

0+00/03:59:52:00 IS 12' START MARK

FIRST HARD CUT AT SCENE 3: 04:00:05:02/0019+10

SECOND HARD CUT AT SCENE 4: 04:00:07:02/0022+10

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>			
		SPOT	START	END	TOTAL TITLE
1	12' START MARK				
03:59:52:00					
0000+00					
2	CUT TO EXT. PORTLAND				
04:00:00:00	STUDIOS - NIGHT. DIGITAL				
0012+00	READ OUT WIPES				
	ACROSS R TO L - 'MOLLY				
	MOON MARVELLOUS!				
	CROWD:				
	(REACTS)(CHANTS)				
	Molly Moon! Molly Moon!				
	(CONTINUES)				
		4/001	<u>04:00:00:02</u>	04:00:02:11	02:09
			<u>0012+02</u>	0015+11	3+09
					NARRATIVE TITLE (of digital sign) (Italics):
					<i>Molly Moon</i>
		4/002	04:00:02:16	<u>04:00:04:23</u>	02:07
			0016+00	<u>0019+07</u>	3+07
					NARRATIVE TITLE (of digital sign) (Italics):
					<i>Marvellous</i>
3	CUT TO WS - REAR PRESS				
04:00:05:02	F/G TAKE PHOTOS AS				
0019+10	MOLLY ARRIVES IN CAR L				
	TO R. FANS B/G				
4	CUT TO MWS - YOUNG				
04:00:07:02	FANS REACTING				
0022+10					
5	CUT TO MWS - ANOTHER				
04:00:07:23	SECTION OF FANS				
0023+15	REACTING. MOVE IN ON				
	OLDER WOMAN				
6	CUT TO INT. CAR. NIGHT.				
04:00:09:08	CU - REAR PETULA				
0026+00	LOOKING OUT B/G				
	WINDOW AT FANS. MOVE				
	L ONTO PROFILE BARRY,				
	URNS TOWARDS				
	LOOKING AMAZED				

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
7	CUT TO CU - ANGLE ON 04:00:12:06 MOLLY R, LOOKING 0030+06 WORRIED					
	MOLLY: The show is really a sell-out?	4/003	04:00:13:18 0032+10	<u>04:00:16:13</u> <u>0036+13</u>	02:19 4+03	MOLLY TO BARRY THEN BARRY TO MOLLY: - The show is really a sell-out? - You'd better believe it, babe. (BABE: TERM OF ENDEARMENT)
	BARRY (OS): You'd better believe it, babe.					
8	CUT TO CU - BACK ON 04:00:16:16 BARRY R, PAST MOLLY 0037+00 FRINGING F/G L					
	BARRY: And millions will be watching on TV. Millions.	4/004	<u>04:00:16:18</u> <u>0037+02</u>	<u>04:00:21:02</u> <u>0043+10</u>	04:08 6+08	BARRY TO MOLLY: And millions will be watching on TV. Millions. (TV: TELEVISION)
	04:00:19:00 / 0040+08 START MUSIC (SCORE)					
9	CUT TO CU - BACK ON 04:00:21:05 MOLLY R AS CAMERAS 0043+13 FLASH					
10	CUT TO CU - BACK ON 04:00:22:18 BARRY R, PAST MOLLY 0046+02 FRINGING F/G L					
	BARRY: Are you ready?	4/005	<u>04:00:22:20</u> <u>0046+04</u>	<u>04:00:25:07</u> <u>0049+15</u>	02:11 3+11	BARRY TO MOLLY: Are you ready? (TWO SCENES)
11	CUT TO CU - BACK ON 04:00:24:02 MOLLY R, NODS 0048+02					
12	CUT TO CU - BACK ON 04:00:25:10 BARRY R, PAST MOLLY 0050+02 FRINGING F/G L					
	BARRY: Let's do this.	4/006	<u>04:00:25:12</u> <u>0050+04</u>	04:00:27:06 0052+14	01:18 2+10	BARRY TO MOLLY: Let's do this.
13	CUT TO CU - BACK ON 04:00:27:11 MOLLY R, SMILES, TURNS 0053+03 AS DOOR OPENS					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>			
		SPOT	START	END	TOTAL TITLE
	CROWD: (REACT)(CONTINUES)				
14	CUT TO EXT. CAR. NIGHT.				
04:00:29:01	OTS PHOTOGRAPHERS				
0055+09	ON MS MOLLY GETTING OUT, CENTRE				
15	CUT TO WS - ANGLE ON				
04:00:30:14	FANS REACTING, BEHIND				
0057+14	CORDON				
16	CUT TO MS - FANS				
04:00:32:03	REACTING				
0060+03					
17	CUT BACK TO OTS ON				
04:00:33:08	MOLLY L, SMILING				
0062+00					
18	CUT TO MCU - CAMERAS				
04:00:34:09	CLICKING				
0063+09	(FX)				
19	CUT TO MS - BARRY				
04:00:35:17	(UPPER) R, WAVING				
0065+09	PETULA'S PAW				
20	CUT TO OTS				
04:00:37:13	PHOTOGRAPHER F/G L,				
0068+05	ON MS MOLLY SMILING FANS/ENTRANCE B/G				
	04:00:38:15 / 0069+15				
	END MUSIC (SCORE)				
21	CUT TO INT. TRACEY				
04:00:38:16	NOCKMAN'S LIVING ROOM				
0070+00	- NIGHT. MS - SEATED TRACEY L, USES REMOTE CONTROL				

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	TV HOST (OS): (THRU TV) <i>To name as many</i>	4/007	<u>04:00:38:18</u> <u>0070+02</u>	<u>04:00:42:23</u> <u>0076+07</u>	04:05 6+05	TV HOST TO AUDIENCE: <i>To name as many things that Rick Astley is 'never gonna' do.</i> (RICK ASTLEY: ENGLISH SINGER SONG-WRITER WITH HIT RECORD 'NEVER GONNA GIVE YOU UP'; IN 1987 / GONNA: CONTRACTION OF 'GOING TO')
		(TWO SCENES)				
22	CUT TO CU - MONITOR					
04:00:40:06	SHOWING QUIZ SHOW					
0072+06						
	TV HOST: (THRU TV) <i>things that Rick Astley is 'never gonna' do.</i>					
23	CUT TO MS - BACK ON					
04:00:43:02	TRACEY L, FLICKING					
0076+10	THRU CHANNELS					
	04:00:43:15 / 0077+07 START MUSIC (SOURCE)					
24	CUT TO CU - MONITOR					
04:00:43:21	SHOWING CHILDREN					
0077+13	DANCING IN ADVERT					
	CHILDREN: (THRU TV) (SINGS) <i>I'm in heaven...</i>					
25	CUT TO LS - TRACEY L,					
04:00:45:01	USES REMOTE CONTROL					
0079+09						
	04:00:45:16 / 0080+08 END MUSIC (SOURCE)					
26	CUT TO CU MONITOR -					
04:00:45:18	CHILDREN'S PROGRAMME					
0080+10						
	NARRATOR V/O: (THRU TV) <i>Hello, Makka Pakka.</i>	4/008	<u>04:00:45:20</u> <u>0080+12</u>	<u>04:00:47:01</u> <u>0082+09</u>	01:05 1+13	NARRATOR TO MAKKA PAKKA: <i>Hello, Makka Pakka.</i>

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
27	CUT TO LS - TRACEY L, 04:00:47:04 USES REMOTE CONTROL 0082+12					
	CROWD (OS): (THRU TV) (CHANTS) <i>Molly Moon! Molly Moon! Molly Moon!</i> 04:00:47:09 / 0083+01 START MUSIC (SOURCE)	4/009	<u>04:00:47:06</u> <u>0082+14</u>	<u>04:00:50:10</u> <u>0087+10</u>	03:04 4+12	CROWD CHANTS: <i>Molly Moon! Molly Moon!</i>
28	CUT TO CU MONITOR- 04:00:50:13 SHOWS ANGLE ON 0087+13 MOLLY'S FANS REACTING					
	CROWD: (THRU TV) (CHANTS) <i>Moon!</i>	4/010	<u>04:00:50:15</u> <u>0087+15</u>	04:00:52:23 0091+07	02:08 3+08	CROWD CHANTS: <i>Molly Moon!</i>
04:00:51:15	TV CUTS TO TIGHTER ON 0089+07 FANS - 2 SMALL CHILDREN JUMPING UP AND DOWN					
	CROWD: (THRU TV) (CHANTS) <i>Molly Moon!</i> (CONTINUES)					
04:00:53:02	TV CUTS TO MWS - BARRY 0091+10 ESCORTS MOLLY OVER TO FANS R. SHE SIGNS AUTOGRAPHS					
29	CUT TO MS - TRACEY L, 04:00:54:18 REACTING 0094+02					
	TRACEY: Wait a second.	4/011	<u>04:00:54:20</u> <u>0094+04</u>	<u>04:00:56:00</u> <u>0096+00</u>	01:04 1+12	TRACEY TO HERSELF: Wait a second.
30	CUT TO CU MONITOR - 04:00:56:03 OTS MOLLY F/G R, ON 0096+03 FANS					
	BOY: Miss Moon, can I have an autograph?	4/012	<u>04:00:56:05</u> <u>0096+05</u>	<u>04:00:58:16</u> <u>0100+00</u>	02:11 3+11	BOY TO MOLLY THEN MOLLY TO BOY: - Miss Moon, can I have an autograph? - Of course.
04:00:57:16	TV CUTS TO OTS FAN F/G					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
0098+08	R, ON MOLLY					
	MOLLY: (THRU TV) Of course.					
31 04:00:58:19 0100+03	CUT TO MS - TRACEY L, USES REMOTE					
	TRACEY: Where have I heard that name before?	4/013	<u>04:00:58:21</u> <u>0100+05</u>	<u>04:01:00:18</u> <u>0103+02</u>	01:21 2+13	TRACEY TO HERSELF: Where have I heard that name before?
32 04:01:00:21 0103+05	CUT TO FULL MONITOR - MS - MOLLY R, SMILES TO CAM (SHE HOLDING THE HYPNOSIS BOOK). FAN L AND B/G					
	04:01:02:03 / 0105+03 END MUSIC (SOURCE)					
	OS TRACEY PAUSES THE IMAGE (PAUSE SYMBOL APPEARS LOWER R) (FX)					
	TRACEY (OS): Well, well, well.	4/014	04:01:02:22 0106+06	04:01:04:09 0108+09	01:11 2+03	TRACEY TO HERSELF: Well, well, well.
33 04:01:04:13 0108+13	CUT TO MS - TRACEY L					
	TRACEY: The girl and the book.	4/015	<u>04:01:04:15</u> <u>0108+15</u>	<u>04:01:07:14</u> <u>0113+06</u>	02:23 4+07	TRACEY TO HERSELF: The girl and the book.
	TRACEY USES REMOTE (FX)					
34 04:01:07:17 0113+09	CUT TO EXT. ALABASTER BUILDING. NIGHT. WS ESTABLISHER					
	MR ALABASTER (V/O): <i>Richard's guitar's coming on well.</i>	4/016	<u>04:01:07:19</u> <u>0113+11</u>	<u>04:01:10:07</u> <u>0117+07</u>	02:12 3+12	MR ALABASTER TO MRS ALABASTER: <i>Richard's guitar's coming on well.</i>

