112	01:07:40:18 0703+02	01:07:43:20 0707+12	03:02 4+10	ROCKY TO MOLLY: Come on, Molly. Why don't you just try?
MOLLY: Don't you start on me, Rocky.		1/113	01:07:44:01 0708+01	01:07:46:01 0711+01	02:00 3+00	MOLLY TO ROCKY: Don't you start on me, Rocky.
MOLLY GETS UP. 2 GIRLS RUN IN B/G L AND TOWARDS						
MOLLY: I hate this place.		1/114	01:07:46:06 0711+06	01:07:48:03 0714+03	01:21 2+13	MOLLY TO ROCKY: I hate this place.
MOVE R AS MOLLY STARTS TO JOG TOWARDS AND R						
ROCKY: Don't forget practice. Four o'clock.		1/115	01:07:48:08 0714+08	01:07:50:21 0718+05	02:13 3+13	ROCKY TO MOLLY: Don't forget practice. Four o'clock.
MOLLY JOGS OFF F/G R. TWO GIRLS FOLLOW. ROCKY, L, WALKS TOWARDS						
151 CUT TO L/A FOLLOWING 01:07:51:01 MOLLY (LOWER) AWAY 0718+09						
01:07:51:01 / 0718+09 START MUSIC (SONG)						



<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
152	CUT TO MLS - FOLLOW					
01:07:52:09	REAR MOLLY AWAY THRU					
0720+09	WOODS					
153	CUT BACK TO L/A					
01:07:53:15	FOLLOWING MOLLY					
0722+07	(LOWER)					
154	CUT TO LS - MOLLY					
01:07:54:22	CONTINUES TOWARDS					
0724+06						
155	JUMP CUT TO LS ON					
01:07:55:06	MOLLY CONTINUES					
0724+14	TOWARDS					
156	JUMP CUT TO MLS MOLLY					
01:07:55:14	CONTINUES TOWARDS					
0725+06						
	SONG:					
	<i>Believe // in myself.</i>					
157	CUT TO H/A LS - MOLLY					
01:07:56:06	CONTINUES R TO L					
0726+06						
158	CUT TO LS - MOLLY					
01:07:57:23	CONTINUES TOWARDS					
0728+15						
	SONG:					
	<i>Believe in myself. I am // like</i>					
	<i>no one else.</i>					
159	CUT TO LS - REAR MOLLY					
01:08:01:13	L, CONTINUES AWAY					
0734+05	TOWARDS B/G FIELDS					
	SONG:					
	<i>If they could see for</i>					
	<i>themselves.</i>					
160	CUT TO LS - MOLLY					
01:08:05:18	CONTINUES TOWARDS					
0740+10	ALONG COUNTRY ROAD					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	SONG: <i>I'm so far. Believe // in myself.</i>					
	MOVE L AS SHE PASSES					
161 01:08:09:11 0746+03	CUT TO MWS - DUCKS IN THE WATER (FX: DUCKS)					
	SONG: <i>Believe // in myself.</i>					
162 01:08:12:03 0750+03	CUT TO LS - PAST F/G TREE TO MOLLY WALKING B/G R TO L INTO VILLAGE, PASSING SHOP					
	SONG: <i>Twisted eyes on the shelf. If they could // see for themselves</i>					
163 01:08:17:09 0758+01	CUT TO LS - MOLLY STOPS L OUTSIDE VILLAGE STORES, LOOKS AT ADVERTISING POSTER IN WINDOW - CHILD STAR DAVINA NUTEL					
	SONG: <i>I'm so // far, from where // you are.</i>					
164 01:08:20:00 0762+00	CUT TO INT. VILLAGE STORES. DAY. MCU - THRU GLASS TO MOLLY OUTSIDE, LOOKING IN (DAVINA REFLECTED IN GLASS)					
165 01:08:22:07 0765+07	CUT TO EXT. STORES. DAY. MCU- THRU GLASS TO DAVINA'S SMILING FACE ON POSTER					
	MOLLY (OS): It's all right for you. Davina NutteL. I wish I was you.	1/116	01:08:23:00 0766+08	01:08:25:13 0770+05	02:13 3+13	MOLLY TO DAVINA: It's all right for you. Davina Nuttel I wish I was you.

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	SONG: <i>I'm so far.</i>					
166	CUT BACK TO THRU F/G					
01:08:27:06	GLASS TO MCU MOLLY R					
0772+14						
167	CUT TO EXT. BRIERSVILLE					
01:08:29:12	LIBRARY - DAY. LS MOLLY					
0776+04	ENTERS R TO L. MOVE L					
	AS SHE WALKS TOWARDS					
168	CUT TO WS - POSTMAN					
01:08:33:06	CYCLES ACROSS L TO R					
0781+14	AS REAR MOLLY GOES					
	INTO LIBRARY B/G					
	CENTRE					
	(FX: BIKE BELL)					
		1/117	<u>01:08:33:08</u>	01:08:35:20	02:12	NARRATIVE TITLE (of sign) (Italics):
			<u>0782+00</u>	0785+12	3+12	<i>Library</i>
169	CUT TO INT. BRIERSVILLE					
01:08:35:23	LIBRARY - DAY. MWS -					
0785+15	LIBRARIAN TENDS TO OLD					
	WOMAN F/G L AT					
	COUNTER. MOLLY					
	ENTERS B/G R					
	LIBRARIAN:	1/118	<u>01:08:36:01</u>	01:08:38:15	02:14	LIBRARIAN TO WOMAN:
	So these are due back on		<u>0786+01</u>	0789+15	3+14	So these are due back on the 15th.
	the fifteenth. Enjoy.					
		1/119	01:08:38:20	<u>01:08:40:14</u>	01:18	LIBRARIAN TO WOMAN THEN
			0790+04	<u>0792+14</u>	2+10	WOMAN TO LIBRARIAN:
						- Enjoy.
						- Thank you very much.
	01:08:38:20 / 0790+04					
	END MUSIC (SONG)					
	MOLLY WALKS TO F/G R					
	WOMAN:					
	Thank you very much.					
170	CUT TO MCU - LIBRARIAN					
01:08:40:17	SMILES AT OLD LADY					
0793+01	CROSSING F/G L TO R					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	LIBRARIAN: I'll see you soon.	1/120	<u>01:08:40:19</u> <u>0793+03</u>	01:08:42:05 0795+05	01:10 2+02	LIBRARIAN TO WOMAN: I'll see you soon.
	OLD LADY EXITS R. LIBRARIAN SPOTS MOLLY OFF F/G					
171 01:08:43:10 0797+02	CUT TO MLS - MOVE R AS MOLLY HURRIES ACROSS LIBRARY					
	LIBRARIAN (OS): Hello, Molly. It's in the usual place.	1/121	01:08:43:17 0797+09	<u>01:08:46:07</u> <u>0801+07</u>	02:14 3+14	LIBRARIAN TO MOLLY: Hello, Molly. It's in the usual place..
172 01:08:46:10 0801+10	CUT TO MCU - BACK ON LIBRARIAN L, SMILING					
	MOLLY (OS): Thanks, Miss.	1/124	<u>01:08:46:12</u> <u>0801+12</u>	01:08:47:19 0803+11	01:07 1+15	MOLLY TO LIBRARIAN: Thanks, Miss.
173 01:08:48:15 0804+15	CUT TO MS - MOLLY STOPS R, CROUCHES AND STARTS TO PULL A BLANKET FROM HIDING PLACE					
174 01:08:52:14 0810+14	CUT TO MS - MOLLY R SETTLING. SHE PICKS UP A BOOK					
175 01:08:55:00 0814+08	CUT TO H/A OTS ON BOOK L AS SHE OPENS IT					
176 01:08:58:00 0819+00	CUT TO CU - MOLLY READS BOOK					
177 01:09:00:11 0822+11	CUT TO EXT. ORPHANAGE. DAY. WS - ESTABLISHER - PAST PLAYGROUND TO BUILDING					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
178	CUT TO INT. ROCKY'S					
01:09:02:22	BEDROOM. DAY. MS -					
0826+06	MOVE R OFF BEDSIDE					
	TABLE (CLOCK SHOWS					
	TIME OF 4:15) OS ROCKY					
	BOUNCES A BALL					
	AGAINST THE WALL					
	(FX: CLOCK TICKS, BALL)					
	ROCKY (OS):	1/123	01:09:05:01	<u>01:09:06:19</u>	01:18	ROCKY TO MOLLY:
	(SIGHS) Where are you,		0829+09	<u>0832+03</u>	2+10	Where are you, Molly?
	Molly?					
179	CUT TO MCU - ROCKY,					
01:09:06:22	CENTRE, CATCHES THE					
0832+06	BALL					
180	CUT TO EXT.					
01:09:08:19	BRIERSVILLE. DAY. LS					
0835+03	DOWN STREET. A VAN					
	DRIVES IN F/G R AND					
	AWAY					
181	CUT TO L/A - THE VAN					
01:09:11:07	PULLS UP F/G R TO L					
0838+15						
182	CUT TO MS THRU CAB					
01:09:12:22	WINDOW - NOCKMAN					
0841+06	STARTS TO GET OUT B/G					
	R					
	01:09:12:22 / 0841+06					
	START MUSIC (SCORE)					
183	CUT TO L/A UNDER VAN -					
01:09:13:14	KNOCKMAN'S FEET LAND					
0842+06	ON THE GROUND -					
	LIBRARY DOORS B/G					
184	CUT TO MWS - TILT UP					
01:09:14:13	LIBRARY DOORS TO					
0843+13	MOTTO ON ARCH -					
	'KNOWLEDGE IS POWER'					
		1/124	01:09:15:06	<u>01:09:16:23</u>	01:17	NARRATIVE TITLE (of sign) (Italics):
			0844+14	<u>0847+07</u>	2+09	<i>Knowledge Is Power</i>

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
185 01:09:17:02 0847+10	CUT TO MS - NOCKMAN STARING TOWARDS. MOVE IN - HE ADJUSTS HIS COAT, ABOUT TO WALK TOWARDS IS BUMPED BY WOMAN CROSSING L TO R  NOCKMAN: (REACTS)					
186 01:09:21:14 0854+06	CUT TO INT. BRIERSVILLE LIBRARY. DAY. MS - CLOCK ON WALL SHOWING TIME OF 4:45  NOCKMAN (OS): 'Hypnotism. An	1/125	<u>01:09:21:16</u> <u>0854+08</u>	01:09:22:20 0856+04	01:04 1+12	NOCKMAN TO LIBRARIAN: 'Hypnotism
		(TWO SCENES)				
187 01:09:23:02 0856+10	CUT TO LS – REAR NOCKMAN, LIBRARIAN B/G CENTRE  NOCKMAN (OS): Ancient Art Explained' by Doctor H. Logan,	1/126	<u>01:09:23:04</u> <u>0856+12</u>	<u>01:09:26:03</u> <u>0861+03</u>	02:23 4+07	NOCKMAN TO LIBRARIAN: <i>An Ancient Art Explained '</i> by Dr H Logan,
188 01:09:26:06 0861+06	CUT TO MCU - NOCKMAN L, LOOKING OFF F/G  NOCKMAN: Nineteen - o - eight.	1/127	<u>01:09:26:08</u> <u>0861+08</u>	<u>01:09:27:16</u> <u>0863+08</u>	01:08 2+00	NOCKMAN TO LIBRARIAN: 1908.
189 01:09:27:19 0863+11	CUT TO OTS CU NOCKMAN F/G L, ON MCU LIBRARIAN R  LIBRARIAN: I know it very well, but, as I said, we've been unable to locate it.  NOCKMAN: (OVER) Now, listen,	1/128	<u>01:09:27:21</u> <u>0863+13</u>	01:09:31:01 0868+09	03:04 4+12	LIBRARIAN TO NOCKMAN: I know it very well, but, as I said,
		1/129	01:09:31:06 0868+14	<u>01:09:33:09</u> <u>0872+01</u>	02:03 3+03	LIBRARIAN TO NOCKMAN: we've been unable to locate it.

