

UMEDIA PRESENTS  
A LWH ENTERTAINMENT  
THE CAPTAIN STARLIGHT COMPANY  
THE KRAKEN FILMS PRODUCTION

## THE REZORT

Dialogue, Continuity  
Subtitle Spotting List

20<sup>th</sup> August 2015

Note: Ft+Fr in Script have ZERO on Start Mark - **Timecodes in RED have ZERO at FFA**

All reels ZERO is 1st FRAME ACTION .....

REEL 1A/1B FROM 1st FRAME ACTION ..... 1583+11 - **17:35+19**  
REEL 2A/2B FROM 1st FRAME ACTION ..... 1425+05 - **15:50+05**  
REEL 3A/3B FROM 1st FRAME ACTION ..... 1314+00 - **14:36+00**  
REEL 4A/4B FROM 1st FRAME ACTION ..... 1725+02 - **19:10+02**  
REEL 5A/5B FROM 1st FRAME ACTION ..... 2075+01 - **23:03+09**

**FROM 1st FRAME ACTION REEL 1A TO LAST FRAME ACTION REEL 6B:**

TOTAL LENGTH: 8,123 feet 03 frames

Running time at 24 fps: 90 Mins 15 Secs

Running time at 25 fps: 86 Mins 39 Secs

**NOTES:**

**TWO clear frames between Subtitle Spots**

Dialogue containing // indicates position of Cut see SPOT: 1/9  
Underlined In Footages indicate 2 frames from Cut see SPOT: 1/3  
Underlined Out Footages on the Cut see SPOT: 1/10  
Words in () in Subtitle are OPTIONAL see SPOT: 1/3  
Combined Spots are joined with 'THEN' see SPOT: 1/3  
Annotations are ()ed in CAPITALS see SPOT: 1/3

IN ASSOCIATION WITH  
GLOUCESTER PLACE FILMS / CREATIVE SCOTLAND / BLACK CAMEL PICTURES

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**"THE REZORT"**

REEL 1A/1B

Ft+Fr ZERO on START MARK

Timecode ZERO on FIRST FRAME ACTION

First Frame Action 12+00 - 00:00+00

First HARD CUT at 63+05 - 00:34+05

Second HARD CUT at 72+11 - 00:40+11

24fps with 12+00 - 8secs DCP Timecode offset

Scene No.	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
1	<b>BLACK SCREEN.</b>					
Starts						
12+00						
00:00+00						
12+12	<b>MUSIC CUE: IN</b>					
00:00+12						MUSIC: FADE IN
12+12	'ANIMATED LOGO': FADE IN					
00:00+12						



20+11 'ANIMATED LOGO': FLICKERS OUT  
00:05+19

FX: 'INTERFERENCE'

21+10 'ANIMATED LOGO': FADE IN  
00:06+10



34+11 'ANIMATED LOGO': FLICKERS OUT  
00:15+03

35+05 'ANIMATED LOGO': FADE IN  
00:15+13



41+07 'ANIMATED LOGO': FLICKERS OUT  
00:19+15

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	<b>HOLD BLACK SCREEN.</b>					
41+10 00:19+18	TITLE CARD: FADE IN					
	UMEDIA PRESENTS					
45+06 00:22+06	TITLE CARD: FADE OUT					
45+07 00:22+07	TITLE CARD: FADE IN					
	A LWH ENTERTAINMENT THE CAPTAIN STARLIGHT COMPANY THE KRAKEN FILMS PRODUCTION					
52+14 00:27+06	TITLE CARD: FADE OUT					
53+00 00:27+08	TITLE CARD: TYPES IN					
	IN ASSOCIATION WITH GLOUCESTER PLACE FILMS CREATIVE SCOTLAND BLACK CAMEL PICTURES					
61+14 00:33+06	TITLE CARD: FADE OUT					
2 Starts 63+05 00:34+05	C.U. BLANK SCREEN - CURSOR FLASHES.	FX:				
66+06 00:36+06	ON-SCREEN TEXT - SCREEN: connection: ... PENDING					
		1/1	67+02 00:36+18	69+09 00:38+09	2+07 1+15	<b><i>NARRATIVE TITLE: (OPTIONAL - ITALICS)</i></b> connection: ... PENDING
68+00 00:37+08	<b>MUSIC CUE: OUT</b>					
						MUSIC: FADE OUT
69+15 00:38+15	ON-SCREEN TEXT - CHANGES: IP-ACCESSING					
		1/2	69+15 00:38+15	71+09 00:39+17	1+10 1+02	<b><i>NARRATIVE TITLE: (OPTIONAL - ITALICS)</i></b> IP-ACCESSING
	DATA FILLS SCREEN.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
3 Starts 72+11 00:40+11	C.U. SCREEN - SHOWS COLOUR BARS AND TIME-CODE.  IMAGE DISTORTS.					
4 Starts 74+04 00:41+12	<b>SCRAMBLE TO:</b> <b>INT. 4X4 - DAY</b>  (TRAVELLING - LOW ANGLE) BETWEEN SEATS.					
	<b>TERRI TO DRIVER:</b> Is this the right road?	1/3	<u>74+06</u> 00:41+14	79+01 00:44+17	4+11 3+03	<b>TERRI TO DRIVER THEN DRIVER TO TERRI:</b> - Is this the right road? - (I guess.) The guy said it was. (RIGHT --: IMPLIES THE CORRECT DIRECTION)
	<b>DRIVER TO TERRI:</b> I guess. The guy said it was.  TILT UP OVER DRIVER.					
	<b>TERRI TO DRIVER:</b> (OVER) Yeah, but he said there was turn, yeah?	1/4	79+04 00:44+20	84+05 00:48+05	5+01 3+09	<b>TERRI TO DRIVER:</b> Yeah, but he said there was turn, yeah? There. Left!
	<b>TERRI TO DRIVER:</b> There. Left, left!  PICTURE DISTORTS AS TERRI'S HAND POINTS.					
	<b>TERRI TO DRIVER:</b> Any good?	1/5	84+08 00:48+08	86+12 00:49+20	2+04 1+12	<b>TERRI TO DRIVER:</b> Any good?
	TILT UP OVER TERRI AS SHE LOOKS TOWARDS.					
	<b>TERRI TO ROBERT:</b> Look, you do realise how big this story is, Robert, yeah?	1/6	87+14 00:50+14	93+00 00:54+00	5+02 3+10	<b>TERRI TO ROBERT:</b> Look, you do realise how big this story is, Robert, yeah? (BIG: IMPLIES OF CONSIDERABLE INTEREST AND IMPORTANCE)
	<b>DRIVER (INTO MOBILE PHONE):</b> (OVER) ... they're standing by.  INTERCUT WITH DRIVER CLUTCHING MOBILE PHONE.					

Scene No. <u>Foot/TC</u>	<u>Action/Dialogue</u>	Spot <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>	<u>Subtitle</u>
	<b>TERRI TO DRIVER:</b> Are you on with Jan?	1/7	<u>93+09</u> <u>00:54+09</u>	97+11 <u>00:57+03</u>	4+02 <u>2+18</u>	<b>TERRI TO DRIVER:</b> Are you on with Jan? Let me talk to her.
	<b>DRIVER TO TERRI:</b> Yeah.					
	<b>TERRI TO DRIVER:</b> Let me talk to her.					
	HE HANDS IT TO TERRI.					
	<b>TERRI (INTO MOBILE PHONE) TO JAN:</b> Jan, it's Terri. You're gonna cut in for us, yeah?	1/8	97+14 <u>00:57+06</u>	101+07 <u>00:59+15</u>	3+09 <u>2+09</u>	<b>TERRI TO JAN:</b> You're gonna cut in for us, yeah? (CUT IN: IMPLIES INTERRUPT WITH HER IMPENDING NEWS STORY) (DIALOGUE OMITTED FOR SUBTITLE)
	<b>TERRI (INTO MOBILE PHONE) TO JAN:</b> Don't give me that, this is huge. Fuck// confirm.	1/9	101+10 <u>00:59+18</u>	107+06 <u>01:03+14</u>	5+12 <u>3+20</u>	<b>TERRI TO JAN:</b> Don't give me that, this is huge. Fuck confirm. (HUGE: IMPLIES OF GREAT IMPORTANCE)
	PAN ACROSS WINDSCREEN AS 4X4 CONTINUES INTO B.G.					
	<b>TERRI (INTO MOBILE PHONE) TO JAN:</b> Look, my source is good. It's happening.	1/10	108+10 <u>01:04+10</u>	<u>112+13</u> <u>01:07+05</u>	4+03 <u>2+19</u>	<b>TERRI TO JAN:</b> My source is good. It's happening.
	<b>CUT TO TERRY CLUTCHING MOBILE PHONE.</b>					
	<b>TERRI (INTO MOBILE PHONE) TO JAN:</b> Thank you.	1/11	113+08 <u>01:07+16</u>	115+08 <u>01:09+00</u>	2+00 <u>1+08</u>	<b>TERRI TO JAN:</b> Thank you.
	SHE LOWERS IT, SMILES - GLANCES AT O.S. DRIVER.					
	<b>TERRI TO DRIVER:</b> They're cutting us in.	1/12	117+07 <u>01:10+07</u>	<u>119+11</u> <u>01:11+19</u>	2+04 <u>1+12</u>	<b>TERRI TO DRIVER:</b> They're cutting us in.
5 Starts 119+12 <u>01:11+20</u>	<b>EXT. CLIFFS/COASTLINE - DAY</b>  TILTING UP OVER TERRI AS ROBERT ATTACHES HER MICROPHONE - <b>CUT IN ON HER.</b>					FX:/INTERFERENCE/ROBERT: MUMBLES
	<b>TERRI (TO CAMERA):</b> Are we ready?	1/13	121+15 <u>01:13+07</u>	<u>123+01</u> <u>01:14+01</u>	1+02 <u>0+18</u>	<b>TERRI:</b> Are we ready?
123+02 <u>01:14+02</u>	<b>CUT TO COLOUR BARS AND TIME-CODE.</b>					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
6 Starts 124+10 01:15+02	<b>SCRAMBLE TO:</b> C.U. TV - SHOWS TERRI.					
124+10 01:15+02	TV NARRATIVE TITLE: CUTS IN  INCIDENT AT THE 'REZORT'					
128+00 01:17+08	<b>MUSIC CUE: IN</b>					MUSIC: FADE IN THRU FOLLOWING DIALOGUE
	<b>TERRI (THRU TV):</b> Beyond the horizon is the world famous Rezort ...	1/14	125+08 01:15+16	130+05 01:18+21	4+13 3+05	<b>TERRI (THRU TV): (ITALICS)</b> <i>Beyond the horizon is the world famous Rezort ...</i> (BEWARE TV NARRATIVE TITLE LOWER THIRD)
	<b>TERRI (THRU TV):</b> ... where, if our sources are to be believed ...	1/15	130+08 01:19+00	133+13 01:21+05	3+05 2+05	<b>TERRI (THRU TV): (ITALICS)</b> <i>... where, if our sources are to be believed ...</i> (BEWARE TV NARRATIVE TITLE LOWER THIRD)
	<b>TERRI (THRU TV):</b> ... there was a serious security breach late last night.	1/16	134+00 01:21+08	139+03 01:24+19	5+03 3+11	<b>TERRI (THRU TV): (ITALICS)</b> <i>... there was a serious security breach late last night.</i> (BEWARE TV NARRATIVE TITLE LOWER THIRD)
	<b>TERRI (THRU TV):</b> As a result, reports are coming through ...	1/17	139+06 01:24+22	145+06 01:28+22	6+00 4+00	<b>TERRI (THRU TV): (ITALICS)</b> <i>As a result, reports are coming through, not yet denied ...</i> (BEWARE TV NARRATIVE TITLE LOWER THIRD)
142+10 01:27+02	SCREEN CHANGES - SHOWS JOHN SEATED AT NEWS DESK - LOOKS AT TERRI ON B.G. TV.  <b>TERRI (THRU TV):</b> ... not yet denied ...					
	<b>TERRI (THRU TV):</b> ... that a ...	1/18	145+09 01:29+01	150+04 01:32+04	4+11 3+03	<b>TERRI (THRU TV): (ITALICS)</b> <i>... that a Brimstone Protocol has been activated.</i> (BRIMSTONE: CODE NAME FOR THEIR EMERGENCY FAILSAFE PROTOCOL WHEREBY ALL INHABITANTS OF 'THE REZORT' WILL HAVE BEEN KILLED FOR SAFETY REASONS) (BEWARE TV NARRATIVE TITLE LOWER THIRD)
146+02 01:29+10	TV NARRATIVE TITLE: CUTS OUT					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
146+03 01:29+11	<b>CUT IN ON TERRI.</b>					MUSIC: CONTINUES
	<b>TERRI (THRU TV):</b> ... Brimstone Protocol has been activated.					
	PICTURE DISTORTS.					FX: INTERFERENCE
7 Starts 150+10 01:32+10	C.U. TV - SHOWS FEMALE REPORTER.					
	<b>FEMALE REPORTER (THRU TV):</b> (FOREIGN - NOT SUBTITLED IN ENGLISH VERSION)					
8 Starts 153+06 01:34+06	<b>SCRAMBLE TO:</b> C.U. TV - SHOWS MALE REPORTER.					
	<b>MALE REPORTER (THRU TV):</b> (FOREIGN - NOT SUBTITLED IN ENGLISH VERSION)					
	<b>JOHN (V.O. - THRU TV):</b> (OVER) If so, this'll be only the ...	1/19	155+00	161+14	6+14	<b>JOHN (V.O. - THRU TV): (ITALICS)</b> <i>If so, this'll be only the second known use (of the Brimstone Protocol) in the last 10 years.</i> <b>(BEWARE TV NARRATIVE TITLE LOWER THIRD)</b>
			01:35+08	01:39+22	4+14	
						(RUNS OVER SCENE END) (RUNS OVER TV NARRATIVE TITLE) (RUNS OVER SCREEN CHANGE)
9 Starts 156+13 01:36+13	<b>SCRAMBLE TO:</b> C.U. TV - SHOWS JOHN.					MUSIC: CONTINUES
156+13 01:36+13	TV NARRATIVE TITLE: CUTS IN					
	INCIDENT AT THE 'REZORT'					
	<b>JOHN (THRU TV):</b> ... second known use of the Brimstone //Protocol in the last ten years.					
159+02 01:38+02	SCREEN CHANGES - JOHN LOOKS AT TERRI ON B.G. TV.					
161+14 01:39+22	TV NARRATIVE TITLE: CUTS OUT					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
161+15 01:39+23	SCREEN CHANGES - <b>CUT IN ON TERRI.</b>					
	<b>TERRI (THRU TV):</b> That's right, John.	1/20	<u>162+01</u> 01:40+01	<u>163+10</u> 01:41+02	1+09 1+01	<b><i>TERRI (THRU TV): (ITALICS)</i></b> <i>That's right.</i>
163+11 01:41+03	INTERFERENCE FILLS SCREEN - <b>CUT IN ON TERRI.</b>					
	<b>TERRI (THRU TV):</b> It is only considered if there is a genuine risk of another outbreak.	1/21	<u>163+14</u> 01:41+06	<u>170+05</u> 01:45+13	6+07 4+07	<b><i>TERRI (THRU TV): (ITALICS)</i></b> <i>It is only considered if there is a genuine risk of another outbreak.</i>
10 Starts 170+08 01:45+16	<b>SCRAMBLE TO:</b> C.U. TV - SHOWS TWO FEMALE REPORTERS.					
170+08 01:45+16	TV NARRATIVE TITLE: CUTS IN					
	CATASTROPHE REZORT Protocole Brimstone au Rezort					
	<b>FEMALE REPORTER (THRU TV):</b> (FOREIGN - NOT SUBTITLED IN ENGLISH VERSION)					
172+09 01:47+01	TV NARRATIVE TITLE: CUTS OUT					
11 Starts 172+10 01:47+02	<b>SCRAMBLE TO:</b> C.U. TV - SHOWS FEMALE REPORTER.					
	<b>FEMALE REPORTER (THRU TV):</b> (FOREIGN - NOT SUBTITLED IN ENGLISH VERSION)					
12 Starts 174+03 01:48+03	<b>SCRAMBLE TO:</b> C.U. TV - SHOWS VARIOUS SHOTS OF MICROSCOPIC VIRUS.					
	<b>FEMALE REPORTER (V.O. - THRU TV):</b> The Chromo-syn-A outbreak ten years ago was the deadliest pandemic the world has ever known.	1/22	<u>174+05</u> 01:48+05	<u>182+08</u> 01:53+16	8+03 5+11	<b><i>FEMALE REPORTER (V.O. - THRU TV): (ITALICS)</i></b> <i>The Chromo-syn-A outbreak 10 years ago was the deadliest pandemic the world has ever known.</i>
	NEWS REPORT CONTINUES.					



Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	<b>GENERAL KENNETH VARANTOOM (V.O. - THRU TV):</b> A virus ...	1/23	182+11 01:53+19	188+02 01:57+10	5+07 3+15	<b>GENERAL KENNETH VARANTOOM (V.O. - THRU TV): (ITALICS)</b> <i>A virus that kills people and brings them back to life.</i> (BEWARE TV NARRATIVE TITLE LOWER THIRD)
13 Starts 183+06 01:54+06	<b>SCRAMBLE TO:</b> C.U. TV - SHOWS GENERAL KENNETH VARANTOOM.					
183+06 01:54+06	TV NARRATIVE TITLE: CUTS IN  Unconfirmed reports of disaster at famous island.					
	<b>VARANTOOM (THRU TV):</b> ... that kills people and brings them back to life.					
187+06 01:56+22	<b>FLASH CUTS OF ZOMBIES.</b>					ZOMBIES: GROWL
	<b>VARANTOOM (THRU TV):</b> A virus that creates wars between the living and the dead.	1/24	188+05 01:57+13	193+10 02:01+02	5+05 3+13	<b>VARANTOOM (THRU TV): (ITALICS)</b> <i>A virus that creates wars between the living and the dead.</i> (BEWARE TV NARRATIVE TITLE LOWER THIRD)
193+08 02:01+00	TV NARRATIVE TITLE: CUTS OUT					
193+11 02:01+03	SCREEN CHANGES - SHOWS EXPLOSION AND VARIOUS SHOTS OF ZOMBIE-FILLED STREETS.					FX: EXPLOSION (THRU TV)
	<b>FEMALE REPORTER (V.O. - THRU TV):</b> The most brutal and vicious war that humanity has ever fought.	1/25	196+00 02:02+16	201+15 02:06+15	5+15 3+23	<b>FEMALE REPORTER (V.O. - THRU TV): (ITALICS)</b> <i>The most brutal and vicious war that humanity has ever fought.</i>
202+04 02:06+20	SCREEN CHANGES - SHOWS VARANTOOM.					
	<b>VARANTOOM (THRU TV):</b> A virus that annihilates two billion people.	1/26	202+06 02:06+22	206+07 02:09+15	4+01 2+17	<b>VARANTOOM (THRU TV): (ITALICS)</b> <i>A virus that annihilates 2 billion people.</i>
206+08 02:09+16	SCREEN CHANGES - SHOWS ZOMBIES (SLOW MOTION).					
	<b>VARANTOOM (V.O. - THRU TV):</b> Two billion people ...	1/27	207+06 02:10+06	209+12 02:11+20	2+06 1+14	<b>VARANTOOM (V.O. - THRU TV): (OPTIONAL - ITALICS)</b> <i>2 billion people ...</i>

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	<b>MALE REPORTER (V.O. - THRU TV):</b> It was survival of the fittest.	1/28	209+15 02:11+23	213+00 02:14+00	3+01 2+01	<b>MALE REPORTER (V.O. - THRU TV): (ITALICS)</b> THEN <b>FEMALE REPORTER (V.O. - THRU TV): (ITALICS)</b> - It was survival of the fittest. - Humanity prevails.
	<b>FEMALE REPORTER (V.O. - THRU TV):</b> (OVER) Humanity prevails.					
	<b>VARANTOOM (V.O. - THRU TV):</b> (OVER) We won.	1/29	213+03 02:14+03	219+06 02:18+06	6+03 4+03	<b>VARANTOOM (V.O. - THRU TV): (ITALICS)</b> We won. The Brimstone Protocol <u>was</u> the cure.
	(RUNS OVER SCREEN CHANGE)					
214+01 02:14+17	SCREEN CHANGES - SHOWS EXPLOSION AND FIREWORKS.					FX: EXPLOSION (THRU TV)
	<b>VARANTOOM (V.O. - THRU TV):</b> The Brimstone Protocol <u>was</u> the cure.					
	ON-SCREEN TEXT - TV:  WAR IS OVER					
219+07 02:18+07	SCREEN CHANGES - <b>SCRAMBLE TO NEWS REPORT.</b>					
	<b>JOHN (V.O. - THRU TV):</b> So why the need to use it again//after seven years of//rebuilding, free from infection?	1/30	220+02 02:18+18	226+09 02:23+01	6+07 4+07	<b>JOHN (V.O. - THRU TV): (ITALICS)</b> So why the need to use it again after 7 years of rebuilding, free from infection?
	(RUNS OVER SCREEN CHANGE)					
14 Starts 227+01 02:23+09	<b>SCRAMBLE TO:</b>  C.U. TV - SHOWS TERRI.					
	<b>TERRI (THRU TV):</b> ... the last place on earth where they can be found.	1/31	227+03 02:23+11	230+13 02:25+21	3+10 2+10	<b>TERRI (THRU TV): (ITALICS)</b> ... the last place on earth where they can be found.
	<b>TERRI (THRU TV):</b> The Rezort is a//sun-drenched island where guests can//pay to shoot the undead.	1/32	231+00 02:26+00	239+10 02:31+18	8+10 5+18	<b>TERRI (THRU TV): (ITALICS)</b> The Rezort is a sun-drenched island where guests can pay to shoot the undead.
	(RUNS OVER SCREEN CHANGE)					
239+11 02:31+19	<b>FLASH CUT TO ZOMBIE.</b>					ZOMBIE: GROWLS
15 Starts 240+09 02:32+09	<b>SCRAMBLE TO:</b>  C.U. TV - SHOWS REZORT GUESTS DANCING.					
	<b>GUESTS (THRU TV):</b> (CHANT) Vengeance, baby, vengeance.	1/33	240+11 02:32+11	243+01 02:34+01	2+06 1+14	<b>GUESTS (THRU TV): (ITALICS - CHANT)</b> Vengeance, baby, vengeance.

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
243+02 02:34+02	SCREEN CHANGES - SHOWS COUPLE POINTING AT ZOMBIES IN B.G.					
244+08 02:35+00	SCREEN <b>SCRAMBLES</b> - CUTS TO JOHN.					
246+02 02:36+02	<b>CUT AWAY</b> TO REVEAL PHOTO OF SIMON GIVENS ON B.G. TV.					MUSIC: CONTINUES
246+02 02:36+02	TV NARRATIVE TITLE: CUTS IN  INCIDENT AT THE 'REZORT'					
	<b>JOHN (V.O. - THRU TV):</b> Still no comment from The Rezort's parent/company.	1/34	<u>246+04</u> 02:36+04	251+12 02:39+20	5+08 3+16	<b>JOHN (V.O. - THRU TV): (ITALICS)</b> Still no comment from The Rezort's parent company. (BEWARE TV NARRATIVE TITLE LOWER THIRD)
249+10 02:38+10	SCREEN CHANGES - SHOWS SIMON GIVENS WALKING PAST GATHERED REPORTERS TO BUILDING ENTRANCE.  <b>SIMON GIVENS:</b> No questions, thank you.					FX: SHOUTS (THRU TV)
	<b>JOHN (V.O.) TO MALE REPORTER (THRU TV):</b> An outbreak at The Rezort//would be utterly//catastrophic, wouldn't it?	1/35	251+15 02:39+23	<u>256+05</u> 02:42+21	4+06 2+22	<b>JOHN (V.O.) TO MALE REPORTER (THRU TV): (ITALICS)</b> An outbreak at The Rezort would be utterly catastrophic, wouldn't it? (BEWARE TV NARRATIVE TITLE LOWER THIRD)
253+12 02:41+04	SCREEN CHANGES - SHOWS STOCK MARKET FIGURES.					
254+10 02:41+18	SCREEN CHANGES - SHOWS JOHN.					
256+06 02:42+22	SCREEN CHANGES - <b>CUT AWAY</b> TO REVEAL MALE REPORTER ON B.G. TV.					
	<b>MALE REPORTER (THRU TV):</b> If true, yes. But//look ...	1/36	<u>256+08</u> 02:43+00	259+14 02:45+06	3+06 2+06	<b>MALE REPORTER (THRU TV): (ITALICS)</b> If true, yes. But look ... (BEWARE TV NARRATIVE TITLE LOWER THIRD)
259+01 02:44+17	SCREEN CHANGES - <b>CUT IN ON</b> MALE REPORTER.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	<b>MALE REPORTER (THRU TV):</b> ... what can't be overstated is the pioneering vision of Rezort CEO Valerie Wilton.	1/37	260+01 02:45+09	268+00 02:50+16	7+15 5+07	<b>MALE REPORTER (THRU TV): (ITALICS)</b> <i>... what can't be overstated is the pioneering vision of Rezort CEO Valerie Wilton.</i> (CEO: ABBREVIATION OF CHIEF EXECUTIVE OFFICER) ( <u>BEWARE TV NARRATIVE TITLE LOWER THIRD</u> )
268+04 02:50+20	TV NARRATIVE TITLE: CUTS OUT					
16 Starts 268+05 02:50+21	<b>SCRAMBLE TO:</b> C.U. TV - SHOWS FEMALE REPORTER.			MUSIC: CONTINUES		
268+05 02:50+21	TV NARRATIVE TITLE: CUTS IN  Rezort					
	<b>FEMALE REPORTER (THRU TV):</b> (FOREIGN - NOT SUBTITLED IN ENGLISH VERSION)					
270+13 02:52+13	TV NARRATIVE TITLE: CUTS OUT					
17 Starts 270+14 02:52+14	C.U. TV - SHOWS TERRI.					
	<b>TERRI (THRU TV):</b> Who is Valerie Wilton? She's been described as many things.	1/38	271+00 02:52+16	276+03 02:56+03	5+03 3+11	<b>TERRI (THRU TV): (ITALICS)</b> <i>Who is Valerie Wilton? She's been described as many things.</i>
18 Starts 276+04 02:56+04	<b>SCRAMBLE TO:</b> C.U. TV - SHOWS TWO FEMALE REPORTERS - VALERIE'S PHOTO ON B.G. SCREEN.					
276+04 02:56+04	TV NARRATIVE TITLE: CUTS IN  CATASTROPHE Protocole Brimstone au Rezort					
	<b>FEMALE REPORTER (THRU TV):</b> (FOREIGN - NOT SUBTITLED IN ENGLISH VERSION)					
277+15 02:57+07	TV NARRATIVE TITLE: CUTS OUT					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
19 Starts 278+00 02:57+08	<b>SCRAMBLE TO:</b> C.U. TV - SHOWS MALE REPORTER.					MUSIC: CONTINUES
278+01 02:57+09	TV NARRATIVE TITLE: CUTS IN  Valerie Wilton Rezort CEO					
	<b>MALE REPORTER (THRU TV):</b> (FOREIGN - NOT SUBTITLED IN ENGLISH VERSION)					
280+09 02:59+01	TV NARRATIVE TITLE: CUTS OUT					
20 Starts 280+10 02:59+02	C.U. TV.  ON-SCREEN TEXT - PLACARD:  THE LIVING WILL BE NEXT!  CUT TO DEMONSTRATOR CLUTCHING PLACARD SURROUNDED BY REPORTERS.					FX: SHOUTS (THRU TV)
	<b>MALE REPORTER (V.O. - THRU TV):</b> To use the undead//left roaming her island when the rest have been destroyed ...	1/39	283+02 03:00+18	289+04 03:04+20	6+02 4+02	<b>MALE REPORTER (V.O. - THRU TV): (ITALICS)</b> <i>To use the undead left roaming her island when the rest have been destroyed ...</i>
285+07 03:02+07	SCREEN CHANGES - SHOWS MALE REPORTER.  <b>MALE REPORTER (THRU TV):</b> ... to create jobs, to stimulate//the economy ...	1/40	289+07 03:04+23	293+11 03:07+19	4+04 2+20	<b>MALE REPORTER (THRU TV): (ITALICS)</b> <i>... to create jobs, to stimulate the economy ...</i>
292+05 03:06+21	SCREEN CHANGES - SHOWS PLACARD.  <b>TERRI (V.O. - THRU TV):</b> (OVER) We are now hearing ...	1/41	293+14 03:07+22	300+14 03:12+14	7+00 4+16	<b>TERRI (V.O. - THRU TV): (ITALICS)</b> <i>We are now hearing rumours that the Army has been called in to evacuate this airport ...</i> <b>(BEWARE TV NARRATIVE TITLE LOWER THIRD)</b>

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
21 Starts 295+00 03:08+16	<b>SCRAMBLE TO:</b> C.U. TV - SHOWS TERRI.					MUSIC: CONTINUES
295+00 03:08+16	TV NARRATIVE TITLE: CUTS IN  INCIDENT AT THE 'REZORT'					
	<b>TERRI (THRU TV):</b> ... rumours that the Army has been called in to evacuate this airport ...  SHE POINTS AT B.G. AIRPORT.					
	<b>TERRI (THRU TV):</b> ... and the refugee camp surrounding it.	1/42	301+01 03:12+17	304+05 03:14+21	3+04 2+04	<b>TERRI (THRU TV): (ITALICS)</b> ... and the refugee camp surrounding it. (BEWARE TV NARRATIVE TITLE LOWER THIRD)
304+06 03:14+22	SCREEN CHANGES - SHOWS VIEW OF REFUGEE CAMP FROM REAR OF MOVING CAR.					FX: (THRU TV)
	<b>TERRI (V.O. - THRU TV):</b> The camp, which is run by Hope//4U, is one of dozens ...	1/43	305+00 03:15+08	312+12 03:20+12	7+12 5+04	<b>TERRI (V.O. - THRU TV): (ITALICS)</b> The camp, which is run by Hope 4U, is one of dozens set up by the charity ... (BEWARE TV NARRATIVE TITLE LOWER THIRD)
307+15 03:17+07	SCREEN CHANGES - SHOWS YOUNG BOY PUSHING WHEELBARROW.					
310+00 03:18+16	SCREEN CHANGES - SHOWS 'HOPE 4U' LOGO.					
	<b>TERRI (V.O. - THRU TV):</b> ... set up by the charity ...					
312+13 03:20+13	SCREEN CHANGES - SHOWS TERRI.					
	<b>TERRI (THRU TV):</b> ... around the world to help cope with the humanitarian disaster that the outbreak sparked.	1/44	313+08 03:21+00	320+15 03:25+23	7+07 4+23	<b>TERRI (THRU TV): (ITALICS)</b> ... around the world to help cope with the humanitarian disaster that the outbreak sparked. (BEWARE TV NARRATIVE TITLE LOWER THIRD)
	<b>JOHN (V.O.) TO MALE REPORTER (THRU TV):</b> (OVER) And if the Brimstone//Protocol fails, what then?	1/45	321+02 03:26+02	324+08 03:28+08	3+06 2+06	<b>JOHN (V.O.) TO MALE REPORTER (THRU TV): (ITALICS)</b> And if the Brimstone Protocol fails, what then? (BEWARE TV NARRATIVE TITLE LOWER THIRD)
322+00 03:26+16	SCREEN CHANGES - SHOWS JOHN.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
324+09 03:28+09	SCREEN CHANGES - SHOWS MALE REPORTER.					MUSIC: CONTINUES
	<b>MALE REPORTER (THRU TV) TO JOHN:</b> Well, we will do exactly what we did last time.	1/46	<u>324+11</u> 03:28+11	328+03 03:30+19	3+08 2+08	<b>MALE REPORTER (THRU TV) TO JOHN: (ITALICS)</b> <i>We will do exactly what we did last time.</i> (BEWARE TV NARRATIVE TITLE LOWER THIRD)
	<b>FEMALE REPORTER (V.O.) TO VARANTOOM (THRU TV):</b> Dropping//bombs on hundreds of innocent people?	1/47	328+06 03:30+22	332+11 03:33+19	4+05 2+21	<b>FEMALE REPORTER (V.O.) TO VARANTOOM (THRU TV): (ITALICS)</b> <i>Dropping bombs on hundreds of innocent people?</i> (BEWARE TV NARRATIVE TITLE LOWER THIRD)
329+05 03:31+13	TV NARRATIVE TITLE: CUTS OUT					
22 Starts	<b>SCRAMBLE TO:</b>					
329+06 03:31+14	C.U. TV - SHOWS SPLIT SCREEN - FEMALE REPORTER L, VARANTOOM R.					
329+06 03:31+14	TV NARRATIVE TITLE: CUTS IN  Unconfirmed reports of disaster at famous island.  President believed to be "Following events closely" ... Will make a statement 'shortly'					
	<b>VARANTOOM TO FEMALE REPORTER (THRU TV):</b> (OVER) Young lady, you get gangrene in your foot, you sacrifice your whole leg to save the rest.	1/48	332+14 03:33+22	338+04 03:37+12	5+06 3+14	<b>VARANTOOM TO FEMALE REPORTER (THRU TV): (ITALICS)</b> <i>You get gangrene in your foot, you sacrifice your whole leg to save the rest.</i> (DIALOGUE OMITTED FOR SUBTITLE) (BEWARE TV NARRATIVE TITLE LOWER THIRD)
338+04 03:37+12	TV NARRATIVE TITLE: CUTS OUT					
338+05 03:37+13	SCREEN CHANGES - CUT IN ON VARANTOOM.					
	<b>VARANTOOM TO FEMALE REPORTER (THRU TV):</b> You lost this argument a long time ago and that's why the people are behind us ...	1/49	<u>338+07</u> 03:37+15	343+03 03:40+19	4+12 3+04	<b>VARANTOOM TO FEMALE REPORTER (THRU TV): (ITALICS)</b> <i>You lost this argument a long time ago and that's why the people are behind us.</i>
	<b>VARANTOOM TO FEMALE REPORTER (THRU TV):</b> ... cos the people understand that a sharp knife cuts quicker.//Brimstone Protocol ...	1/50	343+06 03:40+22	350+06 03:45+14	7+00 4+16	<b>VARANTOOM TO FEMALE REPORTER (THRU TV): (ITALICS)</b> <i>The people understand that a sharp knife cuts quicker. Brimstone Protocol ...</i>

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
23 Starts 347+14 03:43+22	<b>SCRAMBLE TO:</b> C.U. TV - SHOWS FEMALE REPORTER.					FX: FOREIGN CHATTER (THRU TV)
24 Starts 349+06 03:44+22	<b>SCRAMBLE TO:</b> C.U. TV - SHOWS MALE REPORTER.					
350+04 03:45+12	<b>FLASH CUTS</b> OF VARIOUS REPORTERS.					
25 Starts 352+00 03:46+16	C.U. TV - SHOWS TERRI.					MUSIC: CONTINUES
	<b>TERRI (THRU TV):</b> The question that remains is in this age of relative optimism ...	1/51	<u>352+02</u> 03:46+18	359+02 03:51+10	7+00 4+16	<b><i>TERRI (THRU TV): (ITALICS)</i></b> <i>The question that remains is in this age of relative optimism ...</i>
	HOLD.					FX: B.G. SHOUTS (THRU TV)
	<b>TERRI (THRU TV):</b> ... with humanity almost back on our feet ...	1/52	359+05 03:51+13	363+03 03:54+03	3+14 2+14	<b><i>TERRI (THRU TV): (ITALICS)</i></b> <i>... with humanity almost back on our feet ...</i>
	<b>TERRI (THRU TV):</b> ... if an exclusive island paradise with a billion dollar security can be overrun ...	1/53	363+06 03:54+06	371+06 03:59+14	8+00 5+08	<b><i>TERRI (THRU TV): (ITALICS)</i></b> <i>... if an exclusive island paradise with a billion dollar security can be overrun ...</i>
	<b>TERRI (THRU TV):</b> ... then what hope ...	1/54	371+09 03:59+17	373+11 04:01+03	2+02 1+10	<b><i>TERRI (THRU TV): (ITALICS)</i></b> <i>... then what hope ...</i>
	SHE REACTS AS JETS PASS OVERHEAD.					FX: JETS (THRU TV)
	<b>TERRI (THRU TV):</b> There, confirmation, if more were needed, that something has gone very seriously wrong at ...	1/55	381+06 04:06+06	<u>388+14</u> 04:11+06	7+08 5+00	<b><i>TERRI (THRU TV): (ITALICS)</i></b> <i>There, confirmation, if more were needed, that something has gone very seriously wrong at ...</i>
	ZOOM IN PAST HER AS JETS CONTINUE INTO B.G.					
26 Starts 388+15 04:11+07	<b>BLACK SCREEN.</b>					



Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
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388+15 04:11+07	MAIN TITLE CARD: FLICKERS IN					
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1/56	390+03 04:12+03	395+03 04:15+11	5+00 3+08	<b>MAIN TITLE: (ITALICS)</b> <b>THE REZORT</b> (ALL TERRITORIES POSITION SUBTITLE LOWER THIRD)
	(RUNS OVER MAIN TITLE)			

397+00 04:16+16	MAIN TITLE CARD: FLICKERS OUT					
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**HOLD BLACK SCREEN.**

398+00 04:17+08	<b>MUSIC CUE: OUT</b>	MUSIC: FADE OUT
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398+00 04:17+08	<b>MUSIC CUE: IN</b>	MUSIC: FADE IN
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27 Starts 399+10 04:18+10	<b>FADE IN:</b> <b>INT. SUPPORT GROUP MEETING ROOM - EVENING</b>
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OVER F.G. CHAIR TO CIRCLE OF EMPTY CHAIRS (SOFT FOCUS) - TRACK AROUND THEM.	FX: B.G. SIREN
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410+00 04:25+08	NARRATIVE TITLE: FADE IN (Lower)
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10 DAYS EARLIER

1/57	412+04 04:26+20	414+12 04:28+12	2+08 1+16	<b>NARRATIVE TITLE: (ITALICS)</b> <b>10 DAYS EARLIER</b> (ALL TERRITORIES POSITION SUBTITLE LOWER THIRD) <b>(BEWARE BRIGHT B.G.)</b>
	(RUNS OVER NARRATIVE TITLE)			

417+02 04:30+02	NARRATIVE TITLE: FADE OUT
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CONTINUE TO REVEAL MELANIE  
(SEATED - BACK TO CAMERA) -  
CONTINUE AROUND HER AS SHE  
STARES ACROSS EMPTY ROOM -  
HOLD.

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	<b>CUT TO 'REZORT' BROCHURE IN HER HAND.</b>					
	ON-SCREEN TEXT - BROCHURE COVER:  WHAT DO YOU WANT IT TO BE?					
		1/58	444+00 04:48+00	447+08 04:50+08	3+08 2+08	<b>NARRATIVE TITLE: (ITALICS)</b> WHAT DO YOU WANT IT TO BE?
	<b>CUT AWAY AS SHE TURNS.</b>					
	DOOR (O.S.): OPENS					
	<b>SUPPORT GROUP RECEPTIONIST (O.S.) TO MELANIE:</b> Er, you're not still here from the// Outbreak Survivors Support Group thing, are you?	1/59	451+10 04:53+02	458+10 04:57+18	7+00 4+16	<b>SUPPORT GROUP RECEPTIONIST TO MELANIE:</b> You're not still here from the Outbreak Survivors Support Group thing, are you?
	INTERCUT WITH SUPPORT GROUP RECEPTIONIST IN DOORWAY.					
	<b>SUPPORT GROUP RECEPTIONIST (O.S.) TO MELANIE:</b> It's just that I've gotta lock up now. Didn't you see the guy turn off the light?	1/60	458+13 04:57+21	463+05 05:00+21	4+08 3+00	<b>SUPPORT GROUP RECEPTIONIST TO MELANIE:</b> I've gotta lock up now. Didn't you see the guy turn off the light? (DIALOGUE OMITTED FOR SUBTITLE)
	MELANIE SHAKES HER HEAD.					
	<b>MELANIE TO SUPPORT GROUP RECEPTIONIST:</b> No, I didn't. (SIGHS)	1/61	463+08 05:01+00	465+14 05:02+14	2+06 1+14	<b>MELANIE TO SUPPORT GROUP RECEPTIONIST:</b> No, I didn't.
	<b>MELANIE TO SUPPORT GROUP RECEPTIONIST:</b> Thanks, though.	1/62	467+13 05:03+21	469+13 05:05+05	2+00 1+08	<b>MELANIE TO SUPPORT GROUP RECEPTIONIST:</b> Thanks, though.
	SUPPORT GROUP RECEPTIONIST TURNS, EXITS - <b>CUT IN ON</b> BROCHURE IN MELANIE'S HANDS - SHE PLACES IT INTO HANDBAG - <b>CUT AWAY</b> ACROSS EMPTY ROOM AS SHE STANDS, WALKS INTO B.G.					MUSIC: CONTINUES THRU FX: FOOTSTEPS  DOOR: CLOSES
28 Starts 492+02 05:20+02	<b>EXT. STREET - DAY</b>  ACROSS TO POSTERS ON BOARDED-UP BUILDING WINDOWS.					FX: PNEUMATIC DRILL

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	ON-SCREEN TEXT - POSTER:  CAREFUL IS NOT ENOUGH  CHROMOSYNDROME - A  <u>GONE BUT NEVER FORGOTTEN</u>					
		1/63	492+04 05:20+04	497+04 05:23+12	5+00 3+08	<b>NARRATIVE TITLE: (OPTIONAL - ITALICS)</b> CAREFUL IS NOT ENOUGH CHROMOSYNDROME - A <u>GONE BUT NEVER FORGOTTEN</u>
	MELANIE ENTERS R, PASSES POSTERS - TRACK WITH AS SHE TURNS, WALKS AROUND STREET CORNER INTO B.G.					FX: FOOTSTEPS
	<b>LEWIS (V.O.) TO MELANIE:</b> (SCOFFS) You at The Rezort? Seriously?	1/64	500+04 05:25+12	504+08 05:28+08	4+04 2+20	<b>LEWIS (V.O.) TO MELANIE: (ITALICS)</b> You at The Rezort? Seriously?
	ON-SCREEN TEXT - BILLBOARD:  BUILDING A STRONGER TOMORROW.					
	<b>MELANIE (V.O.) TO LEWIS:</b> Yeah.	1/65	504+14 05:28+14	506+06 05:29+14	1+08 1+00	<b>MELANIE (V.O.) TO LEWIS: (ITALICS)</b> Yeah.
	TILT UP OFF HER AS SHE CONTINUES INTO B.G.					
	<b>MELANIE (V.O.) TO LEWIS:</b> Someone shared at the group who'd been and it really helped them.	1/66	506+09 05:29+17	511+14 05:33+06	5+05 3+13	<b>MELANIE (V.O.) TO LEWIS: (ITALICS)</b> Someone shared at the group who'd been and it really helped them.
511+00 05:32+16	<b>MUSIC CUE: OUT</b>					MUSIC: FADE OUT THRU PREVIOUS DIALOGUE
29 Starts 511+15 05:33+07	<b>INT. CAFE/BAR - EVENING</b>  <b>CLOSE ON LEWIS SEATED</b> OPPOSITE MELANIE.					
511+15 05:33+07	<b>MUSIC CUE: IN</b>					B.G. MUSIC: IN
	<b>MELANIE TO LEWIS:</b> And for the first time I'm thinking it might be right for me, too, cos ...	1/67	512+01 05:33+09	517+15 05:37+07	5+14 3+22	<b>MELANIE TO LEWIS:</b> And for the first time I'm thinking it might be right for me, too, because ...