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
35	CUT TO INT. ALABASTER'S					
04:01:10:10	PENTHOUSE. NIGHT. MCU					
0117+10	- ROCKY CENTRE/L					
	AGAINST THE WALL,					
	EAVESDROPPING					
	04:01:10:10 / 0117+10					
	START MUSIC (SOURCE)					
	MR ALABASTER (OS):	4/017	04:01:10:12	04:01:12:18	02:06	MR ALABASTER TO MRS ALABASTER:
	I think we'll get him to play		0117+12	0121+02	3+06	I think we'll get him to play
	after the meal.					after the meal.
36	CUT TO INT. DINING AREA.					
04:01:12:21	NIGHT. MWS - REAR					
0121+05	WORKER STEPS ACROSS					
	F/G LAYING TABLE. MRS					
	ALABASTER HOVERS B/G					
	L CHECKING THE TABLE					
	(LAID FOR DINNER PARTY)					
	MOVE R REVEALING					
	SEATED ALABASTER					
	USING PHONE					
	MRS ALABASTER:					
	Hmm-hm.					
	MR ALABASTER:	4/018	04:01:17:03	04:01:20:07	03:04	MR ALABASTER TO MRS ALABASTER:
	You know, if this... this Tokyo		0127+11	0132+07	4+12	You know,
	bid's successful, we'll be					if this Tokyo bid's successful,
	spending a lot of time out					
	there. We need to think	4/019	04:01:20:12	04:01:22:20	02:08	MR ALABASTER TO MRS ALABASTER:
	about a boarding school for		0132+12	0136+04	3+08	we'll be spending
	Richard.					a lot of time out there.
		4/020	04:01:23:19	04:01:26:03	02:08	MR ALABASTER TO MRS ALABASTER:
			0137+11	0141+03	3+08	We need to think about
						a boarding school for Richard.
	ROCKY STEPS IN B/G R					
37	CUT TO DEEP SHOT -					
04:01:26:06	ROCKY DUCKS BACK					
0141+06	BEHIND RETURN F/G L, LS					
	ALABASTERS B/G					
	CENTRE, B/G R					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	MRS ALABASTER: Really? Won't we take him with us?	4/021	04:01:27:04 0142+12	<u>04:01:29:14</u> <u>0146+06</u>	02:10 3+10	MRS ALABASTER TO MR ALABASTER: Really? Won't we take him with us?
38 04:01:29:17 0146+09	CUT TO PAST REAR STAFF WORKING F/G L, TO MLS MRS ALABASTER L, ALABASTER R. ROCKY JUST VISIBLE B/G R					
	MR ALABASTER: (REACTS) Goodness, no.	4/022	<u>04:01:29:19</u> <u>0146+11</u>	<u>04:01:31:01</u> <u>0148+09</u>	01:06 1+14	MR ALABASTER TO MRS ALABASTER: Goodness, no.
39 04:01:31:04 0148+12	CUT BACK TO DEEP SHOT - PAST MS ROCKY F/G L, TO LS ALABASTERS /STAFF. MOVE IN ON ROCKY					
	MR ALABASTER: Disrupt his education, and his music studies.	4/023	<u>04:01:31:06</u> <u>0148+14</u>	04:01:35:02 0154+10	03:20 5+12	MR ALABASTER TO MRS ALABASTER: Disrupt his education, and his music studies.
	04:01:38:06 / 0159+06 END MUSIC (SOURCE)					
40 04:01:38:07 0159+07	CUT TO INT. NOCKMAN'S WAREHOUSE. NIGHT. WS - NOCKMAN CENTRE/L AT HIS DESK					
41 04:01:39:18 0161+10	CUT TO HA OTS CU NOCKMAN AS HE FINISHES FIXING A SCREW INTO GOGGLES. BOOK ON DESK - 'HOW TO PROTECT YOURSELF FROM BEING HYPNOTISED (FX: SKYPE)					
		4/024	<u>04:01:39:20</u> <u>0161+12</u>	<u>04:01:42:14</u> <u>0165+14</u>	02:18 4+02	NARRATIVE TITLE (of book) (Italics): <i>Mindmaster: How to Protect Yourself from being Hypnotised</i>
42 04:01:42:17 0166+01	CUT TO CU - NOCKMAN, CENTRE, LOOKS UP AT MONITOR, EDGE OF FRAME F/G L					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
43	CUT TO OTS CU					
04:01:43:18	NOCKMAN F/G R, ON					
0167+10	TRACEY'S WEB CAM					
	IMAGE ON MONITOR					
	NOCKMAN:	4/025	<u>04:01:43:20</u>	<u>04:01:45:14</u>	01:18	NOCKMAN TO TRACEY THEN
	Hello, Mum.		<u>0167+12</u>	<u>0170+06</u>	2+10	TRACEY TO NOCKMAN:
	TRACEY:					- Hello, Mum.
	(THRU SCREEN) <i>Have you</i>					- <i>Have you found her yet?</i>
	<i>found her yet?</i>					
44	CUT TO CU - BACK ON					
04:01:45:17	NOCKMAN CENTRE					
0170+09						
	NOCKMAN:	4/026	04:01:47:11	<u>04:01:48:18</u>	01:07	NOCKMAN TO TRACEY:
	Not yet, no.		0173+03	<u>0175+02</u>	1+15	Not yet, no.
45	CUT BACK TO OTS ON					
04:01:48:21	MONITOR					
0175+05						
	TRACEY:	4/027	<u>04:01:48:23</u>	<u>04:01:52:21</u>	03:22	TRACEY TO NOCKMAN:
	(THRU SCREEN) <i>You might</i>		<u>0175+07</u>	<u>0181+05</u>	5+14	<i>You might try looking for her</i>
	<i>try looking for her</i>					<i>at Portland Studios.</i>
	(TWO SCENES)					
46	CUT TO CU - BACK ON					
04:01:50:20	NOCKMAN CENTRE					
0178+04						
	TRACEY (OS):					
	(THRU SCREEN) <i>at Portland</i>					
	<i>Studios. She is</i>					
47	CUT BACK TO OTS ON					
04:01:53:00	MONITOR					
0181+08						
	TRACEY:	4/028	<u>04:01:53:02</u>	<u>04:01:56:23</u>	03:21	TRACEY TO NOCKMAN:
	(THRU SCREEN) <i>about to</i>		<u>0181+10</u>	<u>0187+07</u>	5+13	<i>She is about to become</i>
	<i>become the biggest TV star</i>					<i>the biggest TV star in the world.</i>
	<i>in the world.</i>					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
48	CUT TO CU - BACK ON					
04:01:57:02	NOCKMAN CENTRE,					
0187+10	REACTS					
	NOCKMAN:	4/029	<u>04:01:57:04</u>	<u>04:01:59:10</u>	02:06	NOCKMAN TO TRACEY:
	Molly Moon? What do you		<u>0187+12</u>	<u>0191+02</u>	3+06	Molly Moon? What do you mean?
	mean?					
49	CUT BACK TO OTS ON					
04:01:59:13	MONITOR					
0191+05						
	TRACEY:	4/030	<u>04:01:59:15</u>	<u>04:02:00:20</u>	01:05	TRACEY TO NOCKMAN:
	(THRU SCREEN) <i>She's got</i>		<u>0191+07</u>	<u>0193+04</u>	1+13	<i>She's got that book with her</i>
	<i>that book with her,</i>					
50	CUT TO CU - BACK ON					
04:02:00:23	NOCKMAN CENTRE,					
0193+07	REACTS					
	TRACEY (OS):	4/031	<u>04:02:01:01</u>	04:02:03:14	02:13	TRACEY TO NOCKMAN:
	(THRU SCREEN) <i>and I think</i>		<u>0193+09</u>	0197+06	3+13	<i>and I think she's been</i>
	<i>she's been learning from it.</i>					<i>learning from it.</i>
	NOCKMAN GLANCES					
	DOWN					
	NOCKMAN:	4/032	04:02:03:19	04:02:05:09	01:14	NOCKMAN TO TRACEY:
	What was the name of that		0197+11	0200+01	2+06	What was the name
	studio, Mum?					of that studio, Mum?
	TRACEY (OS):	4/033	04:02:05:14	04:02:08:04	02:14	TRACEY TO NOCKMAN THEN
	(THRU SCREEN) <i>Portland</i>		0200+06	0204+04	3+14	NOCKMAN TO TRACEY:
	<i>Studios.</i>					- <i>Portland Studios.</i>
						- How do you spell that, Mum?
	(TWO SCENES)					
	NOCKMAN WRITES ON OS					
	PAPER					
51	CUT BACK TO OTS ON					
04:02:07:06	MONITOR - TRACEY					
0202+14	REACTS					
	NOCKMAN:					
	How do you spell that, Mum?					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	TRACEY: (THRU SCREEN) (SIGHS) Oh, I don't know why I bother.	4/034	04:02:08:09 0204+09	04:02:11:12 0209+04	03:03 4+11	TRACEY TO NOCKMAN THEN NOCKMAN TO TRACEY: - I don't know why I bother. - P-O-R...
	NOCKMAN: (OVER) P-O-R..					
	TRACEY TURNS HER CAM OFF - WINDOW DISAPPEARS (FX)					
52	CUT TO CU - BACK ON					
04:02:11:17	NOCKMAN CENTRE,					
0209+09	LOOKS UP, REACTS					
53	CUT TO INT. ALABASTER'S					
04:02:13:14	PENTHOUSE. NIGHT. O/H					
0212+06	LS - MOVE FORWARDS OVER DINNER TABLE/SEATED GUESTS					
	ALABASTERS, GUESTS: (INDISTINCT & OVERLAPPING CHAT)					
	CONTINUE MOVE - REVEAL MR ALABASTER, TAPS GLASS WITH KNIFE. ROCKY STANDS L BY HIM (FX)					
54	CUT TO WS - ANGLE ON					
04:02:18:01	TABLE MRS ALABASTER					
0219+01	F/G L (WITH GUITAR). MR ALABASTER/ROCKY B/G R					
	MR ALABASTER: (SPEAKS GERMAN) Stumm, stumm. Wo hier, bitte. Quiet , quiet, attention please. (NOT TRANSLATED IN UK VERSION)					
55	CUT TO ANGLE ON					
04:02:21:20	GUESTS F/G R, TO B/G L -					
0224+12	LOOK OFF F/G AT ALABASTER					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	MR ALABASTER (OS): May I proudly present	4/035	<u>04:02:21:22</u> <u>0224+14</u>	<u>04:02:23:11</u> <u>0227+03</u>	01:13 2+05	MR ALABASTER TO GUESTS: May I proudly present
56 04:02:23:14 0227+06	CUT TO MCU - ROCKY L, LOOKS UP SHEEPISHLY AT ALABASTER, FRINGING R					
	MR ALABASTER: the talents	4/036	<u>04:02:23:16</u> <u>0227+08</u>	<u>04:02:27:21</u> <u>0233+13</u>	04:05 6+05	MR ALABASTER TO GUESTS: the talents of Richard Alabaster.
		(TWO SCENES)				
57 04:02:25:18 0230+10	CUT BACK TO WS - ALABASTER B/G R, HOLDS OUT THE GUITAR FOR ROCKY - GUESTS APPLAUD					
	MR ALABASTER: of Richard Alabaster.					
58 04:02:28:00 0234+00	CUT TO MCU - BACK ON ROCKY AS HE LOOKS DOWN AT GUITAR (FX: APPLAUSE)					
59 04:02:29:14 0236+06	CUT TO ANGLE ON GUESTS F/G L, TO B/G R - APPLAUD					
60 04:02:30:14 0237+14	CUT TO MS - MRS ALABASTER L, CLAPS					
61 04:02:31:13 0239+05	CUT TO ANGLE ON GUESTS F/G R, TO B/G L					
62 04:02:32:17 0241+01	CUT TO MS - ROCKY L, LOOKS UP AT ALABASTER FRINGING R					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	ROCKY: I can't really do this.	4/037	<u>04:02:32:19</u> <u>0241+03</u>	<u>04:02:35:07</u> <u>0244+15</u>	02:12 3+12	ROCKY TO MR ALABASTER THEN MR ALABASTER TO ROCKY: - I can't really do this. - Show some backbone, Richard. (BACKBONE: COURAGE, STRENGTH OF CHARACTER)
	MR ALABASTER: Show some backbone, Richard.					
63	CUT TO CU - MR					
04:02:35:10	ALABASTER LOOKS DOWN					
0245+02	AT OS ROCKY					
	MR ALABASTER: Don't let yourself down.	4/038	<u>04:02:35:12</u> <u>0245+04</u>	04:02:37:22 0248+14	02:10 3+10	MR ALABASTER TO ROCKY THEN MRS ALABASTER TO ROCKY: - Don't let yourself down. - Come on, Richard. (LET YOURSELF DOWN: DISAPPOINT YOURSELF)
	ALABASTER TURNS AWAY					
64	CUT TO MCU - BACK ON					
04:02:37:01	MRS ALABASTER L, NODS					
0247+09	AT OS ROCKY					
	MRS ALABASTER: Come on, Richard.					
65	CUT TO OTS MRS					
04:02:38:02	ALABASTER F/G L, ON LS					
0249+02	ROCKY L, MR ALABASTER R					
66	CUT TO ANGLE ON					
04:02:40:19	GUESTS F/G L, TO B/G R -					
0253+03	TWO WOMEN EXCHANGE A LOOK					
67	CUT TO MCU - BACK ON					
04:02:42:07	MRS ALABASTER L,					
0255+07	LOOKING NERVOUS					
68	CUT TO MCU - ROCKY L,					
04:02:43:17	LOOKS AWKWARD					
0257+09						

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>			
		SPOT	START	END	TOTAL TITLE
69	CUT TO MCU - MR				
04:02:44:20	ALABASTER, CENTRE				
0259+04					
70	CUT TO MCU - BACK ON				
04:02:45:18	ROCKY AS MR				
0260+10	ALABASTER LEANS IN R				
	MR ALABASTER:	4/039	<u>04:02:45:20</u>	<u>04:02:48:19</u>	02:23 MR ALABASTER TO ROCKY:
	Don't be so pathetic.		<u>0260+12</u>	<u>0265+03</u>	4+07 Don't be so pathetic. Play.
		(TWO SCENES)			
71	CUT TO PAST BCU				
04:02:47:10	PROFILE ROCKY F/G L, TO				
0263+02	CU MR ALABASTER,				
	SMILES AT GUESTS OSR				
	MR ALABASTER:				
	Play.				
72	CUT TO ANGLE ON				
04:02:48:22	GUESTS F/G TO B/G L -				
0265+06	WAIT				
73	CUT TO MCU- ROCKY L,				
04:02:50:05	REACTS				
0267+05					
74	CUT TO OTS MRS				
04:02:51:08	ALABASTER F/G L, ON LS				
0269+00	ROCKY CENTRE, SHOVS				
	THE GUITAR AT MR				
	ALABASTER R				
	ROCKY:	4/040	<u>04:02:51:10</u>	<u>04:02:52:17</u>	01:07 ROCKY TO MR ALABASTER:
	I'm not		<u>0269+02</u>	<u>0271+01</u>	1+15 I'm not playing
		(TWO SCENES)			
75	CUT TO MCU - MR				
04:02:51:20	ALABASTER R, GRIPS THE				
0269+12	GUITAR, REAR ROCKY				
	FRINGES F/G L				
	ROCKY:				
	playing				

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
76	CUT TO MCU - ANGLE ON					
04:02:52:20	ROCKY L, REACTING.					
0271+04	ALABASTER FRINGES R					
	ROCKY: and I'm not going to any boarding school!	4/041	<u>04:02:52:22</u> <u>0271+06</u>	04:02:55:13 0275+05	02:15 3+15	ROCKY TO MR ALABASTER: and I'm not going to any boarding school!
	ROCKY TURNS AND WALKS AWAY					
77	CUT TO MCU - BACK ON					
04:02:57:06	PROFILE ALABASTER R,					
0277+14	URNS TOWARDS					
78	CUT TO MCU - MRS					
04:02:58:16	ALABASTER L REACTS					
0280+00						
79	CUT TO ANGLE DOWN					
04:02:59:12	GUESTS F/G L TO B/G R					
0281+04						
	WOMAN: Do you think it's too late	4/042	<u>04:02:59:14</u> <u>0281+06</u>	<u>04:03:01:23</u> <u>0284+15</u>	02:09 3+09	WOMAN TO WOMAN 2: Do you think it's too late to send him back?
	(TWO SCENES)					
80	CUT TO ANGLE DOWN					
04:03:00:19	GUESTS F/G R, TO B/G L -					
0283+03	REACT					
	WOMAN (OS): to send him back?					
	MRS ALABASTER (OS): (OVER) OK.					
81	CUT BACK TO OTS ON LS					
04:03:02:02	MR ALABASTER R, HOLDS					
0285+02	GUITAR					
	MRS ALABASTER: Peppermint tea? Coffee? Wine?	4/043	<u>04:03:02:04</u> <u>0285+04</u>	04:03:04:07 0288+07	02:03 3+03	MRS ALABASTER TO GUESTS: Peppermint tea? Coffee? Wine?
	MAN: Yes, please.					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>			
		SPOT	START	END	TOTAL TITLE
	MRS ALABASTER: Yes.				
	ALABASTER PLAYS A CHORD. MRS ALABASTER AND GUESTS DRINK (FX: GUITAR)				
82	CUT TO INT. PORTLAND				
04:03:07:05	STUDIO - MOLLY'S				
0292+13	DRESSING ROOM. NIGHT. CU - H/A ON BOOK - CHAPTER SIX - HOW TO HYPNOTISE A CROWD				
		4/044	<u>04:03:07:07</u> <u>0292+15</u>	<u>04:03:10:12</u> <u>0297+12</u>	03:05 4+13 NARRATIVE TITLE (of book) (Italics): <i>How to hypnotise a crowd</i>
83	CUT TO OTS MCU MOLLY				
04:03:10:15	F/G L, ON REFLECTION IN				
0297+15	MIRROR R				
84	CUT TO MCU ITEMS ON				
04:03:12:05	TABLE - SPEAKER				
0300+05					
	MAN: (THRU SPEAKER) <i>Five</i> <i>minutes to show time.</i>	4/045	<u>04:03:12:07</u> <u>0300+07</u>	<u>04:03:13:16</u> <u>0302+08</u>	01:09 2+01 MAN TO MOLLY: <i>Five minutes to show time.</i>
85	CUT BACK TO OTS ON				
04:03:13:19	MOLLY R. LOOKS ROUND				
0302+11	R, HEARING PETULA (FX: PETULA)				
86	CUT TO MS - PETULA R,				
04:03:16:01	ON THE SOFA				
0306+01					
	MOLLY (OS): I've done what I can, Petula.	4/046	<u>04:03:16:03</u> <u>0306+03</u>	<u>04:03:18:03</u> <u>0309+03</u>	02:00 3+00 MOLLY TO PETULA: I've done what I can, Petula.
87	CUT TO CU - REAR MOLLY				
04:03:18:06	L, TURNS AWAY. PULL				
0309+06	FOCUS TO B/G MIRROR				