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
190	CUT TO MLS – REAR					
01:09:33:12	NOCKMAN/LIBRARIAN L					
0872+04						
	NOCKMAN: I reserved that book.	1/132	<u>01:09:33:14</u> <u>0872+06</u>	01:09:34:17 0874+01	01:03 1+11	NOCKMAN TO LIBRARIAN: Now, listen, I reserved that book.
	LIBRARIAN: (OVER) I can only...					
	NOCKMAN: I came all the way from London. .	1/133	01:09:34:22 0874+06	<u>01:09:37:08</u> <u>0878+00</u>	02:10 3+10	NOCKMAN TO LIBRARIAN THEN LIBRARIAN TO NOCKMAN: - I came all the way from London. - Professor, please.
	(TWO SCENES)					
191	CUT BACK TO OTS ON					
01:09:36:05	LIBRARIAN R					
0876+05						
	LIBRARIAN: Professor, please.					
	NOCKMAN: I've been					
192	CUT TO MCU - NOCKMAN					
01:09:37:11	L					
0878+03						
	NOCKMAN: looking for that book for a very long time.	1/132	<u>01:09:37:13</u> <u>0878+05</u>	<u>01:09:40:03</u> <u>0882+03</u>	02:14 3+14	NOCKMAN TO LIBRARIAN: I've been looking for that book for a very long time.
193	CUT BACK TO OTS ON					
01:09:40:06	LIBRARIAN R					
0882+06						
	LIBRARIAN: Can I ask you to keep your voice down, please.	1/133	<u>01:09:40:08</u> <u>0882+08</u>	<u>01:09:41:20</u> <u>0884+12</u>	01:12 2+04	LIBRARIAN TO NOCKMAN: Keep your voice down, please.
194	CUT TO MCU - NOCKMAN					
01:09:41:23	L					
0884+15						
	NOCKMAN: The only surviving copy is here in this library.	1/134	<u>01:09:42:01</u> <u>0885+01</u>	<u>01:09:44:14</u> <u>0888+14</u>	02:13 3+13	NOCKMAN TO LIBRARIAN: The only surviving copy is here in this library.

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	NOCKMAN GLANCES AROUND					
195	CUT TO CU - NOCKMAN					
01:09:44:17	(HAND) HITS THE DESK					
0889+01	BELL REPEATEDLY (FX)					
	NOCKMAN: Find it!	1/135	<u>01:09:44:19</u> <u>0889+03</u>	01:09:47:22 0893+14	03:03 4+11	NOCKMAN TO LIBRARIAN: Find it! That's your job, isn't it?
						(THREE SCENES)
196	CUT BACK TO OTS ON					
01:09:45:18	MCU LIBRARIAN R,					
0890+10	REACTS					
	NOCKMAN: That's					
197	CUT TO H/A LS MOLLY L,					
01:09:46:16	SITS UP					
0892+00						
	NOCKMAN (OS): your job, isn't it?					
	LIBRARIAN (OS): (OVER) Professor, please.					
	NOCKMAN (OS): What sort of incompetent	1/136	01:09:48:20 0895+04	<u>01:09:51:08</u> <u>0899+00</u>	02:12 3+12	NOCKMAN TO LIBRARIAN: What sort of incompetent librarian
						are you?
						(TWO SCENES)
198	CUT TO MCU - MOLLY'S					
01:09:49:18	HEAD APPEARING L,					
0896+10	ABOVE A SHELF					
	NOCKMAN (OS): librarian are you?					
	LIBRARIAN (OS): Would you mind keeping					
199	CUT TO LS - NOCKMAN					
01:09:51:11	CENTRE/L TURNS					
0899+03	TOWARDS. LIBRARIAN					
	BEHIND COUNTER					



<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	LIBRARIAN (OS): keep your voice down.					
	NOCKMAN: Right. I'll	1/137	01:09:51:22 0899+14	<u>01:09:54:13</u> <u>0903+13</u>	02:15 3+15	NOCKMAN TO LIBRARIAN: Right. I'll find it myself.
		(THREE SCENES)				
	NOCKMAN WALKS TOWARDS					
	01:09:52:23 / 0901+07 END MUSIC (SCORE)					
200	CUT TO MCU - REAR 01:09:53:04 NOCKMAN, CENTRE, 0901+12 STEPPING AWAY					
	NOCKMAN: find it					
201	CUT TO MCU - MOLLY 01:09:54:02 DUCKS BEHIND SHELF L 0903+02					
	NOCKMAN (OS): myself.					
202	CUT TO H/A MLS - MOLLY 01:09:54:16 BACKS UP ON THE 0904+00 FLOOR, PUTS HER HAND ON A BOOK UNDER RADIATOR					
203	CUT TO LS - NOCKMAN 01:09:56:12 M/G L, STARTS TO CHECK 0906+12 BOOK SHELVES. LIBRARIAN B/G CENTRE					
	NOCKMAN: Hs, Hs, Hs...	1/138	<u>01:09:56:14</u> <u>0906+14</u>	<u>01:09:58:11</u> <u>0909+11</u>	01:21 2+13	NOCKMAN TO HIMSELF: Hs, Hs, Hs...
204	CUT TO H/A LS - MOLLY 01:09:58:14 TURNS AND SPOTS THE 0909+14 BOOK					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	NOCKMAN (OS): (READS) <i>Hamsters... Hairdressing... Hippies...</i>	1/139	01:09:59:18 0911+10	01:10:02:17 0916+01	02:23 4+07	NOCKMAN TO HIMSELF: <i>Hamsters... Hairdressing... Hippies...</i>
	SHE SLIDES THE BOOK OUT FROM UNDER THE RADIATOR					
	NOCKMAN (OS): (READS) <i>Hypnotism.</i>	1/140	01:10:02:22 0916+06	01:10:05:09 0920+01	02:11 3+11	NOCKMAN TO HIMSELF: <i>Hypnotism. Here we go. 'History of Hypnotism'</i>
	(TWO SCENES)					
205	CUT TO MCU - ANGLE ON MOLLY L, (TORSO) TURNING WITH THE BOOK					
01:10:03:13 0917+05						
	NOCKMAN (OS): Here we go. (READS) ' <i>History of Hypnotism</i> '. ' <i>Helpful</i>	1/141	01:10:05:14 0920+06	01:10:07:16 0923+08	02:02 3+02	NOCKMAN TO HIMSELF: ' <i>Helpful Tips on Hypnotism...</i> '
	(TWO SCENES)					
206	CUT TO MS - MOLLY L, LOOKS DOWN AT THE BOOK					
01:10:06:05 0921+05						
	NOCKMAN (OS): ' <i>Tips on Hypnotism...</i> ' Somebody's borrowed it and it hasn't been	1/142	01:10:07:21 0923+13	<u>01:10:09:12</u> <u>0926+04</u>	01:15 2+07	NOCKMAN TO LIBRARIAN: Somebody's borrowed it...
	01:10:09:00 / 0925+08 START MUSIC (SCORE)					
207	CUT TO H/A OTS ON THE BOOK - 'HYPNOTISM AN ANCIENT ART EXPLAINED'					
01:10:09:15 0926+07						
	NOCKMAN (OS): properly booked out.					
		1/143	<u>01:10:09:17</u> <u>0926+09</u>	01:10:11:06 0928+14	01:13 2+05	NARRATIVE TITLE (of book title) (Italics): <i>Hypnotism</i> <i>An Ancient Art Explained</i>

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	LIBRARIAN (OS): Nobody's borrowed it, Professor.	1/144	01:10:11:11 0929+03	01:10:16:01 0936+01	04:14 6+14	LIBRARIAN TO NOCKMAN: Nobody's borrowed it, Professor. I can only assume it's lost.
	(TWO SCENES)					
208	CUT TO MS - MOLLY OPENS THE BOOK					
01:10:14:01 0933+01						
	LIBRARIAN (OS): I can only assume it's lost. (CONTINUES INDISTINCT)					
	MAGIC EMANATES FROM THE BOOK (VFX)					
209	CUT TO H/A OTS ON THE BOOK - 'DEAR READERS...'					
01:10:23:12 0947+04						
	MOLLY: (READS) <i>'You are about to depart</i>	1/145	01:10:24:01 0948+01	<u>01:10:25:16</u> <u>0950+08</u>	01:15 2+07	MOLLY READS: <i>'You are about to depart'</i>
210	CUT TO MCU - MOLLY, CENTRE, READS F/G BOOK					
01:10:25:19 0950+11						
	MOLLY: (READS) <i>'on an incredible journey.'</i>	1/146	<u>01:10:25:21</u> <u>0950+13</u>	01:10:27:21 0953+13	02:00 3+00	MOLLY READS: <i>'on an incredible journey.'</i>
211	CUT TO CU - MOLLY READS, BOOK EDGE OF FRAME F/G					
01:10:29:01 0955+09						
	NOCKMAN (OS): ...or the week after. I need it now!	1/147	<u>01:10:29:03</u> <u>0955+11</u>	01:10:31:04 0958+12	02:01 3+01	NOCKMAN TO LIBRARIAN: ...or the week after. I need it now!
	MOLLY LOOKS UP, HEARING RAISED VOICES					
	LIBRARIAN (OS): Professor, I'm afraid it may very well	1/148	01:10:31:09 0959+01	<u>01:10:32:15</u> <u>0960+15</u>	01:06 1+14	LIBRARIAN TO NOCKMAN: It may very well be lost.