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	<b>CUT TO MELANIE.</b>					
	<b>MELANIE TO LEWIS:</b> ... if I can't get over this then ...	1/68	<u>518+02</u> 05:37+10	521+14 05:39+22	3+12 2+12	<b>MELANIE TO LEWIS:</b> ... if I can't get over this then ...
	<b>MELANIE TO LEWIS:</b> ... I'm just gonna fade away ...	1/69	522+10 05:40+10	525+10 05:42+10	3+00 2+00	<b>MELANIE TO LEWIS:</b> ... I'm just gonna fade away ...
	<b>MELANIE TO LEWIS:</b> ... alone, because you will have left me for someone who isn't completely mental.	1/70	526+11 05:43+03	<u>533+14</u> 05:47+22	7+03 4+19	<b>MELANIE TO LEWIS:</b> ... alone, because you will have left me for someone who isn't completely mental.
	<b>INTERCUT BETWEEN THEM.</b>					
	<b>LEWIS TO MELANIE:</b> Hey.	1/71	<u>534+01</u> 05:48+01	535+09 05:49+01	1+08 1+00	<b>LEWIS TO MELANIE: (OPTIONAL)</b> Hey.
	<b>HE TAKES HER HAND.</b>					
	<b>LEWIS TO MELANIE:</b> It won't happen.	1/72	537+00 05:50+00	543+08 05:54+08	6+08 4+08	<b>LEWIS TO MELANIE:</b> It won't happen. I'm with you. 100%. (RUNS OVER SCENE END)
	<b>LEWIS TO MELANIE:</b> I'm with you. One hundred per cent.					
	<b>LEWIS TO MELANIE:</b> You don't have to do anything or go anywhere.	1/73	545+02 05:55+10	549+02 05:58+02	4+00 2+16	<b>LEWIS TO MELANIE:</b> You don't have to do anything or go anywhere. (RUNS OVER SCENE END)
	<b>LEWIS TO MELANIE:</b> It was the war, Mel. It affected us all.	1/74	549+06 05:58+06	554+00 06:01+08	4+10 3+02	<b>LEWIS TO MELANIE:</b> It was the war, Mel. It affected us all.
	<b>LEWIS TO MELANIE:</b> Hmm?					
	<b>CONTINUE TO INTERCUT AS THEY KISS.</b>	FX:				
	<b>MELANIE TO LEWIS:</b> You'd love something like this, wouldn't you?	1/75	<u>564+02</u> 06:08+02	568+02 06:10+18	4+00 2+16	<b>MELANIE TO LEWIS:</b> You'd love something like this, wouldn't you? (RUNS OVER SCENE END)
	<b>LEWIS REACTS.</b>					
	<b>LEWIS TO MELANIE:</b> I'd fucking smash it. (CHUCKLES)	1/76	568+05 06:10+21	571+05 06:12+21	3+00 2+00	<b>LEWIS TO MELANIE:</b> I'd fucking smash it. (IMPLIES HE WOULD ENJOY IT IMMENSELY)
	<b>END ON MELANIE - SMILES, LOOKS DOWN - REACTS.</b>					
580+10 06:19+02	<b>MUSIC CUE: OUT</b>	B.G. MUSIC:	OUT			

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
30 Starts 580+11 06:19+03	<b>INT. MELANIE'S FLAT BEDROOM/ LIVING AREA - NIGHT</b>  <b>CLOSE ON MELANIE ASLEEP IN BED - LEWIS ASLEEP BEHIND.</b>					
580+11 06:19+03	<b>MUSIC CUE: IN</b>  SHE SUDDENLY WAKES - <b>CUT AWAY</b> AS SHE SITS UP - LEWIS WAKES, SWITCHES ON BEDSIDE LAMP - TURNS, SITS UP.					MUSIC: IN  MELANIE: BREATHES HEAVILY/ TREMBLES FX:
	<b>MELANIE TO LEWIS:</b> (SOFTLY) Sorry.	1/77	607+03 06:36+19	608+13 06:37+21	1+10 1+02	<b>MELANIE TO LEWIS:</b> Sorry.
	SHE REACTS AS HE EMBRACES HER.					MELANIE: SIGHS DEEPLY
	<b>MELANIE TO LEWIS:</b> I don't know how you got through it.	1/78	616+09 06:43+01	620+01 06:45+09	3+08 2+08	<b>MELANIE TO LEWIS:</b> I don't know how you got through it.
	HOLD.					MELANIE: CONTINUES
	<b>LEWIS TO MELANIE:</b> I just looked forward.	1/79	627+11 06:50+11	630+07 06:52+07	2+12 1+20	<b>LEWIS TO MELANIE:</b> I just looked forward. (IMPLIES HE DID NOT DWELL ON THE PAST BUT LOOKED TO THE FUTURE)
	<b>LEWIS TO MELANIE:</b> Kept my eye on what was important, the future.	1/80	633+07 06:54+07	637+13 06:57+05	4+06 2+22	<b>LEWIS TO MELANIE:</b> Kept my eye on what was important, the future.
	HOLD.					
	<b>MELANIE TO LEWIS:</b> And what's it like?	1/81	643+02 07:00+18	645+14 07:02+14	2+12 1+20	<b>MELANIE TO LEWIS:</b> And what's it like?
	<b>MELANIE TO LEWIS:</b> Killing them?	1/82	647+06 07:03+14	649+12 07:05+04	2+06 1+14	<b>MELANIE TO LEWIS:</b> Killing them?
	<b>LEWIS TO MELANIE:</b> It depends.	1/83	653+10 07:07+18	656+00 07:09+08	2+06 1+14	<b>LEWIS TO MELANIE:</b> It depends.
	HOLD.					
	<b>LEWIS TO MELANIE:</b> Mostly just was red.	1/84	660+04 07:12+04	663+00 07:14+00	2+12 1+20	<b>LEWIS TO MELANIE:</b> Mostly just was red.
	HOLD - SHE TURNS TO HIM, SMILES.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	<b>MELANIE TO LEWIS:</b> (SOFTLY) Go back to sleep.	1/85	672+13 07:20+13	675+07 07:22+07	2+10 1+18	<b>MELANIE TO LEWIS:</b> Go back to sleep.
	<b>MELANIE TO LEWIS:</b> (SOFTLY) I'm okay. (CHUCKLES)	1/86	679+01 07:24+17	681+01 07:26+01	2+00 1+08	<b>MELANIE TO LEWIS:</b> I'm okay.
	HE SLOWLY LEANS BACK.					
31 Starts 686+13 07:29+21	<b>LATER:</b> ACROSS DARKENED ROOM TO MELANIE (BACK TO CAMERA) - STARES OUT THROUGH B.G. WINDOWS.					MUSIC: CONTINUES FX: SIREN (V.O. - THRU COMPUTER)
	<b>FATHER (V.O. - THRU COMPUTER) TO MELANIE:</b> Melanie, honey.	1/87	694+15 07:35+07	697+09 07:37+01	2+10 1+18	<b>FATHER (V.O. - THRU COMPUTER) TO MELANIE: (ITALICS)</b> <i>Melanie, honey.</i>
697+09 07:37+01	<b>MUSIC CUE: OUT</b>					MUSIC: FADE OUT
32 Starts 697+10 07:37+02	<b>LATER:</b> C.U. COMPUTER SCREEN - SHOWS FATHER.					FX: B.G. GUNFIRE (THRU COMPUTER)
	<b>FATHER (THRU COMPUTER) TO MELANIE:</b> I know you're angry with me.	1/88	698+07 07:37+15	701+03 07:39+11	2+12 1+20	<b>FATHER (THRU COMPUTER) TO MELANIE: (ITALICS)</b> <i>I know you're angry with me.</i>
	<b>FATHER (THRU COMPUTER) TO MELANIE:</b> Honestly, I never wanted to leave you. If you're watching this, you're safe.	1/89	701+06 07:39+14	708+14 07:44+14	7+08 5+00	<b>FATHER (THRU COMPUTER) TO MELANIE: (ITALICS)</b> <i>Honestly, I never wanted to leave you. If you're watching this, you're safe.</i>
	<b>CUT AWAY ACROSS BEDROOM/ LIVING AREA TO REVEAL LEWIS ASLEEP IN BED - TRACK R.</b>					SIREN (THRU COMPUTER): CONTINUES
	<b>FATHER (THRU COMPUTER) TO MELANIE:</b> And that's all that matters to me.	1/90	709+14 07:45+06	713+06 07:47+14	3+08 2+08	<b>FATHER (THRU COMPUTER) TO MELANIE: (ITALICS)</b> <i>And that's all that matters to me.</i>
	<b>FATHER (THRU COMPUTER) TO MELANIE:</b> You are such a good person. You're kind, caring. Always have been and ...	1/91	714+02 07:48+02	721+02 07:52+18	7+00 4+16	<b>FATHER (THRU COMPUTER) TO MELANIE: (ITALICS)</b> <i>You are such a good person. You're kind, caring. Always have been and ...</i>
	CONTINUE R ACROSS GLASS PARTITION TO REVEAL MELANIE (BACK TO CAMERA) SEATED AT F.G. COMPUTER.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	<b>FATHER (THRU COMPUTER) TO MELANIE:</b> I'm gonna tell you some things and I need you to listen to me. Okay?	1/92	722+10 07:53+18	729+02 07:58+02	6+08 4+08	<b>FATHER (THRU COMPUTER) TO MELANIE: (ITALICS)</b> <i>I'm gonna tell you some things and I need you to listen to me. Okay?</i>
	HOLD.					
	<b>FATHER (THRU COMPUTER) TO MELANIE:</b> The world I raised//you to live in, it's gone.	1/93	729+12 07:58+12 (RUNS OVER SCENE END)	734+13 08:01+21	5+01 3+09	<b>FATHER (THRU COMPUTER) TO MELANIE: (ITALICS)</b> <i>The world I raised you to live in, it's gone.</i>
	<b>CUT IN ON COMPUTER SCREEN SHOWING FATHER.</b>			SIREN/B.G. GUNFIRE (THRU COMPUTER): CONTINUES		
	<b>FATHER (THRU COMPUTER) TO MELANIE:</b> When we talked about right and wrong, it doesn't matter any more.	1/94	735+00 08:02+00	740+01 08:05+09	5+01 3+09	<b>FATHER (THRU COMPUTER) TO MELANIE: (ITALICS)</b> <i>When we talked about right and wrong, it doesn't matter any more.</i>
	<b>FATHER (THRU COMPUTER) TO MELANIE:</b> People have changed and I need you to change, too.	1/95	740+04 08:05+12	744+11 08:08+11	4+07 2+23	<b>FATHER (THRU COMPUTER) TO MELANIE: (ITALICS)</b> <i>People have changed and I need you to change, too.</i>
	<b>FATHER (THRU COMPUTER) TO MELANIE:</b> Fit in//or they will pick you out as weak and I need you to stay strong.	1/96	744+14 08:08+14 (RUNS OVER SCENE END)	751+01 08:12+17	6+03 4+03	<b>FATHER (THRU COMPUTER) TO MELANIE: (ITALICS)</b> <i>Fit in or they will pick you out as weak and I need you to stay strong.</i>
	INTERCUT WITH MELANIE AS SHE STARES AT COMPUTER.					
	<b>FATHER (THRU COMPUTER) TO MELANIE:</b> I need you to fight and keep on fighting long after this war is over.	1/97	751+04 08:12+20	758+04 08:17+12	7+00 4+16	<b>FATHER (THRU COMPUTER) TO MELANIE: (ITALICS)</b> <i>I need you to fight and keep on fighting long after this war is over.</i>
				B.G. ZOMBIES (THRU COMPUTER): GROAN		
	<b>FATHER (THRU COMPUTER) TO MELANIE:</b> I know this is gonna be hard for you but you have to promise me, baby ...	1/98	760+13 08:19+05	767+13 08:23+21	7+00 4+16	<b>FATHER (THRU COMPUTER) TO MELANIE: (ITALICS)</b> <i>I know this is gonna be hard for you but you have to promise me, baby ...</i>
	<b>FATHER (THRU COMPUTER) TO MELANIE:</b> ... promise me that you will stay strong.	1/99	768+10 08:24+10 (RUNS OVER SCENE END)	772+10 08:27+02	4+00 2+16	<b>FATHER (THRU COMPUTER) TO MELANIE: (ITALICS)</b> <i>... promise me that you will stay strong.</i>
	<b>CUT TO MELANIE - SWITCHES OFF COMPUTER.</b>			FX:/SHOUTS (THRU COMPUTER)		
	SHE GLANCES DOWN.			FX: AEROPLANE (V.O.)		

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
33 Starts 779+13 08:31+21	<b>INT. AIRPORT ARRIVALS LOUNGE - DAY</b>  UP TO SCREEN - SCROLLS INFORMATION.  ON-SCREEN TEXT - SCREEN:  Rezort guests please report to Executive Lounge					
						FX: TANNOY ANNOUNCEMENT
		1/100	782+04 08:33+12	786+00 08:36+00	3+12 2+12	<b><i>NARRATIVE TITLE: (ITALICS)</i></b> Rezort guests please report to Executive Lounge
	<b>CUT TO MELANIE AND LEWIS AND TRACK WITH AS THEY WALK TOWARDS - GLANCE AT EACH OTHER, SMILE - CUT AWAY AND TRACK BEHIND AS THEY WALK TO PASSPORT CONTROL IN B.G.</b>					FX: FOREIGN CHATTER
	<b>IMMIGRATION OFFICER TO MELANIE/LEWIS:</b> Passports, please.	1/101	808+14 08:51+06	810+09 08:52+09	1+11 1+03	<b>IMMIGRATION OFFICER TO MELANIE/LEWIS: (OPTIONAL)</b> Passports, please.
34 Starts 810+10 08:52+10	<b>EXT. AIRPORT/COASTLINE - DAY</b>  (HIGH ANGLE) DOWN ACROSS AIRPORT AND COASTLINE.					
810+10 08:52+10	<b>MUSIC CUE: IN</b>					B.G. MUSIC (THRU SPEAKERS): IN
	<b>GLAMOROUS GUIDE (V.O.) TO MELANIE/LEWIS:</b> We have a nice//lounge area ...	1/102	820+13 08:59+05	824+09 09:01+17	3+12 2+12	<b>GLAMOROUS GUIDE (V.O.) TO MELANIE/LEWIS:</b> We have a nice lounge area ...
						(RUNS OVER SCENE END)
35 Starts 822+05 09:00+05	<b>INT. AIRPORT EXECUTIVE LOUNGE - DAY</b>  ACROSS LOUNGE AND THROUGH CURTAIN TO MELANIE AND LEWIS CLUTCHING DRINKS - PAN WITH AS THEY FOLLOW GLAMOROUS GUIDE TOWARDS.					FX: FOOTSTEPS
	<b>GLAMOROUS GUIDE TO MELANIE/LEWIS:</b> ... and the boat to The Rezort is scheduled to depart soon.	1/103	825+10 09:02+10	830+08 09:05+16	4+14 3+06	<b>GLAMOROUS GUIDE TO MELANIE/LEWIS:</b> ... and the boat to The Rezort is scheduled to depart soon.
	<b>GLAMOROUS GUIDE TO MELANIE/LEWIS:</b> So, please, relax and enjoy yourselves.	1/104	830+11 09:05+19	834+11 09:08+11	4+00 2+16	<b>GLAMOROUS GUIDE TO MELANIE/LEWIS:</b> So, please, relax and enjoy yourselves.



Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	LEWIS GESTURES WITH GLASS AS THEY STOP - TRACK BACK AS THEY CONTINUE TOWARDS.					
						FX: B.G. TANNOY ANNOUNCEMENT
	<b>LEWIS TO MELANIE:</b> You have got to let me give you something towards this.	1/105	837+04 09:10+04	841+09 09:13+01	4+05 2+21	<b>LEWIS TO MELANIE:</b> You have got to let me give you something towards this.
	GLAMOROUS GUIDE TURNS, WALKS OFF.					
	<b>MELANIE TO LEWIS:</b> It's okay. I can afford it, kind of.	1/106	841+12 09:13+04	845+08 09:15+16	3+12 2+12	<b>MELANIE TO LEWIS:</b> It's okay. I can afford it, kind of.
	<b>MELANIE TO LEWIS:</b> You're doing this for me anyway.	1/107	846+04 09:16+04	849+05 09:18+05	3+01 2+01	<b>MELANIE TO LEWIS:</b> You're doing this for me anyway.
	THEY GLANCE AT EACH OTHER AS THEY CONTINUE TOWARDS.					
	<b>LEWIS TO MELANIE:</b> No, you're right, it is a real chore.	1/108	849+08 09:18+08	853+06 09:20+22	3+14 2+14	<b>LEWIS TO MELANIE:</b> No, you're right, it is a real chore.
	PAN WITH AS THEY PASS - HE DRINKS.					
	<b>CUT AWAY</b> ACROSS BUSY LOUNGE AS GLAMOROUS GUIDE LEADS JACK AND ALFIE TOWARDS.					
	<b>FEMALE STAFF MEMBER (THRU TANNOY):</b> Delight//your taste buds at our five star restaurant with our sensational taster menu ...	1/109	855+12 09:22+12	862+06 09:26+22	6+10 4+10	<b>FEMALE STAFF MEMBER (THRU TANNOY): (OPTIONAL - ITALICS)</b> <i>Delight your taste buds at our 5 star restaurant with our sensational taster menu ...</i>
	SHE STOPS, TURNS TO THEM.					
	<b>GLAMOROUS GUIDE TO JACK/ALFIE:</b> (OVER) Relax, enjoy yourselves.	1/110	862+09 09:27+01	866+07 09:29+15	3+14 2+14	<b>GLAMOROUS GUIDE TO JACK/ALFIE:</b> Relax, enjoy yourselves.
	<b>FEMALE STAFF MEMBER (THRU TANNOY):</b> (UNDER) ... which takes you around the world course by course.					
	THEY STEP PAST HER TOWARDS.					
	<b>FAT CAT 1 TO SPENCER:</b> So, //the island was totally overrun? (RUNS OVER SCENE END)	1/111	869+06 09:31+14	872+14 09:33+22	3+08 2+08	<b>FAT CAT 1 TO SPENCER:</b> So, the island was totally overrun?
	<b>CUT TO SPENCER AND TRACK BEHIND AS HE FOLLOWS FAT CATS INTO B.G.</b>					
						B.G. MUSIC (THRU SPEAKERS): CONTINUES

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	<b>SPENCER TO FAT CATS:</b> Oh, yeah. Recon unit found it after the war, teeming with shufflers.	1/112	873+01 09:34+01	880+01 09:38+17	7+00 4+16	<b>SPENCER TO FAT CATS:</b> Yeah. Recon unit found it after the war, teeming with shufflers. (RECON: ABBREVIATION OF RECONNAISSANCE) (TEEMING: TO BE FULL OF OR SWARMING WITH) (SHUFFLERS: REFERS TO THE UNDEAD)
	<b>FAT CAT 2 TO SPENCER:</b> Oh?					
	THEY TURN, SIT AROUND TABLE.					B.G. TANNOY ANNOUNCEMENT: CONTINUES UNDER
	<b>SPENCER TO FAT CATS:</b> Wilton's group bid for clean up relief for a cull, built The Rezort instead.	1/113	880+08 09:39+00	886+11 09:43+03	6+03 4+03	<b>SPENCER TO FAT CATS:</b> Wilton's group bid for clean up relief for a cull, built The Rezort instead.
	TRACK AROUND THEM AS SPENCER GESTURES.					
	<b>SPENCER TO FAT CATS:</b> Now <u>that</u> is spotting a market and exploiting it.	1/114	886+14 09:43+06	891+11 09:46+11	4+13 3+05	<b>SPENCER TO FAT CATS:</b> Now <u>that</u> is spotting a market and exploiting it. (SPOTTING: NOTICING/ RECOGNISING)
	<b>SPENCER TO FAT CATS:</b> Zero outlay, millions in mark-up.	1/115	891+14 09:46+14	896+01 09:49+09	4+03 2+19	<b>SPENCER TO FAT CATS:</b> Zero outlay, millions in mark-up. (MARK-UP: IMPLIES PROFIT)
	TRACK IN ON SPENCER AS HE CONTINUES.					
	<b>SPENCER TO FAT CATS:</b> And I'm all about making sure that <u>you</u> are on the ground level for the next Rezort.	1/116	896+04 09:49+12	902+07 09:53+15	6+03 4+03	<b>SPENCER TO FAT CATS:</b> And I'm all about making sure that <u>you</u> are on the ground level for the next Rezort.
	BARMAN ENTERS CLUTCHING GLASSES OF CHAMPAGNE ON TRAY.					
	<b>BARMAN TO SPENCER/FAT CATS:</b> (UNDER) Champagne?					
	SPENCER TAKES ONE, TOSSES TOOTHPICK ON TO TRAY.					
	<b>JACK TO ALFIE:</b> People be//proper old.	1/117	902+10 09:53+18	905+10 09:55+18	3+00 2+00	<b>JACK TO ALFIE:</b> People be proper old.
						(RUNS OVER SCENE END)
	<b>CUT TO ALFIE AND JACK - TRACK AROUND THEM AS THEY STEP PAST - ALFIE GESTURES.</b>					B.G. TANNOY ANNOUNCEMENT: CONTINUES UNDER

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	<b>ALFIE TO JACK:</b> Yeah, but ...	1/118	906+10 09:56+10	908+10 09:57+18	2+00 1+08	<b>ALFIE TO JACK:</b> Yeah, but ...
	THEY TURN, LOOK AT SADIE (SOFT FOCUS) AT B.G. BAR.					
	<b>ALFIE TO JACK:</b> Fuck me. I would tap that until it fell off.	1/119	908+13 09:57+21	914+01 10:01+09	5+04 3+12	<b>ALFIE TO JACK:</b> Fuck me. I would tap that until it fell off. (COARSE COMMENT)
	PULL FOCUS ON HER AS SHE LOOKS AT THEM.					
	<b>JACK TO ALFIE:</b> Dude!	1/120	914+10 10:01+18	916+02 10:02+18	1+08 1+00	<b>JACK TO ALFIE:</b> Dude!
	PULL FOCUS ON JACK AND ALFIE AS JACK REACTS.					
	<b>ALFIE TO JACK:</b> Yo. I meant my dick, not her arse.	1/121	918+04 10:04+04	922+08 10:07+00	4+04 2+20	<b>ALFIE TO JACK THEN JACK TO ALFIE:</b> - Yo. I meant my dick, not her arse. - Either way, man.
	<b>JACK TO ALFIE:</b> Either way, man.					
	JACK SHOVES ALFIE OUT R - PULL FOCUS AS BARMAN STEPS AROUND BAR TO SADIE - TRACK IN ON THEM.			B.G. MUSIC (THRU SPEAKERS): CONTINUES		
	<b>BARMAN TO SADIE:</b> Travelling alone?	1/122	926+00 10:09+08	928+11 10:11+03	2+11 1+19	<b>BARMAN TO SADIE:</b> Travelling alone?
	<b>SADIE TO BARMAN:</b> Yeah, 'fraid so.	1/123	928+14 10:11+06	931+06 10:12+22	2+08 1+16	<b>SADIE TO BARMAN:</b> Yeah, afraid so.
	HE PUTS DOWN TRAY OF CHAMPAGNE GLASSES - <b>CUT IN ON SADIE.</b>			FX:		
	<b>SADIE TO BARMAN:</b> Wedding present. Yeah, tickets arrived on time, pity the fiancé didn't.	1/124	932+13 10:13+21	939+15 10:18+15	7+02 4+18	<b>SADIE TO BARMAN:</b> Wedding present. Yeah, tickets arrived on time, pity the fiancé didn't.
	<b>CUT AWAY TO SADIE AND BARMAN EITHER SIDE OF BAR - SHE GESTURES.</b>					
	<b>SADIE TO BARMAN:</b> Non-refundable, so ...	1/125	940+08 10:19+00	943+00 10:20+16	2+08 1+16	<b>SADIE TO BARMAN:</b> Non-refundable, so ...
	HE DRIES GLASS WITH TEA TOWEL.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	<b>BARMAN TO SADIE:</b> Well, you've come to exactly//the right place to be working out any anger.	1/126	943+10 10:21+02	948+10 10:24+10	5+00 3+08	<b>BARMAN TO SADIE:</b> You've come to the right place to work out any anger. (DIALOGUE CHANGED FOR SUBTITLE)
	<b>CUT IN ON SADIE.</b>					
	<b>SADIE TO BARMAN:</b> Oh, yeah. Let's hope that they all look just like him.	1/127	948+13 10:24+13	955+13 10:29+05	7+00 4+16	<b>SADIE TO BARMAN:</b> Oh, yeah. Let's hope that they all look just like him. (THEY: REFERS TO ZOMBIES) (HIM: REFERS TO SADIE'S EX-FIANCÉ)
	TRACK OFF HER AND PULL FOCUS TO REVEAL MELANIE AND LEWIS SEATED AT TABLE.					
	<b>FEMALE STAFF MEMBER (THRU TANNOY):</b> (UNDER) Delight your taste buds at our five star restaurant with our sensational taster menu which takes you around the world course by course.					
	SHE TURNS, LOOKS THROUGH WINDOW AT JAMILA AND MOTHER - JAMILA KNOCKS ON WINDOW.					FX:
	<b>FEMALE STAFF MEMBER (THRU TANNOY):</b> And relax in our spa with//our hot stone massage ...					
	MELANIE SMILES - <b>CUT IN ON JAMILA THROUGH WINDOW AS SHE SPINS TEDDY BEAR AROUND - CUT AWAY.</b>					MELANIE: CHUCKLES
	<b>FEMALE STAFF MEMBER (THRU TANNOY):</b> ... or book a ...					
	MELANIE STANDS, STEPS TO WINDOW - PEERS AT JAMILA.					
	<b>MELANIE TO JAMILA:</b> Hello.	1/128	981+02 10:46+02	982+10 10:47+02	1+08 1+00	<b>MELANIE TO JAMILA:</b> Hello.
	TRACK WITH AS SHE FOLLOWS HER AROUND WINDOW - CROUCHES.					B.G. MUSIC (THRU SPEAKERS): CONTINUES
	<b>MOTHER (O.S.) TO JAMILA:</b> Jamila.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	<b>CUT IN ON JAMILA AS SHE SMILES.</b>					
	<b>MOTHER (O.S.) TO JAMILA:</b> Jamila.					
	MOTHER APPROACHES FROM B.G. -					
	<b>MOTHER TO JAMILA:</b> Jamila. Jamila.	1/129	994+09 10:55+01	996+03 10:56+03	1+10 1+02	<b>MOTHER TO JAMILA:</b> Jamila.
	- TURNS, LEADS HER AWAY - JAMILA GLANCES TOWARDS, WAVES - <b>CUT TO MELANIE AS SHE</b> STANDS - LEWIS ENTERS, STEPS TO HER.					
	<b>MELANIE TO LEWIS:</b> I can't believe it's still such a problem.	1/130	1008+08 11:04+08	1012+08 11:07+00	4+00 2+16	<b>MELANIE TO LEWIS:</b> I can't believe it's still such a problem.
	(RUNS OVER SCENE END)					
	INTERCUT AS SHE PEERS THROUGH WINDOW AT CHARITY WORKER AS HE HANDS SUPPLIES TO LOCALS.					
	<b>LEWIS (O.S.) TO MELANIE:</b> Well, at least they're getting some sort of help these days.	1/131	1013+14 11:07+22	1018+08 11:11+00	4+10 3+02	<b>LEWIS TO MELANIE:</b> (Well,) at least they're getting some sort of help these days.
	<b>CUT TO MELANIE AND LEWIS AS</b> GLAMOROUS GUIDE ENTERS IN F.G.					
	<b>FEMALE STAFF MEMBER (THRU</b> <b>TANNOY):</b> Delight your//taste buds at our five star restaurant with our sensational taster menu ...					
	<b>GLAMOROUS GUIDE TO GUESTS:</b> (OVER) If you could all follow me, thank you.	1/132	1022+03 11:13+11	1026+03 11:16+03	4+00 2+16	<b>GLAMOROUS GUIDE TO GUESTS:</b> If you could all follow me, thank you.
	GLAMOROUS GUIDE RAISES HER HAND, EXITS.					
	<b>FEMALE STAFF MEMBER (THRU</b> <b>TANNOY):</b> (UNDER) ... which takes you around the world course by course.					
	LEWIS GLANCES AT MELANIE.					
	<b>LEWIS TO MELANIE:</b> (OVER) We're up.	1/133	1028+13 11:17+21	1030+13 11:19+05	2+00 1+08	<b>LEWIS TO MELANIE:</b> We're up.

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	THEY TURN, FOLLOW GLAMOROUS GUIDE INTO B.G. - SPENCER AND FAT CATS ENTER, FOLLOW.					
	<b>SPENCER TO FAT CATS:</b> You're gonna love this.	1/134	1033+12 11:21+04	1036+08 11:23+00	2+12 1+20	<b>SPENCER TO FAT CATS:</b> You're gonna love this.
	HOLD AS SADIE, JACK AND ALFIE FOLLOW.					
1040+08 11:25+16	<b>MUSIC CUE: IN</b>			MUSIC: FADE IN THRU FX: CHATTER		
1043+04 11:27+12	<b>MUSIC CUE: OUT</b>			B.G. MUSIC (THRU SPEAKERS): OUT		
36 Starts 1043+05 11:27+13	<b>EXT. OCEAN - DAY</b>  (HIGH ANGLE) THROUGH CLOUDS DOWN TO WATER'S SURFACE - SPEEDBOAT ENTERS FROM BELOW IN EXTREME L.S., TRAVELS INTO B.G. - <b>CUT IN ON</b> IT AND TRACK WITH AS IT TRAVELS R.  <b>CUT IN ON</b> 'REZORT' LOGO ON SIDE OF SPEEDBOAT AND TILT UP OFF IT TO REVEAL MELANIE AND LEWIS - HE STANDS, STEPS TO HER - <b>CUT IN ON</b> THEM AS HE KISSES HER CHEEK.  <b>CUT AWAY</b> AND PAN OFF THEM TO REVEAL ISLAND ON HORIZON.  ACROSS TO JACK, ALFIE, SADIE, SPENCER, FAT CATS, MELANIE AND LEWIS ON SPEEDBOAT - INTERCUT AS THEY TRAVEL TO ISLAND.			FX: SPEEDBOAT  MUSIC: FADES  MUSIC: BUILDS		
37 Starts 1109+12 12:11+20	<b>EXT. ISLAND JETTY - DAY</b>  (LOW ANGLE) INTERCUT AS MELANIE STEPS FROM SPEEDBOAT ON TO JETTY - TILT UP OVER AND TRACK BACK AS SHE WALKS ALONG JETTY TOWARDS FOLLOWED BY LEWIS TO REVEAL ALFIE AND JACK - TRACK WITH AS THEY TURN, CLIMB STEPS - LEAP INTO REAR OF JEEP TO REVEAL SADIE - CRANE DOWN AND PAN WITH AS SHE PASSES TO REVEAL REZORT WORKER HOLDING JEEP DOOR OPEN FOR HER - SHE TURNS, CLIMBS IN - HE CLOSES DOOR.			MUSIC: CONTINUES THRU FX:/CHATTER  FX:		

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	TRACK BEHIND AS HE TURNS, WALKS TO B.G. JEEP - FEMALE STAFF MEMBERS PASS CLUTCHING GLASSES OF CHAMPAGNE ON TRAYS - PAN WITH AS THEY WALK AROUND STATIONARY JEEP INTO B.G.					
	<b>FEMALE STAFF MEMBER (O.S.) TO GUESTS:</b> Welcome to The Rezort. Would you like some champagne?	1/135	1159+06 12:44+22	1164+00 12:48+00	4+10 3+02	<b>FEMALE STAFF MEMBER TO GUESTS:</b> Welcome to The Rezort. Would you like some champagne?
	TRACK L PAST F.G. JEEP AS REZORT WORKERS PASS TO REVEAL MELANIE - TRACK IN AND AROUND HER AS SHE STOPS, TURNS - TRACK BACK AS SHE WALKS TOWARDS - HOLD AS SHE STOPS, CLIMBS INTO JEEP.					MUSIC: CONTINUES THRU FX:  JEEP DOOR: OPENS/CLOSES
	INTERCUT AS VARIOUS JEEP DOORS CLOSE - <b>CUT AWAY</b> ALONG LINE OF STATIONARY JEEPS (SOFT FOCUS) - ARCHER ENTERS IN F.G. - STOPS - <b>CUT AWAY</b> AS HE TURNS, WALKS PAST JEEPS TOWARDS - INTERCUT WITH MELANIE THROUGH OPEN JEEP WINDOW AS ARCHER CLIMBS INTO FRONT OF JEEP - <b>CUT AWAY</b> AS JEEPS PULL AWAY.					FX:/SPANISH CHATTER  JEEP DOOR: CLOSES
	<b>JACK:</b> Yes, yes, yes, let's go! Whooh!	1/136	1232+04 13:33+12	1235+04 13:35+12	3+00 2+00	<b>JACK:</b> Yes, yes, yes, let's go!
	ALFIE GESTURES AS JEEPS TRAVEL INTO B.G.					
	<b>ALFIE:</b> Go, go, go, go!	1/137	1239+11 13:38+11	1242+05 13:40+05	2+10 1+18	<b>ALFIE:</b> Go, go, go, go!
	PAN WITH AND INTERCUT AS THEY CONTINUE UP HILL INTO B.G. TO REVEAL REZORT BUILDING.					MUSIC: CONTINUES THRU FX:/ CHATTER
38 Starts 1269+08 13:58+08	(HELICOPTER SHOT) DOWN TO THE REZORT - CRANE UP AND TILT DOWN OVER IT AS JEEPS CLIMB HILL.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
39 Starts 1280+00 14:05+08	<b>EXT. FRONT OF THE REZORT - DAY</b>  (HIGH ANGLE) CRANING DOWN AS JEEPS APPROACH, PULL UP - INTERCUT AS REZORT WORKERS CLIMB OUT, OPEN JEEP DOORS - LEWIS, MELANIE AND GUESTS CLIMB OUT.  <b>CUT AWAY</b> (HIGH ANGLE) AS REZORT WORKER STEPS TO SADIE.  <b>REZORT WORKER TO SADIE:</b> It's Sadie, isn't it?	FX:				
		1/138	<u>1307+03</u> 14:23+11	1309+12 14:25+04	2+09 1+17	<b>REZORT WORKER TO SADIE:</b> It's Sadie, isn't it?
	CRANE UP AND PAN WITH AS LEWIS AND MELANIE WALK INTO B.G. - ISABELLE ENTERS, STEPS TO THEM.  <b>ISABELLE TO MELANIE/LEWIS:</b> Lewis and Melanie?	1/139	1309+15 14:25+07	1317+03 14:30+03	7+04 4+20	<b>ISABELLE TO MELANIE/LEWIS:</b> Lewis and Melanie? My name is Isabelle. Welcome to The Rezort.
	<b>LEWIS TO ISABELLE:</b> Yeah.  <b>ISABELLE TO MELANIE/LEWIS:</b> My name is Isabelle. Welcome to The Rezort.  TRACK WITH AS ISABELLE TURNS, WALKS WITH THEM INTO B.G.					<b>MUSIC:</b> CONTINUES THRU FX: CHATTER
	<b>LEWIS TO ISABELLE:</b> (UNDER) Hello. Thanks for having us.  <b>ISABELLE TO MELANIE/LEWIS:</b> How was your flight?	1/140	1317+10 14:30+10	1321+12 14:33+04	4+02 2+18	<b>ISABELLE TO MELANIE/LEWIS THEN LEWIS TO ISABELLE:</b> - How was your flight? - A bit tiring but ...
	<b>LEWIS TO ISABELLE:</b> Er, a bit tiring but ...  JACK AND ALFIE ENTER - CRANE UP AND PAN WITH AS THEY FOLLOW SADIE AND OTHERS INTO B.G.  CONTINUE UP OFF THEM AND PAN OVER FRONT OF REZORT BUILDING - HOLD.					



Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
40 Starts 1353+12 14:54+12	<b>INT. THE REZORT HOTEL ROOM - DAY</b>					
	THROUGH DOORWAY - PORTER ENTERS FROM BEHIND OPEN DOOR.					MUSIC: FADES/CONTINUES
	<b>PORTER TO MELANIE/LEWIS:</b> And this is your living room.	1/141	1354+10 14:55+02	1358+00 14:57+08	3+06 2+06	<b>PORTER TO MELANIE/LEWIS:</b> And this is your living room.
	TRACK BACK AS HE TURNS, WALKS THROUGH DOORWAY TOWARDS FOLLOWED BY MELANIE AND LEWIS - TURNS, GESTURES.					
	<b>PORTER TO MELANIE/LEWIS:</b> And the bedroom.	1/142	1361+00 14:59+08	1363+12 15:01+04	2+12 1+20	<b>PORTER TO MELANIE/LEWIS:</b> And the bedroom.
	MELANIE AND LEWIS CONTINUE PAST HIM TOWARDS - HE TURNS, EXITS THROUGH DOORWAY - PAN WITH AS MELANIE PASSES.					
	<b>PORTER (O.S.) TO MELANIE/LEWIS:</b> Anything you need, please call our concierge.	1/143	1378+08 15:11+00	1383+03 15:14+03	4+11 3+03	<b>PORTER TO MELANIE/LEWIS THEN LEWIS TO PORTER: (OPTIONAL)</b> - Anything you need, please call our concierge. - Thank you.
	<b>LEWIS (O.S.) TO PORTER:</b> Thank you.					
	HOLD AS SHE STOPS, LOOKS THROUGH O.S. WINDOWS.					
	<b>PORTER (O.S.) TO MELANIE/LEWIS:</b> There will be cocktails by our pool for new guests at seven.	1/144	1383+06 15:14+06	1387+06 15:16+22	4+00 2+16	<b>PORTER TO MELANIE/LEWIS:</b> There will be cocktails by our pool (for new guests) at 7.
41 Starts 1387+07 15:16+23	<b>EXT. THE REZORT TERRACE - DAY</b>					
	TRACKING BEHIND AS MELANIE SLOWLY WALKS TO B.G. SWIMMING POOL.					
	<b>LEWIS (O.S.) TO PORTER:</b> Oh, very nice.	1/145	1389+08 15:18+08	1391+04 15:19+12	1+12 1+04	<b>LEWIS TO PORTER:</b> Very nice.
	<b>PORTER (O.S.) TO LEWIS:</b> Is everything satisfactory?	1/146	1391+07 15:19+15	1397+07 15:23+15	6+00 4+00	<b>PORTER TO LEWIS THEN LEWIS TO PORTER:</b> - Is everything satisfactory? - Yes, all good. Thank you.
	<b>LEWIS (O.S.) TO PORTER:</b> Yes, yes, all good. Thank you.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	HOLD AND TILT WITH AS SHE CLIMBS STEPS, CONTINUES TO B.G. POOL.					
	<b>PORTER (O.S.) TO LEWIS:</b> Don't forget your orientation starts shortly.	1/147	1399+06 15:24+22	1403+12 15:27+20	4+06 2+22	<b>PORTER TO LEWIS:</b> Don't forget your orientation starts shortly.
	<b>CUT IN ON</b> HER AS SHE STOPS, TURNS TOWARDS.					
1405+00 15:28+16	<b>MUSIC CUE: OUT</b>					MUSIC: FADE OUT
	<b>MELANIE TO PORTER:</b> Orientation?	1/148	1405+09 15:29+01	1407+09 15:30+09	2+00 1+08	<b>MELANIE TO PORTER:</b> Orientation?
1407+10 15:30+10	<b>MUSIC CUE: IN</b>					MUSIC/SONG (THRU STEREO): IN
42 Starts 1408+14 15:31+06	<b>INT. THE REZORT SHOOTING RANGE - EVENING</b>  <b>CLOSE ON</b> ALFIE WEARING EAR DEFENDERS AND SAFETY GLASSES - SLOWLY TRACK AROUND HIM AS HE REPEATEDLY FIRES GUN TOWARDS - INTERCUT WITH 'ZOMBIE' TARGET AS BULLETS STRIKE IT - ALFIE CONTINUES - BULLETS RICOCHET OFF B.G. WALL - JACK STEPS BACK, LEANS AROUND PARTITION TO HIM.					FX:/GUNSHOTS  FX: MACHINE-GUN/ALFIE: WHOOPS
	<b>JACK TO ALFIE:</b> Spraying an' praying like a total noob!	1/149	1427+03 15:43+11	1431+03 15:46+03	4+00 2+16	<b>JACK TO ALFIE:</b> Spraying and praying like a total noob!. (NOOB: URBAN SLANG - ONE WHO KNOWS LITTLE, HAS NO DESIRE TO LEARN AND IS CONTENT FOR OTHERS TO DO TASKS FOR THEM)
	INSTRUCTOR SLOWLY PASSES IN B.G. AS JACK STEPS BESIDE ALFIE.					
	<b>JACK TO ALFIE:</b> Check it, bruv.	1/150	1432+00 15:46+16	1434+08 15:48+08	2+08 1+16	<b>JACK TO ALFIE:</b> Check it, bruv.
	CONTINUE TO INTERCUT AS JACK FIRES AT 'ZOMBIE' TARGET.					JACK: SHOUTS/FX: MACHINE-GUN
	<b>INSTRUCTOR TO GUESTS:</b> (SHOUTS) Cease fire!	1/151	1438+10 15:51+02	1441+08 15:53+00	2+14 1+22	<b>INSTRUCTOR TO GUESTS:</b> Cease fire!

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	INSTRUCTOR GESTURES AS JACK TURNS TO HIM.					
	<b>INSTRUCTOR TO GUESTS:</b> (SHOUTS) Weapons down.	1/152	1442+06 15:53+14	1445+02 15:55+10	2+12 1+20	<b>INSTRUCTOR TO GUESTS:</b> Weapons down.
	HOLD.					
	ALFIE: WHOOPS					
	<b>INSTRUCTOR TO GUESTS:</b> (LOUDLY) Safety glasses off! Ear defenders off!	1/153	1447+04 15:56+20	1451+02 15:59+10	3+14 2+14	<b>INSTRUCTOR TO GUESTS:</b> Safety glasses off! Ear defenders off!
	JACK AND ALFIE PUT DOWN GUNS, REMOVE EAR DEFENDERS AND SAFETY GLASSES.					
	<b>INSTRUCTOR TO GUESTS:</b> (LOUDLY) Thank you very much, ladies and gentlemen.	1/154	1451+05 15:59+13	1459+05 16:04+21	8+00 5+08	<b>INSTRUCTOR TO GUESTS:</b> Thank you very much, ladies and gentlemen. Please make your way out of the firing range.
	<b>INSTRUCTOR TO GUESTS:</b> (LOUDLY) Please make your way out of the firing range.					
	TRACK WITH AS INSTRUCTOR WALKS R TO REVEAL SADIE IN F.G. - REMOVES EAR DEFENDERS AND SAFETY GLASSES - JACK AND ALFIE TURN, FOLLOW INSTRUCTOR - INSTRUCTOR REMOVES EAR DEFENDERS FROM JACK AS HE PASSES - JACK REACTS - ALFIE PUSHES HIM OUT.					MUSIC/SONG (THRU STEREO): CONTINUES  ALFIE: CHUCKLES
	<b>JACK TO ALFIE:</b> What you doin', bruv?					
	<b>INSTRUCTOR TO GUESTS:</b> (LOUDLY) Ladies and gentlemen, welcome to the firing range. Please take a booth each.	1/155	1463+09 16:07+17	1470+09 16:12+09	7+00 4+16	<b>INSTRUCTOR TO GUESTS:</b> Ladies and gentlemen, welcome to the firing range. Please take a booth each. (TAKE: OCCUPY)
	HOLD AS INSTRUCTOR STOPS - SADIE AND GUESTS EXIT - MELANIE AND LEWIS ENTER.					
	<b>INSTRUCTOR TO GUESTS:</b> (LOUDLY) Safety glasses on. Ear defenders on.	1/156	1470+12 16:12+12	1475+00 16:15+08	4+04 2+20	<b>INSTRUCTOR TO GUESTS:</b> Safety glasses on. Ear defenders on.
	INSTRUCTOR TURNS, WALKS L AS MELANIE STEPS INTO F.G. BOOTH - LEWIS STEPS INTO BOOTH BY HER AS SPENCER AND FAT CATS PASS IN B.G.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	<b>SPENCER TO FAT CATS:</b> You're gonna love this. Bet they got nothing like this in Hong Kong.	1/157	1475+09 16:15+17	1480+15 16:19+07	5+06 3+14	<b>SPENCER TO FAT CATS:</b> (You're gonna love this.) Bet they got nothing like this in Hong Kong.
	SLOWLY TRACK IN ON MELANIE AS SHE PUTS ON SAFETY GLASSES AND EAR DEFENDERS - INSTRUCTOR ENTERS, STEPS TO HER.			MUSIC/SONG (THRU STEREO): CONTINUES		
	<b>INSTRUCTOR TO MELANIE:</b> Need some assistance with your weapon, ma'am?	1/158	1490+00 16:25+08	1494+00 16:28+00	4+00 2+16	<b>INSTRUCTOR TO MELANIE:</b> Need some assistance with your weapon, ma'am?
	MELANIE TURNS TO HIM - LEWIS ENTERS WEARING SAFETY GLASSES.					
	<b>LEWIS TO INSTRUCTOR:</b> We're good, thanks.	1/159	1495+06 16:28+22	1497+12 16:30+12	2+06 1+14	<b>LEWIS TO INSTRUCTOR:</b> We're good, thanks.
	<b>INSTRUCTOR TO LEWIS:</b> D'you have weapons experience, sir?	1/160	1497+15 16:30+15	1502+03 16:33+11	4+04 2+20	<b>INSTRUCTOR TO LEWIS THEN LEWIS TO INSTRUCTOR:</b> - Do you have weapons experience, sir? - Yes, in the war.
	<b>LEWIS TO INSTRUCTOR:</b> Er, yes, in the war.					
	<b>INSTRUCTOR TO LEWIS:</b> Okay. Well, you're still here, so that's good enough for me.	1/161	1502+06 16:33+14	1508+06 16:37+14	6+00 4+00	<b>INSTRUCTOR TO LEWIS:</b> Okay. Well, you're still here, so that's good enough for me.
	INSTRUCTOR TURNS, PUTS ON EAR DEFENDERS AS HE EXITS - LEWIS STEPS BESIDE MELANIE.					
	<b>LEWIS TO MELANIE:</b> You okay?	1/162	1509+12 16:38+12	1512+02 16:40+02	2+06 1+14	<b>LEWIS TO MELANIE:</b> You okay?
	<b>LEWIS TO MELANIE:</b> Shall we do this together?	1/163	1512+12 16:40+12	1515+12 16:42+12	3+00 2+00	<b>LEWIS TO MELANIE THEN MELANIE TO LEWIS:</b> - Shall we do this together? - Yeah.
	<b>MELANIE TO LEWIS:</b> Yeah.					
	LEWIS PUTS ON EAR DEFENDERS AS THEY LOOK DOWN AT O.S. GUN.					
	<b>LEWIS TO MELANIE:</b> Take it by the grip.	1/164	1516+02 16:42+18	1518+12 16:44+12	2+10 1+18	<b>LEWIS TO MELANIE:</b> Take it by the grip.