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	MOLLY: It's got to work.	4/047	04:03:20:22 0313+06	04:03:22:22 0316+06	02:00 3+00	MOLLY TO PETULA: It's got to work.
88	CUT TO INT. STUDIO. NIGHT. H/A WS- PAST 04:03:23:14 0317+06 REAR AUDIENCE TO STAGE					
	ANNOUNCER: <i>Take your seats, ladies and gentlemen. The show is about to begin.</i>	4/048	<u>04:03:23:16</u> <u>0317+08</u>	04:03:25:08 0320+00	01:16 2+08	ANNOUNCER TO AUDIENCE: <i>Take your seats, ladies and gentlemen.</i>
		4/049	04:03:25:13 0320+05	<u>04:03:27:17</u> <u>0323+09</u>	02:04 3+04	ANNOUNCER TO AUDIENCE: <i>The show is about to begin.</i>
89	CUT TO H/A WS - LAST 04:03:27:20 0323+12 FEW PEOPLE TAKE SEATS					
90	CUT TO H/A MWS - ANGLE 04:03:30:03 0327+03 ON SECTION OF AUDIENCE					
91	CUT TO INT. SUBURBAN 04:03:32:13 0330+13 HOUSE. NIGHT. MOVE UP F/G REAR TV TO REVEAL MLS TRIO - MOTHER CROSSES R TO L WITH BOWL OF POPCORN AND SITS CENTRE, ON SOFA FLANKED BY SON L (GAMING) HUSBAND R					
	MOTHER: Oh, Belle, come on! It's starting! //	4/050	04:03:34:11 0333+11	04:03:36:19 0337+03	02:08 3+08	MOTHER TO BELLE: Belle, come on! It's starting!
	(TWO SCENES)					
92	CUT TO ANGLE ON TRIO - 04:03:35:17 0335+09 PAST HUSBAND F/G R, TO WIFE, TO SON B/G L					
	FATHER: Thank you.					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	BELLE: Molly Moon! Molly Moon! I can't wait to	4/051	04:03:37:00 0337+08	04:03:38:17 0340+01	01:17 2+09	BELLE TO FAMILY: Molly Moon! Molly Moon! I can't wait to see her!
		(TWO SCENES)				
	MOTHER: Hmm!					
	HUSBAND STEALS THE POPCORN FROM WIFE. DAUGHTER(BELLE) RUNS IN B/G R TO L					
93	CUT TO MCU - MOVE L					
04:03:37:23	ACROSS WIFE, BELLE					
0338+15	SITS DOWN EXCITEDLY					
	BELLE: see her!					
	CONTINUE L ONTO SON, STILL LOOKING DOWN GAMING, OBLIVIOUS TO TV SHOW					
	BELLE (OS): She's so famous!	4/052	04:03:42:09 0345+09	<u>04:03:44:02</u> <u>0348+02</u>	01:17 2+09	BELLE TO FAMILY: She's so famous!
94	CUT TO EXT. STREET.					
04:03:44:05	NIGHT. H/A OTS BCU GIRL					
0348+05	F/G R, WATCHING THE SHOW ON HER PHONE AS SHE WALKS (FX: APPLAUSE)					
	ANNOUNCER (THRU PHONE): <i>Molly</i>					
95	CUT TO MWS - 3 GIRLS L,					
04:03:45:12	STOP, LOOK UP OSL					
0350+04						
	AUDIENCE: (THRU TV) <i>Moon!</i> (CHEERS) (CONTINUES)					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
96	CUT TO WS - REAR GIRLS					
04:03:46:23	FAN OUT AND WATCH THE					
0352+07	SHOW ON GIANT SHOP					
	DISPLAY SCREENS					
		4/053	<u>04:03:47:01</u>	<u>04:03:49:10</u>	02:09	NARRATIVE TITLE (of TV show
			<u>0352+09</u>	<u>0356+02</u>	3+09	titles)(Italics):
						<i>Portland Studios presents</i>
						<i>Molly Moon in 'Marvellous'</i>
97	CUT TO INT. PORTLAND					
04:03:49:13	STUDIOS. NIGHT. MS -					
0356+05	MOLLY L, PEEPS OUT AT					
	OS AUDIENCE, REACTS					
	(FX: WHISTLE)					
98	CUT TO MWS - SECTION					
04:03:51:07	OF AUDIENCE APPLAUD					
0358+15						
	AUDIENCE:					
	(REACT/APPLAUD)					
	(CONTINUES)					
99	CUT TO MS - BACK ON					
04:03:53:10	MOLLY L					
0362+02						
	MOLLY:	4/054	<u>04:03:53:12</u>	<u>04:03:55:15</u>	02:03	MOLLY TO HERSELF:
	Please let this work.		<u>0362+04</u>	<u>0365+07</u>	3+03	Please let this work.
100	CUT TO WS - ANGLE ON					
04:03:55:18	AUDIENCE REACTING.					
0365+10	MOVE IN					
101	CUT TO MS - BACK ON					
04:03:57:16	MOLLY, NERVOUS,					
0368+08	STARTS TO MOVE					
	TOWARDS					
102	CUT TO DEEP SHOT -					
04:04:00:03	PAST PROFILE MOLLY F/G					
0372+03	R, TO LS AUDIENCE					
	REACTING. MOVE L AS					
	SHE STEPS OUT					
103	CUT TO LS - MOLLY					
04:04:02:05	STEPPING INTO					
0375+05	SPOTLIGHT, CENTRE					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>			
		SPOT	START	END	TOTAL TITLE
104	CUT TO MWS - SECTION				
04:04:04:18	OF AUDIENCE APPLAUD				
0379+02					
105	CUT BACK TO DEEP SHOT				
04:04:06:16	- PAST REAR MOLLY F/G				
0382+00	R, TO LS AUDIENCE-				
	APPLAUSE FADES OUT.				
	MOLLY STEPS AWAY				
106	CUT TO MS - MOLLY L,				
04:04:12:02	WAVES				
0390+02					
	MOLLY:	4/055	04:04:13:23	<u>04:04:15:08</u>	01:09 MOLLY TO AUDIENCE:
	Hello, everybody.		0392+15	<u>0395+00</u>	2+01 Hello, everybody.
107	CUT TO WS - AUDIENCE				
04:04:15:11	WAIT IN SILENCE				
0395+03					
108	CUT TO MS - BACK ON				
04:04:18:03	MOLLY L. MOVE R AS SHE				
0399+03	STARTS TO PACE THE				
	STAGE				
	MOLLY:	4/056	04:04:19:20	<u>04:04:21:04</u>	01:08 MOLLY TO AUDIENCE:
	It's nice to meet you.		0401+12	<u>0403+12</u>	2+00 It's nice to meet you.
109	CUT TO DEEP SHOT -				
04:04:21:07	PAST MOLLY TO LS				
0403+15	AUDIENCE. MOVE L AS				
	MOLLY CONTINUES				
	ACROSS THE STAGE				
	MOLLY:	4/057	04:04:22:15	04:04:24:16	02:01 MOLLY TO AUDIENCE:
	You've all been		0405+15	0409+00	3+01 You've all been wondering about me.
		(TWO SCENES)			
110	CUT TO MS - MOLLY				
04:04:23:06	STEPS R				
0406+14					
	MOLLY:				
	wondering about me.				

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
111	CUT TO H/A LS - F/G GIANT					
04:04:26:18	MAGNIFYING GLASS					
0412+02	DESCENDS FROM ABOVE (FX)					
	MOLLY: Well...	4/058	04:04:27:10	<u>04:04:29:19</u> 0413+02	02:09 3+09	MOLLY TO AUDIENCE: Well...
112	CUT TO MS BACK ON					
04:04:29:22	MOLLY AS THE GLASS					
0416+14	DESCENDS F/G. HER FACE FILLS THE FRAME					
	04:04:29:22 / 0416+14 START MUSIC (SCORE)					
	MOLLY: Look into my eyes.	4/059	04:04:32:20	04:04:34:22 0421+04	02:02 3+02	MOLLY TO AUDIENCE: Look into my eyes.
113	CUT TO MWS - SECTION					
04:04:35:03	OF AUDIENCE LEAN					
0424+11	FORWARDS					
114	CUT TO WS - MOLLY,					
04:04:37:21	CENTRE, STANDING					
0428+13	BEHIND THE MAGNIFYING GLASS - HER HEAD ENORMOUS, EYE'S SHINING GREEN (VFX)					
	MOLLY: (VOICE F X) You want to see and hear the most marvellous,	4/060	<u>04:04:37:23</u> <u>0428+15</u>	04:04:42:13 0435+13	04:14 6+14	MOLLY TO AUDIENCE: You want to see and hear
		4/061	04:04:42:18	<u>04:04:44:22</u> 0436+02	02:04 3+04	MOLLY TO AUDIENCE: the most marvellous,
115	CUT TO CU - MOLLY,					
04:04:45:01	CENTRE					
0439+09						
	MOLLY: fabulous...	4/062	<u>04:04:45:03</u> <u>0439+11</u>	<u>04:04:47:16</u> <u>0443+08</u>	02:13 3+13	MOLLY TO AUDIENCE: fabulous...
116	CUT TO EX CU - MOLLY					
04:04:47:19	GREEN EYE					
0443+11						

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	MOLLY: spectacular...	4/063	04:04:48:11 0444+11	04:04:50:13 0447+13	02:02 3+02	MOLLY TO AUDIENCE: spectacular...
117 04:04:50:19 0448+03	CUT TO MS - SECTION OF AUDIENCE - EYES SHINING GREEN AS THEY SUCCUMB TO HYPNOSIS					
	MOLLY: ...thrilling show	4/064	04:04:52:04 0450+04	04:04:54:09 0453+09	02:05 3+05	MOLLY TO AUDIENCE: ...thrilling show ever.
		(TWO SCENES)				
118 04:04:53:13 0452+05	CUT TO MS REAR MOLLY CONTINUES, AUDIENCE B/G (SECTION OF AUDIENCE ENLARGED IN THE GLASS					
	MOLLY: ever.					
119 04:04:56:09 0456+09	CUT TO EXT. LONDON ELECTRONICS SHOP. NIGHT. MS - 3 GIRLS STARING TOWARDS WITH GREEN EYES. MOVE L					
	MOLLY: (THRU TV) <i>And you</i>					
120 04:04:58:01 0459+01	CUT TO INT. SUBURBAN HOUSE. NIGHT. MS TRIO - BELLE, MOTHER ,FATHER STARING TOWARDS OS TV. MOVE IN					
	MOLLY (OS): (THRU TV) <i>will.</i>	4/065	<u>04:04:58:03</u> <u>0459+03</u>	<u>04:04:59:18</u> <u>0461+10</u>	01:15 2+07	MOLLY TO AUDIENCE: <i>And you will.</i>
121 04:04:59:21 0461+13	CUT TO MCU TV - MOLLY'S GIANT GREEN EYE					
	MOLLY: (THRU TV) <i>You are going to love</i>	4/066	04:05:01:01 0463+09	<u>04:05:02:17</u> <u>0466+01</u>	01:16 2+08	MOLLY TO AUDIENCE: <i>You are going to love this.</i>

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>			
		SPOT	START	END	TOTAL TITLE
122	CUT TO INT. PORTLAND				
04:05:02:20	STUDIOS. NIGHT. CU -				
0466+04	MOLLY				
	MOLLY:				
	this.				
123	CUT TO LS - ANGLE ON				
04:05:05:17	MOLLY L - THE GIANT				
0470+09	MAGNIFYING GLASS				
	MOVES UP				
124	CUT TO MWS -				
04:05:07:02	HYPNOTISED SECTION OF				
0472+10	AUDIENCE				
125	CUT TO MS - MOLLY				
04:05:08:16	CENTRE				
0475+00					
126	CUT TO LS - MOLLY				
04:05:11:22	CENTRE				
0479+14					
127	CUT TO INT. SUBURBAN				
04:05:15:21	HOUSE. NIGHT. MCU -				
0485+13	BELLE L, MUM R STARING				
	STRAIGHT AHEAD AT OS				
	TV (VFX)				
128	CUT TO MOVE IN ON CU				
04:05:17:02	FATHER (VFX)				
0487+10					
129	CUT TO EXT. STREET.				
04:05:18:09	NIGHT. MS - 3 GIRLS				
0489+09	STARING STRAIGHT				
	AHEAD, GREEN EYES				
130	CUT TO INT. PORTLAND				
04:05:19:01	STUDIOS. NIGHT. MCU -				
0490+09	GIRL, CENTRE, IN				
	AUDIENCE				
131	CUT TO MCU - BOY L, IN				
04:05:19:16	AUDIENCE				
0491+08					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>			
		SPOT	START	END	TOTAL TITLE
132	CUT TO MCU - WOMAN L, 04:05:20:00 IN AUDIENCE 0492+00				
133	CUT TO MS - TWO MEN IN 04:05:20:09 AUDIENCE 0492+09				
134	CUT TO MS - MOLLY, 04:05:20:23 CENTRE 0493+07				
135	CUT TO MWS - SECTION 04:05:22:00 OF AUDIENCE. BOY 0495+00 STANDS, CENTRE, PUMPS THE AIR WITH HIS FIST				
	BOY: Go, Molly!	4/067	<u>04:05:22:02</u> <u>0495+02</u>	04:05:23:06 0496+14	01:04 1+12 BOY TO MOLLY: Go, Molly!
136	CUT TO WS - ANGLE ON 04:05:23:12 AUDIENCE APPLAUDING. 0497+04 MOVE IN				
	AUDIENCE: (CHEER)				
	04:05:24:08 / 0498+08 END MUSIC (SCORE)				
137	CUT TO MS - MOLLY 04:05:25:05 CENTRE, REACTS 0499+13				
	MOLLY: Yes!	4/068	<u>04:05:25:07</u> <u>0499+15</u>	<u>04:05:26:21</u> <u>0502+05</u>	01:14 2+06 MOLLY TO AUDIENCE: Yes!
	MOLLY LOOKS OSL				
138	CUT TO MWS - SECTION 04:05:27:00 OF AUDIENCE REACTING. 0502+08 MOVE OUT				
	04:05:27:00 / 0502+08 START MUSIC (SONG)				

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>			
		SPOT	START	END	TOTAL TITLE
139	CUT TO WS - MOVE L AS				
04:05:27:19	TWO DANCERS JOIN				
0503+11	MOLLY ON STAGE -				
	PERFORMANCE STARTS				
140	CUT TO MS - MOLLY				
04:05:29:22	CENTRE, DANCES				
0506+14					
	MOLLY:				
	(SINGS) <i>Hey, everybody</i>				
	<i>take a look at me.</i>				
141	CUT TO MS - CHILDREN IN				
04:05:33:05	AUDIENCE REACT				
0511+13					
	MOLLY (OS):				
	(SINGS) <i>I'm on fire,</i>				
142	CUT TO WS - TRIO ON				
04:05:34:22	STAGE CONTINUE				
0514+06					
	MOLLY:				
	(SINGS) <i>brightest star you'll</i>				
	<i>see. I'm</i>				
143	CUT TO MS - AUDIENCE				
04:05:36:20	REACT, CLAP IN TIME				
0517+04					
	MOLLY (OS):				
	(SINGS) <i>one in a million</i>				
144	CUT TO MS - MOLLY,				
04:05:38:03	CENTRE, FLANKED BY				
0519+03	THE 2 DANCERS				
	MOLLY:				
	(SINGS) <i>hits to make a</i>				
145	CUT TO LS - PAST				
04:05:39:02	CAMERA/RIG TO TRIO				
0520+10	CONTINUING ON STAGE.				
	MOVE L				

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>			
		SPOT	START	END	TOTAL TITLE
	MOLLY: (SINGS) <i>gillion. You don't want to miss me, I'm making</i>				
146	CUT TO MS - DANCERS				
04:05:42:08	LIFT MOLLY UP				
0525+08					
	MOLLY: (SINGS) <i>history.</i>				
147	CUT TO DEEP SHOT - F/G				
04:05:43:17	REAR DANCERS CARRY				
0527+09	MOLLY ALOFT, AWAY. AUDIENCE B/G				
148	CUT TO DEEP SHOT -				
04:05:44:06	MOVE L ACROSS				
0528+06	AUDIENCE REACTING				
149	CUT TO WS- ANGLE ON				
04:05:45:01	DANCERS PUTTING				
0529+09	MOLLY DOWN L				
150	CUT TO MS - MOLLY				
04:05:45:20	CENTRE, DANCERS EXIT L				
0530+12	AND R				
	MOLLY: (SINGS) <i>I'm</i>				
151	CUT TO INT. SUBURBAN				
04:05:47:20	HOUSE. NIGHT. MCU TV -				
0533+12	MOLLY LOOKING INTO CAM				
	MOLLY: (THRU TV) (SINGS) <i>on</i>				
152	CUT TO M3-S BELLE,				
04:05:49:18	MOTHER, FATHER				
0536+10	REACTING				
	MOLLY (OS): (THRU TV) (SINGS) <i>top.</i>				

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>			
		SPOT	START	END	TOTAL TITLE
153	CUT TO MCU - MOVE UP				
04:05:51:08	SON, STILL LOCKED INTO				
0539+00	HIS GAME, HEADPHONES				
	ON (NOT HYPNOTISED)				
	MOLLY (OS):				
	(THRU TV) (SINGS) <i>Right</i>				
	<i>where I wanna be.</i>				
154	CUT TO MCU - BACK ON				
04:05:53:03	TV - MOLLY/DANCERS				
0541+11	CONTINUE				
	MOLLY:				
	(THRU TV) (SINGS) <i>Super</i>				
155	CUT TO MCU - SON LOOKS				
04:05:55:14	UP, TAKES OUT AN				
0545+06	EARPHONE, REACTS TO				
	MOLLY'S TERRIBLE				
	SINGING				
	MOLLY (OS):				
	(THRU TV) (SINGS BADLY)				
	<i>star.</i>				
156	CUT TO MCU - BACK ON				
04:05:57:10	TV, MOLLY FORGETS				
0548+02	ROUTINE, STANDS STILL				
	MOLLY:				
	(THRU TV) (SINGS BADLY)				
	<i>And there's no stopping me.</i>				
	<i>I'm</i>				
04:05:59:15	TV CUTS TO WS - MOLLY				
0551+07	WATCHES DANCERS AND				
	CONTINUES				
157	CUT TO MCU - THE SON				
04:06:01:12	REACTING, TURNS TO				
0554+04	FAMILY OSR				
	MOLLY (OS):				
	(THRU TV) (SINGS BADLY)				
	<i>on</i>				

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>			
		SPOT	START	END	TOTAL TITLE
158	CUT TO ANGLE ON TRIO				
04:06:02:14	R, REACTING				
0555+14	ENTHUSIASTICALLY. SON				
	B/G L				
	MOLLY (OS):				
	(THRU TV) (SINGS BADLY)				
	<i>top.</i>				
159	CUT TO MCU - SON				
04:06:03:16	SHAKES HIS HEAD				
0557+08					
	MOLLY (OS):				
	(THRU TV) (SINGS BADLY)				
	<i>Right where I want to be.</i>				
160	CUT TO M3-S BELLE,				
04:06:06:08	MOTHER, FATHER				
0561+08	CONTINUE				
	MOLLY (OS):				
	(THRU TV) (SINGS) <i>Super</i>				
161	CUT TO MCU TV - MOLLY				
04:06:07:20	HELD ALOFT BY DANCERS				
0563+12					
162	CUT TO EXT. PORTLAND				
04:06:09:12	STUDIOS. NIGHT. LS -				
0566+04	SECURITY MEN L, HOLD				
	BACK FANS FROM				
	GETTING IN STAGE DOOR				
	L. DAVINA APPROACHES				
	FROM B/G R				
	FANS:				
	(INDISTINCT SHOUTS,				
	REACTION)				
	04:06:09:12 / 0566+04				
	MUSIC CONTINUES AS B/G				
	SOURCE)				
	DAVINA RUNS INTO				
	BUILDING L				