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	01:10:32:17 / 0961+01 END MUSIC (SCORE)					
212	CUT TO MCU - NOCKMAN					
01:10:32:18	CENTRE					
0961+02						
	LIBRARIAN (OS): be lost					
	NOCKMAN: I suggest you find it, otherwise Briersville	1/149	<u>01:10:32:20</u> <u>0961+04</u>	01:10:35:04 0964+12	02:08 3+08	NOCKMAN TO LIBRARIAN: I suggest you find it,
		1/150	01:10:35:09 0965+01	<u>01:10:38:22</u> <u>0970+06</u>	03:13 5+05	NOCKMAN TO LIBRARIAN: otherwise Briersville will be looking for a new librarian.
	(THREE SCENES)					
213	CUT TO MCU - MOLLY'S					
01:10:36:05	HEAD APPEARING FROM					
0966+05	BEHIND SHELF					
	NOCKMAN (OS): will be looking for a					
	01:10:36:05 / 0966+05 START MUSIC (SCORE)					
214	CUT TO CU - LIBRARIAN R					
01:10:37:11						
0968+03						
	NOCKMAN (OS): new librarian.					
215	CUT TO MCU - OVER F/G					
01:10:39:01	SHELF TO MOLLY DROPS					
0970+09	OS BOOK					
216	CUT TO MCU - H/A ON THE					
01:10:39:16	BOOK LANDING ON THE					
0971+08	GROUND					
217	CUT TO MCU - NOCKMAN					
01:10:40:06	L, TURNS TO B/G					
0972+06						

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
218	CUT TO CU - LIBRARIAN, 01:10:40:21 REACTS 0973+05					
219	CUT TO MCU - H/A ON THE 01:10:41:20 BOOK 0974+12					
	LIBRARIAN (OS): Perhaps	1/151	01:10:42:16 0976+00	01:10:44:05 0978+05	01:13 2+05	LIBRARIAN TO NOCKMAN: Perhaps I was a little too hasty, Professor.
			(TWO SCENES)			
220	CUT TO MS - NOCKMAN R, 01:10:43:00 SPOTS OS BOOK, REACTS 0976+08					
	LIBRARIAN (OS): I was a little too hasty, Professor. Let me look again.	1/152	01:10:44:10 0978+10	<u>01:10:45:17</u> <u>0980+09</u>	01:07 1+15	LIBRARIAN TO NOCKMAN THEN NOCKMAN TO LIBRARIAN: - Let me look again. - That's it.
	NOCKMAN: (OVER) That's it.					
221	CUT TO MCU - H/A ON THE 01:10:45:20 BOOK 0980+12					
	NOCKMAN (OS): That's the book.	1/153	<u>01:10:45:22</u> <u>0980+14</u>	<u>01:10:48:20</u> <u>0985+04</u>	02:22 4+06	NOCKMAN TO LIBRARIAN THEN TO MOLLY: That's the book. Hey, wait!
			(TWO SCENES)			
	MOLLY (HAND FROM L) GRABS THE BOOK AND SLIDES IT OUT L					
	NOCKMAN (OS): Hey, wait!//					
222	CUT TO MS ON LIBRARIAN 01:10:47:20 L, STEPPING TOWARDS 0983+12 AS NOCKMAN EXITS OS F/G R					
223	CUT TO H/A LS - 01:10:48:23 NOCKMAN STEPS R TO L 0985+07 TO LOOK BEHIND BOOKSHELVES					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
224	CUT TO L/A MCU -					
01:10:49:15	NOCKMAN R, LOOKING					
0986+07	DOWN OSL					
225	CUT TO MS - H/A POV ON					
01:10:50:11	MOLLY'S BLANKET					
0987+11						
226	CUT TO MCU - ANGLE ON					
01:10:51:16	NOCKMAN TURNING,					
0989+08	HEARING A NOISE OSR					
	(FX)					
227	CUT TO MS - THE DOORS					
01:10:52:20	CLOSING AS OS MOLLY					
0991+04	LEAVES					
	NOCKMAN (OS):	1/154	01:10:53:13	<u>01:10:54:22</u>	01:09	NOCKMAN TO MOLLY:
	You!		0992+05	<u>0994+06</u>	2+01	You!
						(TWO SCENES)
228	CUT TO H/A LS -					
01:10:53:22	NOCKMAN, CENTRE,					
0992+14	STARTS TO FOLLOW					
229	CUT TO MS - LIBRARIAN L					
01:10:55:01						
0994+09						
	NOCKMAN (OS):	1/155	<u>01:10:55:03</u>	<u>01:10:56:20</u>	01:17	NOCKMAN TO MOLLY:
	Come back!		<u>0994+11</u>	<u>0997+04</u>	2+09	Come back!
						(TWO SCENES)
230	CUT TO MS - MOVE L AS					
01:10:56:03	NOCKMAN WALKS AWAY					
0996+03	R TO L					
231	CUT TO MS - NOCKMAN					
01:10:56:23	ENTERS F/G R, OPENS					
0997+07	DOOR, STARTS TO EXIT					
232	CUT TO EXT.					
01:10:58:10	BRIERSVILLE. DAY. LS -					
0999+10	PAST 2 WOMEN					
	CHATting - MOVE R AS					
	NOCKMAN HURRIES L TO					
	R, LOOKS OFF F/G					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	WOMAN: Well, I said to her, that is not the sort of dress you should be					
233 01:11:01:02 1003+10	CUT TO MLS - REAR MOLLY RUNS AWAY INTO LS - THE BOOK UNDER HER ARM (HER NAME ON BACK OF COAT)					
	WOMAN (OS): wearing to a funeral and she told me to mind my own					
	NOCKMAN (OS): Moon.	1/156	01:11:02:05 1005+05	01:11:03:20 1007+12	01:15 2+07	NOCKMAN TO HIMSELF: Moon.
234 01:11:03:23 1007+15	CUT TO MCU - NOCKMAN GLANCES AT WOMEN OSL					
	WOMAN (OS): business.					
	WOMAN 2 (OS): She didn't!					
	NOCKMAN: You,	1/157	01:11:04:21 1009+05	01:11:07:15 1013+07	02:18 4+02	NOCKMAN TO WOMAN: You, you. Where does this road lead?
	WOMAN: She did.					
235 01:11:05:15 1010+07	CUT TO MS - NOCKMAN R, GESTURES TO WOMEN L					
	NOCKMAN: you. Where does this road lead?					
	HE POINTS OFF F/G AFTER MOLLY					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
236	CUT TO EXT.					
01:11:07:20	ORPHANAGE. DAY. WS -					
1013+12	PAST PLAYGROUND TO HOUSE					
237	CUT TO INT. ORPHANAGE.					
01:11:10:20	DAY. MS - ANGLE ON MS					
1018+04	MOLLY STEPPING IN R TO L, LOOKING OSL OUT THE WINDOW					
	MOLLY: (GASPS)					
238	CUT TO LS TOWARDS					
01:11:12:11	FRONT GATE/DRIVEWAY					
1020+11						
	01:11:12:19 / 1021+03 END MUSIC (SCORE)					
239	CUT TO MS - BACK ON					
01:11:14:07	MOLLY R. SHE EXITS R					
1023+07						
240	CUT TO INT. ORPHANAGE					
01:11:16:20	- LAUNDRY ROOM - DAY.					
1027+04	CU - MOLLY (HANDS) OPENS THE BOOK					
	01:11:16:20 / 1027+04 START FADE IN (SCORE)					
	MOLLY (V/O): (READS) <i>Hypnotism is an ancient art. It has been used</i>	1/158	01:11:21:13 1034+05	01:11:24:17 1039+01	03:04 4+12	MOLLY TO AUDIENCE: <i>Hypnotism is an ancient art.</i>
		1/159	01:11:24:22 1039+06	01:11:27:15 1043+07	02:17 4+01	MOLLY TO AUDIENCE: <i>It has been used since the earliest times</i>
	(TWO SCENES)					
241	CUT TO CU - MOLLY					
01:11:26:00	READING F/G BOOK					
1041+00						



<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	MOLLY (V/O): (READS) <i>since the earliest times to dissolve fear and pain, to change people's lives.</i>	1/160	01:11:27:20 1043+12	01:11:30:01 1047+01	02:05 3+05	MOLLY TO AUDIENCE: <i>to dissolve fear and pain,</i>
		1/161	01:11:30:06 1047+06	01:11:32:10 1050+10	02:04 3+04	MOLLY TO AUDIENCE: <i>to change people's lives.</i>
242 01:11:33:08 1052+00	CUT TO WS - MOLLY SITS ON FLOOR AND READS BOOK					
	MOLLY (V/O): (READS) <i>An experienced hypnotist will find that hypnotism can be achieved with a simple glare</i>	1/164	<u>01:11:33:10</u> <u>1052+02</u>	01:11:37:19 1058+11	04:09 6+09	MOLLY TO AUDIENCE: <i>An experienced hypnotist will find that hypnotism can be achieved</i>
		1/165	01:11:38:00 1059+00	01:11:41:00 1063+08	03:00 4+08	MOLLY TO AUDIENCE: <i>with a simple glare of the eyes</i>
		(TWO SCENES)				
243 01:11:39:18 1061+10	CUT TO CU - ANGLE ON MOLLY, CENTRE					
	MOLLY (V/O): (READS) <i>of the eyes. Only a</i>	1/166	01:11:42:00 1065+00	<u>01:11:44:22</u> <u>1069+06</u>	02:22 4+06	MOLLY TO AUDIENCE: <i>Only a few will have the true gift.</i>
		(TWO SCENES)				
244 01:11:42:17 1066+01	CUT TO H/A OTS MOLLY F/G R AS SHE READS THE BOOK					
	MOLLY (V/O): (READS) <i>few will have the true gift.</i>					
245 01:11:45:01 1069+09	CUT TO MWS - MOLLY L, TURNS THE PAGE					
	MOLLY (V/O): (READS) <i>To find out whether you have this talent, try to put yourself into a trance.</i>	1/165	01:11:46:14 1071+14	01:11:49:12 1076+04	02:22 4+06	MOLLY TO AUDIENCE: <i>To find out whether you have this talent,</i>
		1/166	01:11:49:17 1076+09	01:11:51:21 1079+13	02:04 3+04	MOLLY TO AUDIENCE: <i>try to put yourself into a trance.</i>