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	CONTINUE SLOWLY IN.					
	<b>LEWIS TO MELANIE:</b> It's just about breathing.	1/165	1520+13 16:45+21	1523+11 16:47+19	2+14 1+22	<b>LEWIS TO MELANIE:</b> It's just about breathing.
	<b>LEWIS TO MELANIE:</b> And concentrate.	1/166	1524+05 16:48+05	1526+13 16:49+21	2+08 1+16	<b>LEWIS TO MELANIE:</b> And concentrate.
	CONTINUE IN AS MELANIE SLOWLY RAISES GUN, AIMS F.G. R.			FX: B.G. GUNFIRE		
	<b>LEWIS TO MELANIE:</b> Aim.	1/167	1529+09 16:51+17	1531+03 16:52+19	1+10 1+02	<b>LEWIS TO MELANIE:</b> Aim.
	CUT TO 'ZOMBIE' TARGET.					
1534+00 16:54+16	<b>MUSIC CUE: OUT</b>			MUSIC/SONG (THRU STEREO): FADE OUT THRU FOLLOWING DIALOGUE		
	<b>LEWIS (O.S.) TO MELANIE:</b> Breathe in.	1/168	1533+13 16:54+13	1536+03 16:56+03	2+06 1+14	<b>LEWIS TO MELANIE:</b> Breathe in.
	CUT TO LEWIS AND MELANIE.					
	<b>LEWIS TO MELANIE:</b> And do it. And squeeze.	1/169	1537+06 16:56+22	1541+04 16:59+12	3+14 2+14	<b>LEWIS TO MELANIE:</b> And do it. And squeeze.
	SHE FIRES - INTERCUT AS SHE MISSES TARGET.			FX: GUNSHOT		
	<b>LEWIS TO MELANIE:</b> And again.	1/170	1547+13 17:03+21	1550+11 17:05+19	2+14 1+22	<b>LEWIS TO MELANIE THEN MELANIE TO LEWIS:</b> - And again. - Okay.
	<b>MELANIE TO LEWIS:</b> Okay.					
	SHE FIRES, STRIKES TARGET - THEY SMILE.			FX: GUNSHOT/B.G. GUNFIRE: CONTINUES		
	<b>MELANIE TO LEWIS:</b> (CHUCKLES) It's actually pretty cool.	1/171	1563+09 17:14+09	1566+09 17:16+09	3+00 2+00	<b>MELANIE TO LEWIS:</b> It's actually pretty cool.
	HOLD.			MELANIE/LEWIS: CHUCKLE		
	<b>LEWIS TO MELANIE:</b> Warrior Princess.	1/172	1568+07 17:17+15	1570+15 17:19+07	2+08 1+16	<b>LEWIS TO MELANIE:</b> Warrior Princess.

<u>Scene No.</u> <u>Foot/TC</u>	<u>Action/Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>	<u>Subtitle</u>
	HE STEPS BACK -					MELANIE: CHUCKLES
1573+00 17:20+16	<b>MUSIC CUE: IN</b>					MUSIC: FADE IN
	- EXITS - <b>CUT IN ON</b> MELANIE AS SHE GLANCES DOWN, FIRES - REACTS.					FX: GUNSHOTS
1595+10 17:35+18	<b>MUSIC CUE: OUT</b>					MUSIC: FADE OUT
1595+10 17:35+18	<b>LAST FRAME OF ACTION REEL 1A/1B</b>					
	<b>FOOTAGE FROM SUBTITLE NO: 1/172 TO LAST FRAME ACTION:</b>					<b>24+11</b> <b>00:16+11</b>
	<b>FOOTAGE FROM 12 FT START MARK TO LAST FRAME ACTION:</b>					<b>1595+11</b>
	<b>FOOTAGE FROM 1ST FRAME ACTION TO LAST FRAME ACTION:</b>					<b>1583+11</b> <b>17:35+19</b>

**"THE REZORT"**

REEL 2A/2B

Ft+Fr ZERO on START MARK

Timecode ZERO on FIRST FRAME ACTION

First Frame Action 12+00 - 00:00+00

First HARD CUT at 46+04 - 00:22+20

Second HARD CUT at 49+01 - 00:24+17

24fps with 12+00 - 8secs DCP Timecode offset

Scene No.	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
1	<b>EXT. THE REZORT POOL/STAGE/ BAR - EVENING</b>					
Starts 12+00 00:00+00	MELANIE AND LEWIS ENTER R.					
12+00 00:00+00	<b>MUSIC CUE: IN</b>					
	MUSIC/SONG (THRU STEREO): IN					
	TRACK WITH AS THEY WALK L PAST JACK AND ALFIE - CONTINUE WITH AND TILT UP AS THEY TURN, WALK INTO B.G. - JACK AND ALFIE PASS IN F.G. - HOLD AS THEY SIT AT F.G. TABLE - PULL FOCUS AS THEY LOOK INTO B.G.					
	<b>ALFIE TO JACK:</b> (THRU MUSIC/SONG) Yo, d'you think we'll need ID?	2/1	43+11 00:21+03	46+03 00:22+19	2+08 1+16	<b>ALFIE TO JACK: (OPTIONAL)</b> Do you think we'll need ID? (ID: ABBREVIATION OF 'IDENTIFICATION' - IMPLIES SOMETHING TO VERIFY WHO THEY ARE)
2	<b>CUT TO LEWIS SEATED AT TABLE - MELANIE ENTERS CLUTCHING DRINKS.</b>					
Starts 46+04 00:22+20						
3	<b>CUT AWAY AS MELANIE PLACES DRINKS ON TO TABLE - LEWIS TURNS TO HER AS SHE SITS - INTERCUT BETWEEN THEM AS HE LIFTS DRINK.</b>					
Starts 49+01 00:24+17						
	<b>MELANIE TO LEWIS:</b> What?	2/2	56+14 00:29+22	58+08 00:31+00	1+10 1+02	<b>MELANIE TO LEWIS:</b> What?
	HE DRINKS -					
	<b>LEWIS TO MELANIE:</b> Nothing.	2/3	60+12 00:32+12	62+06 00:33+14	1+10 1+02	<b>LEWIS TO MELANIE:</b> Nothing.
	- REPLACES IT.					
	<b>LEWIS TO MELANIE:</b> You look happy.	2/4	64+07 00:34+23	66+13 00:36+13	2+06 1+14	<b>LEWIS TO MELANIE:</b> You look happy.

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	<b>MELANIE TO LEWIS:</b> Maybe I am.	2/5	69+09 00:38+09	71+15 00:39+23	2+06 1+14	<b>MELANIE TO LEWIS:</b> Maybe I am.
	THEY STARE AT EACH OTHER.		MUSIC/SONG (THRU STEREO): FADES			
	<b>FEMALE STAFF MEMBER (THRU SPEAKERS):</b> Ladies and gentlemen, welcome to the world famous Rezort.	2/6	72+05 00:40+05	78+05 00:44+05	6+00 4+00	<b>FEMALE STAFF MEMBER (THRU SPEAKERS): (ITALICS)</b> <i>Ladies and gentlemen, welcome to the world famous Rezort.</i>
	CUT TO ARCHER SEATED AT BAR - DRINKS - TURNS, LOOKS TOWARDS.					
	<b>FEMALE STAFF MEMBER (THRU SPEAKERS):</b> As our new guests, we'd like to extend a very personal welcome to you ...	2/7	78+08 00:44+08	83+12 00:47+20	5+04 3+12	<b>FEMALE STAFF MEMBER (THRU SPEAKERS): (ITALICS)</b> <i>As our new guests, we'd like to extend a very personal welcome to you ...</i>
	CUT TO SADIE SEATED AT TABLE - CHECKS HER WATCH, LIFTS PURSE FROM TABLE.					
	<b>FEMALE STAFF MEMBER (THRU SPEAKERS):</b> ... so please show your appreciation for the visionary mind behind our island paradise ...	2/8	83+15 00:47+23	90+15 00:52+15	7+00 4+16	<b>FEMALE STAFF MEMBER (THRU SPEAKERS): (ITALICS)</b> <i>... so please show your appreciation for the visionary mind behind our island paradise ...</i> (BEHIND: RESPONSIBLE FOR AN EVENT OR PLAN)
	SHE STANDS - TURNS, WALKS INTO B.G.					
	<b>FEMALE STAFF MEMBER (THRU SPEAKERS):</b> ... Valerie Wilton.	2/9	91+02 00:52+18	94+11 00:55+03	3+09 2+09	<b>FEMALE STAFF MEMBER (THRU SPEAKERS): (ITALICS) THEN SPENCER: (OPTIONAL)</b> <i>- ... Valerie Wilton.</i> <i>- Valerie!</i>
	<b>SPENCER (O.S.):</b> (SHOUTS) Valerie!					
	CUT TO SPENCER AND FAT CATS (SEATED) - CLAP.					
94+00 00:54+16	<b>MUSIC CUE: OUT</b>		MUSIC/SONG (THRU STEREO): FADE OUT THRU FX: APPLAUSE/ CHEERS			
95+00 00:55+08	<b>MUSIC CUE: IN</b>		MUSIC: FADE IN			
	<b>SPENCER:</b> Yeah!					



Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	<b>CUT TO</b> GUESTS SEATED AT TABLE - CLAP - <b>CUT TO</b> MELANIE AND LEWIS AND INTERCUT BETWEEN THEM AS HE GLANCES AT HER - THEY CLAP - SPOTLIGHT SWITCHES ON, ILLUMINATES VALERIE IN B.G. (SOFT FOCUS) - <b>CUT IN ON</b> HER AS SHE STEPS TOWARDS - GLANCES AROUND, RAISES MICROPHONE.					
	CHEERS: CONTINUE					
	<b>VALERIE (INTO MIC):</b> Two billion dead.	2/10	113+12 01:07+20	116+11 01:09+19	2+15 1+23	<b>VALERIE:</b> 2 billion dead.
	INTERCUT WITH MELANIE AND LEWIS.					
	<b>VALERIE (O.S. - INTO MIC):</b> A world in ruin.	2/11	117+06 01:10+06	120+00 01:12+00	2+10 1+18	<b>VALERIE:</b> A world in ruin.
	<b>VALERIE (INTO MIC):</b> The Chromo-syn pandemic gave each of us a story, and those stories ...	2/12	121+03 01:12+19	127+06 01:16+22	6+03 4+03	<b>VALERIE:</b> The Chromo-syn pandemic gave each of us a story, and those stories ...
	CONTINUE TO INTERCUT WITH ARCHER SEATED AT BAR.					
	<b>VALERIE (O.S. - INTO MIC):</b> ... led us all to this island.	2/13	127+09 01:17+01	130+09 01:19+01	3+00 2+00	<b>VALERIE:</b> ... led us all to this island.
	CONTINUE TO INTERCUT AS VALERIE ADDRESSES GUESTS.					
	<b>VALERIE (INTO MIC):</b> In a world//rebuilt, a world reborn ...	2/14	132+14 01:20+14	136+14 01:23+06	4+00 2+16	<b>VALERIE:</b> In a world rebuilt, a world reborn ...
	JACK AND ALFIE WATCH HER.					
	<b>VALERIE (INTO MIC):</b> ... I created The Rezort to make your fantasies come true.	2/15	138+07 01:24+07	143+12 01:27+20	5+05 3+13	<b>VALERIE:</b> ... I created The Rezort to make your fantasies come true.
	SPENCER AND FAT CATS GLANCE AT EACH OTHER.					
	<b>CUT TO</b> SADIE AND TRACK WITH AS SHE WALKS AROUND BUILDING.					
	MUSIC: CONTINUES					
	<b>VALERIE (O.S. - INTO MIC):</b> We're here to offer you a holiday like no other - a killer.	2/16	147+06 01:30+06	154+00 01:34+16	6+10 4+10	<b>VALERIE:</b> We're here to offer you a holiday like no other - a killer. (A KILLER: PLAY ON WORDS - IMPLIES TO KILL THE ZOMBIES BUT ALSO TO HAVE A GREAT TIME - SEE FOLLOWING SUBTITLE)

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	SHE TURNS, PEERS THROUGH DOORWAY INTO B.G.					
	<b>VALERIE (O.S. - INTO MIC):</b> Sand, sun, sea. And slaughter.	2/17	154+12 01:35+04	159+04 01:38+04	4+08 3+00	<b>VALERIE:</b> Sand, sun, sea. And slaughter.
	SHE GLANCES AROUND, STEPS THROUGH DOORWAY.					
	<b>VALERIE (O.S. - INTO MIC):</b> Whether you're here to get even, get// over the past ...	2/18	159+12 01:38+12	164+02 01:41+10	4+06 2+22	<b>VALERIE:</b> Whether you're here to get even, get over the past ... (RUNS OVER SCENE END)
4 Starts 162+12 01:40+12	<b>INT. THE REZORT RECEPTION - EVENING</b>  SADIE PASSES, STEPS TO B.G. DOORS.					
	<b>VALERIE (O.S. - INTO MIC):</b> ... or to get your kicks, whatever it takes, you can have it ...	2/19	164+05 01:41+13	169+05 01:44+21	5+00 3+08	<b>VALERIE:</b> ... or to get your kicks, whatever it takes, you can have it ... (KICKS: PLEASURABLE EXCITEMENT)
	SHE HOLDS SECURITY CARD AGAINST SCANNER - PUSHES AGAINST LOCKED DOOR - RE-SCANS CARD.	FX: BEEPS				
	<b>VALERIE (O.S. - INTO MIC):</b> ... because here you are invincible.	2/20	169+08 01:45+00	173+12 01:47+20	4+04 2+20	<b>VALERIE:</b> ... because here you are invincible.
	SHE PUSHES OPEN DOOR, STEPS THROUGH DOORWAY -	FX:				
	<b>VALERIE (O.S. - INTO MIC):</b> Each and every one of you deserves to be here.	2/21	173+15 01:47+23	177+11 01:50+11	3+12 2+12	<b>VALERIE:</b> Each and every one of you deserves to be here.
	- MOVES TO CLOSE DOOR.					
5 Starts 177+12 01:50+12	<b>EXT - ON VALERIE CLUTCHING MICROPHONE.</b>	MUSIC: CONTINUES				
	<b>VALERIE (INTO MIC):</b> So ...	2/22	178+02 01:50+18	179+12 01:51+20	1+10 1+02	<b>VALERIE:</b> So ...
	<b>VALERIE (INTO MIC):</b> ... why are you here?	2/23	181+09 01:53+01	184+00 01:54+16	2+07 1+15	<b>VALERIE:</b> ... why are you here? (RUNS OVER SCENE END)

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	<b>CUT TO MELANIE - STARES AT HER.</b>					
	<b>SPENCER TO VALERIE:</b> (SHOUTS) Vengeance, baby, vengeance!	2/24	184+15 <u>01:55+07</u>	188+05 <u>01:57+13</u>	3+06 <u>2+06</u>	<b>SPENCER TO VALERIE:</b> Vengeance, baby, vengeance!
	CONTINUE TO INTERCUT AS SPENCER GESTURES - JACK GESTURES.					
	<b>JACK:</b> (OVER - SHOUTS) To kill motherfuckers, come on!	2/25	188+08 <u>01:57+16</u>	192+11 <u>02:00+11</u>	4+03 <u>2+19</u>	<b>JACK THEN ALFIE:</b> - To kill motherfuckers, come on! - To smash it up, baby!
	<b>ALFIE:</b> (OVER - SHOUTS) To smash it up, baby!					
	<b>CUT TO ARCHER SEATED AT BAR - TURNS, STANDS - STEPS AWAY.</b>					MUSIC: CONTINUES THRU FX: CHEERS/APPLAUSE
	<b>VALERIE (O.S. - INTO MIC):</b> We//know exactly why you're here.	2/26	199+09 <u>02:05+01</u>	202+09 <u>02:07+01</u>	3+00 <u>2+00</u>	<b>VALERIE:</b> We know exactly why you're here.
	CONTINUE TO INTERCUT AS MELANIE REACTS - ZOMBIE ENTERS, STEPS BEHIND VALERIE - <b>CUT AWAY</b> TO REVEAL TWO REZORT WORKERS CLUTCHING RESTRAINED ZOMBIE - VALERIE TURNS TO IT.					ZOMBIE: GROANS
	CONTINUE TO INTERCUT AS FAT CAT TURNS TO SPENCER.					FAT CAT: MUMBLES (CHINESE)
	<b>SPENCER TO FAT CATS:</b> Huh. That good? Now you're talking my language.	2/27	219+10 <u>02:18+10</u>	224+02 <u>02:21+10</u>	4+08 <u>3+00</u>	<b>SPENCER TO FAT CATS:</b> That good? Now you're talking my language. (IMPLIES HE IS EAGER TO PROCEED)
	VALERIE STARES AT ZOMBIE, LEANS CLOSE TO IT - MELANIE AND GUESTS WATCH AS VALERIE TURNS AWAY, RAISES MICROPHONE.					ZOMBIE/CHEERS: CONTINUE
	<b>VALERIE (INTO MIC):</b> Ladies and gentlemen,//the undead have had their fun, now it's your turn.	2/28	243+08 <u>02:34+08</u>	249+08 <u>02:38+08</u>	6+00 <u>4+00</u>	<b>VALERIE:</b> Ladies and gentlemen, the undead have had their fun, now it's your turn.
	<b>VALERIE (INTO MIC):</b> Because here at The Rezort we//firmly believe every apocalypse deserves an 'after' party.	2/29	249+11 <u>02:38+11</u>	257+11 <u>02:43+19</u>	8+00 <u>5+08</u>	<b>VALERIE:</b> Because here at The Rezort we firmly believe every apocalypse deserves an 'after' party.
	SHE LOWERS MICROPHONE.					
257+08 <u>02:43+16</u>	<b>MUSIC CUE: OUT</b>					MUSIC: OUT

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
257+08 02:43+16	<b>MUSIC CUE: IN</b>  CONTINUE TO INTERCUT AS JACK AND GUESTS GESTURE - VALERIE TURNS, LEANS CLOSE TO ZOMBIE - TURNS, WALKS AWAY.					MUSIC/SONG (THRU STEREO): IN  FX: CHEERS
6 Starts 275+10 02:55+18	<b>INT. THE REZORT STAFF CORRIDOR - EVENING</b>  SADIE HURRIES UP STAIRS TOWARDS - TURNS, HOLDS SECURITY CARD AGAINST SCANNER.					MUSIC/SONG (THRU STEREO)/ CHEERS: FADE/CONTINUE THRU FX:
280+11 02:59+03	<b>MUSIC CUE: OUT</b>					MUSIC/SONG (THRU STEREO): OUT
7 Starts 280+12 02:59+04	<b>INT. THE REZORT CONTROL AREA - EVENING</b>  DOOR OPENS TO REVEAL SADIE - INTERCUT AS SHE WATCHES FEMALE TECHNICIAN TURN, SIT AT DESK - SADIE LEANS THROUGH DOORWAY, INSERTS DATA STICK INTO USB PORT - TYPES - LOOKS AT PASSWORD WRITTEN ON HER HAND - PULL FOCUS ON COMPUTER SCREEN - ON-SCREEN TEXT:  CODE ACCEPTED					FX:
		2/30	309+01 03:18+01	310+03 03:18+19	1+02 0+18	<b><i>NARRATIVE TITLE: (OPTIONAL - ITALICS)</i></b> CODE ACCEPTED
	ON-SCREEN TEXT - COMPUTER SCREEN:  DOWNLOADING ...					
		2/31	310+15 03:19+07	313+05 03:20+21	2+06 1+14	<b><i>NARRATIVE TITLE: (ITALICS)</i></b> DOWNLOADING ...
	DATA SCROLLS ACROSS SCREEN.					FX:
8 Starts 314+05 03:21+13	<b>EXT - ON ARCHER (SEATED) CLUTCHING DRINK.</b>					
314+05 03:21+13	<b>MUSIC CUE: IN</b>					MUSIC/SONG (THRU STEREO): IN

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	<b>CUT IN ON</b> HIM AND INTERCUT AS HE TURNS, WATCHES AS SADIE ENTERS THROUGH DOORWAY.					
	ON-SCREEN TEXT - SIGN ON DOOR:					
	STAFF ONLY					
		2/32	321+06 03:26+06	323+12 03:27+20	2+06 1+14	<b>NARRATIVE TITLE: (OPTIONAL - ITALICS)</b> STAFF ONLY
	SHE TURNS, TAKES MOBILE PHONE FROM PURSE - HE WATCHES AS SHE DIALS, EXITS.					
	<b>CUT TO</b> RESTRAINED ZOMBIE - INTERCUT WITH SPENCER AND FAT CATS AS THEY DANCE.					MUSIC/SONG (THRU STEREO): BUILDS THRU ZOMBIE: GROANS
	<b>SPENCER:</b> Dance that bitch up!	2/33	340+10 03:39+02	343+01 03:40+17	2+07 1+15	<b>SPENCER:</b> Dance that bitch up!
	INTERCUT WITH MELANIE AS SHE REACTS - ZOMBIE GLANCES AROUND - JACK GESTURES AS ALFIE AND GUESTS DANCE.					ZOMBIE: CONTINUES THRU FX: FIREWORKS
	<b>JACK:</b> (SHOUTS) I fucking love this place!	2/34	353+12 03:47+20	358+02 03:50+18	4+06 2+22	<b>JACK:</b> I fucking love this place!
9	<b>EXT. OCEAN - EVENING</b>					
Starts 359+12 03:51+20	ACROSS TO ISLAND (IN SHADOW) - FIREWORKS EXPLODE IN B.G.					
10	<b>EXT. THE REZORT - MORNING</b>					
Starts 365+03 03:55+11	UP ACROSS THE REZORT.					FX: NATURAL
368+08 03:57+16	<b>MUSIC CUE: OUT</b>					MUSIC/SONG (THRU STEREO): FADE OUT THRU FOLLOWING DIALOGUE
	<b>FEMALE STAFF MEMBER (THRU TANNOY):</b> Focus your inner peace with our/on-site meditation guru.	2/35	367+13 03:57+05	373+15 04:01+07	6+02 4+02	<b>FEMALE STAFF MEMBER (THRU TANNOY): (ITALICS)</b> <i>Focus your inner peace with our on-site meditation guru.</i>

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
11 Starts 370+12 03:59+04	<b>EXT. THE REZORT POOL/STAGE/ BAR - MORNING</b>					
	<b>CLOSE ON</b> MELANIE (BACK TO CAMERA) BY POOL.	FX: WATER				
370+12 03:59+04	<b>MUSIC CUE: IN</b>	MUSIC: FADE IN THRU PREVIOUS DIALOGUE				
	<b>FEMALE STAFF MEMBER (THRU TANNON):</b> Mornings on the hill at//7a.m.	2/36	374+02 04:01+10	378+00 04:04+00	3+14 2+14	<b>FEMALE STAFF MEMBER (THRU TANNON): (ITALICS)</b> <i>Mornings on the hill at 7a.m. (A.M.: ANTE MERIDIEM - BEFORE NOON)</i>
	<b>CUT AWAY</b> AS GUEST SWIMS PAST - MELANIE TURNS.	ZOMBIE (O.S.): GROWLS				
	BETWEEN BUILDINGS AND ACROSS HILLS - SLOWLY TRACK IN.	FX: NATURAL				
	<b>FEMALE STAFF MEMBER (THRU TANNON):</b> Do you and your muscles ache after your safari adventure?	2/37	385+03 04:08+19	390+05 04:12+05	5+02 3+10	<b>FEMALE STAFF MEMBER (THRU TANNON): (ITALICS)</b> <i>Do you and your muscles ache after your safari adventure?</i>
	MELANIE ENTERS, WALKS INTO B.G.					
	<b>FEMALE STAFF MEMBER (THRU TANNON):</b> Come relax at our spa with our hot stone massage//or book a ...	2/38	390+08 04:12+08	397+12 04:17+04	7+04 4+20	<b>FEMALE STAFF MEMBER (THRU TANNON): (ITALICS)</b> <i>Come relax at our spa with our hot stone massage or book a ...</i>
	<b>CUT IN</b> AS SHE STEPS TOWARDS AND INTERCUT AS SHE STOPS, WATCHES MALE WORKER LEAD RESTRAINED ZOMBIE DOWN STEPS.					
	<b>MALE WORKER TO ZOMBIE:</b> (SPANISH - NOT SUBTITLED IN ENGLISH VERSION)					
	<b>CUT IN ON</b> ZOMBIE AS IT TURNS, LOOKS AT MELANIE - <b>CUT AWAY</b> AS MALE WORKER LEADS IT INTO B.G. - END ON MELANIE.	MUSIC: BUILDS				
	<b>FEMALE STAFF MEMBER (THRU TANNON):</b> For a quirky, fun time, please enjoy our ...	2/39	417+12 04:30+12	422+04 04:33+12	4+08 3+00	<b>FEMALE STAFF MEMBER (THRU TANNON): (ITALICS)</b> <i>For a quirky, fun time, please enjoy our ...</i>

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
12 Starts 422+05 04:33+13	<b>INT. THE REZORT CONTROL AREA - DAY</b>  <b>ON COMPUTER SCREEN - SHOWS MAP OF ISLAND AND DATA.</b>					
424+00 04:34+16	<b>MUSIC CUE: OUT</b>  <b>CUT AWAY ACROSS BUSY CONTROL AREA AND PAN ACROSS STAFF SEATED AT COMPUTERS.</b>					MUSIC: FADE OUT THRU FX:/B.G. CHATTER
13 Starts 431+13 04:39+21	<b>INT. THE REZORT VALERIE'S OFFICE - DAY</b>  <b>CLOSE ON VALERIE SEATED AT DESK.</b>					
	<b>VALERIE TO SALESMAN:</b> (SIGHS) It's//unacceptable. I'm not paying those sort of prices. Try again.	2/40	433+12 04:41+04	439+00 04:44+16	5+04 3+12	<b>VALERIE TO SALESMAN:</b> It's unacceptable. I'm not paying those sort of prices. Try again.
	<b>CUT AWAY AS SHE LOOKS AT COMPUTER SCREEN.</b>					
	<b>CUT TO TATE AND SALVA IN CONTROL AREA - LOOK THROUGH WINDOW TOWARDS.</b>					
	<b>SALESMAN (THRU COMPUTER) TO VALERIE:</b> (SIGHS - DISTORTED) Miss Wilton, I am not sure this is gonna be able to work. I ...	2/41	439+03 04:44+19	444+06 04:48+06	5+03 3+11	<b>SALESMAN (THRU COMPUTER) TO VALERIE: (ITALICS)</b> <i>Miss Wilton, I am not sure this is gonna be able to work.</i>
14 Starts 444+07 04:48+07	<b>CONTROL AREA - ON COMPUTER SCREEN - ON-SCREEN TEXT:</b>  3 CORRUPTED FILES FOUND					
444+07 04:48+07	<b>MUSIC CUE: IN</b>					MUSIC: FADE IN
	<b>SALVA (O.S.) TO TATE:</b> It's probably nothing.	2/42	444+12 04:48+12	450+09 04:52+09	5+13 3+21	<b>SALVA TO TATE THEN TATE TO SALVA:</b> - It's probably nothing. - I don't know. Maybe we should tell her.
	<b>TATE (O.S.) TO SALVA:</b> I don't know.//Maybe we should tell her.					
	<b>CUT AWAY AS SALVA LOOKS AT IT.</b>					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	ON-SCREEN TEXT - COMPUTER SCREEN:  6320 FILES PLACED IN QUARANTINE					
		2/43	450+12 04:52+12	452+08 04:53+16	1+12 1+04	<b>NARRATIVE TITLE: (OPTIONAL - ITALICS)</b> 6320 FILES PLACED IN QUARANTINE
	<b>TATE (O.S.):</b> Oh.					
	<b>CUT AWAY FURTHER TO REVEAL TATE BY HIM.</b>					
	<b>TATE TO SALVA:</b> You should tell her. She likes you.	2/44	454+00 04:54+16	459+03 04:58+03	5+03 3+11	<b>TATE TO SALVA THEN SALVA TO TATE:</b> - You should tell her. She likes you. - You found it.
	<b>SALVA TO TATE:</b> You found it.					
	<b>TATE TO SALVA:</b> And you would have, too, hours ago, if you'd done your a.m. system//sweeps, but you never do.	2/45	459+06 04:58+06	465+00 05:02+00	5+10 3+18	<b>TATE TO SALVA:</b> So would you if you'd done your a.m. system sweeps, but you never do. (SYSTEM SWEEPS: REFERS TO A SECURITY PROCEDURE) (DIALOGUE CHANGED FOR SUBTITLE)
	INTERCUT AS SALVA TURNS, LOOKS AT O.S. VALERIE.					
	<b>TATE TO SALVA:</b> Jesus Christ, Salva.	2/46	465+03 05:02+03	468+13 05:04+13	3+10 2+10	<b>TATE TO SALVA THEN SALVA TO TATE:</b> - Jesus Christ, Salva. - Okay, okay.
	<b>SALVA TO TATE:</b> Okay, okay.					
	<b>SALVA TO TATE:</b> Let's just get through//today.	2/47	469+06 05:04+22	475+14 05:09+06	6+08 4+08	<b>SALVA TO TATE:</b> Let's just get through today. I'll clean the system over night and she'll never know. (CLEAN --: IMPLIES HE WILL SEARCH FOR AND ERADICATE ANY PROBLEMS)
	<b>SALVA (O.S.) TO TATE:</b> I'll clean the system over night and she'll never know. Okay?					
	END ON COMPUTER SCREEN.					



Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
15 Starts 475+15 05:09+07	<b>VALERIE'S OFFICE - THROUGH WINDOW AND ACROSS CONTROL AREA TO SALVA AND TATE - LOOK TOWARDS.</b>					
16 Starts 481+02 05:12+18	<b>INT. THE REZORT VEHICLE BAY - MORNING</b>  SCREEN CLEARS TO REVEAL SPENCER AND FAT CATS.					
483+00 05:14+00	<b>MUSIC CUE: OUT</b>  TRACK WITH AS THEY WALK R PAST MALE STAFF MEMBER FOLLOWED BY LEWIS AND MELANIE.			MUSIC: FADE OUT THRU FX:/ FOLLOWING DIALOGUE		
	<b>MALE STAFF MEMBER TO GUESTS:</b> Just keep coming through, people. Keep coming all the way through, please.	2/48	481+12 05:13+04	488+00 05:17+08	6+04 4+04	<b>MALE STAFF MEMBER TO GUESTS:</b> Just keep coming through, people. Keep coming all the way through, please.
	CONTINUE TRACKING WITH AS JACK AND ALFIE ENTER, FOLLOW.					
	<b>MALE STAFF MEMBER TO GUESTS:</b> Thank you very much, just keep coming. Straight through.	2/49	492+11 05:20+11	497+11 05:23+19	5+00 3+08	<b>MALE STAFF MEMBER TO GUESTS:</b> Thank you very much, just keep coming. Straight through.
	JACK LOOKS AT F.G. LAND ROVER, REACTS.					
	<b>JACK:</b> Oh, cool. Yes!					
	<b>CUT AWAY (HIGH ANGLE) DOWN TO LAND ROVERS PARKED IN VEHICLES BAYS L AND R.</b>					
17 Starts 507+10 05:30+10	<b>CONTROL AREA - TILTING UP OVER SALVA (SEATED) - CUT TO STAFF MEMBERS SEATED AT COMPUTERS.</b>			COMPUTER: BEEPS/FX: B.G. CHATTER		
18 Starts 517+09 05:37+01	<b>VEHICLE BAY - NEVINS CLOSES F.G. LAND ROVER BONNET - TURNS, STEPS TO MIKE BY B.G. LAND ROVER.</b>			FX:		
	<b>NEVINS TO MIKE:</b> Mikey, who you got today?	2/50	520+10 05:39+02	523+08 05:41+00	2+14 1+22	<b>NEVINS TO MIKE:</b> Mikey, who you got today?

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	THEY EMBRACE - TRACK WITH AS THEY WALK BETWEEN LAND ROVERS INTO B.G.					
	<b>MIKE TO NEVINS:</b> A bunch of dick-swinging investment types.	2/51	523+11 05:41+03	527+06 05:43+14	3+11 2+11	<b>MIKE TO NEVINS:</b> A bunch of dick-swinging investment types. (BUNCH: INFORMAL - A GROUP OF PEOPLE) (DICK-SWINGING: IMPLIES CONTEMPT FOR THEIR COCKY/ARROGANT BEHAVIOUR)
	<b>MIKE TO NEVINS:</b> Maybe I'll get lucky and they'll shoot themselves, uh?	2/52	527+09 05:43+17	530+15 05:45+23	3+06 2+06	<b>MIKE TO NEVINS:</b> Maybe I'll get lucky and they'll shoot themselves.
	<b>CUT TO LEWIS AND MELANIE AND TRACK WITH AS THEY SLOWLY WALK R, GLANCE AROUND - STOP BY ARMOURER.</b>			NEVINS: CHUCKLES		
	<b>ARMOURER TO GUESTS:</b> Your pre-selected weapon load-outs are waiting for you.	2/53	539+07 05:51+15	544+00 05:54+16	4+09 3+01	<b>ARMOURER TO GUESTS:</b> Your pre-selected weapon load-outs are waiting for you.
	ARMOURER GESTURES.					
	<b>ARMOURER TO GUESTS:</b> Your appointed guides will take you to your vehicles.	2/54	544+03 05:54+19	548+11 05:57+19	4+08 3+00	<b>ARMOURER TO GUESTS:</b> Your appointed guides will take you to your vehicles.
	LEWIS AND MELANIE TURN, STEP TOWARDS.					
	TRACKING BACK AS MIKE LEADS JACK AND ALFIE TOWARDS - TURNS, OPENS LAND ROVER DOOR TO REVEAL SPENCER (SEATED).	FX:				
	<b>SPENCER TO JACK:</b> Oh, easy there, tiny. This is reserved for grown-ups.	2/55	553+12 06:01+04	558+06 06:04+06	4+10 3+02	<b>SPENCER TO JACK:</b> Easy there, tiny. This is reserved for grown-ups. (TINY: USED IN A DEROGATORY MANNER - REFERS TO JACK'S SMALL STATURE/YOUNG AGE)
	<b>JACK TO SPENCER:</b> Reserved for fuck-tards, more like.	2/56	558+09 06:04+09	562+00 06:06+16	3+07 2+07	<b>JACK TO SPENCER:</b> Reserved for fuck-tards, more like. (FUCK-TARDS: COARSE/OFFENSIVE - IMPLIES THEY ARE MENTAL/RETARDED)
	ALFIE SMILES.			ALFIE: CHUCKLES		
	<b>NEVINS TO MELANIE/LEWIS:</b> Step this//way.	2/57	562+03 06:06+19	564+11 06:08+11	2+08 1+16	<b>NEVINS TO MELANIE/LEWIS:</b> Step this way. (RUNS OVER SCENE END)

Scene No. <u>Foot/TC</u>	<u>Action/Dialogue</u>	Spot <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>	<u>Subtitle</u>
	<b>CUT TO</b> NEVINS AS HE LEADS MELANIE AND LEWIS TOWARDS - TURNS, OPENS LAND ROVER DOOR - MELANIE MOVES TO CLIMB IN.  <b>CUT TO</b> SADIE - JACK AND ALFIE ENTER - STOP, LOOK AT HER - SHE TURNS TO THEM.	FX:  LAND ROVER DOOR: CLOSES				
	<b>ALFIE TO SADIE:</b> What's up?	2/58	582+11 06:20+11	584+11 06:21+19	2+00 1+08	<b>ALFIE TO SADIE:</b> What's up?
	SHE REACTS, TURNS AWAY.					
19 Starts 589+08 06:25+00	<b>CONTROL AREA</b> - DOWN ACROSS BUSY CONTROL AREA.					
589+08 06:25+00	<b>MUSIC CUE: IN</b>					MUSIC: IN THRU FX:/CHATTER
20 Starts 595+01 06:28+17	<b>VEHICLE BAY</b> - TRACKING R AS ARCHER ENTERS, WALKS BEHIND STATIONARY LAND ROVER.					
21 Starts 602+04 06:33+12	<b>INT. LAND ROVER - MORNING</b>  (STATIONARY) <b>CLOSE ON</b> MELANIE (SEATED) - GLANCES AT SADIE AS SHE CLIMBS INTO REAR FOLLOWED BY ALFIE AND JACK - JACK GESTURES.	FX:				
	<b>JACK:</b> Fuck, yeah.	2/59	611+13 06:39+21	613+13 06:41+05	2+00 1+08	<b>JACK:</b> Fuck, yeah.
	NEVINS CLOSES REAR DOOR.	FX:				
22 Starts 614+06 06:41+14	<b>VEHICLE BAY</b> - ARCHER WALKS TOWARDS -					
	<b>ARCHER TO NEVINS:</b> Archer.	2/60	617+09 06:43+17	619+11 06:45+03	2+02 1+10	<b>ARCHER TO NEVINS THEN NEVINS TO ARCHER:</b> - Archer. - Yeah.
	<b>NEVINS TO ARCHER:</b> Yeah.					
	- STOPS BY NEVINS.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
23 Starts 619+12 06:45+04	<b>LAND ROVER - CLOSE ON</b> MELANIE - ALFIE AND JACK BEHIND.					MUSIC: CONTINUES
24 Starts 624+05 06:48+05	<b>VEHICLE BAY - ARCHER STEPS</b> AROUND LAND ROVER TOWARDS FOLLOWED BY NEVINS, OPENS FRONT PASSENGER DOOR.					FX:
	<b>NEVINS TO ARCHER:</b> Actually, you sit ...	2/61	625+09 06:49+01	628+01 06:50+17	2+08 1+16	<b>NEVINS TO ARCHER:</b> Actually, you sit ...
	HE PLACES GUN BAG INSIDE.					
	<b>NEVINS TO ARCHER:</b> Hey, wherever you like.	2/62	628+04 06:50+20	631+00 06:52+16	2+12 1+20	<b>NEVINS TO ARCHER:</b> Hey, wherever you like.
	NEVINS TURNS, HURRIES AROUND LAND ROVER INTO B.G. - TRACK OVER IT AS ARCHER CLIMBS INTO PASSENGER SEAT, CLOSES DOOR - NEVINS CLIMBS INTO DRIVER'S SEAT BY HIM.					FX:
	<b>NEVINS TO GUESTS:</b> Okay. So, my name's Tom Nevins. I'll be your guide this weekend.	2/63	636+02 06:56+02	643+14 07:01+06	7+12 5+04	<b>NEVINS TO GUESTS:</b> Okay. So, my name's Tom Nevins. I'll be your guide this weekend.
	<b>NEVINS TO GUESTS:</b> We're good to go, so/if everyone's visited their respective little girls' or little boys' room ...	2/64	644+01 07:01+09	650+03 07:05+11	6+02 4+02	<b>NEVINS TO GUESTS:</b> We're good to go, so if everyone's visited the little girls' or little boys' room ... (LITTLE -- ROOM: REFERS TO THE TOILET) (DIALOGUE CHANGED FOR SUBTITLE)
	(RUNS OVER SCENE END)					
25 Starts 645+03 07:02+03	<b>LAND ROVER - MELANIE, JACK</b> AND ALFIE LOOK AT NEVINS IN F.G.					JACK: MUMBLES
	<b>NEVINS TO GUESTS:</b> ... let's go have some fun, yeah.	2/65	650+06 07:05+14	653+06 07:07+14	3+00 2+00	<b>NEVINS TO GUESTS:</b> ... let's go have some fun, yeah.
	CUT TO LEWIS AND SADIE.					
26 Starts 654+02 07:08+02	<b>CONTROL AREA - TRACKING OVER</b> TATE SEATED AT COMPUTER AS VALERIE APPROACHES FROM B.G. - TURNS TO REVEAL SALVA SEATED IN F.G. - <b>CUT IN ON</b> VALERIE AS SHE STOPS, GLANCES AT O.S. SCREENS.					MUSIC: CONTINUES THRU FX:/B.G. CHATTER

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	<b>VALERIE:</b> Right, let's begin.	2/66	663+12 07:14+12	667+07 07:16+23	3+11 2+11	<b>VALERIE:</b> Right, let's begin.
	HOLD.	FX: KLAXON				
27 Starts 667+08 07:17+00	<b>VEHICLE BAY - (HIGH ANGLE)</b> DOWN TO LAND ROVERS IN VEHICLE BAYS L AND R.					
	<b>MALE STAFF MEMBER TO GUESTS (THRU TANNOY):</b> Ladies and gentlemen, your adventure starts//in five ...	2/67	668+01 07:17+09	674+01 07:21+09	6+00 4+00	<b>MALE STAFF MEMBER TO GUESTS (THRU TANNOY): (ITALICS)</b> <i>Ladies and gentlemen, your adventure starts in 5 ...</i>
	<b>CUT IN AS LAND ROVER DOORS CLOSE.</b>	FX:				
28 Starts 674+15 07:21+23	<b>LAND ROVER - NEVINS' HAND</b> TURNS IGNITION KEY.					
	<b>MALE STAFF MEMBER TO GUESTS (THRU TANNOY):</b> (SLOWLY) ... four, //three ...	2/68	675+04 07:22+04	678+01 07:24+01	2+13 1+21	<b>MALE STAFF MEMBER TO GUESTS (THRU TANNOY): (ITALICS)</b> ... 4, 3 ...
29 Starts 675+13 07:22+13	<b>VEHICLE BAY - ACROSS TO LAND ROVERS.</b>	LAND ROVERS: START				
30 Starts 678+02 07:24+02	<b>CONTROL AREA - SALVA TAPS</b> COMPUTER KEYBOARD.					
	<b>MALE STAFF MEMBER TO GUESTS (THRU TANNOY):</b> (SLOWLY) ... two, one. (CONTINUES UNDER)					
	<b>SALVA:</b> (OVER) Gates opening.	2/69	679+11 07:25+03	682+03 07:26+19	2+08 1+16	<b>SALVA:</b> Gates opening.
	<b>SALVA:</b> Park is live.	2/70	682+06 07:26+22	686+00 07:29+08	3+10 2+10	<b>SALVA:</b> Park is live.
31 Starts 686+01 07:29+09	<b>VEHICLE BAY - UP TO ROTATING</b> WARNING LIGHT - INTERCUT WITH STATIONARY LAND ROVERS AS VEHICLE BAY DOORS SLIDE OPEN.	MUSIC: CONTINUES THRU FX:				

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
32 Starts 695+14 07:35+22	<b>LAND ROVER - (STATIONARY)</b> LEWIS LOOKS AT O.S. MELANIE - SADIE BEHIND.					
	<b>LEWIS TO MELANIE:</b> It's all for show.	2/71	<u>696+00</u> <u>07:36+00</u>	<u>696+06</u> <u>07:36+06</u>	0+06 0+06	<b>LEWIS TO MELANIE:</b> It's all for show.
	<b>CUT TO MELANIE - ALFIE AND JACK</b> BEHIND.					
	<b>ALFIE TO JACK:</b> Oh, it's fucking on, boy!	2/72	<u>698+09</u> <u>07:37+17</u>	702+03 <u>07:40+03</u>	3+10 2+10	<b>ALFIE TO JACK:</b> Oh, it's fucking on, boy!
	JACK JUMPS UP AND DOWN.					JACK: WHOOPS
33 Starts 703+11 07:41+03	<b>VEHICLE BAY - CLOSE ON LAND</b> ROVER SPOTLIGHTS - ILLUMINATE - <b>CUT AWAY</b> AS LAND ROVERS PULL AWAY.	FX:				
	ON-SCREEN TEXT - PLATE:  Z 02  SAFARI TRACKER					
34 Starts 714+14 07:48+14	<b>LAND ROVER - (TRAVELLING) ON</b> MELANIE - ALFIE AND JACK BEHIND.					
35 Starts 719+11 07:51+19	<b>VEHICLE BAY - (HIGH ANGLE)</b> LAND ROVERS TURN, TRAVEL INTO B.G.					
36 Starts 725+05 07:55+13	<b>CONTROL AREA - ON VALERIE</b> (BACK TO CAMERA) - WATCHES SCREENS.					
37 Starts 728+09 07:57+17	<b>EXT. THE REZORT PARK -</b> <b>MORNING</b>  (LOW ANGLE) LAND ROVER PASSES - <b>CUT AWAY</b> AS LAND ROVERS TRAVEL ACROSS BRIDGE TOWARDS.					MUSIC: BUILDS THRU FX:

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle	
38 Starts 737+15 08:03+23	<b>LAND ROVER - ON</b> ALFIE AND JACK - JACK PUTS ON SUNGLASSES - THEY CLASP HANDS.						
39 Starts 742+04 08:06+20	<b>EXT - PANNING ACROSS F.G. CAGE</b> AS LAND ROVERS TRAVEL ACROSS BRIDGE INTO B.G. TO REVEAL ZOMBIE.  <b>CUT IN ON</b> MELANIE THROUGH LAND ROVER WINDOW - <b>CUT TO</b> ZOMBIES IN CAGE.						
40 Starts 757+04 08:16+20	<b>CONTROL AREA - ACROSS TO</b> VALERIE (BACK TO CAMERA) - WATCHES SCREEN - <b>CUT TO</b> SALVA SEATED AT COMPUTER AND TILT UP OFF HIM AND OVER SCREEN.  ON-SCREEN TEXT - COMPUTER SCREEN:  DOORS CLOSING	MUSIC: FADES/CONTINUES THRU FX:					
		2/73	763+07 08:20+23	766+05 08:22+21	2+14 1+22	<b>NARRATIVE TITLE: (OPTIONAL - ITALICS) THEN SALVA:</b> - DOORS CLOSING - All guest vehicles away.	
	<b>SALVA (O.S.):</b> All guest vehicles away.						
41 Starts 766+06 08:22+22	<b>VEHICLE BAY - (HIGH ANGLE)</b> ACROSS VEHICLE BAY DOWN TO CLOSING DOORS.	FX:					
42 Starts 769+09 08:25+01	<b>CONTROL AREA - ON</b> SALVA (SEATED).	COMPUTER: BEEPS/FX: B.G. CHATTER					
	<b>SALVA:</b> Locked and secured.		2/74	771+02 08:26+02	773+14 08:27+22	2+12 1+20	<b>SALVA:</b> Locked and secured.  (RUNS OVER SCENE END)
	ON-SCREEN TEXT - COMPUTER SCREEN:  LOCKED AND SECURED						

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	<b>CUT TO</b> VALERIE - MOVES TO STEP AWAY, STOPS - SALVA REACTS AS COMPUTER SCREEN FLASHES MESSAGES.					FX: ALARM
43 Starts 781+09 08:33+01	<b>VEHICLE BAY</b> - UP TO ROTATING WARNING LIGHT - <b>CUT TO</b> MALE STAFF MEMBERS - TURN.					MUSIC: CONTINUES THRU FX: KLAXON
44 Starts 785+07 08:35+15	<b>EXT - CLOSE ON</b> CAGED ZOMBIE - PULL FOCUS AS IT SLOWLY TURNS, LOOKS UP AT ROTATING WARNING LIGHT.					
45 Starts 791+07 08:39+15	<b>CONTROL AREA</b> - PANNING OFF COMPUTER SCREEN TO REVEAL SALVA - INTERCUT WITH VALERIE.					ALARM: CONTINUES
	<b>SALVA:</b> All good.	2/75	<u>802+10</u> 08:47+02	<u>804+13</u> 08:48+13	2+03 1+11	<b>SALVA:</b> All good.
	END ON SALVA.					
	<b>SALVA:</b> Locked and secured.	2/76	<u>805+00</u> 08:48+16	<u>807+08</u> 08:50+08	2+08 1+16	<b>SALVA:</b> Locked and secured.
46 Starts 807+09 08:50+09	<b>CLOSE ON</b> CAGED ZOMBIE (SOFT FOCUS) - WATCHES AS ROTATING WARNING LIGHT STOPS - PULL FOCUS ON ZOMBIE AS IT SLOWLY TURNS.					ZOMBIE: GROANS SOFTLY
47 Starts 815+03 08:55+11	<b>VEHICLE BAY</b> - UP TO WARNING LIGHT - <b>CUT TO</b> MALE STAFF MEMBERS - TURN, STEP AWAY.					
48 Starts 820+05 08:58+21	<b>CONTROL AREA - ON</b> COMPUTER SCREEN - ON-SCREEN TEXT:  ALL SYSTEMS SECURE					COMPUTER: BEEPS
		2/77	<u>820+07</u> 08:58+23	<u>822+06</u> 09:00+06	1+15 1+07	<b>NARRATIVE TITLE: (OPTIONAL - ITALICS)</b> ALL SYSTEMS SECURE
	<b>CUT TO</b> VALERIE - STEPS TOWARDS.					



Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	<b>VALERIE TO SALVA:</b> What's causing that?	2/78	823+12 09:01+04	826+11 09:03+03	2+15 1+23	<b>VALERIE TO SALVA:</b> What's causing that?
	(RUNS OVER SCENE END)					
	INTERCUT WITH SALVA.					
	<b>SALVA TO VALERIE:</b> System's been laggy this morning.	2/79	826+14 09:03+06	832+07 09:06+23	5+09 3+17	<b>SALVA TO VALERIE:</b> System's been laggy this morning. Think it's okay now. (LAGGY: SLOW TO RESPOND)
	(RUNS OVER SCENE END)					
	<b>SALVA (O.S.) TO VALERIE:</b> Think it's okay now.					
	<b>VALERIE TO SALVA:</b> I don't pay you to think, Salva./I pay you to know.	2/80	832+10 09:07+02	837+02 09:10+02	4+08 3+00	<b>VALERIE TO SALVA:</b> I don't pay you to think, Salva. I pay you to know.
	(RUNS OVER SCENE END)					
	<b>VALERIE TO SALVA:</b> Fix it.	2/81	837+11 09:10+11	839+15 09:11+23	2+04 1+12	<b>VALERIE TO SALVA:</b> Fix it.
	(RUNS OVER SCENE END)					
	SHE TURNS, STEPS AWAY - CONTINUE TO INTERCUT WITH KATE - END ON VALERIE - CLIMBS STEPS TOWARDS.					
49 Starts 846+08 09:16+08	<b>EXT - DOWN ACROSS UNDERGROWTH - LAND ROVERS ENTER, TRAVEL TOWARDS.</b>			<b>MUSIC: CONTINUES THRU FX: LAND ROVERS</b>		
	<b>NEVINS (O.S.) TO GUESTS:</b> Now you'll have seen the fences//that divide areas of the park.	2/82	852+06 09:20+06	857+06 09:23+14	5+00 3+08	<b>NEVINS TO GUESTS:</b> Now you'll have seen the fences that divide areas of the park.
	(RUNS OVER SCENE END)					
	<b>CUT AWAY AS THEY CONTINUE.</b>					
	<b>NEVINS (O.S.) TO GUESTS:</b> That's just to keep them from hurting too much.	2/83	857+09 09:23+17	861+07 09:26+07	3+14 2+14	<b>NEVINS TO GUESTS:</b> That's just to keep them from hurting too much.
	(RUNS OVER SCENE END)					
	<b>NEVINS (O.S.) TO GUESTS:</b> Once we're inside those boundaries, then we're on our own.	2/84	861+10 09:26+10	866+06 09:29+14	4+12 3+04	<b>NEVINS TO GUESTS:</b> Once we're inside those boundaries, then we're on our own.
	(RUNS OVER SCENE END)					
	<b>ALFIE (O.S.):</b> Awesome!	2/85	866+09 09:29+17	868+03 09:30+19	1+10 1+02	<b>ALFIE:</b> Awesome!
	(RUNS OVER SCENE END)					
	<b>CUT IN AS LAND ROVERS PASS, TAKE OPPOSITE ROADS.</b>			<b>MUSIC: CONTINUES THRU FX: LAND ROVERS</b>		
	<b>CUT TO MELANIE THROUGH LAND ROVER WINDOW - INTERCUT AS SHE WATCHES LAND ROVER EXIT IN B.G. - SHE TURNS, GLANCES AT LEWIS - SMILES.</b>					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	<b>NEVINS TO GUESTS:</b> Okay, we really should go over some Health and Safety.	2/86	892+03 09:46+19	896+06 09:49+14	4+03 2+19	<b>NEVINS TO GUESTS:</b> Okay, we really should go over some Health and Safety. (REFERS TO HEALTH AND SAFETY RULES)
	<b>NEVINS TO GUESTS:</b> So rule number one://bites not blood.	2/87	896+09 09:49+17	900+09 09:52+09	4+00 2+16	<b>NEVINS TO GUESTS:</b> So rule number 1: bites not blood. (RUNS OVER SCENE END)
	<b>CUT AWAY (LOW ANGLE) AS LAND ROVER TRAVELS TOWARDS.</b>					
	<b>JACK TO NEVINS:</b> Oi, Nevins man, we all went to school, yeah.	2/88	900+12 09:52+12	903+03 09:54+03	2+07 1+15	<b>JACK TO NEVINS:</b> We all went to school. (IMPLIES THEY ARE ALL AWARE OF HOW THE VIRUS IS PASSED) (DIALOGUE OMITTED FOR SUBTITLE)
	<b>ALFIE TO NEVINS:</b> Chromosyndrome-A is passed through saliva so beware of teeth.	2/89	903+06 09:54+06	909+06 09:58+06	6+00 4+00	<b>ALFIE TO NEVINS:</b> Chromosyndrome-A is passed through saliva so beware of teeth.
	LAND ROVER EXITS.					
50 Starts 910+08 09:59+00	<b>CONTROL AREA - TRACKING ACROSS CONTROL AREA - TILT DOWN TO REVEAL TATE SEATED AT F.G. COMPUTER.</b>			MUSIC: CONTINUES THRU FX: B.G. CHATTER		
51 Starts 921+09 10:06+09	<b>EXT - ON ALFIE (BACK TO CAMERA) AND JACK - ALFIE URINATES.</b>					
	<b>NEVINS (O.S.) TO ALFIE/JACK:</b> So you'll know rule number two?	2/90	921+11 10:06+11	927+12 10:10+12	6+01 4+01	<b>NEVINS TO ALFIE/JACK THEN JACK TO NEVINS:</b> - So you'll know rule number 2? - The fresher they are, the faster they are.
	<b>JACK TO NEVINS:</b> The fresher they are, the faster//they are.					
	JACK GESTURES - <b>CUT AWAY TO REVEAL NEVINS BY F.G. LAND ROVER - GESTURES.</b>					
	<b>NEVINS TO JACK:</b> Yes, but since all of our shufflers date back to the war,//that doesn't really matter out here.	2/91	927+15 10:10+15	933+12 10:14+12	5+13 3+21	<b>NEVINS TO JACK:</b> Since our shufflers date back to the war, that doesn't really matter (out here). (DIALOGUE OMITTED FOR SUBTITLE)
	<b>CUT AWAY FURTHER TO REVEAL ARCHER BY B.G. LAKE - JACK AND ALFIE WALK TO LAND ROVER.</b>					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	<b>NEVINS TO JACK:</b> So, rule number three ...	2/92	933+15 <u>10:14+15</u>	935+15 <u>10:15+23</u>	2+00 <u>1+08</u>	<b>NEVINS TO JACK:</b> So, rule number 3 ...
			(RUNS OVER SCENE END)			
	<b>ALFIE TO NEVINS:</b> (OVER) Three.					
	<b>CUT IN ON THEM AS THEY STOP.</b>					
	<b>ALFIE TO NEVINS:</b> If you don't shoot 'em in the head, you're pretty much dead.	2/93	936+02 <u>10:16+02</u>	<u>940+03</u> <u>10:18+19</u>	4+01 <u>2+17</u>	<b>ALFIE TO NEVINS:</b> If you don't shoot them in the head, you're pretty much dead.
52 Starts 940+04 <u>10:18+20</u>	<b>LAND ROVER - (TRAVELLING) ON</b> SADIE AND JACK SEATED IN REAR - HE WATCHES AS SHE CLUTCHES MOBILE PHONE.					MUSIC: CONTINUES THRU FX:
	<b>ALFIE (V.O.) TO NEVINS:</b> What d'you think we are? Noobs?	2/94	<u>940+06</u> <u>10:18+22</u>	942+14 <u>10:20+14</u>	2+08 <u>1+16</u>	<b>ALFIE (V.O.) TO NEVINS: (ITALICS)</b> <i>You think we're noobs?</i> (DIALOGUE CHANGED FOR SUBTITLE)
	SHE TURNS.					
	<b>NEVINS (O.S.) TO GUESTS:</b> Hey, on the left you can see some of our other guests at their shooting// spot.	2/95	943+01 <u>10:20+17</u>	949+01 <u>10:24+17</u>	6+00 <u>4+00</u>	<b>NEVINS TO GUESTS:</b> On the left you can see some of our other guests at their shooting spot.
			(RUNS OVER SCENE END)			
	<b>CUT TO MELANIE'S P.O.V. OF</b> SPENCER AND FAT CATS ON ROCKS - FIRE GUNS INTO B.G.					FX: GUNFIRE/SHOUTS
53 Starts 955+11 <u>10:29+03</u>	<b>EXT - THROUGH WINDOW TO</b> MELANIE - TURNS.					
	(HIGH ANGLE) ALONG VALLEY DOWN TO LAND ROVER - TRAVELS ALONG ROAD TOWARDS, MOVES TO EXIT.					
54 Starts 970+13 <u>10:39+05</u>	<b>EXT. THE REZORT RUINED TOWN</b> - DAY					
	(LOW ANGLE) TRACKING THROUGH UNDERGROWTH TO REVEAL SPENCER CLUTCHING GUN - WALKS TOWARDS - MIKE AND FAT CATS BY B.G. LAND ROVER.					
978+00 <u>10:44+00</u>	<b>MUSIC CUE: OUT</b>					MUSIC: FADE OUT THRU FX: NATURAL

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	<b>CUT IN</b> AND TRACK BACK AS SPENCER CONTINUES TOWARDS, GLANCES AROUND - INTERCUT AS HE TURNS, FIRES AT ZOMBIES - TURNS, LOOKS AT FAT CATS - GESTURES.					FX:/GUNFIRE/SPENCER: GROANS/ LAUGHS
	<b>MIKE TO SPENCER:</b> That's not bad. Nice shooting, Tex.	2/96	1008+11 11:04+11	1012+05 11:06+21	3+10 2+10	<b>MIKE TO SPENCER:</b> That's not bad. Nice shooting, Tex. (TEX: ABBREVIATION OF 'TEXAS' - POSSIBLY SPENCER'S HOME STATE)
	INTERCUT AS MIKE CLAPS, WALKS TO HIM - ZOMBIES 'RESET'.					
	<b>SPENCER TO FAT CATS:</b> Sorry to make you look bad, guys.	2/97	1014+05 11:08+05	1017+04 11:10+04	2+15 1+23	<b>SPENCER TO FAT CATS:</b> Sorry to make you look bad, guys.
	SPENCER HANDS GUN TO MIKE.					
	<b>FAT CAT 1 TO SPENCER:</b> Let me show you how it's done.	2/98	1017+07 11:10+07	1021+05 11:12+21	3+14 2+14	<b>FAT CAT 1 TO SPENCER THEN FAT CAT 2 TO SPENCER:</b> - Let me show you how it's done. - Alright, alright ...
	<b>FAT CAT 2 TO FAT CAT 1:</b> Sshh. (TO SPENCER) Alright, alright, alright, alright.					
	FAT CATS STEP TOWARDS, GESTURE.					
	<b>FAT CAT 1 TO FAT CAT 2:</b> (UNDER) No, hey, fuck ...					
	<b>FAT CAT 2 TO FAT CAT 1:</b> Sshh.					
	<b>FAT CAT 1 TO FAT CAT 2:</b> (CHINESE - NOT SUBTITLED IN ENGLISH VERSION)					
	CONTINUE TO INTERCUT AS FAT CAT TWO TAKES GUN FROM MIKE.					
	<b>MIKE TO FAT CAT 2:</b> (MUMBLES) Finger on the//trigger.	2/99	1031+00 11:19+08	1033+08 11:21+00	2+08 1+16	<b>MIKE TO FAT CAT 2:</b> Finger on the trigger. (RUNS OVER SCENE END)
	FAT CAT 2: INHALES DEEPLY					
	MIKE PATS FAT CAT TWO'S BACK, STEPS BACK -					
	<b>MIKE TO FAT CAT 2:</b> (SOFTLY) You're up.	2/100	1036+05 11:22+21	1038+11 11:24+11	2+06 1+14	<b>MIKE TO FAT CAT 2:</b> You're up.

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	- TURNS, WALKS TO SPENCER AND FAT CATS IN B.G.					
1040+14 11:25+22	<b>MUSIC CUE: IN</b>					
	CONTINUE TO INTERCUT AS FAT CAT TURNS, SHOOTS ZOMBIES.					
						MUSIC/SONG: IN
						FX:/MACHINE-GUN/FAT CAT 2: CHUCKLES
55 Starts 1052+01 11:33+09	<b>LATER:</b> DOWN ACROSS GROUND.					
	<b>SONG:</b> I got a little change in my pocket Going jing-a-ling-a-ling	2/101	<u>1052+03</u> 11:33+11	<u>1058+07</u> 11:37+15	6+04 4+04	<b>SONG: (OPTIONAL - ITALICS)</b> <i>I got a little change in my pocket Going jing-a-ling-a-ling</i>
	SHADOWS APPEAR - <b>CUT TO</b> SPENCER AND FAT CATS CLUTCHING GUNS - WALK TOWARDS AS MIKE PASSES IN B.G.					
	<b>SONG:</b> Until I get a wedding ring	2/102	1058+13 11:37+21	1062+01 11:40+01	3+04 2+04	<b>SONG: (OPTIONAL - ITALICS)</b> <i>Until I get a wedding ring</i>
	<b>SONG:</b> My honey, my baby Don't put my love upon no shelf	2/103	1062+12 11:40+12	1068+05 11:44+05	5+09 3+17	<b>SONG: (OPTIONAL - ITALICS)</b> <i>My honey, my baby Don't put my love upon no shelf</i>
	<b>SONG:</b> She said "Don't hand me no//lines and //keep your hands to//yourself"	2/104	1068+08 11:44+08	1072+06 11:46+22	3+14 2+14	<b>SONG: (OPTIONAL - ITALICS)</b> <i>She said "Don't hand me no lines (and keep your hands to yourself)"</i>
	INTERCUT AS DOORS SLIDE OPEN - SPENCER AND FAT CATS TURN.					
						FX:
	<b>SPENCER TO FAT CATS:</b> (OVER - SHOUTS) Let 'em have//it!	2/105	1072+09 11:47+01	<u>1074+11</u> 11:48+11	2+02 1+10	<b>SPENCER TO FAT CATS:</b> Let them have it!
	THEY FIRE AT ZOMBIES.					
						MUSIC/SONG: BUILDS THRU FX:
	<b>SPENCER:</b> (SHOUTS) Fucking get some!	2/106	<u>1081+05</u> 11:52+21	1084+05 11:54+21	3+00 2+00	<b>SPENCER:</b> Fucking get some!
	<b>CUT TO MIKE</b> - WATCHES THEM.					
	<b>MIKE:</b> Yeah ... you show 'em, boys.	2/107	1085+02 11:55+10	1089+10 11:58+10	4+08 3+00	<b>MIKE:</b> Yeah ... you show them, boys.

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
56 Starts 1090+04 11:58+20	<b>PARK</b> - (HIGH ANGLE) ACROSS ROCKS DOWN TO LAND ROVER - TRAVELS INTO B.G. -					
1090+12 11:59+04	<b>MUSIC CUE: OUT</b>					MUSIC/SONG: OUT THRU FX:
	- TURNS, PULLS UP - <b>CUT IN ON IT</b> TO REVEAL MELANIE THROUGH OPEN WINDOW - JACK AND ALFIE CLIMB FROM REAR - MELANIE OPENS DOOR.					FX:
57 Starts 1105+00 12:08+16	<b>LATER:</b> NEVINS CARRIES GUN CASES TOWARDS FOLLOWED BY ALFIE AND JACK - LEWIS, MELANIE, SADIE AND ARCHER APPROACH FROM B.G. - NEVINS TURNS, PUTS DOWN GUN CASES.					FX: FOOTSTEPS
	<b>JACK TO ALFIE:</b> (MUMBLES) Yeah, this is it, man. Yeah.	2/108	1111+07 12:12+23	1114+13 12:15+05	3+06 2+06	<b>JACK TO ALFIE: (OPTIONAL)</b> This is it, man. Yeah.
	HE REMOVES RUCKSACK, CROUCHES - OPENS GUN CASE.					
	<b>NEVINS TO GUESTS:</b> Okay. Take your time. Relax.	2/109	1116+04 12:16+04	1120+04 12:18+20	4+00 2+16	<b>NEVINS TO GUESTS:</b> Okay. Take your time.
		2/110	1121+04 12:19+12	1123+02 12:20+18	1+14 1+06	<b>NEVINS TO GUESTS:</b> Relax.
	HE STANDS, HANDS GUN TO LEWIS.					
	<b>NEVINS TO GUESTS:</b> Just remember everything you were shown on the range.	2/111	1123+05 12:20+21	1127+11 12:23+19	4+06 2+22	<b>NEVINS TO GUESTS:</b> Just remember everything you were shown on the range. (SHOWN: TAUGHT)
	NEVINS TAKES SECOND GUN FROM GUN CASE AS ARCHER WALKS PAST HIM.					
1128+08 12:24+08	<b>MUSIC CUE: IN</b>					MUSIC: FADE IN
	<b>CUT IN ON</b> MELANIE AND TRACK BEHIND AS SHE SLOWLY WALKS INTO B.G. - <b>CUT AWAY</b> AND TRACK IN AS LEWIS FOLLOWS HER TOWARDS - NEVINS HANDS GUNS TO JACK AND ALFIE IN B.G.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	<b>NEVINS TO JACK/ALFIE:</b> Alright, easy, boys, careful with that.	2/112	1134+08 <u>12:28+08</u>	1138+00 <u>12:30+16</u>	3+08 <u>2+08</u>	<b>NEVINS TO JACK/ALFIE:</b> Alright, easy, boys, careful with that.
	HOLD AS MELANIE STOPS - LEWIS CONTINUES - <b>CUT IN</b> AS HE STOPS BESIDE HER.			FX: B.G. CHATTER		
	<b>MELANIE TO LEWIS:</b> Didn't realise there'd be so many.	2/113	1146+11 <u>12:36+11</u>	1150+07 <u>12:38+23</u>	3+12 <u>2+12</u>	<b>MELANIE TO LEWIS:</b> Didn't realise there'd be so many. (RUNS OVER SCENE END)
	DOWN ACROSS ZOMBIE-FILLED VALLEY - SLOWLY PULL BACK TO REVEAL MELANIE AND LEWIS IN F.G. - <b>CUT TO</b> ALFIE AND JACK CLUTCHING GUNS - SADIE BEHIND.			MUSIC: CONTINUES THRU ZOMBIES: GROAN		
	<b>ALFIE:</b> Yeah, buddy.	2/114	1164+06 <u>12:48+06</u>	1168+03 <u>12:50+19</u>	3+13 <u>2+13</u>	<b>ALFIE THEN NEVINS TO ALFIE/JACK:</b> - Yeah, buddy. - Alright, enjoy.
	NEVINS STANDS IN FROM BELOW (BACK TO CAMERA).					
	<b>NEVINS TO ALFIE/JACK:</b> Alright, enjoy.					
	<b>NEVINS TO SADIE:</b> Er, rifle, miss?	2/115	1168+06 <u>12:50+22</u>	1173+09 <u>12:54+09</u>	5+03 <u>3+11</u>	<b>NEVINS TO SADIE THEN SADIE TO NEVINS:</b> - Rifle, miss? - No, I'm good for now, thanks.
	ALFIE AND JACK EXIT.					
	<b>SADIE TO NEVINS:</b> Um ... no, I'm good for now, thanks.					
	<b>NEVINS TO SADIE:</b> Alright.	2/116	1173+12 <u>12:54+12</u>	1175+04 <u>12:55+12</u>	1+08 <u>1+00</u>	<b>NEVINS TO SADIE:</b> Alright.
	NEVINS TURNS, STEPS AWAY - INTERCUT WITH ARCHER AS HE LOOKS AT SADIE - PULLS GUN FROM BAG.			MUSIC: CONTINUES		
	PANNING ACROSS ZOMBIE-FILLED VALLEY - INTERCUT WITH ALFIE AND JACK AS ALFIE FIRES AT THEM.			FX: MACHINE-GUN		
	<b>JACK TO ALFIE:</b> Bruv, that's shameful. Allow me, yeah.	2/117	1198+04 <u>13:10+20</u>	1202+04 <u>13:13+12</u>	4+00 <u>2+16</u>	<b>JACK TO ALFIE:</b> Bruv, that's shameful. Allow me, yeah.
	JACK KNEELS - CONTINUE TO INTERCUT AS HE FIRES AT ZOMBIES - STOPS, REACTS.			FX: MACHINE-GUN/JACK: SHOUTS		

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	<b>JACK:</b> What the fuck?	2/118	1213+03 13:20+19	1215+09 13:22+09	2+06 1+14	<b>JACK:</b> What the fuck?
	HE STANDS, GLANCES AT ALFIE - THEY SMILE - RAISE GUNS, FIRE.			JACK/ALFIE: LAUGH FX: MACHINE-GUNS/SHOUTS		
	<b>CUT TO MELANIE - LEWIS BEHIND.</b>					
	<b>LEWIS TO MELANIE:</b> You ready?	2/119	1225+11 13:29+03	1227+11 13:30+11	2+00 1+08	<b>LEWIS TO MELANIE:</b> You ready?
	PULL FOCUS AS SHE TURNS TO HIM.					
	<b>MELANIE TO LEWIS:</b> No, you go first.	2/120	1228+15 13:31+07	1231+11 13:33+03	2+12 1+20	<b>MELANIE TO LEWIS:</b> No, you go first.
	HE RAISES GUN, PEERS THROUGH TELESCOPIC SIGHT - INTERCUT AS HE SHOOTS ZOMBIE IN THE HEAD - JACK AND ALFIE REACT - LEWIS LOWERS GUN - HANDS IT TO MELANIE - SHE RAISES IT, PEERS THROUGH TELESCOPIC SIGHT.			FX: GUNSHOT  MUSIC: FADES		
	<b>LEWIS TO MELANIE:</b> You got one?	2/121	1278+12 14:04+12	1281+00 14:06+00	2+04 1+12	<b>LEWIS TO MELANIE:</b> You got one?
	INTERCUT WITH MELANIE'S P.O.V. OF ZOMBIES THROUGH TELESCOPIC SIGHT.			ZOMBIES: GROAN		
	<b>MELANIE (O.S.) TO LEWIS:</b> Yeah.	2/122	1286+15 14:09+23	1290+11 14:12+11	3+12 2+12	<b>MELANIE TO LEWIS THEN LEWIS TO MELANIE:</b> - Yeah. - Okay. Now remember ...
	<b>CUT TO LEWIS AND MELANIE.</b>			(RUNS OVER SCENE END)		
	<b>LEWIS TO MELANIE:</b> Okay. Now remember ...					
	<b>LEWIS TO MELANIE:</b> ... breathe in.	2/123	1292+07 14:13+15	1294+11 14:15+03	2+04 1+12	<b>LEWIS TO MELANIE:</b> ... breathe in.
	<b>LEWIS TO MELANIE:</b> And when you're ready ...	2/124	1296+05 14:16+05	1298+13 14:17+21	2+08 1+16	<b>LEWIS TO MELANIE:</b> And when you're ready ...
	INTERCUT WITH MELANIE'S P.O.V. OF ZOMBIE THROUGH TELESCOPIC SIGHT.					
	<b>LEWIS (O.S.) TO MELANIE:</b> ... squeeze and fire.	2/125	1301+07 14:19+15	1304+03 14:21+11	2+12 1+20	<b>LEWIS TO MELANIE:</b> ... squeeze and fire.



Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	MELANIE PEERS THROUGH TELESCOPIC SIGHT.					
	<b>LEWIS TO MELANIE:</b> I know you can do it, Mel.	2/126	1310+03 14:25+11	1313+01 14:27+09	2+14 1+22	<b>LEWIS TO MELANIE:</b> I know you can do it, Mel.
	<b>MELANIE TO LEWIS:</b> Yeah, just ...	2/127	1314+00 14:28+00	1316+03 14:29+11	2+03 1+11	<b>MELANIE TO LEWIS:</b> Yeah, just ...
	CONTINUE TO INTERCUT WITH MELANIE'S P.O.V.					
	<b>MELANIE (O.S.) TO LEWIS:</b> ... give me a second.	2/128	1317+00 14:30+00	1319+08 14:31+16	2+08 1+16	<b>MELANIE TO LEWIS:</b> ... give me a second.
	<b>LEWIS (O.S.) TO MELANIE:</b> Just squeeze the trigger. You can do it.	2/129	1320+07 14:32+07	1324+07 14:34+23	4+00 2+16	<b>LEWIS TO MELANIE:</b> Just squeeze the trigger. You can do it. (RUNS OVER SCENE END)
	<b>MELANIE TO LEWIS:</b> Yeah.					
	SLOWLY TRACK IN ON MELANIE AS SHE PEERS THROUGH TELESCOPIC SIGHT - REACTS AS ZOMBIE TURNS, LOOKS AT HER - SHE LOWERS GUN.	MUSIC: CONTINUES				
	<b>LEWIS (O.S.) TO MELANIE:</b> (MUMBLES) What?	2/130	1344+10 14:48+10	1346+02 14:49+10	1+08 1+00	<b>LEWIS TO MELANIE:</b> What?
	<b>MELANIE TO LEWIS:</b> She looked at me.	2/131	1349+10 14:51+18	1352+00 14:53+08	2+06 1+14	<b>MELANIE TO LEWIS:</b> She looked at me.
	CUT AWAY TO REVEAL LEWIS BY HER.					
	<b>MELANIE TO LEWIS:</b> Sorry.	2/132	1357+04 14:56+20	1358+14 14:57+22	1+10 1+02	<b>MELANIE TO LEWIS:</b> Sorry.
	<b>LEWIS TO MELANIE:</b> No, no, don't be sorry.	2/133	1359+09 14:58+09	1361+09 14:59+17	2+00 1+08	<b>LEWIS TO MELANIE:</b> Don't be sorry. (DIALOGUE OMITTED FOR SUBTITLE)
	CONTINUE TO INTERCUT WITH ARCHER AS HE SHOOTS ZOMBIES - JACK AND ALFIE WATCH HIM, REACT.	MUSIC: BUILDS THRU FX: GUNSHOTS				
	<b>JACK/ALFIE:</b> Yo ...					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	<b>CUT AWAY.</b>					
	<b>JACK:</b> Next level.	2/134	1391+09 15:19+17	1393+15 15:21+07	2+06 1+14	<b>JACK:</b> Next level. (IMPLIES ARCHER IS AN EXPERIENCED MARKSMAN)
	TILT UP OVER ARCHER IN F.G. - HOLD AS HE STARES OUT R.					
58 Starts 1398+01 15:24+01	<b>INT. THE REZORT CONTROL AREA - DAY</b>  <b>ON COMPUTER SCREEN - SHOWS MAP OF ISLAND.</b>  <b>CUT TO SALVA AND ALVAREZ SEATED AT DESK - TRACK IN ON THEM AS HE TYPES.</b>					
1401+08 15:26+08	<b>MUSIC CUE: OUT</b>					MUSIC: FADE OUT THRU FX./B.G. CHATTER
	<b>SALVA TO ALVAREZ:</b> All it takes is a little TLC.	2/135	1402+03 15:26+19	1405+13 15:29+05	3+10 2+10	<b>SALVA TO ALVAREZ:</b> All it takes is a little TLC. (TLC: ABBREVIATION OF TENDER LOVING CARE)
	<b>CUT IN AS SHE REACTS, GLANCES AT HIM.</b>					
	<b>SALVA TO ALVAREZ:</b> A gentle touch always does the trick.	2/136	1407+13 15:30+13	1411+13 15:33+05	4+00 2+16	<b>SALVA TO ALVAREZ:</b> A gentle touch always does the trick. (-- THE TRICK: IMPLIES IT 'WORKS')
	VALERIE ENTERS IN B.G. (WAIST DOWN).					
	<b>VALERIE TO SALVA:</b> Is it the same problem as before?	2/137	1412+13 15:33+21	1416+02 15:36+02	3+05 2+05	<b>VALERIE TO SALVA:</b> Is it the same problem as before?
	<b>CUT IN ON HER AS SALVA TURNS.</b>					
	<b>SALVA (O.S.) TO VALERIE:</b> We don't know yet.	2/138	1416+09 15:36+09	1419+06 15:38+06	2+13 1+21	<b>SALVA TO VALERIE:</b> We don't know yet.
	<b>SALVA (O.S.) TO ALVAREZ:</b> This might take a while.	2/139	1419+09 15:38+09	1424+05 15:41+13	4+12 3+04	<b>SALVA TO ALVAREZ:</b> This might take a while. What you doing tonight?
	<b>SALVA TO ALVAREZ:</b> What you doing tonight?					
	INTERCUT WITH SALVA AND ALVAREZ AS SHE REACTS.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	<b>VALERIE TO TATE:</b> Tate, run full diagnostics.	2/140	<u>1426+02</u> <u>15:42+18</u>	1429+08 <u>15:45+00</u>	3+06 <u>2+06</u>	<b>VALERIE TO TATE:</b> Tate, run full diagnostics.

TILT DOWN OFF VALERIE TO  
REVEAL TATE SEATED AT  
COMPUTER - GLARES AT O.S.  
SALVA.

<b>TATE TO VALERIE:</b> (EXHALES) I'll get on to it right away.	2/141	1430+09 <u>15:45+17</u>	<u>1433+11</u> <u>15:47+19</u>	3+02 <u>2+02</u>	<b>TATE TO VALERIE:</b> I'll get on to it right away.
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END ON VALERIE.

1437+04  
15:50+04

**LAST FRAME OF ACTION REEL 2A/2B**

**FOOTAGE FROM SUBTITLE NO: 2/141 TO LAST FRAME ACTION:** **3+09**  
**00:02+09**

**FOOTAGE FROM 12 FT START MARK TO LAST FRAME ACTION:** **1437+05**

**FOOTAGE FROM 1ST FRAME ACTION TO LAST FRAME ACTION:** **1425+05**  
**15:50+05**

**"THE REZORT"**

REEL 3A/3B

Ft+Fr ZERO on START MARK

Timecode ZERO on FIRST FRAME ACTION

First Frame Action 12+00 - 00:00+00

First HARD CUT at 26+01 - 00:09+09

Second HARD CUT at 34+10 - 00:15+02

24fps with 12+00 - 8secs DCP Timecode offset

Scene No.	Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
1		<b>EXT. THE REZORT PARK/ CAMPSITE - DAY</b>					
	Starts 12+00 00:00+00	LAND ROVER TRAVELS TOWARDS -					
	16+00 00:02+16	<b>MUSIC CUE: IN</b>  - PASSES, TRAVELS TO B.G. TENTS.					
							MUSIC: FADE IN THRU FX: LAND ROVER
2		<b>CUT AWAY AS LAND ROVER TURNS, PULLS UP.</b>					
	Starts 26+01 00:09+09						
3		THROUGH OPEN LAND ROVER WINDOW TO MELANIE (SEATED) - LEWIS SEATED BEHIND (SOFT FOCUS).					
	Starts 34+10 00:15+02						
		<b>NEVINS (O.S.) TO GUESTS:</b> This is us, folks. Your room for a night under the stars.	3/1	35+05 00:15+13	41+11 00:19+19	6+06 4+06	<b>NEVINS TO GUESTS:</b> This is us, folks. Your room for a night under the stars. (THIS IS US: REFERS TO IT BEING THEIR DESTINATION)
		MELANIE OPENS DOOR - <b>CUT AWAY AS JACK AND ALFIE LEAP FROM REAR.</b>					FX:
		<b>JACK TO ALFIE:</b> Then its head was like boom!	3/2	45+02 00:22+02	48+04 00:24+04	3+02 2+02	<b>JACK TO ALFIE:</b> Then its head was like boom! (IMPLIES THE ZOMBIE'S HEAD EXPLODED)
		ALFIE TURNS, GLANCES AROUND AS SADIE CLIMBS FROM REAR OF LAND ROVER.					
		<b>ALFIE TO JACK:</b> Seriously, I wanna marry this place and have its beautiful babies.	3/3	49+01 00:24+17	55+01 00:28+17	6+00 4+00	<b>ALFIE TO JACK:</b> Seriously, I wanna marry this place and have its beautiful babies. (IMPLIES ALFIE 'LOVES' BEING THERE)

Scene No. <u>Foot/TC</u>	<u>Action/Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>	<u>Subtitle</u>
	<b>CUT TO MELANIE - TURNS AS LEWIS CLIMBS FROM LAND ROVER - INTERCUT WITH JACK AND ALFIE BY TENT AS JACK BITES INTO APPLE - ARCHER BY OPEN LAND ROVER DOOR - WATCHES AS SADIE PASSES IN F.G.</b>	FX:				
	<b>MELANIE (O.S.) TO LEWIS:</b> I think this is a/bad idea.	3/4	72+00 00:40+00	75+02 00:42+02	3+02 2+02	<b>MELANIE TO LEWIS:</b> I think this is a bad idea.  (RUNS OVER SCENE END)
	<b>CUT TO LEWIS AND MELANIE BY TENT - HE TURNS TO HER.</b>					
	<b>MELANIE TO LEWIS:</b> Coming all this way and spending that money.	3/5	76+02 00:42+18	80+02 00:45+10	4+00 2+16	<b>MELANIE TO LEWIS:</b> Coming all this way and spending that money.
81+00 00:46+00	<b>MUSIC CUE: OUT</b>					
	SLOWLY TRACK IN ON THEM AS SHE SMILES.	MUSIC: FADE OUT				
		MELANIE: CHUCKLES				
	<b>MELANIE TO LEWIS:</b> I couldn't do it.	3/6	84+09 00:48+09	86+15 00:49+23	2+06 1+14	<b>MELANIE TO LEWIS:</b> I couldn't do it. (REFERS TO SHOOTING THE ZOMBIE)
	<b>MELANIE TO LEWIS:</b> She looked at me.	3/7	88+03 00:50+19	90+13 00:52+13	2+10 1+18	<b>MELANIE TO LEWIS:</b> She looked at me.
	CONTINUE IN.	LEWIS: SIGHS DEEPLY				
	<b>LEWIS TO MELANIE:</b> Let's give it a chance.	3/8	96+07 00:56+07	98+15 00:57+23	2+08 1+16	<b>LEWIS TO MELANIE:</b> Let's give it a chance.
	SLOWLY TRACK AROUND THEM.					
	<b>LEWIS TO MELANIE:</b> It'll be good, I promise.	3/9	100+05 00:58+21	103+03 01:00+19	2+14 1+22	<b>LEWIS TO MELANIE:</b> It'll be good, I promise.
	HE TURNS, EXITS.					
	<b>CUT TO SADIE AND ARCHER - TRACK AROUND THEM.</b>					
	<b>ARCHER TO SADIE:</b> You enjoying yourself?	3/10	110+14 01:05+22	113+10 01:07+18	2+12 1+20	<b>ARCHER TO SADIE:</b> You enjoying yourself?
	<b>SADIE TO ARCHER:</b> Yeah.	3/11	114+05 01:08+05	115+15 01:09+07	1+10 1+02	<b>SADIE TO ARCHER:</b> Yeah.
	<b>ARCHER TO SADIE:</b> You didn't feel like shooting?	3/12	117+03 01:10+03	120+03 01:12+03	3+00 2+00	<b>ARCHER TO SADIE:</b> You didn't feel like shooting?

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	CONTINUE AROUND THEM TO REVEAL JACK AND ALFIE IN B.G. (SOFT FOCUS).					
						FX: B.G. CHATTER
	<b>SADIE TO ARCHER:</b> Oh, well my fia... well, my <u>ex</u> -fiancé, it was more his kind of thing.	3/13	120+11 01:12+11	127+01 01:16+17	6+06 4+06	<b>SADIE TO ARCHER:</b> Well, my <u>ex</u> -fiancé, it was more his kind of thing. (DIALOGUE OMITTED FOR SUBTITLE)
	CONTINUE AROUND THEM AS SADIE GLANCES DOWN AT MOBILE PHONE.					
	<b>SADIE TO ARCHER:</b> It really is beautiful here though, right?	3/14	134+14 01:21+22	138+14 01:24+14	4+00 2+16	<b>SADIE TO ARCHER:</b> It really is beautiful here though, right?
	CONTINUE AROUND THEM AS ARCHER TURNS TOWARDS.					
	<b>ARCHER TO SADIE:</b> Sure.	3/15	141+01 01:26+01	142+11 01:27+03	1+10 1+02	<b>ARCHER TO SADIE:</b> Sure.
	HOLD AS THEY TURN, GLANCE AT EACH OTHER - TRACK IN ON HER AS HE WALKS AWAY - SHE TURNS, WALKS TO B.G. TENT - JACK AND ALFIE ENTER, STEP TO HER.					B.G. CHATTER: CONTINUES
	<b>ALFIE TO SADIE:</b> Sorry about your fiancé.	3/16	158+10 01:37+18	163+10 01:41+02	5+00 3+08	<b>ALFIE TO SADIE THEN JACK TO SADIE:</b> - Sorry about your fiancé. - Yeah, sucks to be him. (-- SUCKS: IMPLIES 'UNPLEASANT')
	<b>JACK TO SADIE:</b> Yeah, sucks to be him.					
	CONTINUE IN ON JACK AND ALFIE AS JACK GLANCES AT APPLE IN HIS HAND, TOSSES IT OVER HIS SHOULDER.					
	<b>JACK TO SADIE:</b> We won a tournament.	3/17	166+14 01:43+06	169+08 01:45+00	2+10 1+18	<b>JACK TO SADIE:</b> We won a tournament. (RUNS OVER SCENE END)
	<b>CUT TO SADIE AS SHE STOPS, TURNS.</b>					
	<b>JACK (O.S.) TO SADIE:</b> Me and Alfie.//The prize was to come here.	3/18	171+01 01:46+01	175+03 01:48+19	4+02 2+18	<b>JACK TO SADIE:</b> Me and Alfie. The prize was to come here. (RUNS OVER SCENE END)
	INTERCUT WITH JACK AND ALFIE.					
	<b>JACK TO SADIE:</b> We play 'Gen-O-Cyd'. It's an online shooter.	3/19	175+06 01:48+22	179+13 01:51+21	4+07 2+23	<b>JACK TO SADIE:</b> We play 'Gen-O-Cyd'. It's an online shooter.