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>			
		SPOT	START	END	TOTAL TITLE
163 04:06:13:03 0571+11	CUT TO INT. CONTROL ROOM. NIGHT. LS - ANGLE ON PRODUCTION TEAM L, AT DESKS WATCHING MONITORS R MOLLY (V/O): (SINGS) <i>I'm</i>				
164 04:06:14:09 0573+09	CUT TO MS - ANGLE ON 3 PRODUCERS L MOLLY (V/O): (SINGS) <i>on</i>				
165 04:06:16:05 0576+05	CUT TO INT. STUDIO. NIGHT. WS - CRANE OVER AUDIENCE REACTING MUSIC TO F/G MOLLY (OS): (SINGS) <i>top</i>				
166 04:06:38:13 0597+13	CUT TO INT. PORTLAND STUDIO - MARVELLOUS STAGE - NIGHT. WS - ANGLE ON TRIO R, CONTINUE MOLLY (SINGS): <i>Right where I</i>				
167 04:06:40:01 0600+01	CUT TO H/A WS - PAST REAR TRIO L, TO AUDIENCE. TRIO DANCE R MOLLY (SINGS): <i>want to be Super//</i>				
168 04:06:21:05 0583+13	CUT TO EXT. LONDON ELECTRONICS SHOP - NIGHT. WS - REAR CROWD GATHERED WATCHING THE GIANT SCREEN				

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>			
		SPOT	START	END	TOTAL TITLE
	MOLLY: (SINGS) <i>star.//</i>				
169	CUT TO INT. PORTLAND				
04:06:25:17	STUDIO - MARVELLOUS				
0590+09	STAGE - NIGHT. MS -				
	ANGLE ON MOLLY				
	CENTRE, DANCER B/G R				
170	CUT TO MWS - PAST				
04:06:26:03	MOLLY CENTRE/L TO				
0591+03	DANCERS - ALL STRIKE				
	FINAL POSE AS SONG				
	ENDS				
	AUDIENCE:				
	(CHEER)				
171	CUT TO DEEP SHOT -				
04:06:48:14	PAST REAR TRIO TO B/G				
0612+14	AUDIENCE REACTING,				
	APPLAUDING				
	04:06:27:11 / 0593+03				
	END MUSIC (SOURCE)				
172	CUT TO MS - MOLLY				
04:06:29:04	CENTRE/L SMILING.				
0595+12	DANCERS FRINGE L AND				
	R				
173	CUT TO WS - ANGLE ON				
04:06:30:22	AUDIENCE. MOVE IN				
0598+06					
	AUDIENCE:				
	(REACTION CONTINUES)				
174	CUT TO EXT. LONDON				
04:06:32:09	ELECTRONICS SHOP -				
0600+09	NIGHT. TIGHT ON HAPPY				
	CROWD REACTING,				
	LOOKING OFF F/G				

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
175	CUT TO INT. THE					
04:06:33:16	ALABASTERS' HOUSE -					
0602+08	NIGHT. CU - MR					
	ALABASTER (HAND FROM					
	R) BANGS ON ROCKY'S					
	DOOR					
176	CUT TO MS - MR AND MRS					
04:06:34:23	ALABASTER, LOOKING L					
0604+07	AT THE LOCKED DOOR					
	MR ALABASTER:	4/069	<u>04:06:35:01</u>	<u>04:06:35:19</u>	00:18	MR ALABASTER TO ROCKY:
	Richard?		<u>0604+09</u>	<u>0605+11</u>	1+02	Richard?
177	CUT TO INT. ROCKY'S					
04:06:35:22	ROOM. NIGHT. CU -					
0605+14	ROCKY R, WITH					
	HEADPHONES ON. MOVE					
	IN					
	04:06:35:22 / 0605+14					
	START MUSIC (SOURCE)					
	ROCKY:	4/070	<u>04:06:36:00</u>	04:06:39:10	03:10	ROCKY TO MR ALABASTER:
	I'm not Richard. I'm Rocky.		<u>0606+00</u>	0611+02	5+02	I'm not Richard. I'm Rocky.
178	CUT TO EXT. ROCKY'S					
04:06:39:14	ROOM. NIGHT. MS - MRS					
0611+06	ALABASTER CENTRE, MRS					
	R					
	MR ALABASTER:	4/071	<u>04:06:39:16</u>	<u>04:06:44:10</u>	04:18	MR ALABASTER TO ROCKY:
	You are an ungrateful, spoilt,		<u>0611+08</u>	<u>0618+10</u>	7+02	You are an ungrateful, spoilt,
	childish little fool.					childish little fool.
179	CUT TO INT. ROCKY'S					
04:06:44:13	ROOM. NIGHT. CU -					
0618+13	ROCKY R, WITH					
	HEADPHONES ON					
	(FX: KNOCK)					
	MR ALABASTER (OS):	4/072	04:06:45:23	04:06:48:01	02:02	MR ALABASTER TO ROCKY:
	How dare you lock this door.		0620+15	0624+01	3+02	How dare you lock this door.
	ROCKY TAKES OFF HIS					
	HEADPHONE					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	04:06:48:02 / 0624+02 END MUSIC (SOURCE)					
180	CUT TO EXT. ROCKY'S					
04:06:48:05	ROOM. NIGHT. MS - MRS					
0624+05	ALABASTER CENTRE, MRS					
	R, LOOK L					
	MR ALABASTER:	4/073	04:06:49:12	04:06:51:17	02:05	MR ALABASTER TO ROCKY:
	Hmm? You're ours now,		0626+04	0629+09	3+05	You're ours now, Richard.
	Richard.					
181	CUT TO INT. ROCKY'S					
04:06:51:22	ROOM. NIGHT. MS ROCKY					
0629+14	CROSSES R TO L,					
	WEARING HIS COAT.					
	MOVE L					
	MRS ALABASTER (OS):	4/074	<u>04:06:52:00</u>	04:06:53:23	01:23	MRS ALABASTER TO ROCKY:
	We only want what's best for		<u>0630+00</u>	0632+15	2+15	We only want what's best for you.
	you. You can fly out. You					
	can visit us in the holidays.	4/075	04:06:54:04	04:06:56:06	02:02	MRS ALABASTER TO ROCKY:
			0633+04	0636+06	3+02	You can fly out.
						You can visit us in the holidays.
	04:06:54:13 / 0633+13 START MUSIC (SCORE)					
	HOLD AS HE OPENS					
	BALCONY DOOR L					
	MR ALABASTER (OS):	4/076	04:06:56:11	04:06:59:00	02:13	MR ALABASTER TO ROCKY:
	Richard, I am going to count		0636+11	0640+08	3+13	Richard, I am going to count to ten.
	to ten.					
	ROCKY PAUSES IN					
	DOORWAY LOOKS R BACK					
	INTO ROOM AND SIGHS					
	(FX: KNOCK ON DOOR)					
	MR ALABASTER (OS):	4/077	04:06:59:05	04:07:02:03	02:22	MR ALABASTER TO ROCKY:
	One, two, three,		0640+13	0645+03	4+06	One, two, three,
	ROCKY:					
	(SIGHS)					
	MR ALABASTER (OS):	4/078	04:07:02:08	04:07:04:21	02:13	MR ALABASTER TO ROCKY:
	four, five...		0645+08	0649+05	3+13	four, five...

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	ROCKY WALKS OUT TO B/G RAILINGS					
	MR ALABASTER (OS): I'm warning you!	4/079	04:07:05:02 0649+10	<u>04:07:06:11</u> <u>0651+11</u>	01:09 2+01	MR ALABASTER TO ROCKY: I'm warning you!
182 04:07:06:14 0651+14	CUT TO EXT. BUILDING. NIGHT. MWS- ROCKY L, SLIDES DOWN THE DRAINPIPE. MOVE DOWN					
	MR ALABASTER (OS): Six, seven, eight,	4/080	<u>04:07:06:16</u> <u>0652+00</u>	<u>04:07:10:06</u> <u>0657+06</u>	03:14 5+06	MR ALABASTER TO ROCKY: Six, seven, eight,
183 04:07:10:09 0657+09	CUT TO L/A CU - ROCKY'S FEET HIT THE GROUND, RUNS AWAY					
	MR ALABASTER (OS): nine... Richard!	4/081	<u>04:07:10:11</u> <u>0657+11</u>	<u>04:07:11:08</u> <u>0659+00</u>	00:21 1+05	MR ALABASTER TO ROCKY: nine... Richard!
	04:07:10:14 / 0657+14 END MUSIC (SCORE)					
184 04:07:11:11 0659+03	CUT TO INT. PORTLAND STUDIO - MARVELLOUS STAGE - NIGHT. H/A MWS - NEW DANCE ROUTINE - MOLLY, CENTRE, ON PODIUM, IN ANOTHER OUTFIT AND MORE DANCERS. MOVE OUT					
	04:07:11:12 / 0659+04 START MUSIC (SOURCE)					
185 04:07:14:01 0663+01	CUT TO WS - DANCE ROUTINE CONTINUES					
186 04:07:15:18 0665+10	CUT TO MOVE R PAST F/G CAMERA TO LS ROUTINE CONTINUES					
187 04:07:17:05 0667+13	CUT TO MS - MOLLY CENTRE, ROUTINE CONTINUES					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>			
		SPOT	START	END	TOTAL TITLE
188	CUT TO LS - ROUTINE				
04:07:18:02	CENTRE, CONTINUES.				
0669+02	DANCERS HELP MOLLY DOWN				
189	CUT TO WS - REAR				
04:07:19:05	DANCERS LIFT MOLLY				
0670+13	DOWN AND AWAY L. AUDIENCE B/G				
190	CUT TO WS - DANCERS				
04:07:20:06	SPREAD OUT, ROUTINE				
0672+06	CONTINUES				
191	CUT TO MS - ROUTINE				
04:07:21:04	CONTINUES MOLLY,				
0673+12	CENTRE				
192	CUT TO MCU -				
04:07:24:06	HYPNOTISED STAGEHAND				
0678+06	L WATCHES				
	PERFORMANCE OSR.				
	MOVE IN THROWING				
	FOCUS TO B/G, REVEAL				
	NOCKMAN B/G L WITH THE				
	GLASSES ON, LIFTS THEM				
	UP				
	MOLLY (OS):				
	(SINGS				
	BADLY)(CONTINUES)				
193	CUT TO MWS - MOLLY R,				
04:07:33:03	WANDERS TOWARDS,				
0691+11	SINGING AWFULLY.				
	DANCERS CONTINUES B/G				
194	CUT TO WS - REAR				
04:07:36:04	DANCERS L. MOLLY				
0696+04	CENTRE, WALKS				
	TOWARDS, STOPS AND				
	URNS				
195	CUT TO INT. MOLLY'S				
04:07:38:18	DRESSING ROOM. NIGHT.				
0700+02	H/A OTS BCU DAVINA				
	SEARCHING THRU				
	MOLLY'S BAG				

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	MUSIC CONTINUES B/G					
196	CUT TO MCU - DAVINA					
04:07:41:00	CENTRE/R, TAKES OUT					
0703+08	DOCUMENTS					
	DAVINA:	4/082	04:07:42:16	04:07:44:11	01:19	DAVINA TO HERSELF:
	(READS) <i>Molly Moon.</i>		0706+00	0708+11	2+11	<i>Molly Moon. Doorstep drop.</i>
						(TWO SCENES)
197	CUT TO CU - MOVE UP					
04:07:43:14	OVER MOLLY'S FILE					
0707+06						
	DAVINA (OS):					
	(READS) <i>Doorstep drop.</i>					
		4/083	04:07:44:16	<u>04:07:46:02</u>	01:10	NARRATIVE TITLE (of headed paper)
			0709+00	<u>0711+02</u>	2+02	(Italics): <i>Hardwick House Orphanage</i>
198	CUT TO MCU - DAVINA					
04:07:46:05	CENTER/R INSPECTS THE					
0711+05	DOCUMENTS					
	DAVINA:	4/084	<u>04:07:46:07</u>	04:07:48:07	02:00	DAVINA TO HERSELF:
	She's an orphan.		<u>0711+07</u>	0714+07	3+00	She's an orphan.
199	CUT TO H/A OTS BCU					
04:07:49:18	DAVINA F/G R, AS SHE					
0716+10	FINDS THE HYPNOSIS					
	BOOK IN MOLLY'S BAG					
200	CUT TO MCU - DAVINA					
04:07:52:01	TAKES OUT THE BOOK					
0720+01						
201	CUT TO H/A OTS CU					
04:07:54:14	DAVINA ON HYPNOTISM					
0723+14	BOOK IN HER HANDS L.					
	SHE OPENS IT					
		4/085	<u>04:07:54:16</u>	04:07:57:17	03:01	NARRATIVE TITLE (of book title) (Italics):
			<u>0724+00</u>	0728+09	4+09	<i>Hypnotism</i> <i>An Ancient Art Explained</i>

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
		4/086	04:07:57:22 0728+14	04:07:59:09 0731+01	01:11 2+03	NARRATIVE TITLE (of chapter heading) (Italics): <i>Chapter Six</i>
	DAVINA: (READS) (WHISPERS) ' <i>How to hypnotise a crowd.</i> '	4/087	04:07:59:14 0731+06	<u>04:08:01:01</u> <u>0733+09</u>	01:11 2+03	DAVINA READS: ' <i>How to hypnotise a crowd.</i> '
202	CUT TO MCU - DAVINA R					
04:08:01:04						
0733+12						
	DAVINA: So that's how you do it.	4/088	04:08:03:01 0736+09	04:08:05:01 0739+09	02:00 3+00	DAVINA TO HERSELF: So that's how you do it.
	04:08:04:21 / 0739+05 END MUSIC (SOURCE)					
203	CUT TO MS - NOCKMAN					
04:08:04:22	ENTERS, CENTRE, LOOKS					
0739+06	TOWARDS					
	04:08:04:22 / 0739+06 START MUSIC (SCORE)					
204	CUT TO MCU - DAVINA R,					
04:08:07:10	LOOKS OSR					
0743+02						
205	CUT TO MS - DAVINA R,					
04:08:08:00	STANDS QUICKLY. MOVE					
0744+00	UP					
206	CUT TO PAST REAR					
04:08:09:00	DAVINA F/G L, TO MLS					
0745+08	NOCKMAN CENTRE					
	NOCKMAN: Who are you?	4/089	<u>04:08:09:02</u> <u>0745+10</u>	04:08:10:21 0748+05	01:19 2+11	NOCKMAN TO DAVINA THEN DAVINA TO NOCKMAN: - Who are you? - Who am I?
	(TWO SCENES)					
207	CUT TO MCU - DAVINA R,					
04:08:09:19	REACTS					
0746+11						