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
246	CUT TO CU – ANGLE ON					
01:11:52:00	MOLLY					
1080+00						
	<i>All you need is a looking glass.</i>	1/167	01:11:52:02 1080+02	<u>01:11:54:19</u> <u>1084+03</u>	02:17 4+01	MOLLY TO AUDIENCE: <i>All you need is a looking glass.</i>
247	CUT BACK TO MWS -					
01:11:54:22	MOLLY L, PICKS UP					
1084+06	METAL PENCIL CASE					
	MOLLY (V/O): (READS) <i>so you can stare into your eyes.</i>	1/168	<u>01:11:55:00</u> <u>1084+08</u>	01:11:57:10 1088+02	02:10 3+10	MOLLY TO AUDIENCE: <i>so you can stare into your eyes.</i>
248	CUT TO CU - MOLLY,					
01:11:58:04	CENTRE LOOKS AT THE					
1089+04	CASE					
249	CUT TO OTS BCU MOLLY					
01:11:59:14	F/G R, ON REFLECTION IN					
1091+06	CASE LID					
250	CUT TO CU - MOLLY,					
01:12:03:09	CENTRE, LOOKING AT					
1097+01	HER REFLECTION -					
	NOTHING HAPPENS					
	01:12:07:23 / 1103+15 END MUSIC (SCORE)					
	MOLLY LOWERS THE CASE AND LOOKS AROUND					
251	CUT TO MS - WASHING					
01:12:10:22	MACHINE					
1108+06						
252	CUT TO CU - MOLLY L,					
01:12:12:17	SMILES					
1111+01						
253	CUT TO CU - REAR MOLLY					
01:12:14:09	SITS IN F/G R, HER					
1113+09	REFLECTION IN THE GLASS DOOR					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
254	CUT TO MS - PROFILE					
01:12:17:04	MOLLY L, STARING AT					
1117+12	HER REFLECTION IN THE					
	WASHING MACHINE R					
	MOLLY (V/O):	1/169	<u>01:12:17:06</u>	<u>01:12:19:00</u>	01:18	MOLLY TO AUDIENCE:
	<i>Stare hard.</i>		<u>1117+14</u>	<u>1120+08</u>	2+10	<i>Stare hard.</i>
255	CUT BACK TO OTS ON					
01:12:19:03	HER REFLECTION. MOVE					
1120+11	IN					
	01:12:19:15 / 1121+07					
	START MUSIC (SCORE)					
	MOLLY (V/O):	1/170	01:12:19:21	01:12:22:15	02:18	MOLLY TO AUDIENCE:
	<i>When you feel as if you are</i>		1121+13	1125+15	4+02	<i>When you feel as if you are floating,</i>
	<i>floating, your mind is in a</i>					
	<i>trance.</i>	1/171	01:12:22:20	01:12:25:02	02:06	MOLLY TO AUDIENCE:
			1126+04	1129+10	3+06	<i>your mind is in a trance.</i>
	(TWO SCENES)					
256	START DISSOLVE TO					
01:12:23:23	TIGHTER OTS ON					
1127+15	MOLLY'S REFLECTION IN					
	THE GLASS					
	MOLLY (V/O):	1/172	01:12:26:08	01:12:29:09	03:01	MOLLY TO AUDIENCE:
	<i>Focus completely on your</i>		1131+08	1136+01	4+09	<i>Focus completely on your reflection.</i>
	<i>reflection.</i>					
	PETULA (OS):					
	(BARKS)					
	01:12:32:00 / 1140+00					
	END MUSIC (SCORE)					
257	CUT TO MS - PROFILE					
01:12:32:06	MOLLY L, REACTS, TURNS					
1140+06	TOWARDS					
	MOLLY:					
	(GASPS)					
258	CUT TO MS - THE DOG					
01:12:33:00	BARKING					
1141+08						

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	MOLLY (OS): Quiet,	1/173	01:12:33:19 1142+11	<u>01:12:35:11</u> <u>1145+03</u>	01:16 2+08	MOLLY TO PETULA: Quiet, Petula.
	(TWO SCENES)					
259	CUT TO MS - BACK ON 01:12:34:09 MOLLY L 1143+09					
	MOLLY: Petula.					
260	CUT TO ANGLE ON THE 01:12:35:14 DOG (TIGHTER) 1145+06					
	MOLLY (OS): Why do you have to be so mean all the time?	1/174	<u>01:12:35:16</u> <u>1145+08</u>	01:12:38:07 1149+07	02:15 3+15	MOLLY TO PETULA: Why do you have to be so mean all the time?
261	CUT TO MS - (TIGHTER) 01:12:38:14 BACK ON MOLLY L. MOVE 1149+14 IN					
	01:12:40:04 / 1152+04 START MUSIC (SCORE)					
262	CUT TO OS MOLLY 01:12:41:14 SWINGS BISCUIT ON A 1154+06 STRING IN FRONT OF PETULA, TRYING TO HYPNOTISE HER					
263	CUT TO MS - MOVE UP 01:12:44:16 MOLLY R, CONTINUES 1159+00					
264	CUT TO CU - PETULA 01:12:46:11 BARKS 1161+11					
265	CUT TO MWS - PETULA 01:12:47:18 STARTS TO MUNCH ON 1163+10 THE BISCUIT. MOLLY R					
	MOLLY: Petula, no.	1/175	01:12:49:07 1165+15	<u>01:12:50:23</u> <u>1168+07</u>	01:16 2+08	MOLLY TO PETULA: Petula, no.

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
266	CUT TO MCU - ANGLE ON					
01:12:51:02	MOLLY R, LOOKS DOWN					
1168+10	AT OS BOOK					
	MOLLY:					
	(SIGHS)					
267	CUT TO CU - PAGE -					
01:12:52:22	'HYPNOTISING ANIMALS'					
1171+06						
	MOLLY (V/O):	1/176	<u>01:12:53:00</u>	<u>01:12:56:22</u>	03:22	MOLLY TO AUDIENCE:
	(READS) <i>Think of the animal</i>		<u>1171+08</u>	<u>1177+06</u>	5+14	<i>Think of the animal</i>
	<i>you are going to hypnotise.</i>					<i>you are going to hypnotise.</i>
268	CUT TO CU - PETULA					
01:12:57:01						
1177+09						
	MOLLY (V/O):	1/177	<u>01:12:57:03</u>	01:12:59:12	02:09	MOLLY TO AUDIENCE:
	(READS) <i>Find its voice.</i>		<u>1177+11</u>	1181+04	3+09	<i>Find its voice. Copy it.</i>
						(TWO SCENES)
269	CUT TO MCU - BACK ON					
01:12:58:05	MOLLY					
1179+05						
	MOLLY (V/O):					
	(READS) <i>Copy it.</i>					
	PETULA (OS):					
	(BARKS)					
270	CUT TO CU - PETULA					
01:13:01:00	BARKS					
1183+08						
271	CUT TO CU - MOVE DOWN					
01:13:01:18	AS MOLLY STARES AT OS					
1184+10	DOG					
	MOLLY:					
	(GROWLS)					
272	CUT TO CU - PETULA					
01:13:05:20	LOOKS UP AT OS MOLLY					
1190+12	(FX)					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
273	CUT BACK TO CU ON					
01:13:08:13	MOLLY STARING - HER					
1194+13	EYES BEGIN TO SHINE					
	PETULA (OS): (MOANS)(CONTINUES)					
274	CUT TO CU - PETULA					
01:13:11:15	FALLING UNDER					
1199+07	HYPNOSIS. VFX					
275	CUT TO CU - BACK ON					
01:13:13:09	MOLLY, CONTINUING, HER					
1202+01	EYES SHINE GREEN					
276	CUT TO CU - BACK ON					
01:13:15:06	PETULA VFX					
1204+14						
277	CUT TO CU - BACK ON					
01:13:16:20	MOLLY					
1207+04						
278	CUT TO CU - BACK ON					
01:13:17:14	PETULA (VFX)					
1208+06						
279	CUT TO BCU - MOLLY -					
01:13:19:16	HER EYE'S GREENER					
1211+08						
280	CUT TO BCU - PETULA -					
01:13:20:21	EYE'S GREENER. MOVE IN					
1213+05						
	MOLLY (OS): From now on, no angry Petula.	1/178	01:13:21:19 1214+11	<u>01:13:24:18</u> <u>1219+02</u>	02:23 4+07	MOLLY TO PETULA: From now on, no angry Petula.
281	CUT TO BCU - BACK ON					
01:13:24:21	MOLLY - EYES RETURN					
1219+05	TO NORMAL (VFX)					
282	CUT TO CU - PETULA -					
01:13:26:08	EYES RETURN TO					
1221+08	NORMAL (VFX) (PETULA WHIMPERS)					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	MOLLY: Wow.//					
	PETULA EXITS F/G R					
	01:13:27:23 / 1223+15 END MUSIC (SCORE)					
283	CUT TO MWS - MOLLY					
01:13:28:00	CENTRE/R, PLAYS WITH					
1224+00	THE DOG					
	MOLLY: It actually worked.//	1/179	<u>01:13:28:02</u> <u>1224+02</u>	01:13:31:00 1228+08	02:22 4+06	MOLLY TO HERSELF: Wow! It actually worked.
	(TWO SCENES)					
284	CUT TO MS - ROCKY					
01:13:30:05	ENTERS, CENTRE, LOOKS					
1227+05	OFF F/G R AT MOLLY					
	MOLLY (OS): You and me are	1/180	01:13:32:05 1230+05	<u>01:13:34:12</u> <u>1233+12</u>	02:07 3+07	MOLLY TO PETULA: You and me are friends now.
	(TWO SCENES)					
285	CUT TO H/A MCU - MOLLY					
01:13:32:21	STROKING PETULA					
1231+05						
	MOLLY: friends now.					
286	CUT TO MCU - MOLLY R,					
01:13:34:15	LOOKS UP					
1233+15						
	ROCKY (OS): There you are. You said you'd	1/181	<u>01:13:34:17</u> <u>1234+01</u>	<u>01:13:37:10</u> <u>1238+02</u>	02:17 4+01	ROCKY TO MOLLY: There you are. You said you'd practice with me.
	(THREE SCENES)					
287	CUT TO MS - ROCKY, L					
01:13:36:07						
1236+07						
	ROCKY: practice with me.					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
288	CUT TO MS - MOLLY R, 01:13:37:13 STEPS L 1238+05					
	MOLLY: You'll never believe what I...	1/182	<u>01:13:37:15</u> <u>1238+07</u>	<u>01:13:39:18</u> <u>1241+10</u>	02:03 3+03	MOLLY TO ROCKY THEN ROCKY TO MOLLY: - You'll never believe what I... - I waited over an hour.
	ROCKY (OS): (OVER) I					
289	CUT TO MS - L/A THE DOG 01:13:38:17 SCAMPERS AWAY PAST 1240+01 ROCKY'S FEET, CENTRE, AND OUT					
	ROCKY: waited over an hour.					
290	CUT TO MS - MOLLY 01:13:39:21 CENTRE/R 1241+13					
	MOLLY: I'm sorry, Rocky. I just f...	1/183	01:13:41:21 1244+13	<u>01:13:44:15</u> <u>1248+15</u>	02:18 4+02	MOLLY TO ROCKY: I'm sorry, Rocky. I just...
	ROCKY (OS): (OVER) I don't					
291	CUT TO MS - BACK ON 01:13:44:18 ROCKY L 1249+02					
	ROCKY: care why, Molly. Just don't let me down again	1/184	<u>01:13:44:20</u> <u>1249+04</u>	01:13:50:05 1257+05	05:09 8+01	ROCKY TO MOLLY: I don't care why, Molly. Just don't let me down again next time.
						(TWO SCENES)
292	CUT TO MS - BACK ON 01:13:49:01 MOLLY CENTRE 1255+09					
	ROCKY (OS): next time.					
	MOLLY: I won't.	1/185	01:13:50:10 1257+10	<u>01:13:52:10</u> <u>1260+10</u>	02:00 3+00	MOLLY TO ROCKY: I won't.