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	<b>JACK TO SADIE:</b> I mean, there's a campaign but it sucks, so, you know.	3/20	180+00 <u>01:52+00</u>	184+07 <u>01:54+23</u>	4+07 <u>2+23</u>	<b>JACK TO SADIE:</b> There's a campaign but it sucks, so, you know. (DIALOGUE OMITTED FOR SUBTITLE)
	<b>ALFIE TO SADIE:</b> You, you've heard of it?	3/21	184+10 <u>01:55+02</u> (RUNS OVER SCENE END)	186+15 <u>01:56+15</u>	2+05 <u>1+13</u>	<b>ALFIE TO SADIE:</b> You, you've heard of it?
	<b>SADIE TO ALFIE:</b> No.	3/22	187+02 <u>01:56+18</u>	188+09 <u>01:57+17</u>	1+07 <u>0+23</u>	<b>SADIE TO ALFIE:</b> No.
	THEY REACT AS SADIE TURNS AWAY.					
	<b>ALFIE TO SADIE:</b> Huh, really?	3/23	190+02 <u>01:58+18</u> (RUNS OVER SCENE END)	193+14 <u>02:01+06</u>	3+12 <u>2+12</u>	<b>ALFIE TO SADIE THEN JACK TO SADIE:</b> - Really? - It's kind of a big deal.
	<b>JACK TO SADIE:</b> It's kind of a big deal.					
	SHE STOPS, TURNS.					
	<b>JACK (O.S.) TO SADIE:</b> Our team name is//Smash'd Up.	3/24	194+08 <u>02:01+16</u> (RUNS OVER SCENE END)	198+00 <u>02:04+00</u>	3+08 <u>2+08</u>	<b>JACK TO SADIE THEN ALFIE TO SADIE:</b> - Our team name is Smash'd Up. - Boom. (BOOM: USED FOR EMPHASIS)
	<b>ALFIE TO SADIE:</b> Boom.					
	<b>SADIE TO JACK/ALFIE:</b> Wow. Great name.	3/25	198+03 <u>02:04+03</u>	201+05 <u>02:06+05</u>	3+02 <u>2+02</u>	<b>SADIE TO JACK/ALFIE:</b> Wow. Great name.
	CONTINUE TO INTERCUT AS SHE TURNS AWAY.					
	<b>JACK TO SADIE:</b> Yeah, I came up with it.	3/26	201+08 <u>02:06+08</u>	204+02 <u>02:08+02</u>	2+10 <u>1+18</u>	<b>JACK TO SADIE THEN ALFIE TO JACK:</b> - Yeah, I came up with it. - No, you didn't.
	<b>ALFIE TO JACK:</b> (OVER) No, you didn't.					
	SHE STOPS BY TENT, TURNS TOWARDS.					
	<b>SADIE TO JACK/ALFIE:</b> Er, sorry, how old are you?	3/27	204+09 <u>02:08+09</u> (RUNS OVER SCENE END)	208+09 <u>02:11+01</u>	4+00 <u>2+16</u>	<b>SADIE TO JACK/ALFIE THEN JACK TO SADIE:</b> - Sorry, how old are you? - 16.
	<b>JACK TO SADIE:</b> Sixteen.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	<b>SADIE TO JACK:</b> (SCOFFS) Right.	3/28	<u>208+12</u> <u>02:11+04</u>	210+04 <u>02:12+04</u>	1+08 <u>1+00</u>	<b>SADIE TO JACK: (OPTIONAL)</b> Right.
	SHE TURNS, STEPS INTO B.G. TENT - <b>CUT TO JACK AND ALFIE.</b>					
	<b>JACK TO ALFIE:</b> (MUMBLES) Yeah.					
214+00 <u>02:14+16</u>	<b>MUSIC CUE: IN</b>					MUSIC: FADE IN
	<b>ALFIE TO JACK:</b> That went pretty well.	3/29	214+02 <u>02:14+18</u>	216+12 <u>02:16+12</u>	2+10 <u>1+18</u>	<b>ALFIE TO JACK:</b> That went pretty well.
	THEY 'BUMP' FISTS -					
	<b>JACK TO ALFIE:</b> (MUMBLES) Man.					
	- TURN, STEP INTO B.G.					
4 Starts 220+15 <u>02:19+07</u>	<b>LATER:</b> <b>ON MELANIE - STEPS TOWARDS AS NEVINS PASSES IN B.G. - INTERCUT AS SHE STOPS, LOOKS OUT ACROSS PARK.</b>					FX: KNOCK AT DOOR (V.O.)
5 Starts 235+10 <u>02:29+02</u>	<b>INT. THE REZORT VALERIE'S OFFICE - EVENING</b> THROUGH WINDOW AND DOWN ACROSS CONTROL AREA - DOOR OPENS TO REVEAL TATE AND SALVA - INTERCUT WITH VALERIE SEATED AT DESK AS SHE TURNS TO THEM.					FX:
	<b>VALERIE TO TATE/SALVA:</b> What is it?	3/30	240+04 <u>02:32+04</u>	<u>242+02</u> <u>02:33+10</u>	1+14 <u>1+06</u>	<b>VALERIE TO TATE/SALVA:</b> What is it?
242+00 <u>02:33+08</u>	<b>MUSIC CUE: OUT</b>					MUSIC: FADE OUT
	<b>TATE TO VALERIE:</b> I//traced the lags. There was an unauthorised//access of the system late last night.	3/31	<u>242+05</u> <u>02:33+13</u>	248+01 <u>02:37+09</u>	5+12 <u>3+20</u>	<b>TATE TO VALERIE:</b> I traced the lags. There was an unauthorised access of the system late last night. (LAGS: AREAS OF SLOWNESS)
	SHE REACTS.					
	<b>VALERIE TO SALVA:</b> Why am I just hearing about this now, Salva?	3/32	248+04 <u>02:37+12</u>	252+15 <u>02:40+15</u>	4+11 <u>3+03</u>	<b>VALERIE TO SALVA:</b> Why am I just hearing about this now, Salva? Who was it? (RUNS OVER SCENE END)



Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	<b>VALERIE (O.S.) TO SALVA:</b> Who was it?					
	CONTINUE TO INTERCUT.					
	<b>SALVA TO VALERIE:</b> Somebody swiped through reception five minutes before, but there's no ID attached.	3/33	253+02 02:40+18	259+12 02:45+04	6+10 4+10	<b>SALVA TO VALERIE:</b> Somebody swiped through reception 5 minutes before, but there's no ID attached.
	<b>SALVA TO VALERIE:</b> No idea how they did that.	3/34	259+15 02:45+07	261+10 02:46+10	1+11 1+03	<b>SALVA TO VALERIE:</b> No idea how. (DIALOGUE OMITTED FOR SUBTITLE)
	<b>CUT IN ON TATE.</b>					
	<b>TATE TO VALERIE:</b> They downloaded a ton of data from all departments.	3/35	261+13 02:46+13	268+01 02:50+17	6+04 4+04	<b>TATE TO VALERIE:</b> Downloaded a ton of data from all departments. But left something behind. (A TON: NOT LITERALLY - IMPLIES 'LOTS') (DIALOGUE OMITTED FOR SUBTITLE)
	<b>TATE (O.S.) TO VALERIE:</b> But they left something behind.					
	CONTINUE TO INTERCUT AS VALERIE TURNS, LEANS TO INTERCOM.					
	<b>VALERIE (INTO INTERCOM):</b> Get security in here//right now.	3/36	268+04 02:50+20	271+01 02:52+17	2+13 1+21	<b>VALERIE:</b> Get security in here right now.
	TATE AND SALVA TURN, LOOK THROUGH DOORWAY INTO B.G. CONTROL AREA.					FX: ALARMS
6	<b>INT. THE REZORT CONTROL AREA - EVENING</b>					
Starts 271+02 02:52+18	ACROSS TO ALVAREZ SEATED AT COMPUTER - <b>CUT IN ON</b> HER AS SHE STANDS, LOOKS AT SCRAMBLED COMPUTER SCREEN.					
7	<b>VALERIE'S OFFICE - VALERIE STANDS.</b>					
Starts 274+00 02:54+16						
8	<b>CONTROL AREA - ON ALVAREZ.</b>					
Starts 275+06 02:55+14						

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
276+08 02:56+08	<b>MUSIC CUE: IN</b>					
						MUSIC: FADE IN THRU FOLLOWING DIALOGUE
	<b>ALVAREZ TO ALL:</b> I lost readings everywhere.	3/37	<u>275+08</u> 02:55+16	277+09 02:57+01	2+01 1+09	<b>ALVAREZ TO ALL:</b> I lost readings everywhere.
						(RUNS OVER SCENE END)
	<b>CUT AWAY AND PAN WITH AS SALVA AND TATE PASS IN F.G. - VALERIE FOLLOWS.</b>					
	<b>VALERIE TO ALVAREZ:</b> Are the fences still up?	3/38	277+12 02:57+04	281+08 02:59+16	3+12 2+12	<b>VALERIE TO ALVAREZ THEN ALVAREZ TO VALERIE:</b> - Are the fences still up? - I don't know.
	<b>TATE TO SALVA:</b> Take over.					
	SALVA AND TATE STOP BY COMPUTER.					
	<b>ALVAREZ (O.S.) TO VALERIE:</b> I don't know.					
	<b>CUT AWAY AS VALERIE STEPS TO THEM.</b>					
	<b>VALERIE TO SALVA:</b> Salva?	3/39	<u>282+07</u> 03:00+07	<u>284+03</u> 03:01+11	1+12 1+04	<b>VALERIE TO SALVA:</b> Salva?
	<b>SALVA TO VALERIE:</b> System's not responding.//It's not letting me override.	3/40	<u>284+06</u> 03:01+14	<u>288+04</u> 03:04+04	3+14 2+14	<b>SALVA TO VALERIE:</b> System's not responding. It's not letting me override.
						(RUNS OVER SCENE END)
	INTERCUT AS TATE TURNS, HURRIES PAST VALERIE INTO B.G. - END ON VALERIE AS SHE GLANCES AT O.S. ALVAREZ.					
	<b>VALERIE TO ALVAREZ:</b> Warn the cars.	3/41	<u>288+07</u> 03:04+07	<u>290+08</u> 03:05+16	2+01 1+09	<b>VALERIE TO ALVAREZ:</b> Warn the cars. (CARS: LAND ROVERS)
9 Starts 290+09 03:05+17	<b>EXT. THE REZORT RUINED TOWN - EVENING</b>					
	ACROSS TO STATIONARY LAND ROVER.					MUSIC: CONTINUES
	<b>ALVAREZ (THRU RADIO):</b> Control to all cars, please respond.	3/42	<u>290+11</u> 03:05+19	<u>294+10</u> 03:08+10	3+15 2+15	<b>ALVAREZ (THRU RADIO): (ITALICS)</b> Control to all cars, please respond.
	<b>CUT TO MIKE - WALKS TOWARDS FOLLOWED BY SPENCER AND FAT CATS.</b>					FX: CHINESE CHATTER

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	<b>SPENCER TO FAT CATS:</b> And that is how we take care of business.	3/43	<u>294+13</u> 03:08+13	298+13 03:11+05	4+00 2+16	<b>SPENCER TO FAT CATS:</b> And that is how we take care of business.
	INTERCUT WITH ZOMBIE AS IT STRUGGLES - HANDCUFF UNLOCKS.	ZOMBIE: GROWLS FX:				
	<b>SPENCER (O.S.) TO FAT CATS:</b> I gotta take a piss.	3/44	306+11 03:16+11	309+03 03:18+03	2+08 1+16	<b>SPENCER TO FAT CATS:</b> I gotta take a piss.
	SPENCER AND FAT CATS PASS IN B.G. - SPENCER TURNS, STEPS TO F.G. ZOMBIE.					
	<b>SPENCER TO ZOMBIE:</b> Hello there, //princess. Excuse me, will you?	3/45	311+02 03:19+10	315+02 03:22+02	4+00 2+16	<b>SPENCER TO ZOMBIE:</b> Hello there, princess. Excuse me, will you? (PRINCESS: SARCASTIC COMMENT - USUALLY USED AS A TERM OF AFFECTION TO A GIRL/YOUNG WOMAN)
	TRACK OFF HIM AND ACROSS WALL AS HE URINATES.	FX:				
	<b>SPENCER (O.S.) TO ZOMBIE:</b> There you go.	3/46	316+13 03:23+05	319+01 03:24+17	2+04 1+12	<b>SPENCER TO ZOMBIE: (OPTIONAL)</b> There you go.
	CONTINUE OFF WALL AND PAN OVER ZOMBIES.	ZOMBIES: GROWL				
10 Starts 323+06 03:27+14	<b>CONTROL AREA - CLOSE ON SALVA (SEATED) - LOOKS AT DATA-FILLED COMPUTER SCREENS.</b>	ALARM: CONTINUES				
	<b>TATE (O.S.) TO VALERIE:</b> It's no good, it's jammed. It's not// working. Look.	3/47	<u>325+07</u> 03:28+23	330+01 03:32+01	4+10 3+02	<b>TATE TO VALERIE:</b> It's no good, it's jammed. It's not working. Look.
	<b>CUT TO VALERIE AND TATE - SHE TURNS, STEPS TOWARDS - END ON SALVA - TAPS KEYBOARD.</b>	FX:				
11 Starts 334+10 03:35+02	<b>RUINED TOWN - CLOSE ON ZOMBIE'S HAND - HANDCUFF LOCKS - CUT AWAY AND PAN OFF ZOMBIE TO REVEAL SPENCER.</b>	MUSIC: CONTINUES THRU FX:/ ZOMBIE: GROANS				
	<b>SPENCER:</b> Ooh, he's angry. (CHUCKLES)	3/48	338+05 03:37+13	340+11 03:39+03	2+06 1+14	<b>SPENCER:</b> He's angry.
	HE GLANCES AT O.S. FAT CATS, SMILES.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
12 Starts 342+13 03:40+13	<b>CONTROL AREA - ON SALVA - GESTURES, STARES UP AT O.S. SCREEN.</b>					
	<b>SALVA:</b> Done.	3/49	<u>342+15</u> 03:40+15	344+09 03:41+17	1+10 1+02	<b>SALVA:</b> Done.
	<b>SALVA:</b> Fuck!	3/50	344+13 03:41+21	<u>346+06</u> 03:42+22	1+09 1+01	<b>SALVA:</b> Fuck!
	<b>CUT TO VALERIE AS SHE STEPS BESIDE HIM.</b>					
	<b>VALERIE TO SALVA:</b> Done? What d'you mean it's done?	3/51	<u>346+09</u> 03:43+01	<u>351+03</u> 03:46+03	4+10 3+02	<b>VALERIE TO SALVA:</b> Done? What do you mean it's done? Are we clear?
	<b>VALERIE (O.S.) TO SALVA:</b> Are we clear?					
	INTERCUT BETWEEN THEM AS SHE REACTS.			VALERIE: EXHALES		
	CONTINUE TO INTERCUT AS COMPUTER SCREENS SCRAMBLE - CONTROL AREA FALLS INTO DARKNESS - SALVA REACTS.			MUSIC: CONTINUES THRU FX:/ ALARMS		
	<b>SALVA:</b> (SOFTLY) Fuck!	3/52	<u>365+02</u> 03:55+10	<u>366+11</u> 03:56+11	1+09 1+01	<b>SALVA:</b> Fuck!
	VALERIE SLOWLY TURNS, LOOKS AT COMPUTER SCREENS - REACTS.					
13 Starts 373+11 04:01+03	<b>INT. THE REZORT VEHICLE BAY - EVENING</b>  (HIGH ANGLE) DOWN ACROSS DESERTED VEHICLE BAY - B.G. DOORS SLIDE OPEN.					MUSIC: CONTINUES THRU FX:
14 Starts 376+14 04:03+06	<b>EXT. THE REZORT PARK - EVENING</b>  <b>CLOSE ON ZOMBIE CAGE LOCK - DISENGAGES - GATE SLOWLY SWINGS OPEN - PULL FOCUS ON ZOMBIE AS IT TURNS TOWARDS.</b>					FX:

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
15 Starts 387+07 04:10+07	<b>RUINED TOWN - CLOSE ON</b> ZOMBIE'S HAND - HANDCUFF UNLOCKS - <b>CUT AWAY TO REVEAL</b> SPENCER - LOOKS AT ZOMBIE.					
	<b>SPENCER TO ZOMBIE:</b> Me love you long time.	3/53	389+11 04:11+19	392+07 04:13+15	2+12 1+20	<b>SPENCER TO ZOMBIE:</b> Me love you long time.
	ZOMBIE STRUGGLES AS SPENCER TURNS, WALKS INTO B.G. - INTERCUT AS ZOMBIE RAISES ITS HAND.					
16 Starts 410+15 04:25+23	<b>PARK - CLOSE ON ZOMBIE -</b> STARES AT UNLOCKED GATE - SLOWLY STEPS TO IT, PUSHES IT OPEN.					
						MUSIC: CONTINUES THRU FX:
17 Starts 435+11 04:42+11	<b>CONTROL AREA - TILTING DOWN</b> OVER VALERIE AS SHE GLANCES AT SALVA SEATED BY HER.					
						FX: CHATTER
	<b>VALERIE TO SALVA:</b> Kill the fucking alarm.	3/54	435+13 04:42+13	440+03 04:45+11	4+06 2+22	<b>VALERIE TO SALVA/TATE:</b> Kill the fucking alarm. Give me options. (KILL: STOP)
	<b>VALERIE TO SALVA/TATE:</b> Give me options.					
	INTERCUT AS SHE REACTS - SALVA GESTURES.					
	<b>SALVA TO VALERIE:</b> If it's a virus skull-fucking the system, then//it's probably trying to reboot itself.	3/55	440+15 04:45+23	447+15 04:50+15	7+00 4+16	<b>SALVA TO VALERIE:</b> If it's a virus skull-fucking the system, then it's probably trying to reboot itself. (SKULL-FUCKING: WRECKING)
	END ON VALERIE.					
	<b>SALVA (O.S.) TO VALERIE:</b> Restart clean.	3/56	448+04 04:50+20	450+10 04:52+10	2+06 1+14	<b>SALVA TO VALERIE:</b> Restart clean.
	SHE REACTS.					
18 Starts 452+04 04:53+12	<b>RUINED TOWN - ON FAT CATS BY</b> LAND ROVER.					
						MUSIC: CONTINUES
	<b>FAT CAT 1 TO FAT CAT 2:</b> No.					
	<b>SPENCER (O.S.) TO FAT CATS:</b> Guys, I pissed all over him. (CHUCKLES)	3/57	454+04 04:54+20	457+03 04:56+19	2+15 1+23	<b>SPENCER TO FAT CATS:</b> Guys, I pissed all over him.

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	INTERCUT WITH SPENCER AS HE WALKS TO THEM - ZOMBIE ENTERS THROUGH B.G. DOORWAY.					
	<b>MIKE TO SPENCER/FAT CATS:</b> Gentlemen, //could you get in the car for me, please.	3/58	459+03 04:58+03	463+05 05:00+21	4+02 2+18	<b>MIKE TO SPENCER/FAT CATS:</b> Gentlemen, could you get in the car for me, please.
	INTERCUT AS MIKE STEPS PAST FAT CATS, TAKES MIKE GUN FROM FRONT OF LAND ROVER - COCKS IT, SHOOTS ZOMBIE IN THE FACE - IT COLLAPSES TO THE FLOOR.			ZOMBIE: SNARLS/FX: GUNSHOT		
470+00 05:05+08	<b>MUSIC CUE: OUT</b>			MUSIC: FADE OUT		
	CONTINUE TO INTERCUT AS MIKE GLANCES AT SPENCER AND FAT CATS.			FX: APPLAUSE/CHATTER		
	<b>FAT CAT TO SPENCER:</b> You were lucky, man. You were lucky.	3/59	471+11 05:06+11	475+01 05:08+17	3+06 2+06	<b>FAT CAT TO SPENCER:</b> You were lucky, man. You were lucky.
	<b>SPENCER TO FAT CATS:</b> (OVER) I wasn't, I wasn't, er ...					
	<b>SPENCER TO FAT CATS:</b> I wasn't scared at all. Not for a minute ...	3/60	475+14 05:09+06	479+14 05:11+22	4+00 2+16	<b>SPENCER TO FAT CATS:</b> I wasn't scared at all. Not for a minute ...
	CONTINUE TO INTERCUT AS ZOMBIE LEAPS IN, GRABS FAT CAT.					
480+00 05:12+00	<b>MUSIC CUE: IN</b>			MUSIC: IN THRU FX:/ZOMBIE: ROARS		
	<b>MIKE (O.S.) TO SPENCER/FAT CATS:</b> (SHOUTS) Get//in the fucking truck. Get in the truck now!	3/61	482+09 05:13+17	487+00 05:16+16	4+07 2+23	<b>MIKE TO SPENCER/FAT CATS:</b> Get in the fucking truck. Get in the truck now!
	CONTINUE TO INTERCUT AS ZOMBIE DRAGS FAT CAT BACK THROUGH DOORWAY - SPENCER AND FAT CATS CLIMB INTO LAND ROVER.			LAND ROVER DOORS: CLOSE		
	<b>SPENCER TO MIKE:</b> Go, go, go, //go, go!	3/62	492+09 05:20+09	495+02 05:22+02	2+09 1+17	<b>SPENCER TO MIKE THEN MIKE TO SPENCER:</b> - Go, go! - I'm trying. (DIALOGUE OMITTED FOR SUBTITLE)
	<b>MIKE TO SPENCER:</b> I'm trying, I'm trying.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
19 Starts 495+03 05:22+03	<b>CONTROL AREA - ON SALVA -</b> GLANCES AROUND AS VALERIE STEPS BESIDE HIM.					ALARM: CONTINUES
	<b>VALERIE TO SALVA:</b> How much of The Rezort is breached?	3/63	495+05 05:22+05	498+13 05:24+13	3+08 2+08	<b>VALERIE TO SALVA:</b> How much of The Rezort is breached?
	TILT UP OVER HER AS HE GESTURES - <b>CUT AWAY</b> AS SHE TURNS, GESTURES.					SALVA: SCOFFS
	<b>VALERIE TO SECURITY:</b> Go.	3/64	500+08 05:25+16	502+00 05:26+16	1+08 1+00	<b>VALERIE TO SECURITY:</b> Go.
	MALE SECURITY OFFICER TURNS.					
	<b>MALE SECURITY OFFICER (INTO RADIO):</b> Armed teams, every entrance now!	3/65	502+03 05:26+19	505+05 05:28+21	3+02 2+02	<b>MALE SECURITY OFFICER:</b> Armed teams, every entrance now! (DIALOGUE ENDS ON CUT)
	VALERIE TURNS, LOOKS AT INTERFERENCE FILLED SCREENS.					(RUNS OVER SCENE END)
20 Starts 506+00 05:29+08	<b>EXT. POOL/STAGE/BAR - ON</b> FEMALE GUEST BY DJ - SHE REACTS - QUICKLY STEPS BACK AS ZOMBIE ENTERS - INTERCUT AS HE BITES INTO DJ'S NECK - MALE GUEST GRABS FEMALE GUEST, PULLS HER INTO POOL - INTERCUT AS ZOMBIES ATTACK GUESTS.					FEMALE GUEST: GASPS FX: GROANS/SCREAMS FX:
21 Starts 533+12 05:47+20	<b>CONTROL AREA - CLOSE ON</b> VALERIE - INTERCUT WITH SALVA AS THEY LOOK AT INTERFERENCE FILLED SCREENS - SALVA TYPES.					ALARM: CONTINUES
22 Starts 542+03 05:53+11	<b>POOL/STAGE/BAR - TRACKING</b> WITH AS RECEPTIONIST HURRIES PAST ZOMBIES AND GUESTS TOWARDS - TURNS, HOLDS SECURITY CARD AGAINST SCANNER - STEPS BACK THROUGH DOORWAY - ZOMBIES FOLLOW.					FX:/ZOMBIES: GROWL RECEPTIONIST: SCREAMS
23 Starts 560+01 06:05+09	<b>CONTROL AREA - ON VALERIE AND</b> SALVA - TATE STEPS TO THEM.					MUSIC: CONTINUES THRU FX:
	<b>TATE TO SALVA:</b> Listen, //we have to reboot this now.	3/66	560+05 06:05+13	563+05 06:07+13	3+00 2+00	<b>TATE TO SALVA:</b> We have to reboot now. (DIALOGUE OMITTED FOR SUBTITLE)
						(RUNS OVER SCENE END)

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	INTERCUT AS HE LEANS BESIDE SALVA.					
	<b>SALVA TO TATE:</b> It's not gonna work.	3/67	563+08 06:07+16	567+05 06:10+05	3+13 2+13	<b>SALVA TO TATE THEN TATE TO SALVA:</b> - It's not gonna work. - Keep trying. (DIALOGUE ENDS ON CUT)
	<b>TATE TO SALVA:</b> Keep trying.					
	TATE TURNS, STEPS AWAY - SALVA STANDS.					
	<b>SALVA TO TATE:</b> No, this is fucked!	3/68	567+08 06:10+08	571+09 06:13+01	4+01 2+17	<b>SALVA TO TATE:</b> No, this is fucked! <b>(TO VALERIE)</b> I'm out of here.
	HE REMOVES HEADPHONES - TURNS, PUSHES PAST VALERIE -					
	<b>SALVA TO VALERIE:</b> I'm out of here.					
	- HURRIES INTO B.G. - CONTINUE TO INTERCUT AS ZOMBIES ENTER THROUGH DOORWAY, ATTACK HIM - MALE SECURITY OFFICER FIRES AT THEM.					MUSIC: CONTINUES THRU FX:/ SALVA: GROANS FX: GUNSHOTS
	CONTINUE TO INTERCUT WITH VALERIE AS SHE REACTS, COWERS BEHIND COMPUTER SCREEN - WATCHES AS ZOMBIE SLOWLY STEPS TOWARDS - STOPS, STARES AT HER - POINTS - VALERIE TURNS, RUNS THROUGH DOORWAY INTO HER OFFICE - SLAMS DOOR CLOSED AS TATE STEPS TO IT - HE REACTS, BANGS HIS FIST ON IT.					ZOMBIE: SCREAMS/GROWLS  FX:
	<b>TATE TO VALERIE:</b> (SHOUTS) Valerie!	3/69	628+06 06:50+22	630+06 06:52+06	2+00 1+08	<b>TATE TO VALERIE:</b> Valerie!
	ZOMBIE GRABS HIM, ATTACKS HIM - END ON ZOMBIES.					
24 Starts 639+01 06:58+01	<b>VALERIE'S OFFICE - CLOSE ON VALERIE - INTERCUT AS SHE PEERS THROUGH BLINDS AT ZOMBIES IN CONTROL AREA - END ON INTERFERENCE FILLED COMPUTER SCREEN.</b>					VALERIE: BREATHES HEAVILY
	<b>COMPUTER VOICE:</b> Brimstone Protocol activated.	3/70	647+01 07:03+09	650+08 07:05+16	3+07 2+07	<b>COMPUTER VOICE: (ITALICS)</b> <i>Brimstone Protocol activated.</i>



Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
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ON-SCREEN TEXT - COMPUTER SCREEN:

DANGER  
BRIMSTONE PROTOCOL  
INITIATING

25  
Starts  
650+09  
07:05+17

**EXT. THE REZORT PARK/  
CAMPSITE - NIGHT**

(HIGH ANGLE) DOWN TO SADIE SEATED ON STATIONARY LAND ROVER BONNET - ILLUMINATED TENTS IN B.G.

657+00  
07:10+00

**MUSIC CUE: OUT**

MUSIC: FADE OUT THRU FX:  
NATURAL

**CUT IN ON** HER AS SHE DRINKS FROM BEER BOTTLE.

MELANIE STEPS FROM TENT - **CUT AWAY** AND TRACK WITH AS SHE SLOWLY WALKS TOWARDS TO REVEAL SADIE - TURNS, PEERS AT HER - GLANCES AT HER WATCH.

**SADIE TO MELANIE:**  
You've still got another hour till it's your turn.

3/71 689+10 694+01 4+07  
07:31+18 07:34+17 2+23

**SADIE TO MELANIE:**  
You've still got another hour till it's your turn.  
(TILL: UNTIL)

**MELANIE TO SADIE:**  
Can't sleep.

3/72 694+04 696+14 2+10  
07:34+20 07:36+14 1+18  
(RUNS OVER SCENE END)

**MELANIE TO SADIE:**  
Can't sleep.  
(DIALOGUE ENDS ON CUT)

**CUT IN ON** SADIE AS SHE SMILES - INTERCUT BETWEEN THEM.

SADIE: CHUCKLES

**SADIE TO MELANIE:**  
It really is beautiful here.

3/73 701+11 705+01 3+06  
07:39+19 07:42+01 2+06

**SADIE TO MELANIE:**  
It really is beautiful here.

**SADIE TO MELANIE:**  
If you can ignore the slaughter, that is.

3/74 706+05 710+05 4+00  
07:42+21 07:45+13 2+16

**SADIE TO MELANIE:**  
If you can ignore the slaughter, that is.

**CUT AWAY** AND SLOWLY TRACK AROUND THEM AS SADIE DRINKS.

**MELANIE TO SADIE:**  
Mmm.

CONTINUE TO INTERCUT AS SHE LOOKS AT MELANIE.

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	<b>SADIE TO MELANIE:</b> You're not one of those psych cases sent here by your doctor to ...	3/75	720+12 07:52+12	726+08 07:56+08	5+12 3+20	<b>SADIE TO MELANIE:</b> You're not one of those psych cases sent here by your doctor to ...
	<b>SADIE TO MELANIE:</b> I, I've read about it, that's all.	3/76	729+09 07:58+09	733+05 08:00+21	3+12 2+12	<b>SADIE TO MELANIE:</b> I've read about it, that's all.
	MELANIE GLANCES AT HER, SMILES.					
	<b>MELANIE TO SADIE:</b> Something like that.	3/77	737+02 08:03+10	739+08 08:05+00	2+06 1+14	<b>MELANIE TO SADIE:</b> Something like that.
	SHE NODS - SADIE RAISES HER EYEBROWS.					
	<b>MELANIE TO SADIE:</b> No-one//forced me, though. I chose to be here.	3/78	742+06 08:06+22	747+01 08:10+01	4+11 3+03	<b>MELANIE TO SADIE:</b> No-one forced me, though. I chose to be here.
			(RUNS OVER SCENE END)			
	<b>SADIE TO MELANIE:</b> Kill to get well.	3/79	748+15 08:11+07	751+13 08:13+05	2+14 1+22	<b>SADIE TO MELANIE:</b> Kill to get well.
	CONTINUE TO INTERCUT - SADIE HOLDS OUT BEER BOTTLE.					
	<b>MELANIE TO SADIE:</b> Sure.	3/80	757+12 08:17+04	759+06 08:18+06	1+10 1+02	<b>MELANIE TO SADIE:</b> Sure.
	CUT AWAY AS MELANIE CLIMBS ON TO LAND ROVER BONNET BESIDE SADIE, TAKES BOTTLE FROM HER.					
	<b>MELANIE TO SADIE:</b> (SOFTLY) Thanks.	3/81	765+15 08:22+15	767+09 08:23+17	1+10 1+02	<b>MELANIE TO SADIE:</b> Thanks.
	CUT IN ON THEM AS SHE DRINKS, HANDS IT BACK.					
	<b>SADIE TO MELANIE:</b> Thanks.	3/82	773+06 08:27+14	775+00 08:28+16	1+10 1+02	<b>SADIE TO MELANIE:</b> Thanks.
	<b>SADIE TO MELANIE:</b> They're just us, you know.	3/83	779+14 08:31+22	782+12 08:33+20	2+14 1+22	<b>SADIE TO MELANIE:</b> They're just us, you know.
	<b>MELANIE TO SADIE:</b> And still I hate them.	3/84	788+14 08:37+22	791+10 08:39+18	2+12 1+20	<b>MELANIE TO SADIE:</b> And still I hate them.

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	CONTINUE TO INTERCUT.					MELANIE: SIGHS
	<b>MELANIE TO SADIE:</b> My dad was ...	3/85	800+04 08:45+12	802+12 08:47+04	2+08 1+16	<b>MELANIE TO SADIE:</b> My dad was ...
806+00 08:49+08	<b>MUSIC CUE: IN</b>					MUSIC: FADE IN
	CUT IN ON THEM.					
	<b>MELANIE TO SADIE:</b> (SIGHS) ... just like a normal dad, you know.	3/86	806+05 08:49+13	809+13 08:51+21	3+08 2+08	<b>MELANIE TO SADIE:</b> ... just like a normal dad, you know.
	<b>MELANIE TO SADIE:</b> He was a good man. He was a kind man.	3/87	810+07 08:52+07	814+11 08:55+03	4+04 2+20	<b>MELANIE TO SADIE:</b> He was a good man. He was a kind man.
	<b>MELANIE TO SADIE:</b> And I watched him turn.	3/88	818+02 08:57+10	820+15 08:59+07	2+13 1+21	<b>MELANIE TO SADIE:</b> And I watched him turn. (IMPLIES HER DAD TURNED INTO A ZOMBIE)
	SADIE LOOKS AT MELANIE.					
	<b>MELANIE TO SADIE:</b> Where do you think it goes?	3/89	828+06 09:04+06	831+00 09:06+00	2+10 1+18	<b>MELANIE TO SADIE:</b> Where do you think it goes?
	MELANIE TURNS TO HER.					
	<b>MELANIE TO SADIE:</b> When they come back, that ... that goodness in people?	3/90	833+00 09:07+08	838+12 09:11+04	5+12 3+20	<b>MELANIE TO SADIE:</b> When they come back, that ... that goodness in people?
	<b>MELANIE TO SADIE:</b> What do you think happens to it? (RUNS OVER SCENE END)	3/91	841+05 09:12+21	844+09 09:15+01	3+04 2+04	<b>MELANIE TO SADIE:</b> What do you think happens to it? (DIALOGUE ENDS ON CUT)
	CONTINUE TO INTERCUT.					
	<b>SADIE TO MELANIE:</b> Maybe it doesn't go anywhere. (RUNS OVER SCENE END)	3/92	848+12 09:17+20	852+00 09:20+00	3+04 2+04	<b>SADIE TO MELANIE:</b> Maybe it doesn't go anywhere. (DIALOGUE ENDS ON CUT)
	<b>SADIE TO MELANIE:</b> Or maybe, I don't know, lives on in you.	3/93	854+12 09:21+20	860+06 09:25+14	5+10 3+18	<b>SADIE TO MELANIE:</b> Or maybe, I don't know, lives on in you.
	MELANIE STARES BLANKLY - SADIE SITS FORWARD, LOOKS AT HER.					MELANIE: CHUCKLES
	<b>SADIE TO MELANIE:</b> Do you know where the word 'Zombie' comes from?	3/94	866+04 09:29+12	870+11 09:32+11	4+07 2+23	<b>SADIE TO MELANIE:</b> Do you know where the word 'Zombie' comes from?
	MELANIE SHAKES HER HEAD.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	<b>MELANIE TO SADIE:</b> No.	3/95	870+14 <u>09:32+14</u>	872+10 <u>09:33+18</u>	1+12 <u>1+04</u>	<b>MELANIE TO SADIE:</b> No.
	<b>SADIE TO MELANIE:</b> African tribes once called their soul 'nzambi'.	3/96	872+13 <u>09:33+21</u>	877+11 <u>09:37+03</u>	4+14 <u>3+06</u>	<b>SADIE TO MELANIE:</b> African tribes once called their soul 'nzambi'.
	<b>SADIE TO MELANIE:</b> But when they were transported to Haiti as slaves, their soul became 'Zonbi'.	3/97	878+12 <u>09:37+20</u>	886+02 <u>09:42+18</u>	7+06 <u>4+22</u>	<b>SADIE TO MELANIE:</b> But when they were transported to Haiti as slaves, their soul became 'Zonbi'. (DIALOGUE ENDS ON CUT)
	<b>SADIE TO MELANIE:</b> Meaning all free will gone.	3/98	886+05 <u>09:42+21</u>	889+11 <u>09:45+03</u>	3+06 <u>2+06</u>	<b>SADIE TO MELANIE:</b> Meaning all free will gone.
	<b>SADIE TO MELANIE:</b> Unthinking, uncaring.	3/99	891+11 <u>09:46+11</u>	894+09 <u>09:48+09</u>	2+14 <u>1+22</u>	<b>SADIE TO MELANIE:</b> Unthinking, uncaring.
	<b>SADIE TO MELANIE:</b> I mean, right now, does that sound more like them or us?	3/100	<u>898+01</u> <u>09:50+17</u>	902+09 <u>09:53+17</u>	4+08 <u>3+00</u>	<b>SADIE TO MELANIE:</b> Right now, does that sound more like them or us? (DIALOGUE OMITTED FOR SUBTITLE) (DIALOGUE ENDS ON CUT)
	CONTINUE TO INTERCUT.		MUSIC: CONTINUES			
	<b>MELANIE TO SADIE:</b> Do you ever find yourself thinking that ...	3/101	909+09 <u>09:58+09</u>	913+09 <u>10:01+01</u>	4+00 <u>2+16</u>	<b>MELANIE TO SADIE:</b> Do you ever find yourself thinking that ...
	<b>MELANIE TO SADIE:</b> ... we won the war, but forgot why?	3/102	914+15 <u>10:01+23</u>	<u>919+10</u> <u>10:05+02</u>	4+11 <u>3+03</u>	<b>MELANIE TO SADIE:</b> ... we won the war, but forgot why?
	SADIE NODS.					
	<b>SADIE TO MELANIE:</b> Every day.	3/103	921+10 <u>10:06+10</u>	924+02 <u>10:08+02</u>	2+08 <u>1+16</u>	<b>SADIE TO MELANIE:</b> Every day.
	<b>SADIE TO MELANIE:</b> You know, we have all these ethics about how we're treated before we're born, and after we die.	3/104	926+15 <u>10:09+23</u>	934+05 <u>10:14+21</u>	7+06 <u>4+22</u>	<b>SADIE TO MELANIE:</b> We have all these ethics about how we're treated before we're born, and after we die. (DIALOGUE OMITTED FOR SUBTITLE)
	<b>SADIE TO MELANIE:</b> But we get bit and we're just fair game -- literally.	3/105	934+08 <u>10:15+00</u>	939+08 <u>10:18+08</u>	5+00 <u>3+08</u>	<b>SADIE TO MELANIE:</b> But we get bit and we're just fair game ... literally. (BIT: BITTEN)
	SHE SHAKES HER HEAD, LOOKS DOWN.					
	<b>SADIE TO MELANIE:</b> Jesus ...	3/106	<u>943+10</u> <u>10:21+02</u>	945+04 <u>10:22+04</u>	1+10 <u>1+02</u>	<b>SADIE TO MELANIE:</b> Jesus ...

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	MELANIE TURNS TO HER.					
	<b>SADIE TO MELANIE:</b> ... if we can treat the dead like meat,// then who's to say the living won't be next?	3/107	946+07 10:22+23	953+07 10:27+15	7+00 4+16	<b>SADIE TO MELANIE:</b> ... if we can treat the dead like meat, then who's to say the living won't be next? (-- MEAT: IMPLIES WITHOUT THOUGHT OR CONSIDERATION)
	SADIE REACTS - MELANIE TURNS - CONTINUE TO INTERCUT AS ZOMBIE SLOWLY APPROACHES FROM B.G.					
	<b>MELANIE TO SADIE:</b> Sadie, where's your gun?	3/108	967+03 10:36+19	970+05 10:38+21	3+02 2+02	<b>MELANIE TO SADIE:</b> Sadie, where's your gun? (DIALOGUE ENDS ON CUT)
	MELANIE TURNS, CLIMBS FROM LAND ROVER BONNET - ZOMBIE CONTINUES TOWARDS.					MUSIC: CONTINUES THRU FX:
	<b>MELANIE (O.S.) TO ALL:</b> Help.//Get up.	3/109	982+10 10:47+02	985+04 10:48+20	2+10 1+18	<b>MELANIE TO ALL:</b> Help. Get up.
	<b>MELANIE (O.S.) TO ALL:</b> (SHOUTS) Get up, get up!	3/110	986+02 10:49+10	989+00 10:51+08	2+14 1+22	<b>MELANIE TO ALL:</b> Get up, get up! (TO SADIE) Sadie.
	ALFIE QUICKLY STEPS FROM TENT -					
	<b>MELANIE (O.S.) TO SADIE:</b> Sadie.					
	- PUTS ON SPECTACLES.					
	<b>MELANIE (O.S.) TO SADIE:</b> Sadie. Sadie.	3/111	991+03 10:52+19	993+13 10:54+13	2+10 1+18	<b>MELANIE TO SADIE: (OPTIONAL)</b> Sadie. Sadie.
	HE TURNS, HURRIES BACK INTO TENT.					
	<b>ALFIE TO JACK:</b> Jack. Jack, wake//up!	3/112	994+00 10:54+16	996+00 10:56+00	2+00 1+08	<b>ALFIE TO JACK:</b> (Jack,) wake up! (DIALOGUE OMITTED FOR SUBTITLE)
	MELANIE HURRIES BEHIND LAND ROVER AS ZOMBIE WALKS TO SADIE - MELANIE STOPS BEHIND HER.					
	<b>MELANIE TO SADIE:</b> Sadie, shoot it.	3/113	1001+04 10:59+12	1004+03 11:01+11	2+15 1+23	<b>MELANIE TO SADIE:</b> Sadie, shoot it. (DIALOGUE ENDS ON CUT)

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	<b>CUT IN CLOSE ON SADIE AS SHE REACTS.</b>					
	<b>MELANIE (O.S.) TO SADIE:</b> Sadie ...	3/114	1004+06 11:01+14	1006+00 11:02+16	1+10 1+02	<b>MELANIE TO SADIE:</b> Sadie ...
	<b>CUT AWAY AS MELANIE SHOVES HER.</b>					
	<b>MELANIE TO SADIE:</b> ... shoot it.	3/115	1007+00 11:03+08	1009+06 11:04+22	2+06 1+14	<b>MELANIE TO SADIE:</b> ... shoot it.
	SADIE PICKS UP GUN, AIMS IT TOWARDS.					
	<b>MELANIE TO SADIE:</b> Sadie, //shoot it.	3/116	1009+15 11:05+07	1012+08 11:07+00	2+09 1+17	<b>MELANIE TO SADIE:</b> (Sadie,) shoot it.
	(RUNS OVER SCENE END)					
	CONTINUE TO INTERCUT AS ZOMBIE CONTINUES TOWARDS.					
	<b>MELANIE (O.S.) TO SADIE:</b> Sadie. Sadie, //shoot it.	3/117	1012+11 11:07+03	1015+13 11:09+05	3+02 2+02	<b>MELANIE TO SADIE:</b> Sadie, shoot it. (DIALOGUE OMITTED FOR SUBTITLE)
	(RUNS OVER SCENE END)					
	<b>MELANIE TO SADIE:</b> Shoot it, Sadie!	3/118	1016+07 11:09+15	1019+02 11:11+10	2+11 1+19	<b>MELANIE TO SADIE:</b> Shoot it, Sadie! (DIALOGUE ENDS ON CUT)
	(RUNS OVER SCENE END)					
	<b>SADIE TO MELANIE:</b> (SOFTLY) No.	3/119	1019+05 11:11+13	1021+10 11:13+02	2+05 1+13	<b>SADIE TO MELANIE THEN MELANIE TO SADIE:</b> - No. - Sadie!
	(RUNS OVER SCENE END)					
	<b>MELANIE TO SADIE:</b> (SCREAMS) Sadie!					
	CONTINUE TO INTERCUT AS BULLET STRIKES ZOMBIE'S HEAD - ZOMBIE COLLAPSES TO THE GROUND - CUT TO ARCHER CLUTCHING RIFLE.					
						FX: GUNSHOT
1026+08 11:16+08	<b>MUSIC CUE: OUT</b>					MUSIC: FADE OUT
	CONTINUE TO INTERCUT WITH ALFIE AND JACK AS JACK STEPS FROM TENT -					
1031+00 11:19+08	<b>MUSIC CUE: IN</b>					MUSIC: FADE IN THRU ALFIE: CHUCKLES

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	- REACTS - <b>CUT AWAY</b> AS SADIE STARES DOWN AT ZOMBIE'S BODY - LEWIS, ARCHER AND OTHERS APPROACH FROM B.G. - STOP, LOOK DOWN AT IT.					
						JACK: EXHALES
	<b>ALFIE TO JACK:</b> Yeah, //buddy. Hakuna matata motherfucker.	3/120	<u>1044+08</u> <u>11:28+08</u>	1049+08 <u>11:31+16</u>	5+00 <u>3+08</u>	<b>ALFIE TO JACK:</b> Yeah, buddy. Hakuna matata motherfucker.
	ALFIE AND JACK SMILE - NEVINS GLANCES AROUND, FROWNS.					ALFIE/JACK: CHUCKLE
	<b>NEVINS TO GUESTS:</b> Er, they shouldn't get this close.	3/121	1054+01 <u>11:34+17</u>	1057+01 <u>11:36+17</u>	3+00 <u>2+00</u>	<b>NEVINS TO GUESTS:</b> They shouldn't get this close.
	<b>LEWIS TO NEVINS:</b> Isn't this why we take turns to keep guard? //Do they not roam free in these parts?  CONTINUE TO INTERCUT.	3/122	1057+04 <u>11:36+20</u>	<u>1063+06</u> <u>11:40+22</u> (RUNS OVER SCENE END)	6+02 <u>4+02</u>	<b>LEWIS TO NEVINS:</b> Isn't this why we take turns to keep guard? Do they not roam free (in these parts)?
	<b>NEVINS TO LEWIS:</b> (OVER) Are you kidding? There are hidden fences everywhere.	3/123	<u>1063+09</u> <u>11:41+01</u>	<u>1066+15</u> <u>11:43+07</u>	3+06 <u>2+06</u>	<b>NEVINS TO LEWIS:</b> Are you kidding? Hidden fences everywhere. (DIALOGUE OMITTED FOR SUBTITLE)
	<b>NEVINS TO LEWIS:</b> How long do you think we'd stay in business if guests //got bit?  NEVINS TURNS, CLIMBS UP ON TO LAND ROVER STEP	3/124	1067+08 <u>11:43+16</u>	1072+00 <u>11:46+16</u> (RUNS OVER SCENE END)	4+08 <u>3+00</u>	<b>NEVINS TO LEWIS:</b> How long do you think we'd stay in business if guests got bit?
	<b>ALFIE TO NEVINS:</b> So what the fuck's going on?  HE TURNS ON ROOF-MOUNTED SPOTLIGHTS - CONTINUE TO INTERCUT AS HE TURNS SPOTLIGHT TO REVEAL GROUP OF ZOMBIES - JACK REACTS.	3/125	<u>1073+08</u> <u>11:47+16</u>	1076+12 <u>11:49+20</u> (RUNS OVER SCENE END)	3+04 <u>2+04</u>	<b>ALFIE TO NEVINS:</b> So what the fuck's going on? (DIALOGUE ENDS ON CUT)
	<b>JACK:</b> Shit!	3/126	<u>1082+01</u> <u>11:53+09</u>	<u>1083+03</u> <u>11:54+03</u>	1+02 <u>0+18</u>	<b>JACK:</b> Shit!
	SADIE AND MELANIE STARE AT THEM - MELANIE REACTS AS ARCHER STEPS TOWARDS, SHOOTS THEM - MELANIE HELPS SADIE FROM LAND ROVER - JACK TURNS, FIRES AT ZOMBIES AS THEY APPROACH - LEWIS AND ALFIE TURN AS MORE ZOMBIES APPROACH FROM B.G.					FX: GUNSHOTS/SHOUTS

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	<b>ALFIE TO LEWIS:</b> Lewis.	3/127	1101+12 12:06+12	1103+07 12:07+15	1+11 1+03	<b>ALFIE TO LEWIS:</b> Lewis. (DIALOGUE ENDS ON CUT)
	LEWIS TURNS, STEPS TO ALFIE.					
	<b>LEWIS TO ALFIE:</b> Go. Go, go, go, go, go.	3/128	1105+09 12:09+01	1108+07 12:10+23	2+14 1+22	<b>LEWIS TO ALFIE:</b> Go. Go, go ...
	THEY TURN, STEP EITHER SIDE OF CAMPFIRE - LEWIS FIRES AT THEM AS MELANIE AND SADIE RUN TO B.G. TENT - TURN, CROUCH AS NEVINS OPENS LAND ROVER DRIVER'S DOOR, CLIMBS IN - ARCHER CONTINUES SHOOTING ZOMBIES.			FX: GUNFIRE  GUNFIRE: CONTINUES		
	<b>NEVINS (INTO RADIO):</b> Truck two to Control, we are//red, red, red at the overnight. Red, red, red.	3/129	1127+05 12:23+13	1133+06 12:27+14	6+01 4+01	<b>NEVINS:</b> Truck 2 to Control, we are red at the overnight. (DIALOGUE OMITTED FOR SUBTITLE)
	<b>COMPUTER VOICE (THRU RADIO):</b> Brimstone Protocol activated.	3/130	1133+09 12:27+17	1137+03 12:30+03	3+10 2+10	<b>COMPUTER VOICE (THRU RADIO):</b> <i>(ITALICS)</i> <i>Brimstone Protocol activated.</i>
	NEVINS REACTS - CONTINUE TO INTERCUT AS LEWIS, ALFIE AND JACK FIRE AT ZOMBIES - ALFIE GLANCES AT JACK.			GUNFIRE: CONTINUES		
	<b>ALFIE TO JACK:</b> Jack.	3/131	1141+10 12:33+02	1143+08 12:34+08	1+14 1+06	<b>ALFIE TO JACK:</b> Jack. (DIALOGUE ENDS ON CUT)
	<b>ALFIE TO JACK:</b> (SHOUTS) Jack!	3/132	1145+13 12:35+21	1147+04 12:36+20	1+07 0+23	<b>ALFIE TO JACK:</b> Jack!
	NEVINS TRIES TO START LAND ROVER - SLAMS HIS HAND AGAINST STEERING WHEEL, GRABS GUN FROM DASHBOARD.			MUSIC: CONTINUES THRU LAND ROVER: 'TURNS OVER'/NEVINS: GROANS		
	ZOMBIES DROP TO THE GROUND AS BULLETS STRIKE THEIR HEADS - <b>CUT TO</b> ARCHER AS HE CHECKS RIFLE, TURNS TO SADIE AND MELANIE.			GUNFIRE: CONTINUES		
	<b>ARCHER TO SADIE/MELANIE:</b> (SHOUTS) Magazine!	3/133	1160+01 12:45+09	1162+01 12:46+17	2+00 1+08	<b>ARCHER TO SADIE/MELANIE:</b> Magazine! (REFERS TO HER GETTING AMMUNITION FOR HIM)



Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	ARCHER PULLS OUT PISTOL, CONTINUES TO SHOOT ZOMBIES AS MELANIE STANDS, HURRIES ACROSS CAMPSITE - KNEELS INTO TENT - GRABS MAGAZINE - TURNS TOWARDS, REACTS AS FIRST ZOMBIE STEPS TO HER - SECOND ZOMBIE GRABS HER FROM BEHIND - THEY STRUGGLE - SADIE HURRIES TO HER, PUSHES ZOMBIES ASIDE.					GUNFIRE: CONTINUES  MELANIE: SCREAMS/GROANS
	<b>SADIE TO MELANIE:</b> Mel, quick!//Truck!	3/134	<u>1189+09</u> 13:05+01	<u>1192+05</u> 13:06+21	2+12 1+20	<b>SADIE TO MELANIE:</b> Mel, quick! Truck! (RUNS OVER SCENE END)
	SHE GLANCES AROUND.					
	<b>SADIE TO MELANIE:</b> Up.	3/135	<u>1193+07</u> 13:07+15	<u>1195+01</u> 13:08+17	1+10 1+02	<b>SADIE TO MELANIE:</b> Up.
	TWO ZOMBIES APPROACH FROM B.G.					
	<b>SADIE (O.S.) TO MELANIE:</b> (SOFTLY) Truck.	3/136	<u>1196+08</u> 13:09+16	<u>1200+03</u> 13:12+03	3+11 2+11	<b>SADIE TO MELANIE:</b> Truck. We need to get to the truck! (RUNS OVER SCENE END)
	<b>SADIE TO MELANIE:</b> We need to get to the truck!					
	CONTINUE TO INTERCUT AS SADIE RUNS ACROSS CAMPSITE FOLLOWED BY MELANIE.					
	<b>SADIE TO ALL:</b> (SHOUTS) Everybody to the//truck!	3/137	<u>1200+06</u> 13:12+06	<u>1203+07</u> 13:14+07	3+01 2+01	<b>SADIE TO ALL:</b> Everybody to the truck! (RUNS OVER SCENE END)
	MELANIE TOSSES MAGAZINE TO ARCHER - SADIE LEAPS ON TO REAR OF LAND ROVER AS ARCHER LOADS RIFLE - NEVINS CLIMBS FROM LAND ROVER - REACTS AS ZOMBIE GRABS HIM - SADIE HURRIES ACROSS LAND ROVER ROOF, LOOKS DOWN.					FX:  ZOMBIE: GROANS
	<b>MELANIE (O.S.) TO SADIE:</b> Sadie!	3/138	<u>1212+03</u> 13:20+03	<u>1213+10</u> 13:21+02	1+07 0+23	<b>MELANIE TO SADIE:</b> Sadie!
	ARCHER TURNS, SHOOTZ ZOMBIE.					FX:/GUNSHOT
	<b>SADIE (O.S.) TO NEVINS:</b> Nevins. Quick.	3/139	<u>1219+06</u> 13:24+22	<u>1221+12</u> 13:26+12	2+06 1+14	<b>SADIE TO NEVINS:</b> Nevins. Quick.