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	DAVINA: Who am I? Do you live under a rock?	4/090	04:08:11:02 0748+10	<u>04:08:12:18</u> <u>0751+02</u>	01:16 2+08	DAVINA TO NOCKMAN: Do you live under a rock?
208 04:08:12:21 0751+05	CUT TO MS - ANGLE ON NOCKMAN CENTRE, SPOTS THE BOOK					
	DAVINA (OS): Get out or I'll call security.	4/091	<u>04:08:12:23</u> <u>0751+07</u>	<u>04:08:15:23</u> <u>0755+15</u>	03:00 4+08	DAVINA TO NOCKMAN THEN NOCKMAN TO DAVINA: - :Get out or I'll call security. - Give me that book, darling.
	NOCKMAN: Give me that book, darling.					
209 04:08:16:02 0756+02	CUT TO MS - DAVINA L, GRIPS THE BOOK TIGHTER					
	DAVINA: You must be joking. Horrible little man.	4/092	<u>04:08:16:04</u> <u>0756+04</u>	<u>04:08:18:14</u> <u>0759+14</u>	02:10 3+10	DAVINA TO NOCKMAN: You must be joking. Horrible little man.
	MOVE L AS DAVINA STEPS L					
210 04:08:18:17 0760+01	CUT TO OTS DAVINA F/G R, ON LS NOCKMAN, CENTRE, STARTING TO WALK TOWARDS BUMPING INTO TOY ANIMALS					
	NOCKMAN: Just give me...	4/093	<u>04:08:18:19</u> <u>0760+03</u>	04:08:20:08 0762+08	01:13 2+05	NOCKMAN TO DAVINA: Just give me...
	DAVINA CROSSES L					
211 04:08:20:17 0763+01	CUT TO MCU - REAR NOCKMAN STEPS ACROSS F/G L TO R AS DAVINA STEPS R TO L					
212 04:08:21:20 0764+12	CUT TO MCU - MOVE L AS NOCKMAN STEPS R TO L					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	NOCKMAN: It's all right.	4/094	<u>04:08:21:22</u> <u>0764+14</u>	<u>04:08:23:17</u> <u>0767+09</u>	01:19 2+11	NOCKMAN TO DAVINA THEN DAVINA TO NOCKMAN: - It's all right. - Creep!
		(TWO SCENES)				
	DAVINA (OS): Creep!					
213	CUT TO MCU - REAR					
04:08:22:21	NOCKMAN STEPS F/G R					
0766+05	TO L AS DAVINA STEPS L TO R					
214	CUT TO MCU - ANGLE ON					
04:08:23:20	NOCKMAN CONTINUING					
0767+12						
215	CUT TO REAR MS DAVINA					
04:08:24:22	HURRIES IN F/G R TO L.					
0769+06	TURNING PROFILE AGAINST THE DRESSING TABLE					
216	CUT TO MS - DAVINA					
04:08:25:21	STEPS BACK AGAINST					
0770+13	THE DRESSING TABLE					
	NOCKMAN (OS): Give me the book.	4/095	<u>04:08:25:23</u> <u>0770+15</u>	<u>04:08:27:16</u> <u>0773+08</u>	01:17 2+09	NOCKMAN TO DAVINA: Give me the book. Come on.
		(TWO SCENES)				
217	CUT TO MCU - DAVINA					
04:08:26:11	(WAIST) L, PICKS UP HAIR					
0771+11	TONGS					
	NOCKMAN (OS): Come on.					
218	CUT TO MCU - NOCKMAN					
04:08:27:19	R, NODS AT OS DAVINA					
0773+11						
	NOCKMAN: Give me the book.	4/096	<u>04:08:27:21</u> <u>0773+13</u>	<u>04:08:29:06</u> <u>0775+14</u>	01:09 2+01	NOCKMAN TO DAVINA THEN DAVINA TO NOCKMAN: - Give me the book. - Do you mean this?
		(TWO SCENES)				

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>			
		SPOT	START	END	TOTAL TITLE
219	CUT TO MCU - MOVE L AS				
04:08:28:14	NOCKMAN HOLDS OUT				
0774+14	HIS HAND				
	NOCKMAN:				
	Give it.				
	DAVINA:				
	(OVER) Do you mean this?				
	DAVINA TRAPS HIS HAND				
	IN THE HOT TONGS				
	(FX)				
220	CUT TO MCU - NOCKMAN				
04:08:29:09	REACTS				
0776+01					
	NOCKMAN:				
	(REACTS PAIN) Argh!				
221	CUT TO MCU - ANGLE ON				
04:08:30:12	DAVINA L				
0777+12					
222	CUT TO MCU - NOCKMAN				
04:08:31:05	LUNGES TOWARDS				
0778+13					
	NOCKMAN:				
	(REACTS)				
223	CUT TO WS - NOCKMAN				
04:08:31:15	STARTS TO WRESTLE THE				
0779+07	BOOK FROM DAVINA L				
224	CUT TO CU - ANGLE ON				
04:08:32:06	NOCKMAN REACTING				
0780+06					
	DAVINA (OS):				
	(REACTS)				
245	CUT TO MCU - REAR				
04:08:32:17	NOCKMAN STRUGGLING				
0781+01	WITH DAVINA L				

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	NOCKMAN: Give it.	4/097	04:08:32:19 0781+03	04:08:33:22 0782+14	01:03 1+11	NOCKMAN TO DAVINA: Give it.
		(TWO SCENES)				
246	CUT TO MCU - DAVINA (HAND) GRABS PERFUME BOTTLE					
04:08:33:07 0781+15						
247	CUT TO CU - ANGLE BACK ON NOCKMAN, STRUGGLING					
04:08:34:01 0783+01						
248	CUT TO MCU - DAVINA (HAND) PICKS UP THE BOTTLE					
04:08:34:21 0784+05						
	NOCKMAN: Give it...					
249	CUT TO C2-S ANGLE ON DAVINA L, SPRAYING THE PERFUME AT NOCKMAN R (FX)					
04:08:35:10 0785+02						
250	CUT TO MCU - NOCKMAN R, REACTING					
04:08:36:00 0786+00						
	NOCKMAN: (REACTS)					
251	CUT TO MWS - NOCKMAN LEANS OVER TAKES THE BOOK FROM DAVINA L					
04:08:36:22 0787+06						
252	CUT TO CU - ANGLE ON DAVINA REACTING					
04:08:37:09 0788+01						
253	CUT TO MWS - DAVINA L, KICKS REAR NOCKMAN R, IN THE FACE					
04:08:37:17 0788+09						
	NOCKMAN: (REACTS PAIN, CONTINUES)					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>			
		SPOT	START	END	TOTAL TITLE
254	CUT TO MS - NOCKMAN R, 04:08:38:10 FALLS ONTO SOFA 0789+10				
255	CUT TO MCU - ANGLE ON 04:08:39:12 DAVINA L, GLANCING 0791+04 DOWN				
256	CUT TO L/A MS - DAVINA 04:08:40:11 (LOWER) L, KICKS THE 0792+11 BOOK TO B/G				
	DAVINA: (REACTS)				
257	CUT TO MS - NOCKMAN L, 04:08:40:20 DAVINA R, STRUGGLE ON 0793+04 ALL FOURS				
	SECURITY: (THRU RADIO) (INDISTINCT)				
	DUO STOP, LOOK UP OSL HEARING SECURITY				
	BODYGUARD (OS): (INTO RADIO) Yeah, yeah. I'm checking it out.	4/098	04:08:43:16 0797+08	04:08:45:20 0800+12	02:04 3+04
	DAVINA DIVES UNDER TABLE R. NOCKMAN GETS UP, HURRIES AWAY				BODYGUARD TO SECURITY: Yeah, yeah. I'm checking it out.
258	CUT TO WS - SECURITY 04:08:46:13 MAN STARTS TO OPEN 0801+13 THE DOOR, CENTRE/L				
259	CUT TO MWS - NOCKMAN 04:08:47:16 HURRIES OSL 0803+08				
260	CUT BACK TO WS - 04:08:48:11 BODYGUARD ENTERS B/G 0804+11 L, LOOKS AROUND				

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>			
		SPOT	START	END	TOTAL TITLE
261	CUT TO MCU - L/A OS				
04:08:52:02	DAVINA SLIDES THE BOOK				
0810+02	UNDER COVERED TABLE				
262	CUT TO EXT. PORTLAND				
04:08:53:09	STUDIO. MWS -				
0812+01	BODYGUARD, CENTRE, STEPS OUT ONTO BALCONY. MOVE OUT				
263	CUT TO MCU -				
04:08:56:19	BODYGUARD (LOWER)				
0817+03	STEPS ON NOCKMAN'S FINGERS (HE'S HANGING FROM GRILLED FLOOR SECTION) MOVE DOWN REVEALING NOCKMAN REACTING (FX: FINGERS)				
	NOCKMAN: (REACTS PAIN)				
264	CUT TO MWS -				
04:09:01:03	BODYGUARD CENTRE,				
0823+11	LOOKS R				
265	CUT TO H/A MS -				
04:09:02:07	NOCKMAN HANGING ON,				
0825+07	CENTRE, LOOKS DOWN				
	NOCKMAN: (REACTS QUIETLY)(CONTINUES)				
267	CUT TO CU - NOCKMAN				
04:09:03:09	LOOKS UP AGAIN				
0827+01					
268	CUT TO L/A MS - UP AT				
04:09:04:09	NOCKMAN REACTING				
0828+09	(FX)				
269	CUT TO MCU -				
04:09:05:08	BODYGUARD MOVES HIS				
0830+00	FOOT R, NOCKMAN'S HAND SLIPS				

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>			
		SPOT	START	END	TOTAL TITLE
270	CUT TO L/A MS UP AT				
04:09:06:00	NOCKMAN DANGLING				
0831+00	FROM ONE HAND				
271	CUT TO H/A MLS -				
04:09:06:18	NOCKMAN L, DANGLING				
0832+02					
272	CUT TO MWS - PROFILE				
04:09:07:16	BODYGUARD, CENTRE				
0833+08	TALKS INTO RADIO				
	BODYGUARD:	4/099	04:09:07:18	04:09:08:22	01:04 BODYGUARD TO SECURITY:
	(INTO RADIO) All clear.		0833+10	0835+06	1+12 All clear.
		(TWO SCENES)			
273	CUT TO L/A MCU -				
04:09:08:16	NOCKMAN FALLS AS				
0835+00	SECURITY MAN STARTS				
	TO LEAVE				
274	CUT TO H/A MLS -				
04:09:09:01	NOCKMAN FALLS OS				
0835+09					
275	CUT TO MWS -				
04:09:09:13	BODYGUARD SHUTS THE				
0836+05	DOOR				
	04:09:10:14 / 0837+14				
	END MUSIC (SCORE)				
276	CUT TO MWS - NOCKMAN				
04:09:10:15	LANDS IN A SKIP FULL OF				
0837+15	RUBBISH				
277	CUT TO WS TOWARDS				
04:09:13:23	THE SKIP.				
0842+15	(FX: PHONE RINGS)				
278	CUT TO H/A MS -				
04:09:16:23	NOCKMAN, CENTRE,				
0847+07	PUSHES RUBBISH OUT				
	THE WAY AND ANSWERS				
	HIS PHONE				

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
TRACEY: (THRU PHONE) <i>Have you got the book yet or are you just twiddling your thumbs?</i>		4/100	04:09:23:10 0857+02	<u>04:09:26:02</u> <u>0861+02</u>	02:16 4+00	TRACEY TO NOCKMAN: <i>Have you got the book yet or are you just twiddling your thumbs?</i> (TWIDDLING YOUR THUMBS: WASTING TIME, DOING NOTHING)
04:09:23:20 / 0857+12 STARRT MUSIC (SCORE)						
279 04:09:26:05 0861+05	CUT TO LOSE MCU - H/A ON NOCKMAN					
NOCKMAN: (INTO PHONE) I'm having rather a difficult day, actually, Mother.		4/101	<u>04:09:26:07</u> <u>0861+07</u>	<u>04:09:28:14</u> <u>0864+14</u>	02:07 3+07	NOCKMAN TO TRACEY: I'm having rather a difficult day, actually.
280 04:09:28:17 0865+01	CUT TO INT. TRACEY NOCKMAN WORLD - NIGHT. MS - TRACEY, CENTRE, WITH PHONE					
TRACEY: (INTO PHONE) Now, listen up to what I'm going to tell you.		4/102	<u>04:09:28:19</u> <u>0865+03</u>	<u>04:09:30:08</u> <u>0867+08</u>	01:13 2+05	TRACEY TO NOCKMAN: Listen up to what I'm going to tell you.
281 04:09:30:11 0867+11	CUT TO EXT. SKIP. NIGHT. H/A MS - NOCKMAN CENTRE/R REACTS					
TRACEY: (THRU PHONE) <i>I have it</i>						
282 04:09:32:03 0870+03	CUT TO INT. TRACEY NOCKMAN WORLD - NIGHT. MS - TRACEY, CENTRE, WITH PHONE					
TRACEY: (INTO PHONE) on very good authority that Cregg and his boys are gonna rob Shorings Bank		4/103	<u>04:09:32:05</u> <u>0870+05</u>	04:09:34:09 0873+09	02:04 3+04	TRACEY TO NOCKMAN: I have it on very good authority that Cregg and his boys (I HAVE IT...AUTHORITY: A RELIABLE SOURCE HAS TOLD ME)
		4/104	04:09:34:14 0873+14	<u>04:09:36:16</u> <u>0877+00</u>	02:02 3+02	TRACEY TO NOCKMAN: are gonna rob Shorings Bank (GONNA: CONTRACTION OF GOING TO)

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
283	CUT TO EXT. SKIP. NIGHT. 04:09:36:19 H/A MS - NOCKMAN 0877+03 CENTRE/R					
	TRACEY: (THRU PHONE) <i>tomorrow morning first thing.</i>	4/105	<u>04:09:36:21</u> <u>0877+05</u>	<u>04:09:38:23</u> <u>0880+07</u>	02:02 3+02	TRACEY TO NOCKMAN: <i>tomorrow morning first thing.</i> (FIRST THING: EARLY)
284	CUT TO INT. TRACEY 04:09:39:02 NOCKMAN WORLD - 0880+10 NIGHT. MOVE R WITH MS TRACEY,					
	TRACEY: (INTO PHONE) So after they've done all the heavy work,	4/106	<u>04:09:39:04</u> <u>0880+12</u>	04:09:41:20 0884+12	02:16 4+00	TRACEY TO NOCKMAN: So after they've done all the heavy work,
285	CUT TO EXT. SKIP. NIGHT. 04:09:42:00 H/A MS - NOCKMAN 0885+00 CENTRE/R, REACTS					
	TRACEY: (THRU PHONE) <i>you are gonna rob them,</i>	4/107	<u>04:09:42:02</u> <u>0885+02</u>	<u>04:09:43:22</u> <u>0887+14</u>	01:20 2+12	TRACEY TO NOCKMAN: <i>you are gonna rob them,</i> (GONNA: CONTRACTION, GOING TO)
286	CUT TO INT. TRACEY 04:09:44:01 NOCKMAN WORLD - 0888+01 NIGHT. MOVE L WITH MS TRACEY,					
	TRACEY: (INTO PHONE) and you are gonna use some of all that, erm... hypnotism	4/108	<u>04:09:44:03</u> <u>0888+03</u>	<u>04:09:47:08</u> <u>0893+00</u>	03:05 4+13	TRACEY TO NOCKMAN: and you are gonna use some of all that hypnotism stuff
287	CUT TO EXT. SKIP. NIGHT. 04:09:47:11 H/A LOSE MCU - 0893+03 NOCKMAN CENTRE/R, REACTS					
	TRACEY: (THRU PHONE) <i>stuff that you've been blathering on about.</i>	4/109	<u>04:09:47:13</u> <u>0893+05</u>	04:09:50:12 0897+12	02:23 4+07	TRACEY TO NOCKMAN: <i>that you've been blathering on about.</i>

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	NOCKMAN: (INTO PHONE) I haven't quite got the book from the girl yet, Mother..	4/110	04:09:50:17 0898+01	<u>04:09:54:15</u> <u>0903+15</u>	03:22 5+14	NOCKMAN TO TRACEY: I haven't quite got the book from the girl yet, Mother.
	TRACEY: (THRU PHONE) (OVER) <i>You don't need</i>					
288	CUT TO INT. TRACEY					
04:09:54:18	NOCKMAN WORLD -					
0904+02	NIGHT. MS TRACEY R					
	TRACEY: (INTO PHONE) the book. You just need the girl.	4/111	<u>04:09:54:20</u> <u>0904+04</u>	04:09:58:06 0909+06	03:10 5+02	TRACEY TO NOCKMAN: You don't need the book. You just need the girl.
289	CUT TO EXT. SKIP. NIGHT.					
04:09:58:11	H/A LOSE MCU -					
0909+11	NOCKMAN CENTRE/R, REACTS					
	TRACEY: (THRU PHONE) <i>She's already learnt it.</i>	4/112	<u>04:09:58:13</u> <u>0909+13</u>	<u>04:10:00:05</u> <u>0912+05</u>	01:16 2+08	TRACEY TO NOCKMAN: <i>She's already learnt it.</i>
	NOCKMAN STARTS TO SIT UP					
290	CUT TO MCU - NOCKMAN					
04:10:00:08	PULLS HIMSELF UP,					
0912+08	CENTRE, AT SIDE OF SKIP. MOVE IN					
	04:10:02:07 / 0915+07 END MUSIC (SCORE)					
	NOCKMAN: (INTO PHONE) You mean kidnap her?	4/113	04:10:02:11 0915+11	04:10:04:20 0919+04	02:09 3+09	NOCKMAN TO TRACEY: You mean kidnap her?
	04:10:04:16 / 0919+00 START MUSIC (SOURCE)					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>			
		SPOT	START	END	TOTAL TITLE
291	CUT TO INT. PORTLAND				
04:10:05:23	STUDIOS - MARVELLOUS				
0920+15	STAGE - NIGHT. MS -				
	MOLLY PERFORMING,				
	CENTRE, DANCERS B/G				
	MOLLY:				
	(SINGS ARPEGGIO)				
	Ah....(CONTINUES)				
292	CUT TO H/A WS - REAR				
04:10:09:10	ROUTINE CONTINUES-				
0926+02	MOLLY R. AUDIENCE B/G				
293	CUT TO EXT. LONDON.				
04:10:11:21	NIGHT. MS - PROFILE				
0929+13	ROCKY WALKS L TO R.				
294	CUT TO EXT. TRAFALGAR				
04:10:14:18	SQUARE. WS				
0934+02					
295	CUT TO MS - BACK ON				
04:10:16:21	ROCKY WALKING L TO R.				
0937+05	HE TAKES OUT FLIER OF				
	HOTEL				
296	CUT TO CU ON FLIER				
04:10:21:00	ADVERTISING THE HOTEL				
0943+08	AS OS ROCKY WALKS				
297	CUT TO MS - BACK ON				
04:10:23:04	ROCKY WALKING L TO R				
0946+12					
298	CUT TO INT. PORTLAND				
04:10:25:13	STUDIOS - MARVELLOUS				
0950+05	STAGE - NIGHT. MS -				
	MOLLY STOPS, HOLDS				
	HIGH NOTE				
299	CUT TO PAST REAR MS				
04:10:28:15	DANCERS/MOLLY, TO B/G				
0954+15	AUDIENCE START				
	APPLAUDING				
	AUDIENCE:				
	(CHEER) (CONTINUES)				