<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
293	CUT TO MS - BACK ON					
01:13:52:13	ROCKY L					
1260+13						
	ROCKY:	1/186	<u>01:13:52:15</u>	01:13:55:11	02:20	ROCKY TO MOLLY:
	Come on. Let's go to dinner.		<u>1260+15</u>	1265+03	4+04	Come on. Let's go to dinner.
	Fish vomit soup, all week.					
		1/187	01:13:55:16	<u>01:13:57:18</u>	02:02	ROCKY TO MOLLY:
			1265+08	<u>1268+10</u>	3+02	Fish vomit soup, all week.
294	CUT TO MS - BACK ON					
01:13:57:21	MOLLY CENTRE					
1268+13	(FX: OS DOOR)					
	MOLLY LOOKS DOWN, SMILES					
295	CUT TO CU - H/A ON THE					
01:14:02:00	BOOK					
1275+00						
	MOLLY (OS):	1/188	<u>01:14:02:02</u>	<u>01:14:04:15</u>	02:13	MOLLY TO HERSELF:
	We'll see about that.		<u>1275+02</u>	<u>1278+15</u>	3+13	We'll see about that.
296	CUT TO EXT.					
01:14:04:18	ORPHANAGE. DAY. WS -					
1279+02	NOCKMAN'S VAN DRIVES IN L					
	01:14:04:18 / 1279+02 START MUSIC (SCORE)					
297	CUT TO EXT. VAN. DAY.					
01:14:07:15	MS THRU F/G					
1283+07	WINDSCREEN TO NOCKMAN L, AT THE WHEEL. STOPS					
298	CUT TO INT. VAN. DAY.					
01:14:09:13	POV THRU WINDOW ON					
1286+05	SIGN 'HELP WANTED APPLY WITHIN'					
	NOCKMAN (OS):	1/189	<u>01:14:09:15</u>	<u>01:14:11:09</u>	01:18	NOCKMAN TO AUDIENCE:
	(READS) <i>Help wanted.</i>		<u>1286+07</u>	<u>1289+01</u>	2+10	<i>Help wanted.</i>

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
299	CUT TO CU - ANGLE ON					
01:14:11:12	NOCKMAN R, REACTING					
1289+04						
	KNOCKMAN:					
	Hm.					
300	CUT TO WS - NOCKMAN					
01:14:13:17	DRIVES OSR					
1292+09	(FX:VAN)					
301	CUT TO INT. ORPHANAGE					
01:14:19:01	- KITCHEN - DAY. MCU -					
1300+09	EDNA (HANDS R) CHOPS					
	UP A CHICKEN LEG					
	01:14:19:21 / 1301+13					
	END MUSIC (SCORE)					
302	CUT TO OS EDNA					
01:14:19:22	THROWS PIECE OF					
1301+14	CHICKEN INTO STEW POT					
	- FISH HEAD, CHICKEN'S					
	FEET					
	EDNA:	1/190	<u>01:14:20:00</u>	01:14:23:03	03:03	EDNA TO HERSELF:
	(SIGHS) I don't know		<u>1302+00</u>	1306+11	4+11	Don't know why I bother, really.
		(THREE SCENES)				Nobody likes it anyway.
303	CUT TO MS - EDNA R,					
01:14:20:16	(TORSO) STIRS THE POT					
1303+00						
	EDNA:					
	why I bother really.					
304	CUT TO BCU - HAND					
01:14:22:01	STIRRING POT					
1305+01						
	EDNA:					
	Nobody likes it anyway.					
	MOLLY:	1/191	01:14:23:08	01:14:25:15	02:07	MOLLY TO EDNA THEN
	Smells nice.		1307+00	1310+07	3+07	EDNA TO MOLLY:
						- Smells nice.
	EDNA (OS):					- What?
	Oh! What?					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	HAND EXITS, THROW FOCUS TO B/G MOLLY L					
	MOLLY: Your own recipe?	1/192	01:14:25:20 1310+12	<u>01:14:29:07</u> <u>1315+15</u>	03:11 5+03	MOLLY TO EDNA THEN EDNA TO MOLLY: - Your own recipe? - Course it's my own flippin' recipe. (COURSE: OF COURSE / FLIPPING: USED AS AN INTENSIVE)
	(TWO SCENES)					
305	CUT TO MWS - PAST REAR					
01:14:27:01	MOLLY R, TO EDNA					
1312+09	CENTRE					
	EDNA: Course it's my own flippin' recipe.					
306	CUT TO OTS MS EDNA F/G					
01:14:29:10	L, ON MLS MOLLY					
1316+02	WALKING R TO L					
	MOLLY (V/O): <i>Copy your subject. This will help put them</i>	1/193	<u>01:14:29:12</u> <u>1316+04</u>	01:14:33:19 1322+11	04:07 6+07	MOLLY TO AUDIENCE: <i>Copy your subject. This will help put them into a trance.</i>
	(TWO SCENES)					
	MOVE R ROUND EDNA AS SHE LIFTS THE POT					
307	CUT TO WS - PAST REAR					
01:14:32:05	MOLLY R, TO EDNA B/G L					
1320+05	PUTTING DOWN THE POT					
	MOLLY (V/O): <i>into a trance.</i>					
	EDNA BREAKS CELERY UP					
308	CUT TO PAST MCU					
01:14:35:14	PROFILE EDNA F/G L, TO					
1325+06	MS MOLLY R. EDNA ADDS CELERY TO THE STEW					
309	CUT TO MWS - PAST REAR					
01:14:37:20	MOLLY R, TO EDNA B/G					
1328+12	CENTRE, MOVING R					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	EDNA: Bloomin' creepy, you are.	1/194	<u>01:14:37:22</u> <u>1328+14</u>	<u>01:14:39:09</u> <u>1331+01</u>	01:11 2+03	EDNA TO MOLLY: Bloomin' creepy, you are. (BLOOMING: USED AS AN INTENSIVE)
310 01:14:39:12 1331+04	CUT TO MWS - MOLLY STEPS UP TO F/G L AS EDNA CONTINUES OVER TO B/G R					
	EDNA: It's too flamin' hot.	1/195	<u>01:14:41:07</u> 1333+15	<u>01:14:43:04</u> <u>1336+12</u>	01:21 2+13	EDNA TO MOLLY: It's too flamin' hot. (FLAMING: USED AS AN INTENSIVE)
	MOLLY STARTS TO STIR THE STEW					
311 01:14:43:07 1336+15	CUT TO CU - H/A ON MOLLY (FRINGING L) STIRRING THE STEW					
	EDNA (OS): Here,	1/196	<u>01:14:44:12</u> 1338+12	<u>01:14:47:01</u> <u>1342+09</u>	02:13 3+13	EDNA TO MOLLY: Here, what you doing? (TWO SCENES)
312 01:14:45:14 1340+06	CUT TO PAST PROFILE MS MOLLY F/G L, TO MLS EDNA R					
	EDNA: what you doing?					
313 01:14:47:04 1342+12	CUT TO OTS EDNA F/G R, ON MLS MOLLY R, CONTINUES					
	MOLLY: It is too flamin' hot in here. You need a break.	1/197	<u>01:14:47:06</u> <u>1342+14</u>	<u>01:14:51:20</u> <u>1349+12</u>	04:14 6+14	MOLLY TO EDNA: It is too flamin' hot in here. You need a break.
	EDNA STEPS OVER TO MOLLY					
314 01:14:51:23 1349+15	CUT TO MS - EDNA STOPS BEHIND MOLLY L					
	EDNA: Hmm. Suppose it won't hurt.	1/198	<u>01:14:53:20</u> 1352+12	<u>01:14:55:20</u> 1355+12	02:00 3+00	EDNA TO MOLLY: Suppose it won't hurt.