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	SADIE GRABS NEVINS' HAND, HELPS HIM UP ON TO LAND ROVER BONNET - JACK HURRIES PAST, LEAPS UP ON TO BONNET AS NEVINS AND SADIE CLIMB ON TO ROOF.					
	<b>SADIE TO MELANIE:</b> Mel!	3/140	1226+06 <u>13:29+14</u>	1228+03 <u>13:30+19</u>	1+13 <u>1+05</u>	<b>SADIE TO MELANIE:</b> Mel!
	(RUNS OVER SCENE END)					
	MELANIE AND LEWIS HURRY TO LAND ROVER - CONTINUE TO INTERCUT WITH ARCHER AS HE TURNS, SHOOTS ZOMBIES.					
	<b>MELANIE (O.S.) TO LEWIS:</b> Lewis!	3/141	<u>1232+00</u> <u>13:33+08</u>	<u>1233+11</u> <u>13:34+11</u>	1+11 <u>1+03</u>	<b>MELANIE TO LEWIS:</b> Lewis!
	GUNFIRE: CONTINUES					
	MELANIE HELPS LEWIS ON TO LAND ROVER ROOF - CONTINUE TO INTERCUT AS ARCHER, LEWIS, JACK AND NEVINS SHOOT ZOMBIES - <b>CUT TO ALFIE.</b>					
	<b>ALFIE TO ZOMBIES:</b> (SHOUTS) Just fucking die!	3/142	<u>1241+15</u> <u>13:39+23</u>	<u>1244+03</u> <u>13:41+11</u>	2+04 <u>1+12</u>	<b>ALFIE TO ZOMBIES:</b> Just fucking die!
	<b>JACK (O.S.) TO ALFIE:</b> (SHOUTS) Alfie!	3/143	<u>1244+06</u> <u>13:41+14</u>	1246+00 <u>13:42+16</u>	1+10 <u>1+02</u>	<b>JACK TO ALFIE:</b> Alfie!
	CONTINUE TO INTERCUT AS HE TURNS, RUNS TO LAND ROVER - GRABS HANDLE - ZOMBIE STEPS FROM AROUND LAND ROVER, GRABS ALFIE'S ARM - BITES INTO IT - LEWIS AND NEVINS SHOOT ZOMBIES AS THEY ATTACK ALFIE, COLLAPSE TO THE GROUND.					
	MUSIC: CONTINUES THRU FX: GUNFIRE					
	CONTINUE TO INTERCUT AS ARCHER, LEWIS AND NEVINS CONTINUE FIRING - JACK STARES DOWN AT ALFIE'S BODY.					
	<b>ARCHER (O.S.) TO ALL:</b> Hold your fire!	3/144	1288+13 <u>14:11+05</u>	1291+07 <u>14:12+23</u>	2+10 <u>1+18</u>	<b>ARCHER TO ALL:</b> Hold your fire!
	ARCHER GESTURES.					
	<b>ARCHER TO ALL:</b> Hold your fire!	3/145	<u>1292+09</u> <u>14:13+17</u>	1295+01 <u>14:15+09</u>	2+08 <u>1+16</u>	<b>ARCHER TO ALL:</b> Hold your fire!

Scene No. <u>Foot/TC</u>	<u>Action/Dialogue</u>	Spot <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>	<u>Subtitle</u>
	PAN OVER SADIE, MELANIE AND JACK AS THEY LOOK DOWN AT ALFIE'S BODY - <b>CUT AWAY</b> ACROSS CAMPSITE AS ARCHER GLANCES AROUND, STEPS TOWARDS.					
<u>1325+15</u> <u>14:35+23</u>	<b>MUSIC CUE: OUT</b>			MUSIC: FADE OUT		
<u>1325+15</u> <u>14:35+23</u>	<b>LAST FRAME OF ACTION REEL 3A/3B</b>					
	<b>FOOTAGE FROM SUBTITLE NO: 3/145 TO LAST FRAME ACTION:</b>				<b>30+14</b>	<b>00:20+14</b>
	<b>FOOTAGE FROM 12 FT START MARK TO LAST FRAME ACTION:</b>				<b>1326+00</b>	
	<b>FOOTAGE FROM 1ST FRAME ACTION TO LAST FRAME ACTION:</b>				<b>1314+00</b>	<b>14:36+00</b>

**"THE REZORT"**

REEL 4A/4B

Ft+Fr ZERO on START MARK

Timecode ZERO on FIRST FRAME ACTION

First Frame Action 12+00 - 00:00+00

First HARD CUT at 17+12 - 00:03+20

Second HARD CUT at 56+05 - 00:29+13

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24fps with 12+00 - 8secs DCP Timecode offset

Scene No.	Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
1		<b>EXT. SEA - DAWN</b>					
	Starts						
	12+00	ACROSS TO ISLAND.					
	00:00+00						
	12+00	<b>MUSIC CUE: IN</b>					
	00:00+00						MUSIC: FADE IN THRU FX: NATURAL
2		<b>EXT. THE REZORT PARK/ CAMPSITE - DAWN</b>					
	Starts						
	17+12	PANNING ACROSS ROCKS AND PARK TO REVEAL ARCHER IN F.G. - SLOWLY GLANCES AROUND - PULL FOCUS AS HE TURNS TO REVEAL MELANIE, SADIE, LEWIS, JACK AND NEVINS ON LAND ROVER ROOF IN B.G.					
	00:03+20						
3		(LOW ANGLE) ACROSS TO ZOMBIES' BODIES LYING ON GROUND - PAN OVER THEM AND PAST ALFIE'S BODY TO REVEAL MELANIE AND OTHERS ON LAND ROVER ROOF - HOLD AS THEY GLANCE AROUND.					
	Starts						
	56+05						
	00:29+13						
4		<b>LATER:</b>					
	Starts						
	83+03	DOWN TO ALFIE'S BODY LYING ON GROUND - TILT UP OFF IT TO REVEAL JACK (CROUCHING) - LOOKS DOWN, STANDS - <b>CUT</b> <b>AWAY</b> TO REVEAL NEVINS IN B.G. - RELEASES LAND ROVER BONNET - TURNS, WALKS AWAY.					
	00:47+11						
							MUSIC: FADES THRU LAND ROVER: 'TURNS OVER'
							FX:
		<b>NEVINS:</b> Fuck!	4/1	100+10 00:59+02	102+04 01:00+04	1+10 1+02	<b>NEVINS:</b> Fuck!
		<b>CUT TO LEWIS AND MELANIE - HE REMOVES AMMUNITION CLIP FROM RIFLE.</b>					FX:
		<b>ARCHER (O.S.) TO ALL:</b> All clear.	4/2	105+06 01:02+06	109+08 01:05+00	4+02 2+18	<b>ARCHER TO ALL:</b> All clear. How's everyone's ammo? (AMMO: AMMUNITION)
				(RUNS OVER SCENE END)			

Scene No. Foot/TC.	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	HE REACTS, TURNS AWAY - <b>CUT AWAY</b> ACROSS CAMPSITE AND TRACK WITH AS ARCHER APPROACHES.					
	<b>ARCHER TO ALL:</b> How's everyone's ammo? (AMMO: AMMUNITION)					
	SADIE, MELANIE AND LEWIS STEP TO HIM - INTERCUT WITH NEVINS AND JACK.					
	<b>NEVINS TO ARCHER:</b> Four rounds.	4/3	<u>111+05</u> <u>01:06+05</u>	<u>113+10</u> <u>01:07+18</u>	2+05 <b>1+13</b>	<b>NEVINS TO ARCHER THEN JACK TO ARCHER:</b> - 4 rounds. - Nothing.
	<b>JACK TO ARCHER:</b> Nothing.					
	SADIE HOLDS UP GUN.					
	<b>SADIE TO ALL:</b> Er, I've still got this.	4/4	<u>113+13</u> <u>01:07+21</u>	116+02 <u>01:09+10</u>	2+05 <b>1+13</b>	<b>SADIE TO ALL:</b> I've still got this.
	<b>LEWIS TO ALL:</b> Listen, //it won't be long until they discover some things went wrong and they'll come for us.	4/5	116+05 <u>01:09+13</u>	122+09 <u>01:13+17</u>	6+04 <b>4+04</b>	<b>LEWIS TO ALL:</b> It won't be long until they discover things went wrong and come for us. (DIALOGUE OMITTED FOR SUBTITLE)
	MELANIE GLANCES AT LEWIS, NODS.					
	<b>MELANIE TO ALL:</b> Yeah, we'll, we'll be okay.	4/6	122+12 <u>01:13+20</u>	127+06 <u>01:16+22</u>	4+10 <b>3+02</b>	<b>MELANIE TO ALL THEN NEVINS TO ALL:</b> - Yeah, we'll be okay. - They're not coming.
	<b>NEVINS (O.S.) TO ALL:</b> They're not coming.					
	PAN OFF THEM AS THEY TURN TO REVEAL NEVINS - JACK IN B.G.					MUSIC: CONTINUES
	<b>LEWIS (O.S.) TO NEVINS:</b> What?	4/7	127+09 <u>01:17+01</u>	<u>130+10</u> <u>01:19+02</u>	3+01 <b>2+01</b>	<b>LEWIS TO NEVINS THEN NEVINS TO LEWIS:</b> - What? - The whole park is down.
	<b>NEVINS TO LEWIS:</b> The whole park is down.					
	CONTINUE TO INTERCUT WITH ARCHER.					
	<b>ARCHER TO NEVINS:</b> Brimstone?	4/8	<u>130+13</u> <u>01:19+05</u>	<u>132+06</u> <u>01:20+06</u>	1+09 <b>1+01</b>	<b>ARCHER TO NEVINS:</b> Brimstone?

Scene No. Foot/TC.	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	LEWIS AND MELANIE TURN TO HIM.					
	<b>ARCHER (O.S.) TO NEVINS:</b> How long?	4/9	133+11 <u>01:21+03</u>	137+11 <u>01:23+19</u>	4+00 2+16	<b>ARCHER TO NEVINS THEN NEVINS TO ARCHER:</b> - How long? - Just a few hours.
	<b>NEVINS TO ARCHER:</b> Just a few hours.					
	CONTINUE TO INTERCUT AS ARCHER REACTS.					
	<b>NEVINS TO ALL:</b> They levelled the island.	4/10	140+06 <u>01:25+14</u>	143+02 <u>01:27+10</u>	2+12 1+20	<b>NEVINS TO ALL:</b> They levelled the island. (LEVELLED: IMPLIES 'FLATTENED') (DIALOGUE ENDS ON CUT)
	<b>LEWIS:</b> Jesus Christ.	4/11	143+05 <u>01:27+13</u>	145+11 <u>01:29+03</u>	2+06 1+14	<b>LEWIS:</b> Jesus Christ.
	<b>NEVINS TO LEWIS:</b> Prevents the spread of infection.	4/12	<u>146+10</u> <u>01:29+18</u>	<u>152+11</u> <u>01:33+19</u>	6+01 4+01	<b>NEVINS TO LEWIS THEN SADIE TO NEVINS:</b> - Prevents the spread of infection. - And we're just collateral damage.
	<b>SADIE TO NEVINS:</b> And we're just collateral damage.					
	<b>ARCHER TO NEVINS:</b> What about the rest of the staff?	4/13	<u>152+14</u> <u>01:33+22</u>	155+15 <u>01:35+23</u>	3+01 2+01	<b>ARCHER TO NEVINS:</b> What about the rest of the staff? (DIALOGUE ENDS ON CUT)
	CONTINUE TO INTERCUT.					
	<b>NEVINS TO ARCHER:</b> Er, we were told to rally at the dock thirty minutes//before the strike.	4/14	156+02 <u>01:36+02</u>	161+08 <u>01:39+16</u>	5+06 3+14	<b>NEVINS TO ARCHER:</b> We were told to rally at the dock 30 minutes before the strike. (STRIKE: REFERS TO AIR STRIKE)
	ARCHER TURNS, STEPS INTO B.G. -					
	<b>JACK (O.S.) TO ARCHER:</b> Where are you going?	4/15	163+02 <u>01:40+18</u>	165+15 <u>01:42+15</u>	2+13 1+21	<b>JACK TO ARCHER:</b> Where are you going?
	- TURNS TOWARDS.					
	<b>ARCHER TO JACK:</b> You heard the man. Catch a boat.	4/16	166+02 <u>01:42+18</u>	170+05 <u>01:45+13</u>	4+03 2+19	<b>ARCHER TO JACK:</b> You heard the man. Catch a boat.
	<b>NEVINS (O.S.) TO ARCHER:</b> It's too far.	4/17	170+08 <u>01:45+16</u>	175+15 <u>01:49+07</u>	5+07 3+15	<b>NEVINS TO ARCHER:</b> It's too far. <b>(TO LEWIS)</b> He's wasting his time. There's no way without a truck.
	<b>NEVINS TO LEWIS:</b> He's wasting his time. There's no way without a//truck.					

Scene No. Foot/TC.	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	NEVINS GESTURES.					
	<b>LEWIS TO NEVINS:</b> So what, we just wait around for the fucking inevitable//to happen?	4/18	176+02 <u>01:49+10</u>	181+00 <u>01:52+16</u>	4+14 <u>3+06</u>	<b>LEWIS TO NEVINS:</b> So we just wait around for the fucking inevitable to happen? (DIALOGUE OMITTED FOR SUBTITLE)
			(RUNS OVER SCENE END)			
			NEVINS: SIGHS THRU FOLLOWING DIALOGUE			
	<b>MELANIE TO NEVINS:</b> Okay, look, we didn't come in a straight line. There must//be a quicker way back.	4/19	181+03 <u>01:52+19</u>	186+10 <u>01:56+10</u>	5+07 <u>3+15</u>	<b>MELANIE TO NEVINS:</b> We didn't come in a straight line. There must be a quicker way back. (DIALOGUE OMITTED FOR SUBTITLE)
			(RUNS OVER SCENE END)			
	<b>NEVINS TO MELANIE:</b> Hold on.	4/20	187+04 <u>01:56+20</u>	189+02 <u>01:58+02</u>	1+14 <u>1+06</u>	<b>NEVINS TO MELANIE:</b> Hold on.
	CONTINUE TO INTERCUT AS NEVINS TURNS, HURRIES TO LAND ROVER - LEWIS TURNS TO MELANIE, SHAKES HIS HEAD AS NEVINS TAKES MAP FROM LAND ROVER, STEPS TO THEM.			MUSIC: CONTINUES THRU FX: FOOTSTEPS		
				LAND ROVER DOOR: OPENS/ CLOSES		
	<b>NEVINS (O.S.) TO LEWIS/ MELANIE:</b> Okay.	4/21	198+02 <u>02:04+02</u>	199+09 <u>02:05+01</u>	1+07 <u>0+23</u>	<b>NEVINS TO LEWIS/MELANIE:</b> Okay.
	<b>NEVINS TO LEWIS/MELANIE:</b> Er, maybe ... Yeah, right.	4/22	199+12 <u>02:05+04</u>	204+04 <u>02:08+04</u>	4+08 <u>3+00</u>	<b>NEVINS TO LEWIS/MELANIE:</b> Maybe ... Yeah, right.
	THEY STUDY MAP.					
	<b>NEVINS TO LEWIS/MELANIE:</b> If we cut across here, that just leaves this fence and this town to cross.	4/23	204+07 <u>02:08+07</u>	209+00 <u>02:11+08</u>	4+09 <u>3+01</u>	<b>NEVINS TO LEWIS/MELANIE:</b> Cut across here and cross this town. (DIALOGUE CHANGED FOR SUBTITLE)
	<b>NEVINS TO LEWIS/MELANIE:</b> Then we're at the Communications Relay.	4/24	209+03 <u>02:11+11</u>	213+03 <u>02:14+03</u>	4+00 <u>2+16</u>	<b>NEVINS TO LEWIS/MELANIE:</b> Then we're at the Communications Relay.
			(RUNS OVER SCENE END)			
	NEVINS POINTS INTO B.G.					
	<b>NEVINS TO LEWIS/MELANIE:</b> It has underground access back to the dock.	4/25	214+10 <u>02:15+02</u>	222+02 <u>02:20+02</u>	7+08 <u>5+00</u>	<b>NEVINS TO LEWIS/MELANIE:</b> It has underground access to the dock. <b>(TO ALL)</b> If it's clear, we could make it (in time). (DIALOGUE OMITTED FOR SUBTITLE)
			(RUNS OVER SCENE END)			
	<b>NEVINS TO ALL:</b> If it's clear, we could make it in time.					
	MELANIE NODS.					
	<b>MELANIE TO NEVINS:</b> Okay.	4/26	223+00 <u>02:20+16</u>	224+10 <u>02:21+18</u>	1+10 <u>1+02</u>	<b>MELANIE TO NEVINS:</b> Okay.

Scene No. <u>Foot/TC.</u>	<u>Action/Dialogue</u>	Spot <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>	<u>Subtitle</u>
	LEWIS SHAKES HIS HEAD - TURNS, STEPS AWAY.					
	<b>ARCHER (O.S.) TO ALL:</b> Still here?	4/27	228+08 02:24+08	<u>230+13</u> <u>02:25+21</u>	2+05 1+13	<b>ARCHER TO ALL:</b> Still here?
	CONTINUE TO INTERCUT AS THEY TURN, LOOK ACROSS CAMPSITE AT ARCHER - LEWIS AND NEVINS WALK TO HIM AS MELANIE TURNS, LOOKS DOWN AT JACK - HE REMOVES HIS JACKET, PLACES IT OVER ALFIE'S FACE, REMOVES ALFIE'S BRACELET - STANDS, WATCHES AS SADIE, LEWIS AND NEVINS FOLLOW ARCHER INTO B.G. - HE STEPS BESIDE MELANIE - THEY FOLLOW.			MUSIC: CONTINUES THRU FX:  JACK: SOBS SOFTLY		
5 Starts 287+10 03:03+18	<b>INT. THE REZORT CONTROL AREA - MORNING</b>  ACROSS ZOMBIE-FILLED CONTROL AREA.			FX: ALARM		
	<b>COMPUTER VOICE:</b> Brimstone Protocol activated.	4/28	<u>287+12</u> <u>03:03+20</u>	291+06 03:06+06	3+10 2+10	<b>COMPUTER VOICE: (ITALICS)</b> <i>Brimstone Protocol activated.</i>
	<b>CUT TO COMPUTER SCREEN - ON- SCREEN TEXT:</b>  <b>DANGER</b> BRIMSTONE PROTOCOL  ACTIVATING IN 04:50:02					
6 Starts 299+15 03:11+23	<b>EXT - TILTING DOWN ACROSS ROCKS TO REVEAL ARCHER - WALKS TOWARDS FOLLOWED BY JACK AND OTHERS - CUT IN ON THEM AND TRACK WITH AS THEY CONTINUE.</b>			FX: NATURAL/FOOTSTEPS		
	<b>CUT TO LEWIS AND MELANIE - HE STOPS, LOOKS AWAY - SHE STOPS, TURNS TO HIM.</b>					
322+08 03:27+00	<b>MUSIC CUE: OUT</b>			MUSIC: FADE OUT		
	<b>MELANIE TO LEWIS:</b> You okay?	4/29	323+15 03:27+23	326+05 03:29+13	2+06 1+14	<b>MELANIE TO LEWIS:</b> You okay?



Scene No. <u>Foot/TC.</u>	<u>Action/Dialogue</u>	Spot <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>	<u>Subtitle</u>
	HE TURNS TO HER.					
	<b>LEWIS TO MELANIE:</b> Yeah.	4/30	326+10 03:29+18	328+02 03:30+18	1+08 1+00	<b>LEWIS TO MELANIE:</b> Yeah.
	HE SLOWLY STEPS TOWARDS.					
	<b>LEWIS TO MELANIE:</b> (SIGHS) It's just bringing it all back, you know, like muscle memory.	4/31	332+02 03:33+10	338+02 03:37+10	6+00 4+00	<b>LEWIS TO MELANIE:</b> It's just bringing it all back, you know, like muscle memory.
	TRACK WITH AS THEY WALK TOWARDS - SHE NODS - INTERCUT WITH ARCHER AS HE LEADS THEM ALONG PATH.					
	<b>LEWIS (O.S.) TO MELANIE:</b> Look at him. He's loving it.	4/32	351+12 03:46+12	355+08 03:49+00	3+12 2+12	<b>LEWIS TO MELANIE:</b> Look at him. He's loving it.
	LEWIS AND MELANIE GLANCE AT EACH OTHER - SHE TAKES HIS HAND.					
	<b>MELANIE TO LEWIS:</b> Hey, it'll be okay.	4/33	361+14 03:53+06	364+14 03:55+06	3+00 2+00	<b>MELANIE TO LEWIS:</b> Hey, it'll be okay.
	<b>CUT AWAY</b> THROUGH UNDERGROWTH AND PAN WITH AS ARCHER LEADS THEM R ALONG PATH.					
	<b>SADIE TO JACK:</b> I'm sorry about your friend.	4/34	368+12 03:57+20	371+12 03:59+20	3+00 2+00	<b>SADIE TO JACK:</b> I'm sorry about your friend.
	<b>JACK TO SADIE:</b> His name was Alfie.	4/35	372+13 04:00+13	375+06 04:02+06	2+09 1+17	<b>JACK TO SADIE:</b> His name was Alfie. (DIALOGUE ENDS ON CUT)
	<b>CUT IN ON</b> SADIE AND JACK AND TRACK WITH AS THEY WALK TOWARDS.					
	<b>SADIE TO JACK:</b> Sorry.	4/36	377+02 04:03+10	378+12 04:04+12	1+10 1+02	<b>SADIE TO JACK:</b> Sorry.
	<b>JACK TO SADIE:</b> He was so excited about coming here.	4/37	380+09 04:05+17	384+01 04:08+01	3+08 2+08	<b>JACK TO SADIE:</b> He was so excited about coming here.
	<b>JACK TO SADIE:</b> He just wanted us to have a ridiculously awesome time, you know.	4/38	384+13 04:08+13	389+15 04:11+23	5+02 3+10	<b>JACK TO SADIE:</b> He just wanted us to have a ridiculously awesome time, (you know).
	<b>JACK TO SADIE:</b> I was such a dick to him.	4/39	390+02 04:12+02	393+00 04:14+00	2+14 1+22	<b>JACK TO SADIE:</b> I was such a dick to him. (IMPLIES HE TREATED ALFIE BADLY)

Scene No. <u>Foot/TC.</u>	<u>Action/Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>	<u>Subtitle</u>
	CONTINUE BACK AS THEY CONTINUE TOWARDS - JACK TOYS WITH ALFIE'S BRACELET.					
	<b>SADIE TO JACK:</b> Look ... (CLEARS THROAT) ... we didn't, um ...	4/40	395+12 04:15+20	398+12 04:17+20	3+00 2+00	<b>SADIE TO JACK:</b> Look ... we didn't ...
	<b>SADIE TO JACK:</b> ... get off to the best start, did we?	4/41	399+08 04:18+08	403+08 04:21+00	4+00 2+16	<b>SADIE TO JACK:</b> ... get off to the best start, did we?
	SHE OFFERS HER HAND - HE LOOKS DOWN AT IT.					
	<b>SADIE TO JACK:</b> I'm Sadie.	4/42	404+11 04:21+19	407+01 04:23+09	2+06 1+14	<b>SADIE TO JACK:</b> I'm Sadie.
	<b>JACK TO SADIE:</b> You seriously wanna do this?	4/43	408+05 04:24+05	411+05 04:26+05	3+00 2+00	<b>JACK TO SADIE:</b> You seriously wanna do this?
	SHE RAISES HER EYEBROWS.					
	<b>JACK TO SADIE:</b> Okay.	4/44	413+03 04:27+11	414+13 04:28+13	1+10 1+02	<b>JACK TO SADIE:</b> Okay.
	THEY SHAKE HANDS.					
415+00 04:28+16	<b>MUSIC CUE: IN</b>					MUSIC: FADE IN
	<b>CUT TO ARCHER AND TRACK BEHIND AS HE CONTINUES ALONG PATH INTO B.G. - CUT AWAY AS HE STOPS, RAISES HIS HAND - JACK AND OTHERS APPROACH FROM B.G., STOP - INTERCUT AS LEWIS CONTINUES TOWARDS, STEPS BETWEEN SADIE AND JACK - ARCHER RAISES RIFLE, CONTINUES.</b>					
	<b>LEWIS TO ARCHER:</b> Excuse me.	4/45	442+06 04:46+22	444+10 04:48+10	2+04 1+12	<b>LEWIS TO ARCHER:</b> Excuse me.
	ARCHER STOPS, TURNS TO LEWIS - TRACK AROUND THEM.					
	<b>LEWIS TO ARCHER:</b> Can I ask you a question?	4/46	446+07 04:49+15	449+05 04:51+13	2+14 1+22	<b>LEWIS TO ARCHER:</b> Can I ask you a question?
	<b>LEWIS TO ARCHER:</b> Who the fuck made you the man?	4/47	450+03 04:52+03	453+03 04:54+03	3+00 2+00	<b>LEWIS TO ARCHER:</b> Who the fuck made you the man? (ASKS WHO PUT ARCHER IN CHARGE)

Scene No. Foot/TC.	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	HOLD AS ARCHER SMILES, STARES AT HIM.					
	<b>ARCHER TO LEWIS:</b> You ...	4/48	455+03 04:55+11	456+13 04:56+13	1+10 1+02	<b>ARCHER TO LEWIS:</b> You ...
	<b>ARCHER TO LEWIS:</b> ... when you decided to follow me.	4/49	457+05 04:56+21	460+13 04:59+05	3+08 2+08	<b>ARCHER TO LEWIS:</b> ... when you decided to follow me.
	ARCHER TURNS, WALKS OFF - TRACK AROUND LEWIS AND TILT DOWN OFF HIM AS HE STEPS OUT TO REVEAL SADIE, MELANIE, JACK AND NEVINS - FOLLOW - <b>CUT</b> <b>AWAY</b> AS THEY CONTINUE ALONG PATH INTO B.G.					
	<b>NEVINS TO ALL:</b> Fence is just up ahead.	4/50	479+09 05:11+17	482+05 05:13+13	2+12 1+20	<b>NEVINS TO ALL:</b> Fence is just up ahead.
	INTERCUT AS THEY CONTINUE TOWARDS - ARCHER STOPS, RAISES HIS HAND.					
490+08 05:19+00	<b>MUSIC CUE: OUT</b>					MUSIC: FADE OUT
	HE GLANCES AROUND - CONTINUE TO INTERCUT AS ZOMBIE MIKE LEAPS IN, GRABS JACK - NEVINS QUICKLY TURNS, SHOOTS ZOMBIE MIKE IN THE HEAD.					ZOMBIE MIKE: ROARS
509+00 05:31+08	<b>MUSIC CUE: IN</b>					MUSIC: IN THRU FX: GUNSHOT
	JACK REACTS AS ZOMBIE MIKE'S BODY COLLAPSES TO THE GROUND.					FX:
	<b>JACK:</b> Fuck!	4/51	513+02 05:34+02	514+10 05:35+02	1+08 1+00	<b>JACK:</b> Fuck!
	MELANIE AND SADIE STARE DOWN AT IT AS JACK TURNS TO NEVINS.					
	<b>JACK TO NEVINS:</b> (BREATHES HEAVILY) Thanks, bruv.	4/52	519+08 05:38+08	521+14 05:39+22	2+06 1+14	<b>JACK TO NEVINS:</b> Thanks, bruv. (DIALOGUE ENDS ON CUT)
	NEVINS STEPS TOWARDS - CROUCHES, LOOKS DOWN AT ZOMBIE MIKE'S BODY.					(RUNS OVER SCENE END)
	<b>NEVINS (O.S.):</b> Jesus. Mike.	4/53	530+03 05:45+11	532+14 05:47+06	2+11 1+19	<b>NEVINS:</b> Jesus. Mike.

Scene No. Foot/TC.	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	<b>CUT TO ARCHER - GLANCES AROUND.</b>					
	<b>ARCHER TO ALL:</b> All of you move.	4/54	535+04 05:48+20	537+12 05:50+12	2+08 1+16	<b>ARCHER TO ALL:</b> All of you move.
	<b>ARCHER TO ALL:</b> Now!	4/55	538+03 05:50+19	539+13 05:51+21	1+10 1+02	<b>ARCHER TO ALL:</b> Now!
	CONTINUE TO INTERCUT AS ARCHER AND LEWIS TURN, WALK OFF - MELANIE STEPS BESIDE NEVINS, LOOKS DOWN AT HIM.					
	<b>MELANIE TO NEVINS:</b> Nevins.	4/56	548+02 05:57+10	549+13 05:58+13	1+11 1+03	<b>MELANIE TO NEVINS:</b> Nevins.
	<b>MELANIE TO NEVINS:</b> Nevins.	4/57	550+04 05:58+20	551+14 05:59+22	1+10 1+02	<b>MELANIE TO NEVINS:</b> Nevins.
	<b>CUT AWAY AS NEVINS STANDS.</b>					
	<b>NEVINS:</b> Jesus.	4/58	557+12 06:03+20	559+06 06:04+22	1+10 1+02	<b>NEVINS:</b> Jesus.
	HE FOLLOWS MELANIE TOWARDS.					
	<b>NEVINS TO ALL:</b> How can//things turn to shit so fast? There's systems in this place. The security's watertight.	4/59	560+13 06:05+21	567+07 06:10+07	6+10 4+10	<b>NEVINS TO ALL:</b> How can things turn to shit so fast? The security's watertight. (-- WATERTIGHT: IMPLIES EVERYTHING IS CLOSELY SEALED) (DIALOGUE OMITTED FOR SUBTITLE)
	CONTINUE TO INTERCUT WITH JACK AS HE FOLLOWS.					
	<b>JACK TO NEVINS:</b> This ain't your fault, bruv. It's some virus thing, swear down ...	4/60	567+10 06:10+10	572+11 06:13+19	5+01 3+09	<b>JACK TO NEVINS:</b> This ain't your fault. It's some virus thing, swear down ... (SWEAR DOWN --: USED FOR EMPHASIS)
	<b>JACK TO NEVINS:</b> ... some next level hacker shit.	4/61	572+14 06:13+22	576+02 06:16+02	3+04 2+04	<b>JACK TO NEVINS:</b> ... some next level hacker shit. (IMPLIES AN ADVANCED COMPUTER SYSTEM BREACH) (DIALOGUE ENDS ON CUT)
	<b>CUT TO SADIE AND TRACK WITH AS SHE WALKS TOWARDS - STOPS, TURNS TO JACK AND NEVINS.</b>					

Scene No. Foot/TC.	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	<b>SADIE TO JACK:</b> How would somebody do that?	4/62	576+05 06:16+05	580+00 06:18+16	3+11 2+11	<b>SADIE TO JACK THEN JACK TO SADIE:</b> - How would somebody do that? - I don't know.
	(RUNS OVER SCENE END)					
	CONTINUE TO INTERCUT.					
	<b>JACK TO SADIE:</b> I don't know.					
	<b>JACK TO SADIE:</b> From anywhere. Internet, innit.	4/63	580+03 06:18+19	583+03 06:20+19	3+00 2+00	<b>JACK TO SADIE:</b> From anywhere. Internet, innit.
	<b>JACK TO SADIE:</b> But an inside job would be easier.	4/64	584+04 06:21+12	587+10 06:23+18	3+06 2+06	<b>JACK TO SADIE:</b> But an inside job would be easier.
	END ON SADIE - CONTINUES TOWARDS.					
7	<b>LATER:</b>					
Starts 591+04 06:26+04	<b>CLOSE ON</b> SIGN ATTACHED TO FENCE - ON-SCREEN TEXT:			MUSIC: CONTINUES		
	<p style="text-align: center;">Z DANGER! / PELIGRO! 5000 VOLTS FENCE IS ARMED WHEN LIGHT IS ON</p>					
	<b>CUT IN ON</b> STATIONARY LAND ROVER AS BLOOD TRICKLES DOWN IT - <b>CUT AWAY</b> AS ARCHER AND MELANIE STEP IN F.G. TO REVEAL STATIONARY LAND ROVER IN B.G. GATEWAY - <b>CUT AWAY</b> FURTHER AS THEY WALK ALONG PATH TO IT FOLLOWED BY LEWIS, SADIE, JACK AND NEVINS - <b>CUT IN</b> AND PAN WITH AS ARCHER PASSES, TURNS TO NEVINS.			FX: FX: FOOTSTEPS		
	<b>ARCHER TO NEVINS:</b> The gate safe?	4/65	621+04 06:46+04	624+06 06:48+06	3+02 2+02	<b>ARCHER TO NEVINS THEN NEVINS TO ARCHER:</b> - The gate safe? - Yeah, gate's fine. Go.
	(RUNS OVER SCENE END)					
	<b>NEVINS TO ARCHER:</b> Yeah, gate's fine. Go.					
	<b>ARCHER TO ALL:</b> Go on, one at a time.	4/66	624+09 06:48+09	626+15 06:49+23	2+06 1+14	<b>ARCHER TO ALL:</b> (Go on,) one at a time.
	(RUNS OVER SCENE END)					
	CONTINUE TO INTERCUT AS ZOMBIE ENTERS FROM BEHIND TREES, SHUFFLES ALONG PATH TOWARDS.			FX:/ZOMBIE: GROWLS		

Scene No. Foot/TC.	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	<b>ARCHER TO ALL:</b> Let's go, come on.	4/67	<u>628+02</u> <u>06:50+18</u>	<u>629+12</u> <u>06:51+20</u>	1+10 1+02	<b>ARCHER TO ALL:</b> Let's go, (come on).
	<b>NEVINS (O.S.) TO ARCHER:</b> (UNDER) Archer.  SADIE STEPS PAST ARCHER, REACTS AS SHE GRABS SIDE OF BLOOD-COVERED LAND ROVER, LOOKS DOWN AT HER HAND.					
	<b>JACK (O.S.) TO ARCHER:</b> Women and children first, man.	4/68	<u>631+15</u> <u>06:53+07</u>	<u>634+15</u> <u>06:55+07</u>	3+00 2+00	<b>JACK TO ARCHER:</b> Women and children first, man. (RUNS OVER SCENE END)
	ZOMBIES CONTINUE TOWARDS.  <b>NEVINS (O.S.) TO ARCHER:</b> Archer.  CONTINUE TO INTERCUT AS NEVINS STEPS OUT ON TO PATH - ARCHER RAISES RIFLE - SADIE AND MELANIE SQUEEZE BETWEEN LAND ROVER AND DISTORTED GATE.  ARCHER TURNS, SHOOTS ZOMBIES.  CONTINUE TO INTERCUT AS SPENCER ZOMBIE LEANS THROUGH OPEN LAND ROVER WINDOW, GRABS MELANIE - IT MOVES TO BITE HER NECK - SADIE RAISES GUN, SHOOTS IT - REACTS.			MUSIC: CONTINUES  FX: GUNSHOTS  MELANIE: SCREAMS/SPENCER ZOMBIE: ROARS FX: GUNSHOT		
	<b>LEWIS TO JACK:</b> Go, go, //go.	4/69	<u>658+07</u> <u>07:10+23</u>	<u>660+10</u> <u>07:12+10</u>	2+03 1+11	<b>LEWIS TO JACK:</b> Go, go, go. (RUNS OVER SCENE END)
	SHE LOWERS GUN AS JACK AND LEWIS STEP BETWEEN LAND ROVER AND GATE - LEWIS REACHES THROUGH WINDOW, GRABS GUN FROM DASHBOARD.  <b>CUT TO ZOMBIES AND TRACK</b> WITH AS THEY APPROACH - ARCHER AND NEVINS SHOOT THEM.			ZOMBIES: GROAN  FX: GUNSHOTS		
	<b>ARCHER TO NEVINS:</b> Go. //Go. Go, go!	4/70	<u>686+15</u> <u>07:29+23</u>	<u>689+09</u> <u>07:31+17</u>	2+10 1+18	<b>ARCHER TO NEVINS:</b> Go. Go, go!

Scene No. Foot/TC.	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	ARCHER SHOOTS ZOMBIES AS NEVINS HURRIES ALONGSIDE LAND ROVER - CONTINUE TO INTERCUT AS ARCHER TURNS, STEPS TO NEVINS.					FX: GUNSHOTS/ZOMBIES: GROWL  MUSIC: CONTINUES
	<b>NEVINS:</b> (UNDER MUSIC) Shit!					
	JACK AND MELANIE LOOK TOWARDS.					
	<b>ARCHER (O.S.) TO NEVINS:</b> Move, move!	4/71	705+05 07:42+05	707+05 07:43+13	2+00 1+08	<b>ARCHER TO NEVINS:</b> Move, move!
	NEVINS GRIMACES AS HE STEPS BETWEEN LAND ROVER AND GATE - HE TURNS, SHOOTS ZOMBIE AS IT RUNS AT ARCHER - ARCHER STEPS BACK BETWEEN LAND ROVER AND GATE - NEVINS HANDS GUN TO HIM - CONTINUE TO INTERCUT AS ZOMBIE GRABS NEVINS, BITES INTO HIS NECK - ARCHER SHOOTS ZOMBIE - IT FALLS OUT BELOW - NEVINS LOOKS DOWN AT HIS BLOODIED HANDS, REACTS - <b>CUT IN ON HIM</b> AS HE SHAKES HIS HEAD - MELANIE STARES AT HIM.					NEVINS: GROANS  FX: GUNSHOT  NEVINS: GROANS/FX: GUNSHOT  MUSIC: FADES THRU NEVINS: MUMBLES
	<b>NEVINS (O.S.):</b> (SOFTLY) No.	4/72	743+15 08:07+23	746+06 08:09+14	2+07 1+15	<b>NEVINS THEN MELANIE TO NEVINS:</b> - No. - It's okay.
	<b>MELANIE TO NEVINS:</b> It's okay.					
	CONTINUE TO INTERCUT.					
	<b>MELANIE TO NEVINS:</b> It's gonna be okay.	4/73	747+10 08:10+10	750+10 08:12+10	3+00 2+00	<b>MELANIE TO NEVINS THEN NEVINS TO MELANIE:</b> - It's gonna be okay. - No.
	<b>NEVINS TO MELANIE:</b> (SOFTLY) No.					
	NEVINS LOOKS DOWN AT HIS BLOODIED HANDS - LEWIS RAISES GUN, SHOOTS HIM IN THE HEAD - NEVINS' BODY COLLAPSES TO THE GROUND - ARCHER TURNS, WALKS PAST ZOMBIES TO IT - <b>CUT TO</b> MELANIE AS SHE REACTS - TURNS, LOOKS AT LEWIS - JACK REACTS.					FX: GUNSHOT/MELANIE: GASPS  ZOMBIES: CONTINUE MELANIE: BREATHES HEAVILY
	<b>JACK:</b> Fuck me, man.	4/74	786+00 08:36+00	788+08 08:37+16	2+08 1+16	<b>JACK:</b> Fuck me, man.