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>			
		SPOT	START	END	TOTAL TITLE
300	CUT TO EXT. LONDON				
04:10:31:23	ELECTRONICS SHOP -				
0959+15	NIGHT. MWS - REAR				
	CROWD REACTING. CU				
	MOLLY ON MONITORS				
	INSIDE B/G SHOP				
301	CUT TO INT. PORTLAND				
04:10:33:17	STUDIO - STAGE - NIGHT.				
0962+09	MS - MALE DANCER				
	LOOKING OSR AT MOLLY				
302	CUT TO H/A WS - MOLLY				
04:10:35:07	ON STAGE L, WITH				
0964+15	DANCERS.				
303	CUT TO INT. SUBURBAN				
04:10:37:15	HOME. NIGHT. CU - BOY				
0968+07	TAKES OUT HIS				
	HEADPHONES, LISTENING				
	TO OS MOLLY ON TV				
	(FX: MOLLY'S VOICE				
	CHANGES)				
304	CUT TO MCU - TV SHOWS				
04:10:38:13	MOLLY ON STAGE L WITH				
0969+13	DANCERS				
305	CUT TO INT. PORTLAND				
04:10:40:04	STUDIO - STAGE - NIGHT.				
0972+04	MS - BARRY L, WATCHING				
	OS MOLLY, SHAKES HIS				
	HEAD				
	BARRY:				
	(WHISPERS) Amazing.				
306	CUT TO INT. CONTROL				
04:10:42:11	ROOM. ANGLE ON 4				
0975+11	SEATED STAFF L -				
	TECHNICAL DIRECTOR				
	B/G L				
	(FX: MOLLY'S VOICE				
	CHANGES)				
	TECHNICAL DIRECTOR:	4/114	04:10:42:13	04:10:43:22	01:09 TECHNICAL DIRECTOR TO ALL:
	She's no Davina.		0975+13	0977+14	2+01 She's no Davina.

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
307 04:10:44:01 0978+01	CUT TO ANGLE ON 3 STAFF- PAST WOMAN F/G L, TO TECHNICAL DIRECTOR, TO MAN					
	TECHNICAL DIRECTOR: He needs his head examined.	4/115	<u>04:10:44:03</u> <u>0978+03</u>	<u>04:10:45:21</u> <u>0980+13</u>	01:18 2+10	TECHNICAL DIRECTOR TO ALL: He needs his head examined. (MEANS HE IS NOT THINKING PROPERLY)
308 04:10:46:00 0981+00	CUT TO INT. PORTLAND STUDIOS – STAGE. NIGHT. MWS - MOLLY ON PODIUM. DANCERS RESUME DANCING. MOVE R ACROSS F/G CAMERA (FX: MOLLY'S VOICE CHANGES)					
	MOLLY, DANCERS: (SING) <i>Now, we are all as one.</i>					
309 04:10:51:19 0989+11	CUT TO WS - AUDIENCE AND STAGE					
	MOLLY, DANCERS: (THRU BIG SCREEN) (SING) <i>See the moments come.</i>					
310 04:10:53:04 0991+12	CUT TO MS - MOLLY CENTRE, CONTINUES					
311 04:10:54:10 0993+10	CUT TO INT. SUBURBAN HOUSE. NIGHT. MWS - REAR FAMILY (TRIO) STANDING SWAYING TO THE MUSIC ON B/G TV. REAR SON R, OBLIVIOUS					
	MOLLY, DANCERS (OS): (THRU BIG SCREEN) (SING) <i>stronger together.</i>					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>			
		SPOT	START	END	TOTAL TITLE
312	CUT TO EXT. LONDON.				
04:10:56:20	NIGHT. WS - ROCKY				
0997+04	CENTRE WALKS				
	TOWARDS. AS EXCITED				
	COUPLE EXIT F/G L. 2 MEN				
	R, ALSO HURRY				
	TOWARDS PASSING				
	ABSTRACT SCULPTURE				
313	CUT TO MS - ROCKY,				
04:10:59:03	CONTINUES TOWARDS,				
1000+11	WATCHING AS WOMAN				
	HURRIES OFF R TO L,				
	STOPS IN MCU				
	MOLLY, DANCERS (OS):				
	(THRU BIG SCREEN)				
	(SING) <i>Now, we are all as</i>				
	<i>one.</i>				
314	CUT TO INT. LONDON				
04:11:03:02	ELECTRONICS SHOP -				
1006+10	NIGHT. WS- REAR CROWD				
	WATCHING AND				
	REACTING TO MOLLY'S				
	SHOW ON GIANT				
	SCREENS IN SHOP				
	MOLLY, DANCERS:				
	(THRU BIG SCREEN)				
	(SING) <i>See the moments</i>				
	<i>come.</i>				
315	CUT TO INT. PORTLAND				
04:11:06:08	STUDIO - STAGE - NIGHT.				
1011+08	DEEP SHOT - ANGLE ON				
	AUDIENCE SWAYING				
	HANDS IN THE AIR. MOVE				
	L				
	MOLLY, DANCERS:				
	(THRU TV) (SING) <i>stronger</i>				
	<i>together. //</i>				
316	CUT TO MWS - MOLLY,				
04:11:07:15	CENTRE, CONTINUES,				
1013+07	DANCERS AROUND HER				

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>			
		SPOT	START	END	TOTAL TITLE
317	CUT TO ANGLE ON				
04:11:10:05	AUDIENCE STARTING TO				
1017+05	STAND AND APPLAUD.				
	MOVE UP L				
318	CUT TO MS - AUDIENCE				
04:11:12:05	REACTING. MOVE R				
1020+05					
319	CUT TO H/A WS - MOLLY,				
04:11:13:09	CENTRE, STRIKES A POSE				
1022+01	AS THE DANCERS FALL				
	THE GROUND - ROUTINE				
	ENDS				
	04:11:14:08 / 1023+08				
	END MUSIC (SOURCE)				
320	CUT TO MWS - ANGLE ON				
04:11:14:17	MOLLY, CENTRE				
1024+01					
321	CUT TO MCU - MOLLY L,				
04:11:15:19	SMILING - MOTION FX				
1025+11					
322	CUT TO EXT. LONDON				
04:11:18:12	ELECTRONICS SHOP -				
1029+12	NIGHT. MCU - ROCKY				
	MOVES R TO L THRU THE				
	CROWD (TORSOS)				
	04:11:21:09 / 1034+01				
	START MUSIC (SOURCE)				
323	CUT TO INT. PORTLAND				
04:11:21:13	STUDIO - STAGE - NIGHT.				
1034+05	H/A WS - PAST REAR				
	AUDIENCE TO MOLLY,				
	CENTRE AND DANCERS				
	ON STAGE - TAKE A BOW.				
	MOVE BACK				
324	CUT TO MWS - ANGLE ON				
04:11:23:10	AUDIENCE REACTING				
1037+02					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
325	CUT TO EXT. LONDON					
04:11:25:14	ELECTRONICS SHOP -					
1040+06	NIGHT. MWS - ANGLE ON					
	ROCKY R, AT FRONT OF					
	CROWD, LOOKS UP OSL					
	AT MONITORS (CROWD					
	REACT)					
	ROCKY:	4/116	04:11:28:01	<u>04:11:29:03</u>	01:02	ROCKY TO HIMSELF:
	Molly Moon.		1044+01	<u>1045+11</u>	1+10	Molly Moon.
326	CUT TO MS - PAST REAR					
04:11:29:06	CROWD TO BCU OF					
1045+14	MOLLY ON THE					
	MONITORS IN SHOP					
	WINDOW					
327	CUT TO MWS - ROCKY					
04:11:31:10	CENTRE/CROWD REACT					
1049+02						
	ROCKY:	4/117	<u>04:11:31:12</u>	<u>04:11:33:11</u>	01:23	ROCKY TO HIMSELF:
	I don't believe it.		<u>1049+04</u>	<u>1052+03</u>	2+15	I don't believe it.
328	CUT TO INT. SUBURBAN					
04:11:33:14	HOUSE. NIGHT. WS -					
1052+06	FAMILY ON SOFA. SON L,					
	LOOKING AT BELLE,,					
	MOTHER, FATHER					
	CENTRE/R, STARING					
	BLISSFULLY TOWARDS AT					
	OS TV					
	SONNY:	4/118	<u>04:11:33:16</u>	<u>04:11:36:17</u>	03:01	SONNY TO FAMILY:
	Seriously?		<u>1052+08</u>	<u>1057+01</u>	4+09	Seriously? We've got better kids
						in the infant class.
						(TWO SCENES)
329	CUT TO MCU - SON					
04:11:34:15	REACTING					
1053+15						
	SONNY:					
	We've got better kids in the					
	infant class.					
330	CUT TO M3-S - BELLE,					
04:11:36:20	MOTHER,, FATHER,					
1057+04	REACTING					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
331	CUT TO WS HOUSES OF					
04:11:38:13	PARLIAMENT. MOLLY'S					
1059+13	IMAGE S/I DOWN THE SIDE					
322	CUT TO VWS - MOLLY'S					
04:11:40:13	IMAGE APPEARS AROUND					
1062+13	THE OTHER SIDE					
333	CUT TO LS TOP OF BIG					
04:11:42:19	BEN R SHOWING TIME OF					
1066+03	9.30					
	(FX: CHIMES)					
334	CUT TO INT. PORTLAND					
04:11:45:20	STUDIO - STAGE - NIGHT.					
1070+12	MWS - TWO DANCERS					
	JUMP OFF F/G L AS					
	MOLLY, B/G R, WAVES TO					
	AUDIENCE OSR					
	04:11:47:14 / 1073+06					
	END MUSIC (SOURCE)					
	MOVE L. SECURITY MAN					
	HELPS MOLLY OFF THE					
	STAGE. REVEAL BARRY L					
BARRY:		4/119	04:11:51:02	04:11:54:13	03:11	BARRY TO MOLLY:
Molly Moon, you are a star.			1078+10	1083+13	5+03	Molly Moon, you are a star.
	MOVE IN FOR MS AS					
	BARRY HOLDS MOLLY.					
	ASSISTANT L					
BARRY:		4/120	04:11:55:08	04:11:56:17	01:09	BARRY TO MOLLY:
Welcome to showbiz.			1085+00	1087+01	2+01	Welcome to showbiz.
						(SHOWBIZ: SHOW BUSINESS)
	PUBLICIST ENTERS F/G L					
JOURNALIST 1:		4/121	04:11:56:22	04:12:00:16	03:18	JOURNALIST 1 TO MOLLY:
Molly, Molly, how does it feel			1087+06	1093+00	5+10	Molly, Molly, how does it feel
to be toast of the town?						to be toast of the town?
						(TOAST OF THE TOWN: CELEBRATED
						CELEBRITY)

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	MOVE ROUND L TO R REVEALING JOURNALISTS					
335	CUT TO CU - MOLLY R.					
04:12:00:19	BARRY BEHIND, L					
1093+03						
	MOLLY: I feel right at home.	4/122	<u>04:12:00:21</u> <u>1093+05</u>	04:12:03:15 1097+07	02:18 4+02	MOLLY TO JOURNALIST 1 THEN JOURNALIST 2 TO MOLLY: - I feel right at home. - Do you think fame will change you?
	JOURNALIST 2 (OS): Do you think fame will change you?					
	MOLLY: Of course it won't.	4/123	04:12:03:20 1097+12	04:12:04:22 1099+06	01:02 1+10	MOLLY TO JOURNALIST 2: Of course it won't.
336	CUT TO MWS - ANGLE ON GROUP- 2 JOURNALISTS					
04:12:05:02	L. BARRY WITH MOLLY R.					
1099+10	OTHERS B/G					
	JOURNALIST 1: Your family must be so proud. Are they here tonight?	4/124	<u>04:12:05:04</u> <u>1099+12</u>	<u>04:12:08:13</u> <u>1104+13</u>	03:09 5+01	JOURNALIST 1 TO MOLLY: Your family must be so proud. Are they here tonight?
337	CUT TO CU - MOLLY R,					
04:12:08:16	REACTS					
1105+00						
	MOLLY: They... couldn't make it.	4/125	04:12:10:08 1107+08	<u>04:12:13:11</u> <u>1112+03</u>	03:03 4+11	MOLLY TO JOURNALIST 1: They... couldn't make it.
	JOURNALIST 2 (OS): You've become					
338	CUT BACK TO MWS -					
04:12:13:14	ANGLE ON GROUP.					
1112+06	JOURNALIST L, ASK ANOTHER QUESTION					
	JOURNALIST2: a star overnight, everything a girl could ask for. So tell me,	4/126	<u>04:12:13:16</u> <u>1112+08</u>	<u>04:12:17:04</u> <u>1117+12</u>	03:12 5+04	JOURNALIST 2 TO MOLLY: You've become a star overnight, everything a girl could ask for. (So tell me,)
339	CUT TO CU - BACK ON					
04:12:17:07	MOLLY R					
1117+15						

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
JOURNALIST2 (OS): if there was one person in the whole world you could share all this with, who would it be?		4/127	<u>04:12:17:09</u> <u>1118+01</u>	04:12:21:01 1123+09	03:16 5+08	JOURNALIST 2 TO MOLLY: If there was one person in the whole world you could share all this with,
		4/128	04:12:21:06 1123+14	04:12:23:05 1126+13	01:23 2+15	JOURNALIST 2 TO MOLLY: who would it be?
340 04:12:23:09 1127+01	CUT TO FLASHBACK - OTS CU MOLLY F/G L, ON MCU ROCKY R					
	04:12:23:09 / 1127+01 START MUSIC (SCORE)					
341 04:12:26:07 1131+07	CUT TO FLASHBACK - OTS ROCKY ON MCU MOLLY L					
342 04:12:28:16 1135+00	CUT TO CU - MOLLY R, REMEMBERS (FX: CAMERA)					
343 04:12:31:16 1139+08	CUT TO INT. STAGE. NIGHT. HA/ WS - MOLLY SITTING CENTRE, ON THE EMPTY STAGE, IN THE EMPTY STUDIO					
	MOLLY: All those people.	4/129	04:12:33:15 1142+07	<u>04:12:35:02</u> <u>1144+10</u>	01:11 2+03	MOLLY TO PETULA: All those people.
344 04:12:35:05 1144+13	CUT TO MWS - MOLLY SITTING R, WITH PETULA					
	MOLLY: I fooled them.	4/130	<u>04:12:35:07</u> <u>1144+15</u>	<u>04:12:37:23</u> <u>1148+15</u>	02:16 4+00	MOLLY TO PETULA: I fooled them.
345 04:12:38:02 1149+02	CUT TO L/A LS - MOLLY L					
	MOLLY: I cheated, Petula. I feel so bad about it.	4/131	<u>04:12:38:04</u> <u>1149+04</u>	<u>04:12:41:18</u> <u>1154+10</u>	03:14 5+06	MOLLY TO PETULA: I cheated, Petula. I feel so bad about it.