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	EDNA CONTINUES UP TO F/G L					
	EDNA: I do need a bloomin' break.	1/199	01:14:57:13 1358+05	01:14:59:21 1361+13	02:08 3+08	EDNA TO MOLLY: I do need a bloomin' break.
	EDNA STARTS TO SIT F/G R					
315	CUT TO MS - EDNA SITS L.					
01:15:01:13	MOLLY R, CONTINUES					
1364+05	STIRRING THE STEW					
	MOLLY: There we go. Round	1/200	<u>01:15:01:15</u> <u>1364+07</u>	01:15:03:15 1367+07	02:00 3+00	MOLLY TO EDNA: There we go.
		1/201	01:15:04:21 1369+05	<u>01:15:07:16</u> <u>1373+08</u>	02:19 4+03	MOLLY TO EDNA: Round and round.
	(TWO SCENES)					
316	CUT TO CU - H/A ON					
01:15:05:23	MOLLY, FRINGING L,					
1370+15	STIRRING THE STEW					
	01:15:05:23 / 1370+15 START MUSIC (SCORE)					
	MOLLY: and round.					
317	CUT TO CU - MOVE IN ON					
01:15:07:19	EDNA WATCHING MOLLY					
1373+11	STIRRING (ELBOW IN FRAME F/G L)					
	MOLLY: Nice	1/202	01:15:08:18 1375+02	<u>01:15:11:18</u> <u>1379+10</u>	03:00 4+08	MOLLY TO EDNA: Nice and relaxing.
	(TWO SCENES)					
318	CUT TO CU - O/H MOLLY					
01:15:09:07	(HAND) CONTINUES					
1375+15	STIRRING					
	MOLLY: and relaxing.					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
319 01:15:11:21 1379+13	CUT TO CU - EDNA R, WATCHING MOLLY STIRRING (ELBOW IN FRAME F/G L)					
	EDNA: I'm beginning	1/203	01:15:12:20 1381+04	01:15:15:00 1384+08	02:04 3+04	EDNA TO MOLLY: I'm beginning to feel a bit...
						(TWO SCENES)
320 01:15:13:19 1382+11	CUT TO CU - O/H MOLLY (HAND) CONTINUES STIRRING					
	EDNA (OS): to feel a bit.					
321 01:15:16:17 1387+01	CUT TO CU - EDNA R, WATCHING MOLLY STIRRING (ELBOW IN FRAME F/G L)					
	EDNA: ... soupy.	1/204	<u>01:15:16:19</u> <u>1387+03</u>	01:15:17:21 1388+13	01:02 1+10	EDNA TO MOLLY: ...soupy.
	MOLLY: You are feeling	1/205	01:15:18:02 1389+02	<u>01:15:20:08</u> <u>1392+08</u>	02:06 3+06	MOLLY TO EDNA: You are feeling sleepy.
						(TWO SCENES)
322 01:15:19:09 1391+01	CUT TO MCU - ANGLE ON MOLLY L, LOOKING DOWN AT EDNA FRINGING F/G R					
	MOLLY: sleepy.					
323 01:15:20:11 1392+11	CUT TO CU - EDNA R, WATCHING MOLLY, BECOMING HYPNOTISED (ELBOW IN FRAME F/G L)					
	MOLLY: Feel how relaxed	1/206	<u>01:15:20:13</u> <u>1392+13</u>	01:15:25:02 1399+10	04:13 6+13	MOLLY TO EDNA: Feel how relaxed you are.
						(TWO SCENES)
324 01:15:23:11 1397+03	CUT TO MCU - ANGLE ON MOLLY L, (EYES GLOWING GREEN) LOOKING DOWN AT EDNA FRINGING F/G R					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	MOLLY: you are.					
325	CUT TO CU - O/H MOLLY					
01:15:25:22	(HAND) CONTINUES					
1400+14	STIRRING					
326	CUT TO CU - EDNA R,					
01:15:28:11	WATCHING MOLLY,					
1404+11	BECOMING HYPNOTISED (ELBOW IN FRAME F/G L)					
	EDNA:	1/207	<u>01:15:28:13</u>	<u>01:15:32:13</u>	04:00	EDNA TO MOLLY:
	What awfully nice eyes		<u>1404+13</u>	<u>1410+13</u>	6+00	What awfully nice eyes you've got.
	you've got.					
327	CUT TO MCU - ANGLE ON					
01:15:32:16	MOLLY L - HER EYES					
1411+00	SHINE GREEN (VFX)					
328	CUT TO CU - ANGLE ON					
01:15:35:02	EDNA R, WATCHING					
1414+10	MOLLY OSL - HER EYES GREEN					
	MOLLY (OS):	1/208	<u>01:15:35:04</u>	01:15:38:13	03:09	MOLLY TO EDNA:
	(VOICE FX) Yours must be		<u>1414+12</u>	1419+13	5+01	Yours must be feeling
	feeling very heavy right now.					
	Just take	1/209	01:15:38:18	01:15:41:23	03:05	MOLLY TO EDNA:
			1420+02	1424+15	4+13	very heavy right now.
		1/210	01:15:43:01	01:15:46:21	03:20	MOLLY TO EDNA:
			1426+09	1432+05	5+12	Just take a few nice breaths.
	(TWO SCENES)					
329	CUT TO CU - MOLLY WITH					
01:15:43:18	GREEN EYES. S/I MOLLY'S					
1427+10	ARM STIRRING THE STEW ROUND AND ROUND					
	MOLLY:					
	(VOICE FX) a few nice					
	breaths.					
	MOLLY:	1/211	01:15:47:20	01:15:49:20	02:00	MOLLY TO EDNA:
	(VOICE FX) In... (INHALES)		1433+12	1436+12	3+00	In...
	(TWO SCENES)					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	END FADE OUT CU MOLLY					
320	CUT TO S/I CU EDNA,					
01:15:49:15	UNDER THE INFLUENCE -					
1436+07	HER EYE'S GREEN					
	(CONTINUE HAND					
	STIRRING STEW)					
	MOLLY (OS):	1/212	01:15:51:06	<u>01:15:52:21</u>	01:15	MOLLY TO EDNA:
	(VOICE FX) ... and out.		1438+14	<u>1441+05</u>	2+07	...and out.
	(EXHALES)					
331	CUT TO CU - MOLLY WITH					
01:15:53:00	GREEN EYES - CONTINUE					
1441+08	HAND STIRRING STEW					
	END FADE OUT HAND					
	STIRRING STEW -					
	MOLLY'S EYES SPARKLE					
332	CUT TO MCU - EDNA					
01:15:55:11	CENTRE, WITH GREEN					
1445+03	EYES. MOVE OUT					
	MOLLY (OS):	1/213	<u>01:15:55:13</u>	01:15:58:17	03:04	MOLLY TO EDNA:
	(VOICE FX) Three... two...		<u>1445+05</u>	1450+01	4+12	Three... two...
333	CUT TO CU - BACK ON					
01:15:59:20	MOLLY					
1451+12						
	MOLLY:	1/214	<u>01:15:59:22</u>	01:16:01:20	01:22	MOLLY TO EDNA:
	(VOICE FX) ... one.		<u>1451+14</u>	1454+12	2+14	...one
334	CUT TO CU - EDNA R.					
01:16:02:00	REAR MOLLY ENTERS F/G					
1455+00	L, REACHES OUT TO					
	EDNA					
335	CUT TO CU - MOLLY					
01:16:04:20	CLICKS F/G FINGERS					
1459+04						



<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
336 01:16:07:09 1463+01	CUT TO OTS MOLLY F/G L, ON CU EDNA R, AS MOLLY CLICKS HER FINGERS - EDNA'S EYES LOSE GREEN COLOUR (FX)					
337 01:16:09:08 1466+00	CUT TO MCU - MOLLY L, REACTS, STEPS BACK					
	MOLLY: Amazing.	1/215	01:16:10:00 1467+00	<u>01:16:11:05</u> <u>1468+13</u>	01:05 1+13	MOLLY TO EDNA: Amazing.
338 01:16:11:08 1469+00	CUT TO MS - EDNA R					
	EDNA: Amazing.	1/216	<u>01:16:11:10</u> <u>1469+02</u>	01:16:13:04 1471+12	01:18 2+10	EDNA TO MOLLY: Amazing.
	MOLLY (OS): Edna,	1/217	01:16:13:09 1472+01	01:16:15:17 1475+09	02:08 3+08	MOLLY TO EDNA: Edna, from now on
		(TWO SCENES)				
	01:16:13:12 / 1472+04 END MUSIC (SCORE)					
339 01:16:14:01 1473+01	CUT TO OTS CU EDNA F/G R, ON MS MOLLY L					
	EDNA: Hmm.					
	MOLLY: from now on you'll be the friend of me, Molly Moon.	1/218	01:16:15:22 1475+14	01:16:19:00 1480+08	03:02 4+10	MOLLY TO EDNA: you'll be the friend of me, Molly Moon.
340 01:16:19:04 1480+12	CUT TO OTS CU MOLLY F/G L, ON MS EDNA R					
	MOLLY: And	1/219	<u>01:16:19:06</u> <u>1480+14</u>	<u>01:16:24:17</u> <u>1489+01</u>	05:11 8+03	MOLLY TO EDNA: And you're not going to cook fish or chicken feet.
		(THREE SCENES)				

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
341	CUT TO MCU - ANGLE ON					
01:16:20:01	MOLLY STEPPING R TO L					
1482+01						
	MOLLY:					
	you're not going to cook fish					
342	CUT TO MCU - ANGLE ON					
01:16:22:18	EDNA R, REACTING					
1486+02						
	MOLLY (OS):					
	or chicken feet.					
343	CUT TO MCU - MOLLY L,					
01:16:24:20	LOOKS AROUND R					
1489+04						
	MOLLY:	1/220	<u>01:16:24:22</u>	01:16:28:21	03:23	MOLLY TO EDNA:
	You're going to cook		<u>1489+06</u>	1495+05	5+15	You're going to cook
	something delicious.					something delicious.
	MOLLY LOOKS UP OSL					
344	CUT TO CU - COOK					
01:16:29:05	BOOKS ON SHELF -					
1495+13	ITALIAN COOKING					
	01:16:29:05 / 1495+13					
	START MUSIC (SCORE)					
		1/221	<u>01:16:29:07</u>	<u>01:16:30:06</u>	00:23	NARRATIVE TITLE (of book cover)
			<u>1495+15</u>	<u>1497+06</u>	1+07	(Italics):
						<i>Italian Cooking</i>
	(TWO SCENES)					
345	CUT TO MCU - ANGLE ON					
01:16:30:09	MOLLY L					
1497+09						
	MOLLY:	1/222	01:16:31:03	<u>01:16:35:20</u>	04:17	MOLLY TO EDNA THEN
	From Italy.		1498+11	<u>1505+12</u>	7+01	EDNA TO MOLLY:
						- From Italy.
						- Delicious. From Italy.
346	CUT TO MCU - ANGLE ON					
01:16:32:01	EDNA R, SMILING					
1500+01						

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	EDNA: Delicious. From Italy.					
347	CUT TO INT. ORPHANAGE					
01:16:35:23	- DINING HALL - NIGHT. CU					
1505+15	- CHILD (HAND R) PICKING UP SPAGHETTI FROM PLATE					
	EDNA (OS): (SINGS ALONG) La, la, la... (CONTINUES)					
348	CUT TO ANGLE ON					
01:16:36:19	CHILDREN, HAPPY. FAV					
1507+03	RUBY EATS SPAGHETTI					
349	CUT TO CU - ANGLE ON					
01:16:38:05	GERRY L, EATING					
1509+05						
	EDNA (OS): (SPEAKS ITALIAN) Buon appetito (NOT TRANSLATED IN UK VERSION)					
350	CUT TO MS - EDNA					
01:16:39:17	(TRANSFORMED)					
1511+09	SERVING SPAGHETTI FROM BOWL					
	CHILD (OS): It's really yummy!	1/223	<u>01:16:39:19</u> <u>1511+11</u>	<u>01:16:40:19</u> <u>1513+03</u>	01:00 1+08	CHILD TO ALL: It's really yummy!
351	CUT TO WS - ANGLE ON					
01:16:40:22	TABLE - EDNA L, SERVING					
1513+06						
	GIRL: Edna, this is really	1/224	<u>01:16:41:00</u> <u>1513+08</u>	01:16:43:15 1517+07	02:15 3+15	GIRL TO EDNA: Edna, this is really great.
	(TWO SCENES)					
352	CUT TO MWS - ANGLE ON					
01:16:42:08	EDNA CENTRE, SERVING					
1515+08						

COMBINED CONTINUITY & DIALOGUE		SPOTTING LIST FOOTAGES & TITLES				
		SPOT	START	END	TOTAL	TITLE
	GIRL: great.					
	BOY: This					
353	CUT TO ANGLE ON MCU					
01:16:43:19	JINX R, EATING					
1517+11						
	BOY: is lovely.	1/225	<u>01:16:43:21</u> <u>1517+13</u>	01:16:45:22 1520+14	02:01 3+01	BOY TO ALL: This is lovely. This is so good.
						(TWO SCENES)
354	CUT TO MCU - PROFILE					
01:16:45:06	MOLLY R, WATCHING,					
1519+14	DELIGHTED					
	BOY (OS): This is so good.					
	EDNA (OS): Signorina Molly Moon. (SPEAKS ITALIAN) Benvenuta a c'e (WELCOME / NOT TRANSLATED IN UK VERSION)	1/226	01:16:46:03 1521+03	01:16:48:03 1524+03	02:00 3+00	EDNA TO MOLLY THEN RUBY TO ALL: - Signorina Molly Moon. - Spaghetti! I love spaghetti.
						(TWO SCENES)
	EDNA STEPS IN L TO R, PUTS AN ARM AROUND MOLLY. MOVE BACK AS DUO CONTINUE TOWARDS					
	RUBY (OS): Spaghetti! I love spaghetti.					
	MOLLY: (LAUGHS)					
	RUBY: Really	1/227	01:16:50:00 1527+00	01:16:51:12 1529+04	01:12 2+04	RUBY TO MOLLY: Really nice.
						(TWO SCENES)