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
346	CUT BACK TO MWS -					
04:12:41:21	MOLLY SITTING R, WITH					
1154+13	PETULA					
	MOLLY:	4/132	<u>04:12:41:23</u>	<u>04:12:44:12</u>	02:13	MOLLY TO PETULA:
	They don't really love me.		<u>1154+15</u>	<u>1158+12</u>	3+13	They don't really love me.
347	CUT BACK TO HA/ WS -					
04:12:44:15	MOLLY SITTING CENTRE,					
1158+15	ON THE EMPTY STAGE, IN					
	THE EMPTY STUDIO					
	MOLLY:	4/133	04:12:45:03	04:12:46:23	01:20	MOLLY TO PETULA:
	Not like my real friends.		1159+11	1162+07	2+12	Not like my real friends.
348	CUT TO L/A LS - MOLLY L					
04:12:47:04						
1162+12						
	MOLLY:	4/134	04:12:49:07	04:12:51:07	02:00	JOURNALIST 2 TO MOLLY:
	I miss Rocky, Petula.		1165+15	1168+15	3+00	I miss Rocky, Petula.
	(FX: DOG)					
349	CUT TO WS - PUBLICIST					
04:14:04:09	ENTERS B/G L. MOLLY R,					
1266+09						
	PUBLICIST:	4/135	04:12:54:05	04:12:56:06	02:01	PUBLICIST TO MOLLY:
	Oh, there you are, Molly.		1173+05	1176+06	3+01	There you are, Molly.
	PUBLICIST WALKS					
	TOWARDS					
	PUBLICIST:	4/136	04:12:56:11	<u>04:12:58:20</u>	02:09	PUBLICIST TO MOLLY:
	You need to get dressed now		1176+11	<u>1180+04</u>	3+09	You need to get dressed now
	for the after-show party. I'll					for the after-show party.
	04:12:56:15 / 1176+15					
	END FADE OUT (SCORE)					
350	CUT TO H/A WS - DUO					
04:12:58:23	CENTRE - MOLLY GETS UP					
1180+07	GIVES THE DOG LEAD TO					
	PUBLICIST					
	(FX: DOG)					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	PUBLICIST: take Petula. Right.	4/137	<u>04:12:59:01</u> <u>1180+09</u>	04:13:00:13 1182+13	01:12 2+04	PUBLICIST TO MOLLY: I'll take Petula.
		4/138	04:13:01:14 1184+06	04:13:03:23 1187+15	02:09 3+09	PUBLICIST TO MOLLY: Right.
	DUO WALK AWAY					
351	CUT TO INT. MOLLY'S DRESSING ROOM. NIGHT. MWS - MOLLY ENTERS B/G R, STOPS, LOOKS OSL					
04:13:04:03						
1188+03						
	DAVINA: (CRIES)					
352	CUT TO MWS - DAVINA L, ON THE FLOOR, RUBS HER EYES					
04:13:08:09						
1194+09						
	MOLLY (OS): Davina?	4/139	<u>04:13:08:11</u> <u>1194+11</u>	04:13:10:11 1197+11	02:00 3+00	MOLLY TO DAVINA: Davina?
353	CUT TO MS - MOLLY R, LOOKS DOWN					
04:13:11:18						
1199+10						
354	CUT TO MCU - THE BOOK BY DAVINA, FRINGING L					
04:13:13:08						
1202+00						
	MOLLY (OS): Oh...					
355	CUT TO MS - BACK ON MOLLY R					
04:13:14:19						
1204+03						
	DAVINA (OS): I know what you're up to and I know	4/140	<u>04:13:14:21</u> <u>1204+05</u>	04:13:18:05 1209+05	03:08 5+00	DAVINA TO MOLLY: I know what you're up to and I know your secret.
	(TWO SCENES)					
356	CUT TO OTS MOLLY F/G R, ON MLS DAVINA L					
04:13:16:23						
1207+07						

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	DAVINA: your secret. You just hypnotise people to get what you want.	4/141	04:13:18:10 1209+10	<u>04:13:20:07</u> <u>1212+07</u>	01:21 2+13	DAVINA TO MOLLY: You just hypnotise people to get what you want.
357	CUT TO MS - BACK ON 04:13:20:10 MOLLY R 1212+10					
	DAVINA (OS): Six years of ballet lessons,	4/142	<u>04:13:20:12</u> <u>1212+12</u>	04:13:24:23 1219+07	04:11 6+11	DAVINA TO MOLLY: Six years of ballet lessons, tap lessons, singing lessons,
	(TWO SCENES)					
358	CUT BACK TO OTS ON 04:13:22:16 DAVINA L 1216+00					
	DAVINA: tap lessons, singing lessons, and you just bat your eyelashes and waltz in.	4/143	04:13:25:04 1219+12	04:13:27:16 1223+08	02:12 3+12	DAVINA TO MOLLY: and you just bat your eyelashes and waltz in.
359	CUT TO MS - BACK ON 04:13:27:21 MOLLY R, STEPPING 1223+13 TOWARDS					
360	CUT TO MS - PROFILE 04:13:28:09 DAVINA L. MOLLY ENTERS 1224+09 R, CROUCHES AND HELPS HER UP. MOVE UP					
	04:13:30:01 / 1227+01 START MUSIC (SCORE)					
	MOLLY: You're right, Davina.	4/144	04:13:34:08 1233+08	04:13:36:08 1236+08	02:00 3+00	MOLLY TO DAVINA: You're right, Davina.
	MOVE R AS MOLLY TURNS AND WALKS AROUND B/G CHAIR					
	MOLLY: This is yours.	4/145	04:13:37:06 1237+14	04:13:39:06 1240+14	02:00 3+00	MOLLY TO DAVINA: This is yours.
	DAVINA TURNS AND STEPS AWAY					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
361	CUT TO CU - DAVINA					
04:13:40:02	STEPS IN R AND SITS.					
1242+02	MOLLY TURNS BACK TO					
	CAM F/G L					
362	CUT TO OTS CU DAVINA					
04:13:43:13	F/G R, ON MCU MOLLY L					
1247+05						
	MOLLY:	4/146	<u>04:13:43:15</u>	<u>04:13:45:15</u>	02:00	MOLLY TO DAVINA:
	I just wanted what you had.		<u>1247+07</u>	1250+07	3+00	I just wanted what you had.
	You're the star.					
		4/147	04:13:46:17	<u>04:13:48:08</u>	01:15	MOLLY TO DAVINA:
			1252+01	<u>1254+08</u>	2+07	You're the star.
363	CUT TO OTS CU MOLLY					
04:13:48:11	F/G L, ON MCU DAVINA R					
1254+11						
364	CUT BACK TO OTS ON					
04:13:50:05	MOLLY L					
1257+05						
	MOLLY:	4/148	<u>04:13:50:07</u>	<u>04:13:53:12</u>	03:05	MOLLY TO DAVINA:
	I thought I could make		<u>1257+07</u>	<u>1262+04</u>	4+13	I thought I could make everything great,
	everything great, but I didn't					but I didn't at all.
	at all.					
365	CUT TO MS - DUO'S					
04:13:53:15	REFLECTION IN MIRROR.					
1262+07	DAVINA FRINGES F/G R					
	MOLLY:	4/149	<u>04:13:53:17</u>	<u>04:13:55:17</u>	02:00	MOLLY TO DAVINA:
	I don't want this anymore.		<u>1262+09</u>	1265+09	3+00	I don't want this anymore.
366	CUT BACK TO OTS - ON					
04:13:58:19	MCU MOLLY CENTRE					
1270+03						
	DAVINA:	4/150	<u>04:13:58:21</u>	<u>04:14:00:20</u>	01:23	DAVINA TO MOLLY:
	This is yours.		<u>1270+05</u>	1273+04	2+15	This is yours.
	MOLLY:	4/151	04:14:03:22	<u>04:14:05:22</u>	02:00	MOLLY TO DAVINA:
	Thank you.		1277+14	1280+14	3+00	Thank you.
	MOLLY TAKES THE BOOK					
	FROM DAVINA					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
367	CUT BACK TO OTS ON					
04:14:08:13	DAVINA R					
1284+13						
	DAVINA:	4/152	04:14:09:10	<u>04:14:11:03</u>	01:17	DAVINA TO MOLLY:
	I was a bit of a monster.		1286+02	<u>1288+11</u>	2+09	I was a bit of a monster.
368	CUT BACK TO OTS ON					
04:14:11:06	MOLLY L, STARTS TO					
1288+14	LEAVE					
369	CUT TO MCU DAVINA R,					
04:14:12:15	WATCHES AS MOLLY					
1290+15	STEPS OFF L					
	MOLLY:	4/153	<u>04:14:12:17</u>	<u>04:14:14:15</u>	01:22	MOLLY TO DAVINA:
	We've both made mistakes,		<u>1291+01</u>	<u>1293+15</u>	2+14	We've both made mistakes, Davina.
	Davina.					
370	CUT TO CU MOLLY PULLS					
04:14:14:18	F/G COAT ALONG RAIL					
1294+02	REVEALING HERSELF R,					
	AND DAVINA B/G L					
	MOLLY:	4/154	04:14:18:08	04:14:20:08	02:00	MOLLY TO DAVINA:
	It's time I went home.		1299+08	1302+08	3+00	It's time I went home.
	DAVINA:	4/155	04:14:21:05	04:14:23:14	02:09	DAVINA TO MOLLY:
	But aren't you an orphan?		1303+13	1307+06	3+09	But aren't you an orphan?
	MOLLY TAKES OFF HER					
	TOP AND TAKES DOWN A					
	COAT					
	MOLLY:	4/156	04:14:23:19	04:14:25:22	02:03	MOLLY TO DAVINA:
	Yes, I am.		1307+11	1310+14	3+03	Yes, I am.
	DAVINA:	4/157	04:14:26:03	04:14:28:10	02:07	DAVINA TO MOLLY:
	Then you haven't got a		1311+03	1314+10	3+07	Then you haven't got a family.
	family.					
	MOLLY:	4/158	04:14:28:15	<u>04:14:31:05</u>	02:14	MOLLY TO DAVINA:
	But that doesn't mean I don't		1314+15	<u>1318+13</u>	3+14	But that doesn't mean
	have people who love me.					I don't have people who love me.
371	CUT TO MCU - DAVINA R					
04:14:31:08						
1319+00						

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	MOLLY (OS): And I miss them.	4/159	<u>04:14:31:10</u> <u>1319+02</u>	<u>04:14:33:02</u> <u>1321+10</u>	01:16 2+08	MOLLY TO DAVINA: And I miss them.
372	CUT TO CU - MOLLY					
04:14:33:05	SLIDES CLOTHES ON RAIL					
1321+13	ACROSS F/G L TO R					
	MOLLY (OS): I'm giving all this up.	4/160	04:14:36:02 1326+02	04:14:37:17 1328+09	01:15 2+07	MOLLY TO DAVINA: I'm giving all this up.
373	CUT TO INT. PORTLAND					
04:14:38:00	STUDIO - CORRIDOR.					
1329+00	NIGHT. LS - REAR MOLLY					
	WALKS AWAY WITH					
	PETULA AND OSL					
	04:14:40:22 / 1333+06					
	END MUSIC (SCORE)					
	BARRY (OS): Molly!	4/161	04:14:41:06 1333+14	04:14:42:06 1335+06	01:00 1+08	BARRY TO MOLLY: Molly!
374	CUT TO DEEP SHOT -					
04:14:42:11	MOVE BACK WITH MOLLY					
1335+11	F/G, CONTINUES					
	TOWARDS. BARRY					
	FOLLOWS M/G, PUBLICIST					
	B/G					
	BARRY: Sweetie, what are you	4/162	<u>04:14:42:13</u> <u>1335+13</u>	04:14:44:06 1338+06	01:17 2+09	BARRY TO MOLLY: Sweetie, what are you wearing?
	wearing? There's a Charlie					
	Cooper interview in half an	4/163	04:14:44:11 1338+11	04:14:47:15 1343+07	03:04 4+12	BARRY TO MOLLY: There's a Charlie Cooper interview (in half
	hour and we've got the after-					an hour) and we've got the after-show
	show party. There's this					party.
	agent					
		4/164	04:14:47:20 1343+12	04:14:51:03 1348+11	03:07 4+15	BARRY TO MOLLY THEN MOLLY TO BARRY: - There's this agent I... - I'm leaving the show, Barry.
	(TWO SCENES)					
	MOLLY STARTS TO TURN					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
375 04:14:48:17 1345+01	CUT TO MS - MOLLY STOPS L, AND TURNS TOWARDS. MOVE IN FOR MCU BARRY (OS): I really need... MOLLY: (OVER) I'm leaving the show, Barry. In fact, I'm leaving show business. MOLLY STARTS TO TURN AWAY					
		4/165	04:14:51:08 1349+00	04:14:53:17 1352+09	02:09 3+09	MOLLY TO BARRY: In fact, I'm leaving show business.
376 04:14:53:22 1352+14	CUT TO MWS - MOLLY F/G L, PUBLICIST CENTRE, BARRY R, REACT PUBLICIST: (GASPS) MOVE BACK - MOLLY WALKS TOWARDS. DUO FOLLOW BARRY: Er... Molly, Molly, Molly, no, no, no, don't... don't try comedy. Just focus on singing and dancing right now. HOLD AS MOLLY STOPS F/G L, TURNS TO PUBLICIST L AND BARRY R MOLLY: You said to be a star, I must really want it.					
		4/166	04:14:57:15 1358+07	04:15:00:19 1363+03	03:04 4+12	BARRY TO MOLLY: Molly, Molly, Molly, no, no, no, don't try comedy.
		4/167	04:15:01:00 1363+08	04:15:03:02 1366+10	02:02 3+02	BARRY TO MOLLY: Just focus on singing and dancing right now.
		4/168	04:15:03:07 1366+15	<u>04:15:06:13</u> <u>1371+13</u>	03:06 4+14	MOLLY TO BARRY: You said to be a star, I must really want it.
377 04:15:06:16 1372+00	CUT TO MCU - MOLLY R					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	MOLLY: Well, I realised I don't. My friends are more important and I miss them, so I quit.	4/169	<u>04:15:06:18</u> <u>1372+02</u>	04:15:08:15 1374+15	01:21 2+13	MOLLY TO BARRY: Well, I realised I don't.
		4/170	04:15:09:18 1376+10	<u>04:15:14:14</u> <u>1383+14</u>	04:20 7+04	MOLLY TO BARRY: My friends are more important and I miss them, so I quit.
378 04:15:14:17 1384+01	CUT TO MWS - PAST MOLLY F/G L, TO PUBLICIST, CENTRE, BARRY R					
	BARRY: You ungrateful little brat.	4/171	<u>04:15:14:19</u> <u>1384+03</u>	04:15:17:01 1387+09	02:06 3+06	BARRY TO MOLLY: You ungrateful little brat. (BRAT: DEROGATORY, 'CHILD')
	MOVE BACK AS MOLLY TURNS AND CONTINUES TOWARDS - DUO FOLLOW					
	MOLLY: I'm sorry, Barry.	4/172	04:15:17:06 1387+14	04:15:19:06 1390+14	02:00 3+00	MOLLY TO BARRY: I'm sorry, Barry.
	BARRY: You're nobody, Moon. You know that?	4/173	04:15:20:01 1392+01	04:15:22:07 1395+07	02:06 3+06	BARRY TO MOLLY: You're nobody, Moon. You know that?
	MOLLY CONTINUES OFF F/G L					
	BARRY: And to think I got rid of a real star for you.	4/174	04:15:23:05 1396+13	<u>04:15:25:08</u> <u>1400+00</u>	02:03 3+03	BARRY TO MOLLY: And to think I got rid of a real star for you.
	HOLD LOOSE MCU AS PUBLICIST STOPS L, BARRY R					
379 04:15:25:11 1400+03	CUT TO MCU - MOLLY R					
	MOLLY: Why don't you go and get her back?	4/175	<u>04:15:25:13</u> <u>1400+05</u>	04:15:27:11 1403+03	01:22 2+14	MOLLY TO BARRY: Why don't you go and get her back?