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
355	CUT TO CS - ANGLE ON					
01:16:50:08	CHILDREN, FAV RUBY L					
1527+08						
	RUBY:					
	nice.					
	EDNA (OS):					
	Spaghetti					
	(NOT TRANSLATED IN UK					
	VERSION)					
356	CUT TO PAST CU REAR					
01:16:51:16	MOLLY F/G, TO MS EDNA					
1529+08	MOVING TOWARDS					
	EDNA:					
	(SPEAKS ITALIAN)					
	Primavera, Formaggio e					
	pomodoro					
	(CHEESE AND TOMATO /					
	NOT TRANSLATED IN UK					
	VERSION)					
	EDNA CROSSES F/G R TO					
	L IN MCU, SERVES FOOD,					
	AS MOLLY SITS R, IN MS					
	ROCKY (OS):	1/228	01:16:56:15	<u>01:16:58:19</u>	02:04	ROCKY TO EDNA:
	You've excelled yourself,		1536+15	<u>1540+03</u>	3+04	You've excelled yourself, Edna.
	Edna.					
357	CUT TO MCU - PROFILE					
01:16:58:22	EDNA L, REACTS, SMILING					
1540+06						
358	CUT TO ANGLE DOWN					
01:16:59:23	TABLE - MOLLY F/G R,					
1541+15	STARTS TO EAT					
	TRINKLEBURY (OS):	1/229	<u>01:17:00:01</u>	<u>01:17:01:19</u>	01:18	TRINKLEBURY TO ORPHANS:
	It's really good. It's got garlic		<u>1542+01</u>	<u>1544+11</u>	2+10	It's really good. It's got garlic in it.
						I love garlic.
						(TWO SCENES)
359	CUT TO CU - ROCKY					
01:17:01:03	STUFFING SPAGHETTI					
1543+11	INTO HIS MOUTH					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	TRINKLEBURY (OS): in it. I love garlic.					
360 01:17:01:22 1544+14	CUT TO MWS - MOVE BACK AS EDNA R, STEPS TOWARDS, PAST MRS TRINKLEBURY					
	EDNA: (SINGS)					
	HAZEL (OS): Can I have some more, Edna?	1/230	01:17:02:21 1546+05	<u>01:17:05:17</u> <u>1550+09</u>	02:20 4+04	HAZEL TO EDNA: Can I have some more, Edna?
361 01:17:05:20 1550+12	CUT TO PAST F/G HEADS TO MLS ADDERSTONE ENTERING B/G R					
	BOY (OS): Can we have the same again tomorrow?	1/231	<u>01:17:05:22</u> <u>1550+14</u>	01:17:07:15 1553+07	01:17 2+09	BOY TO EDNA: Can we have the same again tomorrow?
	01:17:07:08 / 1553+00 END MUSIC (SCORE)					
	GIRL (OS): Spaghetti!	1/232	01:17:07:20 1553+12	<u>01:17:09:15</u> <u>1556+07</u>	01:19 2+11	GIRL TO EDNA THEN ADDERSTONE TO EDNA: - Spaghetti! - Edna.
	ADDERSTONE: Edna.					
362 01:17:09:18 1556+10	CUT TO LS - PAST REAR EDNA F/G L, DOWN TABLE TO ADDERSTONE B/G CENTRE					
	ADDERSTONE: Have you gone mad?	1/233	<u>01:17:09:20</u> <u>1556+12</u>	<u>01:17:12:00</u> <u>1560+00</u>	02:04 3+04	ADDERSTONE TO EDNA: Have you gone mad?
363 01:17:12:03 1560+03	CUT TO MS - EDNA L					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	EDNA: No. I happen to have a love of Italy deep in my soul. And sometimes it comes out.	1/234	<u>01:17:12:05</u> <u>1560+05</u>	01:17:17:11 1568+03	05:06 7+14	EDNA TO ADDERSTONE: No. I happen to have a love of Italy deep in my soul.
		1/235	01:17:17:16 1568+08	<u>01:17:19:04</u> <u>1570+12</u>	01:12 2+04	EDNA TO ADDERSTONE: And sometimes it comes out.
	CHILDREN (OS): (LAUGH)					
364	CUT TO MS - PAST F/G 01:17:19:07 HEADS TO ADDERSTONE 1570+15 R					
	ADDERSTONE: It's never come out before.	1/236	<u>01:17:19:09</u> <u>1571+01</u>	<u>01:17:20:21</u> <u>1573+05</u>	01:12 2+04	ADDERSTONE TO EDNA: It's never come out before.
365	CUT TO MS - BACK ON 01:17:21:00 EDNA L 1573+08					
	EDNA: First time for everything.	1/237	<u>01:17:21:02</u> <u>1573+10</u>	01:17:22:21 1576+05	01:19 2+11	EDNA TO ADDERSTONE: First time for everything.
	EDNA SMILES AND WINKS AT MOLLY OSL					
	EDNA: (SPEAKS ITALIAN) Andiamo. (Let's go. / NOT TRANSLATED IN UK VERSION)	1/238	01:17:23:02 1576+10	01:17:24:18 1579+02	01:16 2+08	EDNA TO ORPHANS: <i>Andiamo.</i>
366	CUT TO MCU - MOLLY L, 01:17:23:20 LAUGHS, BREAD IN 1577+12 MOUTH					
	CHILDREN: (LAUGH)					
	GEMMA (OS): What's					
367	CUT TO MCU - ANGLE ON 01:17:24:23 TRINKLEBURY L, TURNING 1579+07 AWAY					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	GEMMA (OS): 'andiamo'? //	1/239	<u>01:17:25:01</u> <u>1579+09</u>	<u>01:17:26:11</u> <u>1581+11</u>	01:10 2+02	GEMMA TO EDNA: What's <i>andiamo</i> ?
						(TWO SCENES)
368	CUT TO ANGLE ON					
01:17:25:13	CHILDREN, FAV JINX					
1580+05						
	TRINKLEBURY: Gemma,					
369	CUT BACK TO LS - PAST					
01:17:26:14	REAR EDNA F/G L, DOWN					
1581+14	TABLE TO ADDERSTONE, B/G CENTRE					
	TRINKLEBURY: could you take the little ones upstairs, please?	1/240	<u>01:17:26:16</u> <u>1582+00</u>	<u>01:17:29:08</u> <u>1586+00</u>	02:16 4+00	TRINKLEBURY TO GERRY: Gemma, could you take the little ones upstairs, please?
						(TWO SCENES)
370	CUT TO ANGLE ON TRIO					
01:17:28:13	FAV RUBY					
1584+13						
	JINX (OS): I don't want to go					
	TRINKLEBURY: Umm...					
371	CUT TO MCU - ANGLE ON					
01:17:29:11	YOUNG BOY					
1586+03						
	JINX (OS): to bed now Miss Trinklebury					
	TRINKLEBURY (OS): You should try it,	1/241	<u>01:17:29:13</u> <u>1586+05</u>	<u>01:17:32:06</u> 1590+06	02:17 4+01	TRINKLEBURY TO ADDERSTONE: You should try it, Miss Adderstone. It's really nice.
						(TWO SCENES)
372	CUT TO LS - PAST REAR					
01:17:30:06	EDNA F/G L, DOWN TABLE					
1587+06	TO ADDERSTONE, B/G CENTRE					