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
380	CUT BACK TO LOSE MCU - 04:15:27:16 PUBLICIST L, BARRY R 1403+08					
	MOLLY (OS): She's over there in the dressing room.	4/176	<u>04:15:27:18</u> <u>1403+10</u>	04:15:29:19 1406+11	02:01 3+01	MOLLY TO BARRY: She's over there in the dressing room.
	BARRY: Ask Davina back? She'll never agree.	4/177	04:15:30:00 1407+00	<u>04:15:32:03</u> <u>1410+03</u>	02:03 3+03	BARRY TO MOLLY: Ask Davina back? She'll never agree.
381	CUT TO MCU - BACK ON 04:15:32:06 MOLLY R 1410+06					
	BARRY (OS): Anyway, she's a monster.	4/178	<u>04:15:32:08</u> <u>1410+08</u>	04:15:33:21 1412+13	01:13 2+05	BARRY TO MOLLY: Anyway, she's a monster.
	MOLLY: She's pretty brilliant. Much better than me. And she deserves another chance.	4/179	04:15:34:02 1413+02	04:15:37:04 1417+12	03:02 4+10	MOLLY TO BARRY: She's pretty brilliant. Much better than me.
		4/180	04:15:37:09 1418+01	<u>04:15:39:05</u> <u>1420+13</u>	01:20 2+12	MOLLY TO BARRY: And she deserves another chance.
382	CUT TO MS - PUBLICIST L, 04:15:39:08 BARRY R 1421+00					
	BARRY: (REACTS)					
	MOLLY (OS): Imagine the publicity.	4/181	04:15:40:07 1422+07	<u>04:15:42:12</u> <u>1425+12</u>	02:05 3+05	MOLLY TO BARRY: Imagine the publicity.
383	CUT TO MCU - BACK ON 04:15:42:15 MOLLY R 1425+15					
	MOLLY: Barry Rix masterminds the comeback of Davina	4/182	<u>04:15:42:17</u> <u>1426+01</u>	04:15:48:10 1434+10	05:17 8+09	MOLLY TO BARRY: Barry Rix masterminds the comeback of Davina darling Nuttel.
	(TWO SCENES)					
384	CUT TO MS - PUBLICIST L, 04:15:46:16 BARRY R, REACTS 1432+00					

COMBINED CONTINUITY & DIALOGUE		SPOTTING LIST FOOTAGES & TITLES				
		SPOT	START	END	TOTAL	TITLE
	MOLLY (OS): darling Nuttel.					
385 04:15:49:21 1436+13	CUT TO MCU - BACK ON MOLLY SMILING					
386 04:15:51:03 1438+11	CUT BACK TO MS - BARRY R, TURNS TO PUBLICIST L					
	BARRY: Brainwave. Davina in a new show, a massive extravaganza.	4/183	04:15:52:05 1440+05	<u>04:15:55:20</u> <u>1445+12</u>	03:15 5+07	BARRY TO PUBLICIST: Brainwave. Davina in a new show, a massive extravaganza...
	PUBLICIST: (OVER) Yes... yes...					
	DUO TURN AND WALK AWAY					
387 04:15:55:23 1445+15	CUT TO MCU - BACK ON MOLLY R, SMILING					
	BARRY (OS): Do you feel it?	4/184	<u>04:15:56:01</u> <u>1446+01</u>	04:15:57:14 1448+06	01:13 2+05	BARRY TO PUBLICIST: Do you feel it? A musical extravaganza.
	PUBLICIST (OS): Great.					
	BARRY (OS): A musical					
388 04:15:57:01 1447+09	CUT TO MS - MOVE BACK WITH BARRY L, PUBLICIST R WALKING TOWARDS					
	BARRY: extravaganza... orchestras, dancing girls, the whole lot.	4/185	04:15:57:19 1448+11	04:16:00:14 1452+14	02:19 4+03	BARRY TO PUBLICIST THEN PUBLICIST TO BARRY: - ...orchestras, dancing girls, the whole lot. - I love it. Fantastic.
	PUBLICIST: I love it. Fantastic.					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
BARRY: You like it?						
PUBLICIST: Yes.						
BARRY: When can we start rehearsal?		4/186	04:16:00:19 1453+03	04:16:02:01 1455+01	01:06 1+14	BARRY TO PUBLICIST THEN PUBLICIST TO BARRY: - When can we start rehearsals. - Any time you like.
PUBLICIST: Any time you like.						
BARRY: I'm a genius.		4/187	04:16:02:06 1455+06	04:16:04:00 1458+00	01:18 2+10	BARRY TO PUBLICIST THEN PUBLICIST TO BARRY: - I'm a genius. - You are.
PUBLICIST: You are.						
DUO STOP, TURN TO LOOK OSL						
BARRY: Davina... darling.		4/188	04:16:04:05 1458+05	<u>04:16:07:12</u> <u>1463+04</u>	03:07 4+15	BARRY TO DAVINA: Davina... darling.
04:16:07:01 / 1462+09 START MUSIC (SCORE)						
389 04:16:07:15 1463+07 CUT TO CU - BACK ON MOLLY R, STARTS TO TURN AS OS PETULA JERKS HER LEAD (FX: DOG)						
BARRY (OS): You look fabulous.		4/189	<u>04:16:07:17</u> <u>1463+09</u>	04:16:09:00 1465+08	01:07 1+15	BARRY TO DAVINA: You look fabulous! So much to discuss...
(TWO SCENES)						
390 04:16:09:00 1465+08 CUT TO H/A ON PETULA CROSSING R TO L, TRAILING HER LEAD. MOVE L						
BARRY (OS): So much to discuss...						

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
391	CUT TO MCU - ANGLE ON					
04:16:10:02	MOLLY L, REACTING,					
1467+02	TURNING TOWARDS					
	MOLLY:	4/190	<u>04:16:10:04</u>	<u>04:16:11:12</u>	01:08	ROCKY TO PETULA:
	Petula.		<u>1467+04</u>	<u>1469+04</u>	2+00	Petula.
392	CUT TO FOLLOW REAR					
04:16:11:15	MOLLY AS SHE HURRIES					
1469+07	AWAY. B/G GROUP OF					
	PEOPLE EXIT R,					
	REVEALING HOTEL					
	CONCIERGE, SMILES					
	DOWN AT MOLLY					
393	CUT TO MS - CONCIERGE					
04:16:18:10	(LOWER) L, ROCKY R, ON					
1479+10	THE FLOOR PLAYING					
	WITH PETULA					
394	CUT TO MCU - ANGLE ON					
04:16:19:10	MOLLY R					
1481+02						
	MOLLY:	4/191	<u>04:16:19:12</u>	04:16:21:12	02:00	MOLLY TO ROCKY:
	Rocky! //		<u>1481+04</u>	1484+04	3+00	Rocky!
	(TWO SCENES)					
395	CUT TO MS - CONCIERGE					
04:16:20:03	(LOWER) L, ROCKY R,					
1482+03	LOOKS UP, STARTS TO					
	STAND					
396	CUT TO MS - CONCIERGE					
04:16:22:16	L, WATCHES AS ROCKY					
1486+00	HUGS REAR MOLLY F/G R					
	ROCKY:	4/192	<u>04:16:22:18</u>	<u>04:16:24:06</u>	01:12	ROCKY TO MOLLY:
	Molly!		<u>1486+02</u>	<u>1488+06</u>	2+04	Molly! I missed you.
	(TWO SCENES)					
397	CUT TO MS - REAR ROCKY					
04:16:23:12	HUGGING MOLLY					
1487+04						
	ROCKY:					
	I missed you.					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
398 04:16:24:09 1488+09	CUT TO MS - PAST CONCIERGE FRINGING R, TO PROFILES MOLLY/ROCKY L, HUGGING					
	MOLLY: I've missed you too, Rocky.	4/193	<u>04:16:24:11</u> <u>1488+11</u>	<u>04:16:26:08</u> <u>1491+08</u>	01:21 2+13	MOLLY TO ROCKY: I've missed you too, Rocky.
399 04:16:26:11 1491+11	CUT TO MS - MOLLY HUGGING REAR ROCKY, CENTRE					
	CONCIERGE (OS): This young man came to the hotel looking for you.	4/194	<u>04:16:26:13</u> <u>1491+13</u>	<u>04:16:28:20</u> <u>1495+04</u>	02:07 3+07	CONCIERGE TO MOLLY: This young man came to the hotel looking for you.
400 04:16:28:23 1495+07	CUT TO MS - CONCIERGE L, DUO F/G R					
	CONCIERGE: I knew you were here, so I brought him along.	4/195	<u>04:16:29:01</u> <u>1495+09</u>	<u>04:16:31:15</u> <u>1499+07</u>	02:14 3+14	CONCIERGE TO MOLLY: I knew you were here, so I brought him along.
401 04:16:31:18 1499+10	CUT TO MS - MOLLY HUGGING REAR ROCKY, CENTRE					
	MOLLY: Thank you.	4/196	<u>04:16:31:20</u> <u>1499+12</u>	<u>04:16:34:07</u> <u>1503+07</u>	02:11 3+11	MOLLY TO CONCIERGE: Thank you.
	ROCKY TURNS, SMILES AT OS CONCIERGE					
402 04:16:34:10 1503+10	CUT TO MS - PAST REAR ROCKY/MOLLY L, TO CONCIERGE - MOVE R AS SHE STEPS L TO R					
	CONCIERGE: We have to look after our friends.	4/197	04:16:35:18 1505+10	04:16:39:03 1510+11	03:09 5+01	CONCIERGE TO MOLLY: We have to look after our friends. You understand that.
	(TWO SCENES)					
403 04:16:37:11 1508+03	CUT TO MS - MOLLY L, ROCKY R					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	CONCIERGE (OS): You understand that. Now, travel home safely.	4/198	04:16:40:02 1512+02	<u>04:16:41:16</u> <u>1514+08</u>	01:14 2+06	CONCIERGE TO MOLLY AND ROCKY: Now, travel home safely.
404 04:16:41:19 1514+11	CUT TO MOVE R (LOSING REAR MOLLY F/G L) AS CONCIERGE TURNS AND WALKS AWAY					
405 04:16:44:05 1518+05	CUT TO MS - BACK ON MOLLY L, ROCKY R					
406 04:16:46:04 1521+04	CUT TO LS - MOLLY AND ROCKY ENTER L, AROUND CORNER, WITH PETULA - CONTINUE TOWARDS					
	ROCKY: The Alabasters could never be my family. They were horrible. But what about you? You're a star now.	4/199	<u>04:16:46:06</u> <u>1521+06</u>	04:16:49:23 1526+15	03:17 5+09	ROCKY TO MOLLY: The Alabasters could never be my family. They were horrible.
		4/200	04:16:51:08 1529+00	04:16:54:13 1533+13	03:05 4+13	ROCKY TO MOLLY: But what about you? You're a star now.
	MOLLY: It's not for me. I thought I could make everything better.	4/201	04:16:54:18 1534+02	04:16:58:04 1539+04	03:10 5+02	MOLLY TO ROCKY: It's not for me. I thought I could make everything better.
	DUO CONTINUE TOWARDS INTO MS					
	ROCKY: What are you talking about?	4/202	04:16:58:09 1539+09	04:17:00:09 1542+09	02:00 3+00	ROCKY TO MOLLY: What are you talking about?
	DUO STOP. MOLLY L, TAKES OFF HER BAG					
407 04:17:02:02 1545+02	CUT TO L/A MS - NOCKMAN (LOWER) STEPS IN R					
	MOLLY (OS): I found this book.	4/203	<u>04:17:02:04</u> <u>1545+04</u>	04:17:04:02 1548+02	01:22 2+14	MOLLY TO ROCKY: I found this book.

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	04:17:04:03 / 1548+03 END FADE OUT (SCORE)					
408	CUT BACK TO MS - MOLLY					
04:17:04:08	L, GIVES THE BOOK TO					
1548+08	ROCKY R					
409	CUT TO MS - (LOWERS)					
04:17:05:11	MOLLY L, ROCKY R.					
1550+03	PETULA LOOKS OFF B/G (FX: DOG WHIMPERS)					
	ROCKY: This book	4/204	<u>04:17:05:13</u> <u>1550+05</u>	04:17:08:16 1555+00	03:03 4+11	ROCKY TO MOLLY: This book taught you how to hypnotise people?
	(THREE SCENES)					
410	CUT TO MS - (LOWER)					
04:17:07:01	NOCKMAN (HAND ENTERS					
1552+09	FROM TOP FRAME) WAGGLES A DOG BISCUIT FOR OS PETULA					
	ROCKY (OS): taught you how to hypnotise					
411	CUT TO MS - BACK ON					
04:17:08:05	MOLLY L, ROCKY R -					
1554+05	OPENS THE BOOK					
	ROCKY: people?					
	MOLLY: Yes.	4/205	04:17:08:21 1555+05	<u>04:17:10:21</u> <u>1558+05</u>	02:00 3+00	MOLLY TO ROCKY: Yes. It was fun at first.
	(TWO SCENES)					
412	CUT TO MS - (LOWERS)					
04:17:09:17	MOLLY L, ROCKY R.					
1556+09	PETULA RUNS OFF B/G (FX: DOG)					
	MOLLY (OS): It was fun at first.					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
413	CUT TO CU NOCKMAN					
04:17:11:00	WAGGLES THE BISCUIT					
1558+08	F/G AS OOF PETULA					
	APPROACHES FROM B/G					
	(ROCKY AND MOLLY B/G)					
	MOLLY:	4/206	<u>04:17:11:02</u>	04:17:14:18	03:16	MOLLY TO ROCKY:
	Edna with		<u>1558+10</u>	1564+02	5+08	Edna with the spaghetti, and Adderstone.
						(THREE SCENES)
414	CUT TO MCU - L/A					
04:17:12:01	NOCKMAN (LOWER)					
1560+01	SCOOPS UP PETULA AND					
	STARTS TO EXIT R					
	MOLLY (OS):					
	the spaghetti, and					
	Adderstone.					
415	CUT BACK TO MS -					
04:17:14:02	PROFILES MOLLY L,					
1563+02	ROCKY R					
	MOLLY:	4/207	04:17:16:04	04:17:18:04	02:00	MOLLY TO ROCKY:
	And then it all started going		1566+04	1569+04	3+00	And then it all started going wrong.
	wrong. Come on, we'd best					
	get back to the orphanage.	4/208	04:17:20:10	<u>04:17:23:05</u>	02:19	MOLLY TO ROCKY:
			1572+10	<u>1576+13</u>	4+03	Come on, we'd best
						get back to the orphanage.
	MOLLY AND ROCKY WALK					
	TOWARDS					
416	CUT TO INT. STAIRS.					
04:17:23:08	NIGHT. LS - ROCKY AND					
1577+00	MOLLY TURNING					
	TOWARDS START TO GO					
	DOWN ANOTHER FLIGHT					
	OF STAIRS. MOVE L					
	MOLLY:	4/209	<u>04:17:23:10</u>	04:17:28:02	04:16	MOLLY TO ROCKY:
	I hypnotised the director to		<u>1577+02</u>	1584+02	7+00	I hypnotised the director to pick me,
	pick me, and all the					and all the audience.
	audience.					

<u>COMBINED CONTINUITY & DIALOGUE</u>		<u>SPOTTING LIST FOOTAGES & TITLES</u>				
		SPOT	START	END	TOTAL	TITLE
	ROCKY: All the audience? But that's amazing, Molly. You were on television all over the world.	4/210	04:17:28:07 1584+07	04:17:31:19 1589+11	03:12 5+04	ROCKY TO MOLLY: All the audience? But that's amazing, Molly.
		4/211	04:17:32:00 1590+00	04:17:33:17 1592+09	01:17 2+09	ROCKY TO MOLLY: You were on television all over the world.
	PAN R AND PULL BACK AS DUO REACH GROUND FLOOR					
	WOMAN (OS): Miss Moon,	4/212	04:17:33:22 1592+14	04:17:36:07 1596+07	02:09 3+09	WOMAN TO MOLLY: Miss Moon, this letter has just arrived for you.
		(TWO SCENES)				
417 04:17:34:18 1594+02	CUT TO OTS CU ROCKY F/G L ON WOMAN R, HOLDING OUT LETTER TO PROFILE MOLLY L					
	WOMAN: this letter has just arrived for you.					
	MOLLY: Thank you.	4/213	04:17:36:12 1596+12	04:17:38:12 1599+12	02:00 3+00	MOLLY TO WOMAN: Thank you.
	MOLLY TAKES THE LETTER. WOMAN EXITS R					
418 04:17:39:06 1600+14	CUT TO MS - ROCKY L, MOLLY R LOOKS AT THE LETTER					
EP		LAST FRAME ACTION REEL 4A/4B				
04:17:40:12						
1602+12						
02:00		FOOTAGE FROM SPOT 4/213 TO LAST FRAME ACTION REEL 4A/4B				
3+00						
17:48:12		FOOTAGE FROM 12' START MARK TO LAST FRAME ACTION REEL 4A/4B				
1602+12						
<u>17:40:12</u>		<u>FOOTAGE FROM FIRST FRAME ACTION TO LAST FRAME ACTION REEL 4A/4B</u>				
<u>1590+12</u>						