<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	TRINKLEBURY: Miss Adderstone. It's really nice.					
373	CUT TO MS PAST F/G					
01:17:32:10	HEADS TO ADDERSTONE					
1590+10	R, REACTS					
	BOY (OS): Yeah, I love this					
	ADDERSTONE: I don't do spaghetti.	1/242	01:17:32:22 1591+06	<u>01:17:35:11</u> <u>1595+03</u>	02:13 3+13	ADDERSTONE TO TRINKLEBURY THEN BOY TO ADDERSTONE: - I don't do spaghetti. - It's great.
						(TWO SCENES)
374	CUT TO MCU - MOLLY L,					
01:17:34:08	URNS TOWARDS,					
1593+08	FORKFUL OF FOOD MID-AIR					
	YOUNG CHILDREN (OS): (REACT)					
	BOY (OS): It's great.					
375	CUT TO OVER F/G HEADS					
01:17:35:14	TO MS ADDERSTONE R					
1595+06						
	ADDERSTONE: Quiet, please.	1/243	<u>01:17:35:16</u> <u>1595+08</u>	<u>01:17:38:01</u> <u>1599+01</u>	02:09 3+09	ADDERSTONE TO ALL THEN MOLLY TO EDNA: - Quiet, please. - It's delicious, Edna.
						(THREE SCENES)
376	CUT TO PAST					
01:17:36:13	TRINKLEBURY FRINGING					
1596+13	F/G R, TO MS JINX MOVING R					
	MOLLY (OS): It's delicious,					
377	CUT TO LS - PAST REAR					
01:17:37:12	EDNA F/G L, DOWN TABLE					
1598+04	TO ADDERSTONE, B/G CENTRE					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	MOLLY: Edna.					
	ROCKY (OS): Thank you,					
378	CUT TO CU - PROFILE					
01:17:38:04	EDNA L, SMILING DOWN					
1599+04	AT OS CHILDREN					
	ROCKY (OS): Edna.	1/244	<u>01:17:38:06</u> <u>1599+06</u>	01:17:40:21 1603+05	02:15 3+15	ROCKY TO EDNA THEN ADDERSTONE TO MOLLY: - Thank you, Edna. - Shouting is not permitted, Moon.
	ADDERSTONE (OS): Shouting					
379	CUT TO MS - MOVE L AS					
01:17:39:10	ADDERSTONE CROSSES					
1601+02	R TO L					
	ADDERSTONE: is not permitted, Moon. See me in my study after dinner.	1/245	01:17:41:02 1603+10	<u>01:17:43:00</u> <u>1606+08</u>	01:22 2+14	ADDERSTONE TO MOLLY: See me in my study after dinner.
	SHE SLOWS BEHIND ROCKY					
380	CUT TO MCU - ANGLE ON					
01:17:43:03	TRINKLEBURY L					
1606+11						
	EDNA (OS): Oi!					
381	CUT TO OTS CU					
01:17:44:10	ADDERSTONE F/G R, ON					
1608+10	MS EDNA L					
	EDNA: Molly's just complimented me on my food.	1/246	<u>01:17:44:12</u> <u>1608+12</u>	<u>01:17:47:10</u> <u>1613+02</u>	02:22 4+06	EDNA TO ADDERSTONE: Molly's just complimented me on my food.
382	CUT TO MCU - EDNA					
01:17:47:13	(TORSO L) HOLDS MOLLY					
1613+05	R					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	EDNA: You owe her an apology.	1/247	<u>01:17:47:15</u> <u>1613+07</u>	<u>01:17:49:20</u> <u>1616+12</u>	02:05 3+05	EDNA TO ADDERSTONE: You owe her an apology.
383 01:17:49:23 1616+15	CUT TO OTS MCU EDNA F/G L, ON MS ADDERSTONE R, BEHIND ROCKY					
	01:17:51:00 / 1618+08 START MUSIC (SCORE)					
	ADDERSTONE: Edna.	1/248	01:17:51:17 1619+09	01:17:54:17 1624+01	03:00 4+08	ADDERSTONE TO EDNA THEN EDNA TO ADDERSTONE: - Edna. - What?
	ADDERSTONE STEPS L					
384 01:17:52:17 1621+01	CUT TO MOVE R FOR OTS ADDERSTONE ON EDNA L, DEFIANT					
	EDNA: What?					
385 01:17:54:23 1624+07	CUT TO OTS EDNA F/G L, ON MCU ADDERSTONE R					
	ADDERSTONE: I think you need a little holiday.	1/249	01:17:56:16 1627+00	01:17:59:00 1630+08	02:08 3+08	ADDERSTONE TO EDNA: I think you need a little holiday.
	TRINKLEBURY (OS): Actually, Miss Adderstone,	1/250	01:17:59:05 1630+13	<u>01:18:03:16</u> <u>1637+08</u>	04:11 6+11	TRINKLEBURY TO ADDERSTONE: Actually, Miss Adderstone, I think she might be onto something. (ONTO SOMETHING: HAVE DISCOVERED, BECOME AWARE OF SOMETHING IMPORTANT)
	DUO BOTH TURN TO LOOK OSR					
386 01:18:00:15 1632+15	CUT TO OTS ON MCU TRINKLEBURY L					
	TRINKLEBURY: erm... I think she might be onto something.					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
387	CUT TO MS - PAST					
01:18:03:19	PROFILE EDNA L, TO					
1637+11	ADDERSTONE R					
	TRINKLEBURY (OS):	1/251	<u>01:18:03:21</u>	<u>01:18:08:20</u>	04:23	TRINKLEBURY TO ADDERSTONE:
	This is the first nutritious meal		<u>1637+13</u>	<u>1645+04</u>	7+07	This is the first nutritious meal that the kids have had in years.
						(TWO SCENES)
388	CUT BACK TO OTS ON					
01:18:06:06	TRINKLEBURY L					
1641+06						
	TRINKLEBURY:					
	that the kids have had in... in years.					
389	CUT TO MS - PAST					
01:18:08:23	PROFILE ADDERSTONE R,					
1645+07	TO EDNA L					
	ROCKY (OS):	1/252	<u>01:18:09:01</u>	01:18:11:01	02:00	ROCKY TO ADDERSTONE THEN
	Yeah, it's lovely.		<u>1645+09</u>	1648+09	3+00	GORDON TO ADDERSTONE:
						- Yeah, it's lovely.
	MOLLY (OS):					- It's really good.
	It's delicious.					
	GORDON (OS):					
	It's really good.					
	ADDERSTONE HOLDS UP A LETTER AND PACES L					
	ADDERSTONE:	1/253	01:18:12:06	01:18:16:05	03:23	ADDERSTONE TO ORPHANS:
	This is a letter from a Mister and Mrs Alabaster.		1650+06	1656+05	5+15	This is a letter from a Mr and Mrs Alabaster.
	MOVE L AS SHE CONTINUES PAST MOLLY					
	ADDERSTONE:	1/254	01:18:16:10	01:18:19:04	02:18	ADDERSTONE TO ORPHANS:
	They will be coming to visit us and they've asked me to recommend one of you older children,		1656+10	1660+12	4+02	They will be coming to visit us and they've asked me to recommend
		1/255	01:18:19:09	01:18:25:20	06:11	ADDERSTONE TO ORPHANS:
			1661+01	1670+12	9+11	one of you older children, and only one of you, for adoption.
						(MULTIPLE SCENES)

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
390	CUT TO CU - ANGLE ON					
01:18:20:20	MOLLY R, LOOKING OSL					
1663+04	AT ADDERSTONE					
	ADDERSTONE (OS): and only					
391	CUT TO MCU - HAZEL,					
01:18:22:17	CENTRE					
1666+01						
	ADDERSTONE (OS): one of you, for					
392	CUT TO MWS - PAST HEAD					
01:18:24:20	F/G R, TO GORDON L,					
1669+04	ROGER CENTRE.					
	ADDERSTONE R					
	ADDERSTONE: adoption.					
	ADDERSTONE CONTINUES L					
393	CUT TO MWS - MOLLY L,					
01:18:27:09	ROCKY R, EDNA L. MOVE					
1673+01	OUT					
	ADDERSTONE (OS): Now, it's not every day that	1/256	01:18:29:00	<u>01:18:33:23</u>	04:23	ADDERSTONE TO ORPHANS:
			1675+08	<u>1682+15</u>	7+07	Now, it's not every day that wealthy,
		(TWO SCENES)				nice people do this sort of thing,
394	CUT TO MS -					
01:18:30:13	ADDERSTONE					
1677+13	CONTINUES L, AND					
	TOWARDS AROUND THE					
	TABLE. GORDON GIVES					
	ROGER, R, A LOOK					
	ADDERSTONE: wealthy, nice people do this					
	sort of thing, and					
	MS ADDERSTONE F/G L,					
	LEANS ON THE TABLE					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
395	CUT TO MS - HAZEL L,					
01:18:34:02	ADDERSTONE R, LOOKS					
1683+02	AROUND AT OS CHILDREN					
	ADDERSTONE:	1/257	<u>01:18:34:04</u>	<u>01:18:36:13</u>	02:09	ADDERSTONE TO ORPHANS:
	you certainly don't deserve		<u>1683+04</u>	<u>1686+13</u>	3+09	and you certainly don't deserve them.
	them.					
396	CUT TO MWS - MOLLY L,					
01:18:36:16	EDNA CENTER/L, ROCKY					
1687+00	R, TRINKLEBURY F/G R					
	ADDERSTONE (OS):	1/258	<u>01:18:36:18</u>	<u>01:18:39:00</u>	02:06	ADDERSTONE TO ORPHANS:
	They're coming on Saturday		<u>1687+02</u>	<u>1690+08</u>	3+06	They're coming on Saturday afternoon.
	afternoon.					
397	CUT TO MS - HAZEL L,					
01:18:39:03	ADDERSTONE R					
1690+11						
	ADDERSTONE:	1/259	<u>01:18:39:05</u>	01:18:41:00	01:19	ADDERSTONE TO ORPHANS:
	All you children will be		<u>1690+13</u>	1693+08	2+11	All you children
	presented to them, but who I					will be presented to them,
	choose					
		1/260	01:18:41:05	<u>01:18:43:04</u>	01:23	ADDERSTONE TO ORPHANS:
			1693+13	<u>1696+12</u>	2+15	but who I choose
398	CUT TO MS - EDNA R					
01:18:43:07						
1696+15						
	ADDERSTONE (OS):	1/261	<u>01:18:43:09</u>	<u>01:18:45:22</u>	02:13	ADDERSTONE TO ORPHANS:
	will be the child they adopt.		<u>1697+01</u>	<u>1700+14</u>	3+13	will be the child they adopt.
399	CUT TO CU - MOLLY					
01:18:46:01	TURNS TOWARDS					
1701+01						
400	CUT TO MCU - ROCKY R					
01:18:47:08						
1703+00						
401	CUT TO MWS - MOVE L AS					
01:18:49:01	ADDERSTONE STEPS L,					
1705+09	BEHIND HAZEL.					
	TRINKLEBURY L					

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	ADDERSTONE: Hazel.	1/262	<u>01:18:49:03</u> <u>1705+11</u>	01:18:50:07 1707+07	01:04 1+12	ADDERSTONE TO HAZEL: Hazel.
402	CUT TO MS - GORDON L, 01:18:50:13 ROGER R, WATCH 1707+13					
403	CUT TO MCU - HAZEL 01:18:52:01 LOOKING SMUG. 1710+01 ADDERSTONE (TORSO) BEHIND					
	ADDERSTONE: Better luck next time.	1/263	01:18:53:03 1711+11	<u>01:18:55:10</u> <u>1715+02</u>	02:07 3+07	ADDERSTONE TO HAZEL: Better luck next time.
	ADDERSTONE EXITS L. HAZEL REACTS					
	ADDERSTONE (OS): Rocky.//					
404	CUT TO MS - GORDON 01:18:55:13 AND ROGER CLASP 1715+05 HANDS					
		1/264	<u>01:18:55:15</u> <u>1715+07</u>	<u>01:18:56:17</u> <u>1717+01</u>	01:02 1+10	ADDERSTONE TO ROCKY: Rocky.
	GORDON: Yes!					
405	CUT TO MS - MOVE L AS 01:18:56:20 ADDERSTONE STOPS 1717+04 BEHIND ROCKY					
406	CUT TO CU - MOLLY L, 01:18:57:17 REACTS 1718+09					
407	CUT TO MS - 01:18:58:23 ADDERSTONE BEHIND 1720+07 ROCK, CENTRE					
	ADDERSTONE: It's your lucky day.	1/265	01:19:00:00 1722+00	01:19:02:00 1725+00	02:00 3+00	ADDERSTONE TO ROCKY: It's your lucky day.

<u>COMBINED CONTINUITY &amp; DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES &amp; TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
408	CUT TO CU - MOLLY L,					
01:19:02:20	LOOKS DOWN					
1726+04						
	01:19:04:03 / 1728+03					
	END MUSIC (SCORE)					
<b>EP</b>	<b>LAST FRAME ACTION REEL 1A/1B</b>					
<b>01:19:05:07</b>						
<b>1729+15</b>						
<b>03:07</b>	<b>FOOTAGE FROM SPOT 1/265 TO LAST FRAME ACTION REEL 1A/1B</b>					
<b>5+01</b>						
<b>19:13:07</b>	<b>FOOTAGE FROM 12' START MARK TO LAST FRAME ACTION REEL 1A/1B</b>					
<b>1729+15</b>						
<b><u>19:05:07</u></b>	<b><u>FOOTAGE FROM FIRST FRAME ACTION TO LAST FRAME ACTION REEL 1A/1B</u></b>					
<b><u>1717+15</u></b>						