Scene No. Foot/TC.	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	CONTINUE TO INTERCUT AS ARCHER STRIDES BETWEEN LEWIS AND MELANIE - MELANIE TURNS, GLARES AT LEWIS AS SHE MOVES TO FOLLOW ARCHER.					
	<b>LEWIS TO MELANIE:</b> Melanie.	4/75	799+01 08:44+17	800+11 08:45+19	1+10 1+02	<b>LEWIS TO MELANIE:</b> Melanie.
	<b>LEWIS TO MELANIE:</b> Melanie.	4/76	802+02 08:46+18	803+11 08:47+19	1+09 1+01	<b>LEWIS TO MELANIE: (OPTIONAL)</b> Melanie.
	CUT AWAY AS LEWIS TURNS, FOLLOWS SADIE, ARCHER, MELANIE AND JACK TOWARDS.					
806+00 08:49+08	<b>MUSIC CUE: OUT</b>			MUSIC: FADE OUT		
	THEY PASS, CONTINUE INTO B.G.					
815+08 08:55+16	<b>MUSIC CUE: IN</b>			MUSIC: FADE IN		
8 Starts 817+03 08:56+19	<b>INT. THE REZORT VEHICLE BAY - DAY</b> INTERCUT AS ZOMBIES PASS.			ZOMBIES: GROAN		
9 Starts 824+03 09:01+11	<b>CONTROL AREA - ON COMPUTER SCREEN - ON-SCREEN TEXT:</b>  <b>DANGER</b> BRIMSTONE PROTOCOL  ACTIVATING IN 02:19:59			FX: ALARM		
10 Starts 833+06 09:07+14	<b>EXT. WOODS - DAY</b> ARCHER WALKS TOWARDS CLUTCHING RIFLE - <b>CUT AWAY</b> AS HE TURNS TO SADIE AND OTHERS BEHIND, GESTURES.			FX: FOOTSTEPS		
846+00 09:16+00	<b>MUSIC CUE: OUT</b>			MUSIC: FADE OUT		
	CONTINUE BACK AS SADIE AND JACK CONTINUE TOWARDS.					



Scene No. Foot/TC.	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	<b>JACK TO SADIE:</b> Hey. Don't worry about wasting that guy. Seriously. I met him, he was a prick.	4/77	852+04 09:20+04	859+04 09:24+20	7+00 4+16	<b>JACK TO SADIE:</b> Don't worry about wasting that guy. Seriously. I met him, he was a prick. (WASTING: KILLING) (A PRICK: AN UNPLEASANT MAN) (REFERS TO SPENCER)
	<b>JACK TO SADIE:</b> World's a better place.	4/78	859+07 09:24+23	862+03 09:26+19	2+12 1+20	<b>JACK TO SADIE:</b> World's a better place.
	THEY GLANCE AT EACH OTHER - <b>CUT TO MELANIE AND LEWIS AND TRACK WITH AS THEY WALK TOWARDS FOLLOWED BY ARCHER.</b>					
	<b>LEWIS TO MELANIE:</b> Are we not talking to each other now?	4/79	869+08 09:31+16	873+00 09:34+00	3+08 2+08	<b>LEWIS TO MELANIE:</b> Are we not talking to each other now?
	THEY GLANCE AT EACH OTHER.					
876+00 09:36+00	<b>MUSIC CUE: IN</b>					<b>MUSIC: FADE IN THRU FOLLOWING DIALOGUE</b>
	<b>MELANIE TO LEWIS:</b> So that was you, was it, during the war?	4/80	875+13 09:35+21	879+05 09:38+05	3+08 2+08	<b>MELANIE TO LEWIS:</b> So that was you, was it, during the war?
	HOLD AS THEY STOP - ARCHER RAISES RIFLE IN B.G. - LOWERS IT, GLANCES AROUND - TURNS, WALKS TOWARDS AS LEWIS STEPS AWAY.					
	<b>ARCHER TO MELANIE:</b> Don't worry about it. Happens.	4/81	889+11 09:45+03	893+03 09:47+11	3+08 2+08	<b>ARCHER TO MELANIE:</b> Don't worry about it. Happens.
	TRACK WITH AS MELANIE AND ARCHER WALK TOWARDS.					
	<b>MELANIE TO ARCHER:</b> That doesn't make it okay.	4/82	894+10 09:48+10	897+10 09:50+10	3+00 2+00	<b>MELANIE TO ARCHER:</b> That doesn't make it okay.
	<b>ARCHER TO MELANIE:</b> Listen, I liked Nevins but he was gonna turn.	4/83	898+01 09:50+17	902+04 09:53+12	4+03 2+19	<b>ARCHER TO MELANIE:</b> Listen, I liked Nevins but he was gonna turn.
	<b>ARCHER TO MELANIE:</b> Your boyfriend, he came here for you.	4/84	902+07 09:53+15	906+15 09:56+15	4+08 3+00	<b>ARCHER TO MELANIE:</b> Your boyfriend, he came here for you.
	THEY GLANCE AT EACH OTHER.					
	<b>MELANIE TO ARCHER:</b> And what are you doing here?	4/85	911+02 09:59+10	914+02 10:01+10	3+00 2+00	<b>MELANIE TO ARCHER:</b> And what are you doing here?

Scene No. Foot/TC.	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	<b>ARCHER TO MELANIE:</b> It's the only thing I was ever good at.	4/86	915+02 10:02+02	919+02 10:04+18	4+00 2+16	<b>ARCHER TO MELANIE:</b> It's the only thing I was ever good at.
	<b>MELANIE TO ARCHER:</b> You act tough but you had the chance to leave and you came back.	4/87	922+12 10:07+04	929+00 10:11+08	6+04 4+04	<b>MELANIE TO ARCHER:</b> You act tough but you had the chance to leave and you came back.
	<b>ARCHER TO MELANIE:</b> You had the map.	4/88	930+12 10:12+12	933+04 10:14+04	2+08 1+16	<b>ARCHER TO MELANIE:</b> You had the map.
	THEY GLANCE AT EACH OTHER - <b>CUT AWAY</b> AS SADIE LEADS LEWIS, MELANIE AND ARCHER L - JACK ENTERS, HURRIES TO THEM.			JACK: BREATHES HEAVILY		
	<b>JACK TO ALL:</b> I think I found it.	4/89	941+14 10:19+22	944+06 10:21+14	2+08 1+16	<b>JACK TO ALL:</b> I think I found it.
	HE TURNS, WALKS WITH THEM.					
11 Starts 948+15 10:24+15	<b>EXT. OUTSKIRTS OF RUINED TOWN - DAY</b>  THROUGH UNDERGROWTH TO DERELICT BUILDINGS - <b>CUT TO</b> JACK - GESTURES AS ARCHER AND OTHERS APPROACH FROM B.G.					
954+08 10:28+08	<b>MUSIC CUE: OUT</b>			MUSIC: FADE OUT		
	<b>JACK TO ALL:</b> There it is.	4/90	954+10 10:28+10	957+00 10:30+00	2+06 1+14	<b>JACK TO ALL:</b> There it is. (REFERS TO REZORT BUILDING)
	INTERCUT AS THEY STOP BY HIM.					
	<b>ARCHER TO ALL:</b> No turning back when we get there.	4/91	964+14 10:35+06	967+12 10:37+04	2+14 1+22	<b>ARCHER TO ALL:</b> No turning back when we get there.
	ARCHER TURNS TO SADIE.					
	<b>ARCHER TO SADIE:</b> And you keep your head in the game or we're leaving you behind.	4/92	967+15 10:37+07	973+11 10:41+03	5+12 3+20	<b>ARCHER TO SADIE:</b> And you keep your head in the game or we're leaving you behind. (IMPLIES SHE NEEDS TO BE ALERT AND AWARE/BE A COMMITTED PART OF THEIR TEAM)
	JACK STARES AT ARCHER.					
	<b>JACK TO ARCHER:</b> Oh, back off.	4/93	974+09 10:41+17	977+03 10:43+11	2+10 1+18	<b>JACK TO ARCHER:</b> Oh, back off. (DIALOGUE ENDS ON CUT)
			(RUNS OVER SCENE END)			

Scene No. Foot/TC.	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	<b>ARCHER TO JACK:</b> You don't even know her, kid.	4/94	977+14 10:43+22	982+08 10:47+00	4+10 3+02	<b>ARCHER TO JACK THEN JACK TO ARCHER:</b> - You don't even know her, kid. - What, and you do?
	<b>JACK TO ARCHER:</b> What, and you do?					
	<b>JACK TO ARCHER:</b> Fucking apologise.	4/95	982+11 10:47+03	987+00 10:50+00	4+05 2+21	<b>JACK TO ARCHER THEN SADIE TO JACK:</b> - Fucking apologise. - Just leave it, Jack.
	CONTINUE TO INTERCUT.					
	<b>SADIE TO JACK:</b> (SIGHS) Just leave it, Jack.					
	<b>ARCHER TO SADIE:</b> The other night, //sneaking around. Avoiding security?	4/96	987+03 10:50+03	993+01 10:54+01	5+14 3+22	<b>ARCHER TO SADIE:</b> The other night, sneaking around. Avoiding security?
	SADIE TURNS TO ARCHER - MELANIE AND LEWIS STEP TO THEM.					
	<b>MELANIE TO SADIE:</b> What does he mean?	4/97	995+07 10:55+15	1001+13 10:59+21	6+06 4+06	<b>MELANIE TO SADIE THEN JACK TO ARCHER:</b> - What does he mean? - Last I checked it was still a free world. (JACK'S DIALOGUE OMITTED FOR SUBTITLE)
	<b>JACK TO ARCHER:</b> Well, so what? Last // checked it was still a free world.					
1002+00 11:00+00	<b>MUSIC CUE: IN</b>					MUSIC: FADE IN
	<b>ARCHER TO SADIE:</b> Are you gonna tell 'em --//why you're here? Hmm?	4/98	1002+00 11:00+00	1006+00 11:02+16	4+00 2+16	<b>ARCHER TO SADIE:</b> Are you gonna tell them ... why you're here?
	CONTINUE TO INTERCUT AS SADIE TURNS.					
	<b>MELANIE TO SADIE:</b> Sadie?	4/99	1012+08 11:07+00	1013+14 11:07+22	1+06 0+22	<b>MELANIE TO SADIE:</b> Sadie?
	SHE REACTS.					SADIE: SIGHS DEEPLY
	<b>SADIE TO ALL:</b> Look, I just downloaded some files, that's all.	4/100	1020+05 11:12+05	1024+06 11:14+22	4+01 2+17	<b>SADIE TO ALL:</b> (Look,) I just downloaded some files, that's all. (DIALOGUE ENDS ON CUT)
	<b>LEWIS TO SADIE:</b> What files?	4/101	1024+09 11:15+01	1027+05 11:16+21	2+12 1+20	<b>LEWIS TO SADIE:</b> What files? (DIALOGUE ENDS ON CUT)

Scene No. Foot/TC.	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	<b>SADIE TO LEWIS:</b> Whatever we could use to get this place closed down.	4/102	1027+08 11:17+00	1032+03 11:20+03	4+11 3+03	<b>SADIE TO LEWIS:</b> Whatever we could use to get this place closed down.
	<b>MELANIE (O.S.) TO SADIE:</b> Who is 'we'?	4/103	1032+06 11:20+06 (RUNS OVER SCENE END)	1034+14 11:21+22	2+08 1+16	<b>MELANIE TO SADIE:</b> Who is 'we'? (DIALOGUE ENDS ON CUT)
	CONTINUE TO INTERCUT AS LEWIS AND MELANIE STARE AT SADIE.					
	<b>SADIE TO ALL:</b> Living2.	4/104	1037+15 11:23+23	1040+01 11:25+09	2+02 1+10	<b>SADIE TO ALL:</b> Living2.
	<b>LEWIS TO SADIE:</b> The Undead//Rights activists.	4/105	1040+04 11:25+12 (RUNS OVER SCENE END)	1043+10 11:27+18	3+06 2+06	<b>LEWIS TO SADIE:</b> The Undead Rights activists. (DIALOGUE ENDS ON CUT)
	JACK REACTS, TURNS.			MUSIC: CONTINUES		
	<b>JACK TO SADIE:</b> What did you do//to get in the system?	4/106	1048+04 11:30+20 (RUNS OVER SCENE END)	1051+13 11:33+05	3+09 2+09	<b>JACK TO SADIE:</b> What did you do to get in the system?
	<b>SADIE TO ALL:</b> I just typed some codes that they gave me.	4/107	1052+00 11:33+08	1056+00 11:36+00	4+00 2+16	<b>SADIE TO ALL:</b> I just typed some codes that they gave me.
	SHE REACHES INTO HER TOP.					
	<b>SADIE TO ALL:</b> And I used this.	4/108	1057+00 11:36+16	1059+06 11:38+06	2+06 1+14	<b>SADIE TO ALL:</b> And I used this.
	SHE TAKES OUT DATA STICK.					
	<b>SADIE TO ALL:</b> Look, I don't even know what's on it// Okay? It's encrypted.	4/109	1062+13 11:40+13 (RUNS OVER SCENE END)	1067+03 11:43+11	4+06 2+22	<b>SADIE TO ALL:</b> Look, I don't even know what's on it. (Okay?) It's encrypted.
	<b>JACK TO SADIE:</b> Oh, you're fucking kidding me.	4/110	1067+06 11:43+14 (RUNS OVER SCENE END)	1070+04 11:45+12	2+14 1+22	<b>JACK TO SADIE:</b> You're fucking kidding me.
	<b>JACK TO SADIE:</b> You've been played.//While you were downloading whatever, they've uploaded some shit.	4/111	1070+06 11:45+14 (RUNS OVER SCENE END)	1077+06 11:50+06	7+00 4+16	<b>JACK TO SADIE:</b> You've been played. While you were downloading whatever, they've uploaded some shit. (-- PLAYED: IMPLIES PLAYED FOR A FOOL) (SOME SHIT: IMPLIES A COMPUTER VIRUS)
	CONTINUE TO INTERCUT - SADIE REACTS.			MUSIC: CONTINUES		
	<b>LEWIS TO SADIE:</b> So all these people are dead//because of you?	4/112	1090+11 11:59+03 (RUNS OVER SCENE END)	1094+11 12:01+19	4+00 2+16	<b>LEWIS TO SADIE:</b> So all these people are dead because of you?

Scene No. Foot/TC.	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	LEWIS TURN, STEPS AWAY.					
	<b>SADIE TO ALL:</b> Oh, come on. Come on, do you honestly think//that I would be here with you if I//knew that this was gonna happen?	4/113	1097+15 12:03+23	1104+15 12:08+15	7+00 4+16	<b>SADIE TO ALL:</b> Do you think I would be here with you if I knew this was gonna happen? (DIALOGUE OMITTED FOR SUBTITLE)
	MELANIE STARES AT SADIE.					
	<b>SADIE TO JACK:</b> Jack!//I didn't know.	4/114	1106+01 12:09+09	1109+06 12:11+14	3+05 2+05	<b>SADIE TO JACK:</b> Jack! I didn't know. (RUNS OVER SCENE END)
	JACK STEPS AWAY, TURNS TOWARDS.					
	<b>JACK TO SADIE:</b> Yeah, tell it to Alfie, yeah.	4/115	1109+09 12:11+17	1112+05 12:13+13	2+12 1+20	<b>JACK TO SADIE:</b> Tell it to Alfie, yeah.
	HE TURNS, STEPS INTO B.G. - SADIE SHAKES HER HEAD, LOOKS AT MELANIE - MELANIE STARES AT HER.			FX: FOOTSTEPS		
	<b>SADIE TO MELANIE:</b> (SOFTLY) I'm so sorry.	4/116	1119+12 12:18+12	1122+00 12:20+00	2+04 1+12	<b>SADIE TO MELANIE:</b> I'm so sorry.
	MELANIE NODS.					
	<b>MELANIE TO SADIE:</b> Yeah.	4/117	1123+07 12:20+23	1125+01 12:22+01	1+10 1+02	<b>MELANIE TO SADIE:</b> Yeah.
	<b>MELANIE TO SADIE:</b> Well, we're not gonna leave you behind, so ...	4/118	1126+12 12:23+04	1130+12 12:25+20	4+00 2+16	<b>MELANIE TO SADIE:</b> Well, we're not gonna leave you behind, so ...
	SHE TURNS, WALKS AWAY - END ON SADIE - LOOKS DOWN.					
12 Starts 1141+13 12:33+05	<b>INT. BUILDING - DAY</b> TILTING UP OVER BLOOD-SOAKED FLOOR AND WALLS TO REVEAL OPEN SHUTTERED WINDOW - ARCHER ENTERS - TURNS, AIMS RIFLE TOWARDS AS HE PASSES FOLLOWED BY MELANIE AND JACK.					MUSIC: CONTINUES

Scene No. Foot/TC.	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
13 Starts 1164+08 12:48+08	<b>EXT. RUINED TOWN - DAY</b>  (LOW ANGLE) JACK PASSES FOLLOWED BY LEWIS AND SADIE - <b>CUT TO</b> ARCHER AS HE LEADS THEM INTO B.G. - TRACK BEHIND AS THEY CONTINUE.  (ZOMBIE'S P.O.V.) THROUGH UNDERGROWTH TO ARCHER - SLOWLY APPROACHES FOLLOWED BY MELANIE AND OTHERS.  TRACKING BEHIND AS MELANIE FOLLOWS ARCHER INTO B.G.					FX: NATURAL/FOOTSTEPS
14 Starts 1200+10 13:12+10	<b>INT - THROUGH SHUTTERED WINDOW - JACK, LEWIS AND SADIE PASS.</b>					
15 Starts 1206+15 13:16+15	<b>EXT - ARCHER TURNS CLUTCHING RIFLE - TURNS, LOOKS UP AT COMMUNICATIONS TOWER IN B.G. - TRACK BEHIND AS HE WALKS INTO B.G. - CUT AWAY AND INTERCUT AS SADIE AND OTHERS FOLLOW.</b>					MUSIC: CONTINUES THRU FX:
16 Starts 1237+14 13:37+06	<b>INT - ALONG CORRIDOR AND PAST OPEN DOORS.</b>					
17 Starts 1251+05 13:46+05	<b>EXT - TRACKING BEHIND AS ARCHER WALKS TO CURTAINED ARCHWAY, RAISES HIS HAND - CUT AWAY AS HE RAISES RIFLE, CONTINUES TOWARDS FOLLOWED BY MELANIE AND OTHERS - THEY PASS.</b>					FX: FOOTSTEPS
18 Starts 1276+09 14:03+01	<b>INT - (ZOMBIE'S P.O.V.) ALONG CORRIDOR TO ARCHER - TRACK L ACROSS WALL AS HE TURNS TOWARDS - CUT IN AND INTERCUT AS HE PASSES FOLLOWED BY MELANIE AND OTHERS - THEY STOP, REACT - QUICKLY TURN - ARCHER RAISES RIFLE - MELANIE TURNS, STEPS ALONG CORRIDOR - LOOKS THROUGH DOORWAY AT MAN'S BODY SLUMPED AGAINST WALL.</b>					MUSIC: CONTINUES  ZOMBIES (O.S.): GROAN

Scene No. Foot/TC.	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	<b>CUT AWAY</b> AS JACK STOPS BY HER, REACTS - THEY TURN, CONTINUE ALONG CORRIDOR - SADIE LOOKS DOWN AT BODY, REACTS.					SADIE: GASPS
	MELANIE WALKS ALONG CORRIDOR TOWARDS FOLLOWED BY JACK AND LEWIS - STOPS, STEPS BACK - <b>CUT AWAY</b> AND INTERCUT AS THEY TURN, STEP INTO ROOM - LOOK DOWN AT DISMEMBERED BODIES LYING ON FLOOR - MELANIE STEPS TO WINDOW, STUMBLES - ARCHER STEPS TO HER - THEY PEER THROUGH WINDOW AT PASSING ZOMBIES.					MELANIE: GASPS ZOMBIES: GROAN
	MELANIE AND ARCHER TURN AS ZOMBIES PASS B.G. BARRED WINDOW - <b>CUT IN ON</b> LEWIS AS HE GLANCES AROUND, GESTURES TO MELANIE AND ARCHER - ARCHER STEPS THROUGH DOORWAY INTO CORRIDOR - <b>CUT AWAY</b> AND INTERCUT AS HE HURRIES INTO ADJACENT CORRIDOR - TURNS, GESTURES TO MELANIE AND LEWIS.					MUSIC: CONTINUES FX: FOOTSTEPS
	TILTING UP OFF DISMEMBERED BODY TO REVEAL JACK IN CORNER OF ROOM - STARES DOWN AT IT.					SADIE: BREATHES HEAVILY
	<b>SADIE (O.S.) TO JACK:</b> (SOFTLY) Jack?	4/119	1391+03 15:19+11	1392+10 15:20+10	1+07 0+23	<b>SADIE TO JACK:</b> Jack?
	<b>CUT TO</b> SADIE BY DOORWAY.					
	<b>SADIE TO JACK:</b> (SOFTLY) Jack! Quick.	4/120	1393+01 15:20+17	1395+07 15:22+07	2+06 1+14	<b>SADIE TO JACK:</b> Jack! Quick.
	PAN OFF HER AS JACK MOVES TO EXIT THROUGH DOORWAY - THEY WATCH AS LEWIS AND MELANIE HURRY INTO ADJACENT CORRIDOR - CONTINUE TO INTERCUT AS ZOMBIES RUN PAST - ARCHER GESTURES - JACK AND SADIE LOOK AT HIM.					ZOMBIES: SHOUT
	<b>CUT AWAY</b> AS ZOMBIES APPROACH FROM B.G.					ZOMBIES: GROWL

Scene No. Foot/TC.	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	<b>CUT IN ON</b> ARCHER AND INTERCUT AS HE GESTURES FOR SADIE AND JACK TO TURN AROUND.					
	<b>SADIE TO JACK:</b> (SOFTLY) Jack.	4/121	1439+06 15:51+14	1440+14 15:52+14	1+08 1+00	<b>SADIE TO JACK:</b> Jack. (RUNS OVER SCENE END)
	MELANIE AND LEWIS TURN, FOLLOW ARCHER INTO B.G. - SADIE LEANS TO JACK.					MUSIC: CONTINUES
	<b>SADIE TO JACK:</b> (SOFTLY) Jack!//We're gonna be okay.//Come on, quick. Come on.	4/122	1443+00 15:54+00	1447+10 15:57+02	4+10 3+02	<b>SADIE TO JACK:</b> Jack! We're gonna be okay. Come on, quick. (DIALOGUE OMITTED FOR SUBTITLE)
	SHE HURRIES ALONG CORRIDOR INTO B.G. - JACK FOLLOWS.					
	ZOMBIES APPROACH.					ZOMBIES: CONTINUE
	SADIE AND JACK HURRY ALONG CORRIDOR INTO B.G. - TURN, EXIT.					
	ARCHER, MELANIE AND LEWIS HURRY ALONG CORRIDOR INTO B.G.					FX: FOOTSTEPS
	SADIE AND JACK STOP IN DOORWAY.					
	<b>SADIE TO JACK:</b> (SOFTLY) Okay, come on.	4/123	1464+12 16:08+12	1467+00 16:10+00	2+04 1+12	<b>SADIE TO JACK: (OPTIONAL)</b> Okay, come on.
	THEY MOVE TO EXIT.					
19 Starts 1467+01 16:10+01	<b>EXT</b> - ARCHER, MELANIE AND LEWIS STEP THROUGH DOORWAY, GLANCE UP AT COMMUNICATIONS TOWER - MELANIE GRABS LEWIS' ARM AS HE STEPS AWAY.					
	<b>MELANIE TO LEWIS:</b> Wait, wait, wait!//Jack and Sadie.	4/124	1480+05 16:18+21	1483+15 16:21+07	3+10 2+10	<b>MELANIE TO LEWIS:</b> Wait, wait, wait! Jack and Sadie. (RUNS OVER SCENE END)
	<b>CUT IN</b> AS SHE PULLS HIM CLOSE.					
	BETWEEN DERELICT BUILDINGS - SADIE STEPS THROUGH DOORWAY, GLANCES AROUND.					MUSIC: CONTINUES
	<b>SADIE TO JACK:</b> (SOFTLY) Okay. Okay, quick.	4/125	1489+15 16:25+07	1492+15 16:27+07	3+00 2+00	<b>SADIE TO JACK:</b> Okay. Okay, quick.



Scene No. Foot/TC.	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	SHE HURRIES TOWARDS FOLLOWED BY JACK - THEY STOP - SHE PEERS AROUND CORNER.					
						FX: FOOTSTEPS
	<b>SADIE TO JACK:</b> (SOFTLY) Okay, okay ... (MUMBLES)	4/126	1499+11 16:31+19	1502+05 16:33+13	2+10 1+18	<b>SADIE TO JACK: (OPTIONAL)</b> Okay, okay ...
	TRACK WITH AS SHE HURRIES PAST SHUTTERED WINDOW - STOPS AT CORNER OF BUILDING.					
						SADIE: BREATHES HEAVILY
	<b>SADIE:</b> (SOFTLY) Fuck.	4/127	1513+03 16:40+19	1514+13 16:41+21	1+10 1+02	<b>SADIE:</b> Fuck.
	SHE TURNS, LOOKS AWAY.					
	<b>SADIE TO JACK:</b> (SOFTLY) Jack! Jack! Fuck!	4/128	1516+11 16:43+03	1519+11 16:45+03	3+00 2+00	<b>SADIE TO JACK:</b> Jack! Jack! Fuck!
	SHE HURRIES TO JACK.					
	<b>SADIE TO JACK:</b> (SOFTLY) Jack, come with me. (MUMBLES)	4/129	1522+01 16:46+17	1524+01 16:48+01	2+00 1+08	<b>SADIE TO JACK:</b> (Jack,) come with me.
	ZOMBIE STEPS THROUGH DOORWAY, GRABS HER - SHE REACTS - TURNS, SHOOTS IT IN THE NECK - IT FALLS BACK THROUGH DOORWAY.					
						ZOMBIE: GROWLS/SADIE: SCREAMS/FX: GUNSHOT
	<b>SADIE:</b> Fuck! <b>(TO JACK)</b> Quick!	4/130	1528+05 16:50+21	1530+15 16:52+15	2+10 1+18	<b>SADIE:</b> Fuck! <b>(TO JACK)</b> Quick!
	THEY TURN, HURRY PAST - REACT AS GROUP OF ZOMBIES APPROACH FROM AROUND CORNER - INTERCUT AS ZOMBIES TURN - JACK DIVES OVER LOW WALL.					
						ZOMBIES: GROWL/SADIE: GASPS LOUDLY
	<b>SADIE TO JACK:</b> Jack! Quick!	4/131	1538+07 16:57+15	1540+15 16:59+07	2+08 1+16	<b>SADIE TO JACK:</b> Jack! Quick!
	HE STANDS, FOLLOWS SADIE INTO B.G.					
20 Starts 1543+03 17:00+19	<b>INT - JACK AND SADIE RUN PAST DOORWAY.</b>					MUSIC: CONTINUES
	<b>SADIE TO JACK:</b> (SOFTLY) Oh, fuck. Jack! In here. In here.	4/132	1543+10 17:01+02	1547+10 17:03+18	4+00 2+16	<b>SADIE TO JACK:</b> Oh, fuck. Jack! In here. In here.

Scene No. Foot/TC.	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	THEY HURRY THROUGH DOORWAY TOWARDS.					
	<b>SADIE TO JACK:</b> (SOFTLY) Oh my God.	4/133	1548+12 17:04+12	1550+12 17:05+20	2+00 1+08	<b>SADIE TO JACK: (OPTIONAL)</b> Oh my God.
	THEY TURN, CLIMB STAIRS - <b>CUT AWAY</b> ACROSS ROOM TO REVEAL ZOMBIE FASTENED TO DOORWAY TARGET.					FX: FOOTSTEPS
	<b>SADIE:</b> (SOFTLY) Oh, shit. Oh, fuck.	4/134	1557+04 17:10+04	1559+14 17:11+22	2+10 1+18	<b>SADIE: (OPTIONAL)</b> Oh, shit. Oh, fuck.
	SHE STEPS TO IT.					
21 Starts 1561+05 17:12+21	<b>EXT - SADIE</b> GLANCES AT JACK - STEPS PAST ZOMBIE AND THROUGH DOORWAY TOWARDS.					
	<b>SADIE:</b> (SOFTLY) Fuck.	4/135	1564+10 17:15+02	1566+02 17:16+02	1+08 1+00	<b>SADIE: (OPTIONAL)</b> Fuck.
	SHE TURNS.					
22 Starts 1568+09 17:17+17	<b>INT - JACK</b> STARES AT ZOMBIE AS HE STEPS AROUND IT.					
	<b>SADIE (O.S.) TO JACK:</b> (SOFTLY) Jack.					
	INTERCUT AS SADIE REACHES FOR HIM.					
	<b>SADIE TO JACK:</b> (SOFTLY) Jack.//Jack.  (RUNS OVER SCENE END)	4/136	1572+08 17:20+08	1574+06 17:21+14	1+14 1+06	<b>SADIE TO JACK: (OPTIONAL)</b> Jack.
	INTERCUT BETWEEN <b>EXTERIOR</b> AND <b>INTERIOR</b> AS ZOMBIE QUICKLY GRABS JACK - SADIE TURNS, RAISES GUN - ZOMBIE KNOCKS IT FROM HER HAND AS SHE FIRES - CONTINUE TO INTERCUT AS THEY ALL STRUGGLE - <b>CUT AWAY</b> AS JACK AND SADIE LEAP FROM STEPS, HURRY TOWARDS - SHE GLANCES AT HER INJURED HAND AS SHE PASSES - JACK TURNS, HURRIES TO HER AS SHE STOPS.					ZOMBIE: SHOUTS/FX:  MUSIC: CONTINUES THRU SADIE: BREATHE HEAVILY

Scene No. Foot/TC.	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	<b>JACK TO SADIE:</b> Sadie!	4/137	1598+04 <u>17:37+12</u>	1600+00 <u>17:38+16</u>	1+12 <u>1+04</u>	<b>JACK TO SADIE:</b> Sadie!
	(RUNS OVER SCENE END)					
	SHE LOOKS AT HIM, RAISES HER INJURED HAND.					
	<b>SADIE TO JACK:</b> (SOFTLY) Shit.	4/138	1604+14 <u>17:41+22</u>	1606+08 <u>17:43+00</u>	1+10 <u>1+02</u>	<b>SADIE TO JACK:</b> Shit.
	CONTINUE TO INTERCUT BETWEEN THEM AS THEY REACT.					
	<b>SADIE TO JACK:</b> Shit. Shit.	4/139	<u>1608+13</u> <u>17:44+13</u>	1611+09 <u>17:46+09</u>	2+12 <u>1+20</u>	<b>SADIE TO JACK:</b> Shit. Shit.
	JACK: BREATHES HEAVILY					
	<b>SADIE TO JACK:</b> (SOFTLY) I'm so sorry.	4/140	1617+07 <u>17:50+07</u>	1619+15 <u>17:51+23</u>	2+08 <u>1+16</u>	<b>SADIE TO JACK:</b> I'm so sorry.
	SHE REACHES INTO HER TOP.					
	<b>SADIE TO JACK:</b> (SOFTLY) Sorry.	4/141	1621+04 <u>17:52+20</u>	1622+15 <u>17:53+23</u>	1+11 <u>1+03</u>	<b>SADIE TO JACK:</b> Sorry.
	CONTINUE TO INTERCUT AS SHE HANDS DATA STICK TO HIM.		ZOMBIES (O.S.): GROWL			
	<b>SADIE TO JACK:</b> Go.	4/142	<u>1624+14</u> <u>17:55+06</u>	<u>1626+01</u> <u>17:56+01</u>	1+03 <u>0+19</u>	<b>SADIE TO JACK:</b> Go.
	HE TURNS, RUNS INTO B.G.					
	<b>SADIE (O.S.) TO JACK:</b> (SHOUTS) Go!	4/143	1626+12 <u>17:56+12</u>	<u>1628+12</u> <u>17:57+20</u>	2+00 <u>1+08</u>	<b>SADIE TO JACK:</b> Go!
	SADIE TURNS AS ZOMBIES APPROACH FROM B.G. (SOFT FOCUS) - SHE SHOOTS HERSELF IN THE HEAD.		ZOMBIES: SHOUT			
1642+00 18:06+16	<b>MUSIC CUE: OUT</b>	MUSIC: OUT THRU FX: GUNSHOT				
	ON MELANIE, LEWIS AND ARCHER IN DOORWAY - CUT TO ZOMBIES AS THEY PASS.		ZOMBIES: CONTINUE			
23 Starts 1648+10 18:11+02	<b>INT - MELANIE LOOKS TOWARDS.</b>					

Scene No. Foot/TC.	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
24 Starts 1651+02 18:12+18	<b>EXT - (LOW ANGLE) ZOMBIES RUN INTO B.G., PASS.</b>					
	<b>CUT TO ARCHER AND LEWIS.</b>					
	<b>JACK (O.S.):</b> (SHOUTS) Go, go, go!	4/144	1655+07 18:15+15	1657+15 18:17+07	2+08 1+16	<b>JACK:</b> Go, go, go!
	(RUNS OVER SCENE END)					
	<b>CUT AWAY PAST F.G. TREE AS ZOMBIES CHASE JACK TOWARDS.</b>					
1656+08 18:16+08	<b>MUSIC CUE: IN</b>					
	MUSIC: FADE IN					
	INTERCUT WITH MELANIE, LEWIS AND ARCHER AS THEY TURN, HURRY TOWARDS - JACK RUNS AFTER THEM - LEWIS HURRIES THROUGH GATEWAY, SHOOTS PADLOCK FROM LOCKED DOOR - KICKS IT OPEN.					
	FX: FOOTSTEPS					
	FX: GUNSHOT/FX:					
	JACK AND ZOMBIES CONTINUE TOWARDS AS MELANIE AND ARCHER HURRY THROUGH GATEWAY, STOP - ARCHER TURNS, RAISES RIFLE - LEWIS GESTURES TO THEM.					
	<b>LEWIS TO MELANIE/ARCHER:</b> Let's go! Let's go!	4/145	1683+15 18:34+15	1685+08 18:35+16	1+09 1+01	<b>LEWIS TO MELANIE/ARCHER:</b> Let's go! (DIALOGUE OMITTED FOR SUBTITLE)
	CONTINUE TO INTERCUT AS ZOMBIES CHASE JACK - ARCHER SHOOTS ZOMBIE AS JACK LEAPS THROUGH GATEWAY - MELANIE CLOSES GATE, BOLTS IT - STEPS BACK AS ZOMBIES GATHER AT FENCE - MELANIE TURNS, CROUCHES BY JACK SEATED ON GROUND - HE GRIMACES.					
	FX: GUNSHOT					
	<b>MELANIE TO JACK:</b> Jack. Jack, where's Sadie?	4/146	1705+11 18:49+03	1708+05 18:50+21	2+10 1+18	<b>MELANIE TO JACK:</b> Jack, where's Sadie? (DIALOGUE OMITTED FOR SUBTITLE)
	HE SHAKES HIS HEAD - SHE TAKES DATA STICK FROM HIS HAND - <b>CUT AWAY AS LEWIS STEPS INTO DOORWAY CLUTCHING GUN.</b>					
	<b>LEWIS TO ARCHER:</b> Hey, we need to go. Now.	4/147	1714+07 18:54+23	1717+15 18:57+07	3+08 2+08	<b>LEWIS TO ARCHER:</b> Hey, we need to go. Now.

<u>Scene No.</u>	<u>Action/Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>	<u>Subtitle</u>
	HE TOSSES IT TO THE GROUND, STEPS BACK THROUGH DOORWAY AS ARCHER REMOVES SHIRT - CONTINUE TO INTERCUT AS MELANIE HELPS JACK TO HIS FEET, USHERS HIM THROUGH DOORWAY FOLLOWED BY ARCHER - ARCHER TURNS, CLOSES DOOR.					
	END ON ZOMBIES.					
<u>1737+01</u> <u>19:10+01</u>	<b>MUSIC CUE: OUT</b>					
<u>1737+01</u> <u>19:10+01</u>	<b>LAST FRAME OF ACTION REEL 4A/4B</b>					
	<b>FOOTAGE FROM SUBTITLE NO: 4/147 TO LAST FRAME ACTION:</b>					<b>19+02</b> <b>00:12+18</b>
	<b>FOOTAGE FROM 12 FT START MARK TO LAST FRAME ACTION:</b>					<b>1737+02</b>
	<b>FOOTAGE FROM 1ST FRAME ACTION TO LAST FRAME ACTION:</b>					<b>1725+02</b> <b>19:10+02</b>

**"THE REZORT"**

REEL 5A/5B

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Ft+Fr ZERO on START MARK

Timecode ZERO on FIRST FRAME ACTION

First Frame Action 12+00 - 00:00+00

First HARD CUT at 21+03 - 00:06+03

Second HARD CUT at 33+08 - 00:14+08

24fps with 12+00 - 8secs DCP Timecode offset

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
1 Starts 12+00 00:00+00	<b>INT. THE REZORT CONTROL AREA - DAY</b>  <b>CLOSE ON</b> COMPUTER SCREEN - ON-SCREEN TEXT:  <b>DANGER</b> BRIMSTONE PROTOCOL  ACTIVATING IN 00:55:36	FX: ALARM				
2 Starts 21+03 00:06+03	<b>INT. CORRIDOR - DAY</b>  LEWIS HURRIES DOWN STAIRS AND ALONG DARKENED CORRIDOR TOWARDS FOLLOWED BY JACK, MELANIE AND ARCHER.  <b>LEWIS TO ALL:</b> It's along here somewhere.  HE TURNS, WALKS AROUND CORNER - REACTS.  <b>LEWIS:</b> Fuck.	FX: FOOTSTEPS	5/1 25+02 00:08+18	28+02 00:10+18	3+00 2+00	<b>LEWIS TO ALL:</b> It's along here somewhere.
	HE STOPS BY WALL-MOUNTED SCANNER.	5/2	31+05 00:12+21	32+15 00:13+23	1+10 1+02	<b>LEWIS:</b> Fuck.
3 Starts 33+08 00:14+08	MELANIE STEPS AROUND CORNER FOLLOWED BY ARCHER - STOPS, LOOKS UP AT SIGN ABOVE DOOR - ON-SCREEN TEXT:  CONTROL + SECTION REZORT A1  INTERCUT AS LEWIS PRESSES BUTTONS ON SCANNER - ARCHER STEPS PAST HIM, PUSHES AGAINST DOOR - BANGS HIS HAND AGAINST IT - TURNS.	FX:	5/3 51+03 00:26+03 (RUNS OVER SCENE END)	53+03 00:27+11	2+00 1+08	<b>ARCHER TO ALL:</b> Next? (DIALOGUE ENDS ON CUT)

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	MELANIE TURNS TO LEWIS - HE GESTURES.					LEWIS: BREATHES HEAVILY
	<b>LEWIS TO ALL:</b> This way.	5/4	59+00 00:31+08	61+06 00:32+22	2+06 1+14	<b>LEWIS TO ALL:</b> This way. (DIALOGUE ENDS ON CUT)
	HE HURRIES ALONG CORRIDOR INTO B.G. FOLLOWED BY MELANIE, JACK AND ARCHER - <b>CUT IN</b> AS LEWIS AND JACK HURRY AROUND CORNER - MELANIE AND ARCHER STOP - <b>CUT AWAY</b> AS THEY GLANCE AT EACH OTHER, EXIT ALONG CORRIDOR.					FX: FOOTSTEPS
	LEWIS AND JACK ENTER THROUGH DOORWAY - <b>CUT AWAY</b> AS MELANIE AND ARCHER FOLLOW - ARCHER STRIDES PAST THEM TO B.G. DOOR - END ON JACK AND MELANIE.					FOOTSTEPS: CONTINUE
4 Starts 93+10 00:54+10	<b>INT. DARK ROOM - DAY</b> <b>CUT AWAY</b> AS DOOR SLIDES OPEN TO REVEAL ARCHER, MELANIE, JACK AND LEWIS - <b>CUT IN AND OUT</b> AS THEY PEER THROUGH DOORWAY.					FX:
5 Starts 110+02 01:05+10	<b>CORRIDOR - LEWIS STEPS TOWARDS.</b>					
	<b>JACK TO ALL:</b> Wait.	5/5	111+06 01:06+06	113+00 01:07+08	1+10 1+02	<b>JACK TO ALL:</b> Wait.
	HE TURNS TO JACK AND MELANIE.					
	<b>JACK TO ALL:</b> We're willingly//going into the dark place?	5/6	114+13 01:08+13	118+13 01:11+05	4+00 2+16	<b>JACK TO ALL:</b> We're willingly going into the dark place? (RUNS OVER SCENE END)
	<b>CUT AWAY AND CUT IN ON JACK</b> AS HE REACTS, TURNS TOWARDS - LEWIS AND MELANIE HURRY THROUGH DOORWAY INTO B.G.					FX:/ZOMBIES (O.S.): GROWL
	<b>JACK:</b> Fuck.	5/7	126+13 01:16+13	128+09 01:17+17	1+12 1+04	<b>JACK:</b> Fuck.
	JACK TURNS.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
6 Starts 129+05 01:18+05	<b>DARK ROOM</b> - ARCHER FOLLOWS JACK THROUGH DOORWAY - <b>CUT AWAY</b> AS LEWIS HURRIES TOWARDS (IN SHADOW) FOLLOWED BY MELANIE, JACK AND ARCHER - THEY SLOW, GLANCE AROUND - CONTINUE.					
						FX: FOOTSTEPS
						LEWIS: BREATHES HEAVILY
147+12 01:30+12	<b>MUSIC CUE: IN</b>					MUSIC: FADE IN
	ARCHER PULLS GUN FROM HOLSTER.					FX:
	TRACK WITH AS LEWIS AND ARCHER CONTINUE, EXIT - JACK AND MELANIE ENTER, FOLLOW - <b>CUT IN ON</b> HER AS SHE GLANCES AROUND - INTERCUT AS SHE LOOKS DOWN, WIPES BLOOD FROM HER BOOT.					
	<b>JACK (O.S.) TO MELANIE:</b> What is it?	5/8	190+11 01:59+03	193+01 02:00+17	2+06 1+14	<b>JACK TO MELANIE:</b> What is it?
						(RUNS OVER SCENE END)
	<b>MELANIE TO JACK:</b> Nothing.//Keep going.	5/9	195+08 02:02+08	198+08 02:04+08	3+00 2+00	<b>MELANIE TO JACK:</b> Nothing. Keep going.
						(RUNS OVER SCENE END)
	SHE STEPS TO JACK - THEY EXIT.					
	ARCHER AND LEWIS ENTER - TRACK WITH - <b>CUT AWAY</b> , TRACK BEHIND AND TILT UP AS MELANIE AND JACK FOLLOW THEM INTO B.G. - <b>CUT IN</b> AS THEY CONTINUE.					MUSIC: CONTINUES
	INTERCUT AS ARCHER LEADS THEM THROUGH CAGES.					
	<b>MELANIE TO ALL:</b> What the hell were they doing in here?	5/10	252+07 02:40+07	256+07 02:42+23	4+00 2+16	<b>MELANIE TO ALL:</b> What the hell were they doing in here?
						(DIALOGUE ENDS ON CUT)
	THEY CONTINUE - STOP - <b>CUT IN ON</b> MELANIE - REACTS AS CAGE RATTLES - PULL FOCUS ON IT - ARCHER TURNS AS JACK REACTS.					MUSIC: CONTINUES THRU FX:
	<b>JACK:</b> Shit!	5/11	289+12 03:05+04	291+06 03:06+06	1+10 1+02	<b>JACK:</b> Shit!
	CONTINUE TO INTERCUT AS THEY HURRY THROUGH CAGES.					
	<b>LEWIS (O.S.) TO JACK:</b> Move!	5/12	292+12 03:07+04	294+06 03:08+06	1+10 1+02	<b>LEWIS TO JACK:</b> Move!



Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	<b>LEWIS TO JACK:</b> Go, go.	5/13	<u>295+01</u> <u>03:08+17</u>	297+09 <u>03:10+09</u>	2+08 <u>1+16</u>	<b>LEWIS TO JACK:</b> Go, go.
	<b>LEWIS TO JACK:</b> Go.					
	<b>ARCHER TO ALL:</b> Move. Move!	5/14	298+13 <u>03:11+05</u>	301+05 <u>03:12+21</u>	2+08 <u>1+16</u>	<b>ARCHER TO ALL:</b> Move. Move! (DIALOGUE ENDS ON CUT)
	CONTINUE TO INTERCUT AS THEY CONTINUE THROUGH CAGES INTO --			FX: FOOTSTEPS		
7 Starts 309+13 <u>03:18+13</u>	<b>CORRIDOR</b> - ARCHER HURRIES TOWARDS FOLLOWED BY MELANIE, JACK AND LEWIS - THEY STOP - TRACK WITH AS THEY CONTINUE - INTERCUT AS HEATING ELEMENTS GLOW - ARCHER AND OTHERS STOP, LOOK AT THEM - JACK REACTS AS HE ACCIDENTALLY BURNS HIS ARM.			MUSIC: CONTINUES THRU FX:		
	<b>JACK:</b> (SHOUTS/GROANS) Motherfucker!	5/15	331+15 <u>03:33+07</u>	333+11 <u>03:34+11</u>	1+12 <u>1+04</u>	<b>JACK:</b> Motherfucker!
	CONTINUE TO INTERCUT AS THEY HURRY PAST HEATING ELEMENTS TO REVEAL FENCED-OFF CORRIDOR.					
	<b>LEWIS TO ALL:</b> Come on, move, //move, move, move!	5/16	341+07 <u>03:39+15</u>	<u>343+05</u> <u>03:40+21</u>	1+14 <u>1+06</u>	<b>LEWIS TO ALL:</b> Move, move! (DIALOGUE OMITTED FOR SUBTITLE)
	ARCHER TOUCHES FENCE, REACTS.			ARCHER: GROANS		
	<b>LEWIS TO ALL:</b> Go on, //move!	5/17	<u>346+00</u> <u>03:42+16</u>	<u>348+05</u> <u>03:44+05</u>	2+05 <u>1+13</u>	<b>LEWIS TO ALL:</b> Go on, move!
	MELANIE, JACK AND LEWIS STOP BY HIM - CONTINUE TO INTERCUT AS HE GRABS FENCE WITH HIS T-SHIRT.					
	<b>LEWIS TO ALL:</b> Go, go, go, //go. Fucking move! Go, //go!	5/18	<u>351+09</u> <u>03:46+09</u>	<u>354+02</u> <u>03:48+02</u>	2+09 <u>1+17</u>	<b>LEWIS TO ALL:</b> Fucking move! Go, go! (DIALOGUE OMITTED FOR SUBTITLE)
	HE SLIDES IT ASIDE, CONTINUES ALONG CORRIDOR.			FX:		

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	<b>LEWIS TO ALL:</b> (SHOUTS) Fucking move!//Go!	5/19	359+04 <u>03:51+12</u>	361+15 <u>03:53+07</u>	2+11 1+19	<b>LEWIS TO ALL:</b> Fucking move! Go!
	(RUNS OVER SCENE END)					
	CONTINUE TO INTERCUT AS THEY REACH END OF CORRIDOR - ARCHER SLIDES OPEN DOOR - THEY HURRY THROUGH DOORWAY AND ALONG CORRIDOR TO LOCKED DOOR - LEWIS SLIDES B.G. DOOR CLOSED.	FX:				
376+05 04:02+21	<b>MUSIC CUE: OUT</b>					MUSIC: OUT THRU FX:
	MELANIE AND ARCHER TURN TO HIM.					
	<b>LEWIS TO ALL:</b> Whoa!//Whoa!	5/20	376+08 <u>04:03+00</u>	379+04 <u>04:04+20</u>	2+12 1+20	<b>LEWIS TO ALL:</b> Whoa! Whoa!
	(RUNS OVER SCENE END)					
	<b>LEWIS TO ALL:</b> What is happening here?	5/21	380+04 <u>04:05+12</u>	382+14 <u>04:07+06</u>	2+10 1+18	<b>LEWIS TO ALL:</b> What is happening here?
	<b>LEWIS TO ALL:</b> Cattle runs.//Ovens.	5/22	383+01 <u>04:07+09</u>	386+09 <u>04:09+17</u>	3+08 2+08	<b>LEWIS TO ALL:</b> Cattle runs. Ovens.
	(RUNS OVER SCENE END)					
	JACK GLANCES AROUND.					
	<b>JACK TO ALL:</b> Seriously -- fuck this island.	5/23	388+11 <u>04:11+03</u>	392+07 <u>04:13+15</u>	3+12 2+12	<b>JACK TO ALL:</b> Seriously ... fuck this island.
	CUT AWAY AS ZOMBIE DROPS IN FROM ABOVE.					
392+10 04:13+18	<b>MUSIC CUE: IN</b>					MUSIC: IN THRU FX://MELANIE: SCREAMS
	INTERCUT AS IT BITES INTO JACK'S NECK - ARCHER SHOOTS IT - JACK COLLAPSES ON TO FLOOR - MELANIE KNEELS BY HIM.	JACK: SCREAMS/FX: GUNSHOT JACK: GROANS				
	<b>MELANIE TO JACK:</b> (MUMBLES) No, no, no, //no. No.					
	HE GRIMACES AS SHE CLUTCHES HIS WOUNDED NECK.	JACK: CONTINUES				
	<b>MELANIE TO JACK:</b> (SOFTLY - MUMBLES) Jack.					
	HE COUGHS UP BLOOD - LEWIS LOOKS DOWN AT HIM - ARCHER CROUCHES BESIDE MELANIE.	FX: MELANIE: WHIMPERS				

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	<b>ARCHER TO MELANIE:</b> Walk away.	5/24	436+11 04:43+03	439+00 04:44+16	2+05 1+13	<b>ARCHER TO MELANIE:</b> Walk away.
	SHE SHAKES HER HEAD.			JACK: SPITS		
	<b>ARCHER TO MELANIE:</b> Walk away.	5/25	445+01 04:48+17	446+14 04:49+22	1+13 1+05	<b>ARCHER TO MELANIE:</b> Walk away.
	CONTINUE TO INTERCUT - MELANIE STANDS - TURNS, STEPS TOWARDS - ARCHER RAISES GUN - MELANIE REACTS.			JACK: CHOKES FX: GUNSHOT		
485+00 05:15+08	<b>MUSIC CUE: OUT</b>			MUSIC: FADE OUT		
489+00 05:18+00	<b>MUSIC CUE: IN</b>			B.G. MUSIC: FADE IN		
	ARCHER STANDS, LOOKS UP AT CHAINS HANGING FROM CEILING HATCH - SLOWLY TURNS, STEPS BESIDE MELANIE.			FX:		
8 Starts 518+00 05:37+08	<b>INT. MEDICAL STORAGE/HOLDING AREA - DAY</b>  DOOR OPENS TO REVEAL ARCHER - STEPS THROUGH DOORWAY, SLOWLY WALKS TOWARDS FOLLOWED BY MELANIE AND LEWIS - INTERCUT WITH ARCHER'S P.O.V. OF EMPTY CHAIRS IN CUBICLES.  ON-SCREEN TEXT - SIGN:  REFUGE D HALL  HE CONTINUES, GLANCES AT MEDICAL SUPPLIES ON SHELVES - MELANIE STEPS PAST HIM TOWARDS - CONTINUE TO INTERCUT AS SHE STOPS, PULLS BACK PLASTIC SHEETING - LOOKS AT TENT- FILLED HALL.  ON-SCREEN TEXT - TENT:  HOPE 4u			FX:/FOOTSTEPS		
	<b>MELANIE TO ARCHER:</b> Hope 4U.	5/26	588+01 06:24+01	590+07 06:25+15	2+06 1+14	<b>MELANIE TO ARCHER:</b> Hope 4U.

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	<b>MELANIE TO ARCHER:</b> From the airport.	5/27	591+09 06:26+09	593+14 06:27+22	2+05 1+13	<b>MELANIE TO ARCHER:</b> From the airport.
	<b>CUT IN ON ARCHER.</b>					
	<b>ARCHER TO MELANIE:</b> It's a hell of a way to solve a refugee crisis.	5/28	594+04 06:28+04	599+04 06:31+12	5+00 3+08	<b>ARCHER TO MELANIE:</b> It's a hell of a way to solve a refugee crisis.
	PAN OFF HIM TO MELANIE.					B.G. MUSIC: CONTINUES
	<b>MELANIE TO ARCHER:</b> Who's to say the living won't be next?	5/29	599+15 06:31+23	603+15 06:34+15	4+00 2+16	<b>MELANIE TO ARCHER:</b> Who's to say the living won't be next?
	<b>CUT AWAY AS HE LOOKS AT HER.</b>					
	<b>ARCHER TO MELANIE:</b> Hmm?					
	<b>MELANIE TO ARCHER:</b> Something that Sadie said.	5/30	607+09 06:37+01	610+09 06:39+01	3+00 2+00	<b>MELANIE TO ARCHER:</b> Something that Sadie said.
	<b>MELANIE TO ARCHER:</b> They're making more to keep the island running.	5/31	612+14 06:40+14	617+02 06:43+10	4+04 2+20	<b>MELANIE TO ARCHER:</b> They're making more to keep the island running. (REFERS TO TURNING THE REFUGEES INTO ZOMBIES) (-- RUNNING: IMPLIES 'IN BUSINESS') (DIALOGUE ENDS ON CUT)
			(RUNS OVER SCENE END)			
	<b>CUT IN ON LEWIS.</b>					
	<b>LEWIS TO MELANIE:</b> But they'd all be fresh.	5/32	618+03 06:44+03	620+15 06:45+23	2+12 1+20	<b>LEWIS TO MELANIE:</b> But they'd all be fresh.
	INTERCUT AS ARCHER GLANCES AT HIM.					
	<b>ARCHER TO LEWIS:</b> The heaters.	5/33	622+11 06:47+03	625+03 06:48+19	2+08 1+16	<b>ARCHER TO LEWIS:</b> The heaters. (DIALOGUE ENDS ON CUT)
			(RUNS OVER SCENE END)			
	<b>ARCHER TO LEWIS:</b> For ageing them.	5/34	625+09 06:49+01	628+03 06:50+19	2+10 1+18	<b>ARCHER TO LEWIS:</b> For ageing them.
	<b>LEWIS TO ARCHER:</b> They could never get away with it.	5/35	630+13 06:52+13	635+11 06:55+19	4+14 3+06	<b>LEWIS TO ARCHER THEN MELANIE TO LEWIS:</b> - They could never get away with it. - They did.
			(RUNS OVER SCENE END)			
	<b>CUT AWAY.</b>					
	<b>MELANIE TO LEWIS:</b> They did.					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	<b>MELANIE TO LEWIS:</b> Cos nobody cares.	5/36	636+12 06:56+12	639+08 06:58+08	2+12 1+20	<b>MELANIE TO LEWIS:</b> Because nobody cares.
	CONTINUE TO INTERCUT AS LEWIS MOVES TO STEP BETWEEN THEM - ARCHER RAISES HIS HAND - LEWIS STEPS BACK AS LITTLE GIRL ZOMBIE STEPS FROM TENT CLUTCHING BLOOD-STAINED TEDDY BEAR - MELANIE STARES AT IT - CONTINUE TO INTERCUT AS ZOMBIES APPEAR FROM TENTS - ARCHER PUSHES MELANIE BACK, SHOOT ZOMBIES AS MELANIE LEADS LEWIS INTO B.G. - ARCHER TURNS, FOLLOWS.			LITTLE GIRL ZOMBIE: SNARLS MUSIC: BUILDS/ZOMBIES: GROWL FX: GUNSHOTS		
9 Starts 680+03 07:25+11	<b>CORRIDOR - MELANIE AND LEWIS HURRY PAST.</b>					
10 Starts 682+05 07:26+21	<b>MEDICAL STORAGE/HOLDING AREA - INTERCUT AS ARCHER RUNS TO DOORWAY CHASED BY ZOMBIES - HE TURNS, PUSHES DOOR CLOSED.</b>			ZOMBIES: ROAR		
11 Starts 686+07 07:29+15	<b>CORRIDOR - ARCHER PUSHES AGAINST DOOR AS ZOMBIES' ARMS REACH FROM BEHIND IT - WHIP PAN OFF HIM TO REVEAL MELANIE AND LEWIS - STRUGGLE TO HOLD DOOR CLOSED AS ZOMBIES' ARMS REACH AROUND IT - INTERCUT AS MELANIE AND LEWIS FASTEN DOOR - MELANIE HURRIES TO ARCHER - TURNS, LEANS BACK AGAINST DOOR AS LEWIS STEPS TO CHAIN.</b>			MELANIE: SCREAMS MUSIC: CONTINUES THRU FX: ARCHER: GROANS		
	<b>MELANIE (O.S.) TO LEWIS:</b> (SCREAMS) Lewis!	5/37	714+00 07:48+00	715+10 07:49+02	1+10 1+02	<b>MELANIE TO LEWIS:</b> Lewis!
	<b>MELANIE TO LEWIS:</b> (SCREAMS) Lewis!	5/38	716+06 07:49+14	718+02 07:50+18	1+12 1+04	<b>MELANIE TO LEWIS:</b> Lewis!
	HE CLIMBS CHAIN.			FX:		
	<b>MELANIE TO LEWIS:</b> (SCREAMS) Lewis!	5/39	724+03 07:54+19	725+13 07:55+21	1+10 1+02	<b>MELANIE TO LEWIS:</b> Lewis!

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	CONTINUE TO INTERCUT AS HE CLIMBS UP INTO CEILING HATCH, LOOKS AT MELANIE - RUNS OFF - CUT TO ARCHER AND MELANIE.					
	<b>ARCHER TO MELANIE:</b> Go.	5/40	733+15 08:01+07	735+09 08:02+09	1+10 1+02	<b>ARCHER TO MELANIE:</b> Go.
	<b>ARCHER TO MELANIE:</b> You go first. I'll hold 'em back.	5/41	736+07 08:02+23	740+03 08:05+11	3+12 2+12	<b>ARCHER TO MELANIE:</b> You go first. I'll hold them back.
	SHE SHAKES HER HEAD.					
	<b>MELANIE TO ARCHER:</b> No.	5/42	740+12 08:05+20	743+08 08:07+16	2+12 1+20	<b>MELANIE TO ARCHER THEN ARCHER TO MELANIE:</b> - No. - Melanie, go.
	<b>ARCHER TO MELANIE:</b> Melanie, go.					
	<b>ARCHER TO MELANIE:</b> I'll be right behind you. Promise. Go.	5/43	743+11 08:07+19	748+00 08:10+16	4+05 2+21	<b>ARCHER TO MELANIE:</b> I'll be right behind you. Promise. Go.
	<b>ARCHER TO MELANIE:</b> Go, go. Go, go.	5/44	748+03 08:10+19	750+09 08:12+09	2+06 1+14	<b>ARCHER TO MELANIE:</b> Go, go. (DIALOGUE OMITTED FOR SUBTITLE)
	ARCHER LEANS BACK AGAINST DOOR AS MELANIE HURRIES TO CHAIN, CLIMBS.					
				ARCHER: GROANS		
12	<b>INT. ROOF SPACE - DAY</b>					
Starts 760+15 08:19+07	MELANIE CLIMBS THROUGH HATCH.					MUSIC: CONTINUES THRU MELANIE: GROANS
13	<b>CORRIDOR - THROUGH HATCH UP TO MELANIE.</b>					
Starts 769+01 08:24+17						
	<b>MELANIE TO ARCHER:</b> Archer. (SHOUTS) Come on!	5/45	769+13 08:25+05	772+06 08:26+22	2+09 1+17	<b>MELANIE TO ARCHER:</b> Archer. Come on!
14	<b>ROOF SPACE - THROUGH HATCH DOWN TO ARCHER - LOOKS AT MELANIE.</b>					
Starts 772+07 08:26+23						

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	<b>ARCHER TO MELANIE:</b> You got Sadie's stuff?	5/46	775+06 08:28+22	778+01 08:30+17	2+11 1+19	<b>ARCHER TO MELANIE:</b> You got Sadie's stuff? (STUFF: REFERS TO THE DATA STICK CONTAINING THE SECRET INFORMATION SADIE COLLECTED ABOUT THE ISLAND)
15 Starts 778+02 08:30+18	<b>CORRIDOR - UP TO MELANIE -</b> SHAKES HER HEAD.					
	<b>ARCHER TO MELANIE:</b> Just make sure//it gets out.	5/47	780+01 08:32+01	783+01 08:34+01	3+00 2+00	<b>ARCHER TO MELANIE:</b> Just make sure it gets out. (IMPLIES SHE MUST ENSURE THE DATA STICK IS SAFELY REMOVED FROM THE ISLAND AND PUBLISHED)
16 Starts 780+15 08:32+15	<b>ROOF SPACE - DOWN TO ARCHER.</b>					
17 Starts 783+09 08:34+09	<b>CORRIDOR - UP TO MELANIE -</b> SHAKES HER HEAD.			MUSIC: CONTINUES		
	<b>MELANIE TO ARCHER:</b> No.	5/48	784+07 08:34+23	785+14 08:35+22	1+07 0+23	<b>MELANIE TO ARCHER:</b> No.
18 Starts 785+15 08:35+23	<b>ROOF SPACE - DOWN TO ARCHER</b> - TURNS, PULLS OPEN DOOR - SHOOTS ZOMBIES.			FX: GUNSHOTS		
19 Starts 792+14 08:40+14	<b>CORRIDOR - UP TO MELANIE.</b>					
	<b>MELANIE TO ARCHER:</b> (SCREAMS) Archer!	5/49	793+08 08:41+00	795+10 08:42+10	2+02 1+10	<b>MELANIE TO ARCHER:</b> Archer!
20 Starts 794+11 08:41+19	<b>ROOF SPACE - DOWN TO ARCHER</b> - STEPS THROUGH DOORWAY INTO B.G., SHOOTS ZOMBIES.			GUNSHOTS: CONTINUE		

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
21 Starts 797+00 08:43+08	<b>CORRIDOR - UP TO MELANIE.</b>					
22 Starts 799+15 08:45+07	<b>ROOF SPACE - ON MELANIE -</b> INTERCUT WITH HER P.O.V. AS SHE GLANCES ACROSS DARKENED ROOF SPACE, STANDS <b>- CUT AWAY</b> AS SHE RUNS ACROSS WALKWAY INTO B.G.	MELANIE: BREATHES HEAVILY  MUSIC: BUILDS THRU FX: FOOTSTEPS				
23 Starts 833+01 09:07+09	<b>CONTROL AREA - CLOSE ON</b> COMPUTER SCREEN - ON-SCREEN TEXT:  <b>DANGER</b> BRIMSTONE PROTOCOL  ACTIVATING IN 00:16:38	FX: ALARM				
24 Starts 838+10 09:11+02	<b>CORRIDOR - DOOR SWINGS OPEN</b> TO REVEAL MELANIE - INTERCUT AS SHE LOOKS DOWN AT MALE REZORT WORKER'S BODY LYING ON FLOOR CLUTCHING GUN - SHE BENDS, TAKES IT FROM HIS HAND - GLANCES AT SIGN ON WALL - ON- SCREEN TEXT:  REZORT -> ->  SHE PASSES, MOVES TO CLIMB B.G. STAIRS.	MUSIC: FADES THRU FX:/ MELANIE: BREATHES HEAVILY				
25 Starts 875+04 09:35+12	<b>INT. THE REZORT RECEPTION -</b> <b>DAY</b>  DOOR SLOWLY OPENS TO REVEAL MELANIE.	DOOR: CREAKS				
884+00 09:41+08	<b>MUSIC CUE: OUT</b>	MUSIC: FADE OUT THRU FOLLOWING DIALOGUE				
885+00 09:42+00	<b>FEMALE REZORT MEMBER (THRU</b> <b>TANNOY):</b> Do you and your muscles ache after your safari adventure?  <b>MUSIC CUE: IN</b>  WHIP PAN OFF HER AND ACROSS EMPTY RECEPTION.	5/50 882+10 887+14 5+04 09:40+10 09:43+22 3+12  MUSIC: FADE IN THRU PREVIOUS DIALOGUE				<b>FEMALE REZORT MEMBER (THRU</b> <b>TANNOY): (ITALICS)</b> <i>Do you and your muscles ache after your safari adventure?</i>



Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	<b>FEMALE REZORT MEMBER (THRU TANNON):</b> Come relax at our spa with our hot stone massage or book a ...	5/51	888+01 09:44+01	895+01 09:48+17	7+00 4+16	<b>FEMALE REZORT MEMBER (THRU TANNON): (ITALICS)</b> <i>Come relax at our spa with our hot stone massage or book a ...</i>
	TILT DOWN TO REVEAL FEMALE REZORT WORKER'S BODY SLUMPED ON F.G. SOFA CLUTCHING GUN - MELANIE SLOWLY STEPS PAST IT - REACTS, QUICKLY LIES ON TO FLOOR BEHIND SOFA - CRAWLS AROUND SOFA - STANDS, STEPS BACK AGAINST WALL - PEERS THROUGH B.G. DOORWAY AT ZOMBIES - REACTS AS LEWIS HURRIES THROUGH DOORWAY TO HER - TURNS, PUSHES DOORS CLOSED - INTERCUT AS THEY STARE AT EACH OTHER - SHE STEPS BACK AWAY FROM HIM.			MELANIE: GASPS/FX:/ZOMBIES (O.S.): GROAN  MELANIE: GASPS  FX:/MELANIE/LEWIS: BREATHE HEAVILY		
	<b>LEWIS TO MELANIE:</b> (SOFTLY) I'm sorry.	5/52	966+00 10:36+00	968+04 10:37+12	2+04 1+12	<b>LEWIS TO MELANIE:</b> I'm sorry.
	<b>MELANIE TO LEWIS:</b> You left me.	5/53	974+10 10:41+18	977+00 10:43+08	2+06 1+14	<b>MELANIE TO LEWIS:</b> You left me.
	<b>LEWIS TO MELANIE:</b> I'm sorry.	5/54	977+08 10:43+16	979+12 10:45+04	2+04 1+12	<b>LEWIS TO MELANIE:</b> I'm sorry. (DIALOGUE ENDS ON CUT)
	<b>LEWIS TO MELANIE:</b> You run. Everybody runs.	5/55	982+07 10:46+23	986+01 10:49+09	3+10 2+10	<b>LEWIS TO MELANIE:</b> You run. Everybody runs.
	HE GRIMACES - LOOKS AT HIS INJURED FOREARM - CONTINUE TO INTERCUT AS SHE REACTS.			MUSIC: CONTINUES THRU LEWIS: BREATHE HEAVILY		
	<b>MELANIE TO LEWIS:</b> Lewis?	5/56	994+06 10:54+22	995+14 10:55+22	1+08 1+00	<b>MELANIE TO LEWIS:</b> Lewis?
	SHE RAISES GUN AS HE STEPS TO HER - STARES AT HER - REACTS AS SHE QUICKLY LOWERS GUN, STARES AT HIM - OFFERS IT TO HIM - HE TAKES IT - SHE STEPS AWAY - STOPS, TURNS TO HIM - WATCHES AS HE PLACES GUN UNDER HIS CHIN, GRIMACES - B.G. DOORS BURST OPEN TO REVEAL ZOMBIES - MELANIE GRABS GUN FROM FEMALE REZORT WORKER'S BODY - STEPS BACK THROUGH DOORWAY, PUSHES DOOR CLOSED AS ZOMBIE REACHES FOR HER.			LEWIS: CONTINUES/GASPS LOUDLY  FX:/ZOMBIES: SNARL  FX:/ZOMBIES: BUILD		

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
26 Starts 1099+09 12:05+01	<b>CORRIDOR</b> - MELANIE RUNS ALONG DARKENED CORRIDOR - INTERCUT AS SHE CONTINUES - STOPS, PEERS AROUND CORNER - EDGES ALONG WALL, STOPS - AIMS GUN THROUGH B.G. DOORWAY.  SHE GLANCES AROUND - SLOWLY CONTINUES TO B.G. DOORWAY - REPEATEDLY GLANCES THROUGH SECOND DOORWAY AS ZOMBIES' SHADOWS PASS - VALERIE'S HAND REACHES IN, PULLS HER BACK.					MUSIC: BUILDS/MELANIE: BREATHES HEAVILY  MUSIC: FADES THRU FX: ALARM  ZOMBIE (O.S.): GROWLS  ZOMBIES: GROWL  MELANIE: GASPS
27 Starts 1207+11 13:17+03	<b>INT. VALERIE'S OFFICE - DAY</b>  VALERIE PULLS MELANIE BACK THROUGH DOORWAY - PUSHES DOOR CLOSED, QUICKLY TURNS TO MELANIE - RAISES HER HAND AS MELANIE AIMS GUN AT HER.  <b>VALERIE TO MELANIE:</b> No, no, no. I'm not one of them.  MELANIE LOWERS IT.  <b>VALERIE TO MELANIE:</b> Are you alone?  <b>MELANIE TO VALERIE:</b> Yeah.  VALERIE REACTS.  <b>VALERIE:</b> (SOFTLY) Oh, Christ.  <b>CUT AWAY</b> ACROSS OFFICE TO REVEAL DISLODGED AIR CONDITIONING VENT IN FLOOR - <b>CUT IN</b> AS VALERIE GESTURES TO HER.  <b>VALERIE TO MELANIE:</b> Come on, the emergency exit's our only option. The problem's getting to it.  INTERCUT AS VALERIE STEPS TOWARDS, GESTURES TO WINDOW.					<b>VALERIE TO MELANIE:</b> No, no, no. I'm not one of them.  <b>VALERIE TO MELANIE:</b> Are you alone?  <b>MELANIE TO VALERIE:</b> Yeah.  <b>VALERIE:</b> Christ.  MUSIC: CONTINUES  <b>VALERIE TO MELANIE:</b> The emergency exit's our only option. The problem's getting to it. (DIALOGUE OMITTED FOR SUBTITLE)
		5/57	1209+13 13:18+13	1213+07 13:20+23	3+10 2+10	
		5/58	1215+09 13:22+09	1217+15 13:23+23	2+06 1+14	
		5/59	1218+12 13:24+12	1220+06 13:25+14	1+10 1+02	
		5/60	1220+09 13:25+17	1221+14 13:26+14	1+05 0+21	
		5/61	1227+00 13:30+00	1232+01 13:33+09	5+01 3+09	

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	<b>VALERIE TO MELANIE:</b> There's a crawl space under the terminal. We can get to it through there//but ...	5/62	<u>1232+04</u> 13:33+12	1238+11 13:37+19	6+07 4+07	<b>VALERIE TO MELANIE:</b> There's a crawl space under the terminal. We can get to it through there ...
	(RUNS OVER SCENE END)					
	<b>VALERIE (O.S.) TO MELANIE:</b> ... they're holding a study group by the door.	5/63	1238+14 13:37+22	1242+10 13:40+10	3+12 2+12	<b>VALERIE TO MELANIE:</b> ... but they're holding a study group by the door. (SARCASTIC COMMENT) (DIALOGUE ENDS ON CUT)
	(RUNS OVER SCENE END)					
	CONTINUE TO INTERCUT AS VALERIE PEERS THROUGH BLINDS AT ZOMBIE-FILLED CONTROL AREA.					
	<b>VALERIE TO MELANIE:</b> They never leave//that bitch ...	5/64	1242+13 13:40+13	1245+08 13:42+08	2+11 1+19	<b>VALERIE TO MELANIE:</b> They never leave that bitch ...
	(RUNS OVER SCENE END)					
	<b>VALERIE TO MELANIE:</b> ... and we've got about five//minutes until the whole island's incinerated.	5/65	1245+11 13:42+11	1251+01 13:46+01	5+06 3+14	<b>VALERIE TO MELANIE:</b> ... and we've got about 5 minutes until the whole island's incinerated.
	(RUNS OVER SCENE END)					
	MELANIE LOOKS AT HER.					
	<b>VALERIE (O.S.) TO MELANIE:</b> We, we, we, we need a distraction.	5/66	1251+04 13:46+04	1254+00 13:48+00	2+12 1+20	<b>VALERIE TO MELANIE:</b> We need a distraction.
	(RUNS OVER SCENE END)					
	<b>MELANIE TO VALERIE:</b> You're an animal.	5/67	1257+12 13:50+12	1260+06 13:52+06	2+10 1+18	<b>MELANIE TO VALERIE:</b> You're an animal. (DIALOGUE ENDS ON CUT)
	(RUNS OVER SCENE END)					
	VALERIE TURNS TO HER.					
	MUSIC: CONTINUES					
	<b>VALERIE TO MELANIE:</b> (SHOCKED - SOFTLY) What?	5/68	1261+06 13:52+22	1265+12 13:55+20	4+06 2+22	<b>VALERIE TO MELANIE THEN MELANIE TO VALERIE:</b> - What? - You killed all those people ...
	(RUNS OVER SCENE END)					
	<b>MELANIE TO VALERIE:</b> You killed all those people ...					
	<b>MELANIE TO VALERIE:</b> ... the refugees.	5/69	1266+02 13:56+02	1269+03 13:58+03	3+01 2+01	<b>MELANIE TO VALERIE:</b> ... the refugees.
	(RUNS OVER SCENE END)					
	<b>VALERIE TO MELANIE:</b> (SOFTLY) Now is not the time to talk about ...	5/70	1269+06 13:58+06	<u>1275+04</u> 14:02+04	5+14 3+22	<b>VALERIE TO MELANIE THEN MELANIE TO VALERIE:</b> - Now is not the time to talk about ... - You are worse than they are.
	(RUNS OVER SCENE END)					
	<b>MELANIE TO VALERIE:</b> (OVER) You//are worse than they are.					
	CONTINUE TO INTERCUT.					
	<b>VALERIE TO MELANIE:</b> I'm a businesswoman. In a world with new priorities and <u>you</u> pay//for it.	5/71	1277+06 14:03+14	<u>1284+00</u> 14:08+00	6+10 4+10	<b>VALERIE TO MELANIE:</b> I'm a businesswoman. In a world with new priorities and <u>you</u> pay for it.
	(RUNS OVER SCENE END)					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	<b>VALERIE TO MELANIE:</b> Give me the//gun.	5/72	1284+05 14:08+05	1286+13 14:09+21	2+08 1+16	<b>VALERIE TO MELANIE:</b> Give me the gun.
	VALERIE REACTS AS MELANIE PULLS AWAY.					(RUNS OVER SCENE END)
	<b>VALERIE TO MELANIE:</b> Do you wanna live or not?	5/73	1288+03 14:10+19	1291+01 14:12+17	2+14 1+22	<b>VALERIE TO MELANIE:</b> Do you wanna live or not?
	MELANIE STARES AT HER.					MELANIE: SIGHS
	<b>MELANIE TO VALERIE:</b> (SOFTLY) Go fuck yourself.	5/74	1294+14 14:15+06	1297+12 14:17+04	2+14 1+22	<b>MELANIE TO VALERIE:</b> Go fuck yourself. (DIALOGUE ENDS ON CUT)
	CONTINUE TO INTERCUT AS VALERIE REACHES FOR GUN - THEY STRUGGLE - GUN SLIDES ACROSS FLOOR.					MUSIC: BUILDS THRU FX:/ GUNSHOT
28 Starts 1302+08 14:20+08	<b>CONTROL AREA - CLOSE ON</b> ZOMBIE - <b>CUT AWAY</b> AS ZOMBIES HURRY TOWARDS.					ZOMBIES: ROAR
29 Starts 1305+15 14:22+15	<b>VALERIE'S OFFICE - VALERIE</b> THROWS MELANIE TO THE FLOOR - BENDS, PICKS UP GUN - REACTS AS ZOMBIES BURST THROUGH DOORWAY, GRAB HER.					FX:/VALERIE: SCREAMS
	ZOMBIE REACHES THROUGH AIR CONDITIONING GRATE FOR MELANIE.					
30 Starts 1315+02 14:28+18	<b>CONTROL AREA - ZOMBIES HURRY</b> THROUGH DOORWAY.					
31 Starts 1316+10 14:29+18	<b>VALERIE'S OFFICE - ZOMBIES</b> SURROUND VALERIE - <b>CUT TO</b> MELANIE AS SHE PUSHES PAST ZOMBIES INTO B.G. CORRIDOR - END ON ZOMBIES AS THEY ATTACK VALERIE.					
32 Starts 1329+06 14:38+06	<b>CONTROL AREA - MELANIE</b> PASSES, RUNS BETWEEN ZOMBIES INTO B.G. - PUSHES OPEN DOOR, HURRIES DOWN STAIRS INTO B.G. CHASED BY ZOMBIES.					MUSIC: CONTINUES THRU FX:/ ALARM

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	<b>CUT TO</b> COMPUTER SCREEN - ON-SCREEN TEXT:  <b>DANGER</b> BRIMSTONE PROTOCOL <b>EXECUTING</b>					
		5/75	1344+09 14:48+09	1346+12 14:49+20	2+03 1+11	<b><i>NARRATIVE TITLE: (OPTIONAL - ITALICS)</i></b> BRIMSTONE PROTOCOL EXECUTING
33 Starts 1346+13 14:49+21	<b>CORRIDOR</b> - DOOR BURSTS OPEN TO REVEAL MELANIE - INTERCUT AS SHE RUNS ALONG DARKENED CORRIDOR CHASED BY ZOMBIES - SHE HURRIES OUT THROUGH DOORWAY.					FX:/MELANIE: BREATHES HEAVILY  ZOMBIES: GROWL
34 Starts 1374+09 15:08+09	<b>EXT</b> - INTERCUT AS MELANIE RUNS UP SLOPE CHASED BY ZOMBIES.  CONTINUE TO INTERCUT AS SHE RUNS ACROSS CLIFF CHASED BY ZOMBIES.					MUSIC: BUILDS  MELANIE: BREATHES HEAVILY
35 Starts 1426+06 15:42+22	<b>EXT. SEA - DAY</b>  ACROSS TO ISLAND - JETS SWOOP IN F.G.					FX: JETS
36 Starts 1428+04 15:44+04	<b>ISLAND</b> - MELANIE RUNS INTO B.G. AS JETS PASS OVERHEAD - <b>CUT AWAY</b> AND INTERCUT AS ZOMBIES CHASE HER - FIREBALLS EXPLODE AROUND THEM - SHE LEAPS OFF CLIFF, FALLS.					FX: EXPLOSIONS/MELANIE: SCREAMS
1456+00 16:02+16	<b>MUSIC CUE: OUT</b>  <b>CUT IN</b> AS SHE LANDS IN WATER.					MUSIC: FADE OUT  FX:
37 Starts 1459+09 16:05+01	<b>SEA</b> - ACROSS TO ISLAND - FIREBALLS EXPLODE.					FX:
1463+00 16:07+08	<b>MUSIC CUE: IN</b>					MUSIC: FADE IN THRU EXPLOSIONS: CONTINUE

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	<b>(SLOW MOTION)</b> MELANIE SURFACES - GLANCES AROUND, LOOKS UP AT BURNING CLIFFS - HELICOPTER LOWERS IN FROM B.G. - SHE TURNS, LOOKS AT IT - GLANCES AROUND AS OTHERS PASS OVERHEAD.					MELANIE: GASPS LOUDLY FX: HELICOPTERS
1530+02 16:52+02	<b>FADE TO BLACK.</b>					
1531+00 16:52+16	<b>HOLD BLACK SCREEN.</b>					
1536+00 16:56+00	<b>MUSIC CUE: OUT</b>					MUSIC: FADE OUT
1537+08 16:57+00	VARIOUS DISTORTED NEWS BROADCASTS.					FX: INTERFERENCE
38 Starts 1541+14 16:59+22	<b>INT. HANGAR ALASKA - DAY</b> <b>CLOSE ON TV - SCREEN SHOWS TERRI ON CLIFF TOP.</b>					
1541+14 16:59+22	TV NARRATIVE TITLE: CUTS IN					
	REZORT- Military reduce state of readiness. Leave reinstated for forces on standby.					
	<b>TERRI (THRU TV):</b> It's been three weeks since the terrible incident ...	5/76	1542+00 17:00+00	1546+08 17:03+00	4+08 3+00	<b><i>TERRI (THRU TV): (ITALICS)</i></b> <i>It's been 3 weeks since the terrible incident ...</i> ( <b>BEWARE TV NARRATIVE TITLE LOWER THIRD</b> )
	<b>TERRI (THRU TV):</b> ... which claimed the lives of two hundred and fifty people.	5/77	1546+11 17:03+03	1551+11 17:06+11	5+00 3+08	<b><i>TERRI (THRU TV): (ITALICS)</i></b> <i>... which claimed the lives of 250 people.</i> ( <b>BEWARE TV NARRATIVE TITLE LOWER THIRD</b> )
	PULL BACK AS SPARKS SHOWER IN B.G.					FX: GRINDER
	<b>TERRI (THRU TV):</b> Investigators are still no closer to figuring out what caused that initial ...	5/78	1552+03 17:06+19	1559+13 17:11+21	7+10 5+02	<b><i>TERRI (THRU TV): (ITALICS)</i></b> <i>Investigators are still no closer to figuring out what caused that initial ...</i> ( <b>BEWARE TV NARRATIVE TITLE LOWER THIRD</b> )
	TRACK OFF TV AND ACROSS BUSY WAREHOUSE.					
1561+00 17:12+16	<b>MUSIC CUE: IN</b>					MUSIC: FADE IN THRU FX:/ CHATTER
1561+11 17:13+03	TV NARRATIVE TITLE: WIPES OUT					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	<b>TERRI (O.S. - THRU TV):</b> ... task made nigh on impossible by the drone strike which levelled the island ...	5/79	1573+05 17:20+21	1581+04 17:26+04	7+15 5+07	<b>TERRI (THRU TV): (ITALICS)</b> ... task made nigh on impossible by the drone strike which levelled the island ...
	CONTINUE OFF PARTITION TO REVEAL ARCHER SEATED AT BAR - HOLD AS HE DRINKS.					
	<b>TERRI (O.S. - THRU TV):</b> ... and incinerated The Rezort.	5/80	1581+07 17:26+07	1585+00 17:28+16	3+09 2+09	<b>TERRI (THRU TV): (ITALICS)</b> ... and incinerated The Rezort.
	<b>CUT IN ON TV ABOVE LOCKERS.</b>					
1585+01 17:28+17	TV NARRATIVE TITLE: CUTS IN  REZORT- Military reduce state of readiness. Leave reinstated for forces on standby.  ON-SCREEN TEXT - SIGN ON WALL:  THINK SAFETY FIRST WEAR PERSONAL PROTECTIVE EQUIPMENT					
	<b>JOHN (THRU TV):</b> To date, only one survivor's been named: Melanie Gibbs.	5/81	1585+11 17:29+03	1591+08 17:33+00	5+13 3+21	<b>JOHN (THRU TV): (ITALICS)</b> To date, only one survivor's been named: Melanie Gibbs. (BEWARE TV NARRATIVE TITLE LOWER THIRD)
1591+08 17:33+00	TV NARRATIVE TITLE: CUTS OUT  <b>CUT TO ARCHER (BACK TO CAMERA) AND SLOWLY TRACK IN ON HIM.</b>					
	<b>JOHN (O.S. - THRU TV):</b> But authorities suspect she may not have been the only one to make it off the/island alive.  <b>CUT IN ON HIM AND INTERCUT AS HE TURNS, LOOKS UP AT TV.</b>	5/82	1593+00 17:34+00	1600+07 17:38+23	7+07 4+23	<b>JOHN (THRU TV): (ITALICS)</b> But authorities suspect she may not have been the only one to make it off the island alive.
	<b>JOHN (THRU TV):</b> Her release//of a cache of top secret files downloaded from The Rezort's ...  <b>CUT IN ON TV - SHOWS FOOTAGE FROM THE REZORT.</b>	5/83	1600+10 17:39+02	1606+00 17:42+16	5+06 3+14	<b>JOHN (THRU TV): (ITALICS)</b> Her release of a cache of top secret files downloaded ...

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	ON-SCREEN TEXT - SIGN ON TV:  REFUGE D HALL					
	<b>JOHN (O.S. - THRU TV):</b> ... computers before disaster struck ...	5/84	<u>1606+03</u> <u>17:42+19</u>	<u>1613+06</u> <u>17:47+14</u>	7+03 4+19	<b>JOHN (THRU TV): (ITALICS)</b> ... from The Rezort's computers before disaster struck continues to make waves. (-- WAVES: IMPLIES TO NEWS HAS CHANGED THINGS/UPSET PEOPLE)
	ON-SCREEN TEXT - SIGN ON TV:  AGEING FUNNEL					
	<b>JOHN (O.S. - THRU TV):</b> ... continues to make waves.					
	<b>CUT TO ARCHER.</b>					
	<b>JOHN (O.S. - THRU TV):</b> A//public inquiry has been announced to investigate the allegations//of a link ...	5/85	<u>1613+09</u> <u>17:47+17</u>	<u>1619+03</u> <u>17:51+11</u>	5+10 3+18	<b>JOHN (THRU TV): (ITALICS)</b> A public inquiry has been announced to investigate the allegations of a link ...
	<b>CUT AWAY AS TWO WORKERS STEP TO BAR.</b>					
	<b>JOHN (O.S. - THRU TV):</b> ... between The Rezort and the//Hope 4U charity ...	5/86	1619+06 <u>17:51+14</u>	1626+00 <u>17:56+00</u>	6+10 4+10	<b>JOHN (THRU TV): (ITALICS)</b> ... between The Rezort and the Hope 4U charity, implicating them both ...
	<b>CUT TO TV.</b>					
	<b>JOHN (THRU TV):</b> ... implicating them both ...					
	<b>JOHN (THRU TV):</b> ... in a conspiracy to profiteer from the death of thousands of innocent refugees.	5/87	1626+03 <u>17:56+03</u>	1632+07 <u>18:00+07</u>	6+04 4+04	<b>JOHN (THRU TV): (ITALICS)</b> ... in a conspiracy to profiteer from the death of thousands of innocent refugees.
	<b>CUT IN CLOSE ON ARCHER.</b>					
	<b>MALE REZORT OFFICIAL (O.S. - THRU TV):</b> On the contrary, we welcome the inquiry and look forward to refuting ...	5/88	<u>1632+10</u> <u>18:00+10</u>	<u>1637+13</u> <u>18:03+21</u>	5+03 3+11	<b>MALE REZORT OFFICIAL (THRU TV): (ITALICS)</b> On the contrary, we welcome the inquiry and look forward to refuting ...
	<b>CUT TO TV - SHOWS MALE REZORT OFFICIAL.</b>					
1637+14 18:03+22	TV NARRATIVE TITLE: CUTS IN  REZORT- Military reduce state of readiness. Leave reinstated for forces on standby.					



Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	<b>MALE REZORT OFFICIAL (THRU TV):</b> ... once and for all, these terrible allegations.	5/89	<u>1638+00</u> <u>18:04+00</u>	<u>1643+02</u> <u>18:07+10</u>	5+02 3+10	<b>MALE REZORT OFFICIAL (THRU TV): (ITALICS)</b> ... once and for all, these terrible allegations. They're lies. (BEWARE TV NARRATIVE TITLE LOWER THIRD)
	<b>MALE REZORT OFFICIAL (THRU TV):</b> They're lies.					
1643+02 18:07+10	TV NARRATIVE TITLE: CUTS OUT					
1643+03 18:07+11	SCREEN CHANGES - SHOWS JOHN.					
	<b>JOHN (THRU TV):</b> Miss Gibbs hasn't spoken publicly since handing the files to the media ...	5/90	<u>1643+05</u> <u>18:07+13</u>	<u>1648+12</u> <u>18:11+04</u>	5+07 3+15	<b>JOHN (THRU TV): (ITALICS)</b> Miss Gibbs hasn't spoken publicly since handing the files to the media ...
	<b>JOHN (THRU TV):</b> ... but broke her silence to talk to us about the proposed inquiry.	5/91	<u>1648+15</u> <u>18:11+07</u>	<u>1654+03</u> <u>18:14+19</u>	5+04 3+12	<b>JOHN (THRU TV): (ITALICS)</b> ... but broke her silence to talk to us about the proposed inquiry.
1654+04 18:14+20	SCREEN CHANGES - SHOWS STILL OF MELANIE.					
	<b>MELANIE (V.O. - THRU TV):</b> Any investigation is a start but it won't fix the problem.	5/92	<u>1654+13</u> <u>18:15+05</u>	<u>1660+15</u> <u>18:19+07</u>	6+02 4+02	<b>MELANIE (V.O. - THRU TV): (ITALICS)</b> Any investigation is a start but it won't fix the problem.
	<b>MELANIE (V.O. - THRU TV):</b> What happened at The Rezort ...	5/93	<u>1661+02</u> <u>18:19+10</u>	<u>1663+12</u> <u>18:21+04</u>	2+10 1+18	<b>MELANIE (V.O. - THRU TV): (ITALICS)</b> What happened at The Rezort ...
	<b>CUT TO ARCHER.</b>					
	<b>MELANIE (V.O. - THRU TV):</b> ... it's on all of us ...	5/94	<u>1664+02</u> <u>18:21+10</u>	<u>1666+12</u> <u>18:23+04</u>	2+10 1+18	<b>MELANIE (V.O. - THRU TV): (ITALICS)</b> ... it's on all of us ... (IMPLIES EVERYONE SHOULD SHARE THE BLAME)
	HE SMILES.					
	<b>MELANIE (V.O. - THRU TV):</b> ... because we won a war but somehow ...	5/95	<u>1668+00</u> <u>18:24+00</u>	<u>1672+00</u> <u>18:26+16</u>	4+00 2+16	<b>MELANIE (V.O. - THRU TV): (ITALICS)</b> ... because we won a war but somehow ... (RUNS OVER SCENE END)
39 Starts 1670+11 18:25+19	<b>LATER:</b> ARCHER WALKS TO B.G. DOORWAY AS FORKLIFT TRUCK PASSES IN F.G.	FX:				
	<b>MELANIE (V.O. - THRU TV):</b> ... we lost ourselves.	5/96	<u>1672+10</u> <u>18:27+02</u>	<u>1675+06</u> <u>18:28+22</u>	2+12 1+20	<b>MELANIE (V.O. - THRU TV): (ITALICS)</b> ... we lost ourselves.

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
40 Starts 1675+13 18:29+05	<b>INT. STREET LONDON - DAY</b>  (SOFT FOCUS) PULL FOCUS AS MELANIE WALKS PAST SIGN AND STATIONARY POLICE VAN TOWARDS.  ON-SCREEN TEXT - SIGN:  POLICE MANDATORY CHECKPOINT					
	<b>MELANIE (V.O. - THRU TV):</b> I went there to try and fix myself and then I realised I'm not the one who needed fixing.	5/97	1678+11 18:31+03	1686+00 18:36+00	7+05 4+21	<b>MELANIE (V.O. - THRU TV): (ITALICS)</b> <i>I went there to try and fix myself and then I realised I'm not the one who needed fixing.</i> (1 <sup>ST</sup> FIX: IMPLIES RECOVER/CLEAR ONE'S MIND)
	SHE STOPS IN F.G., OPENS HER MOUTH - POLICEMAN'S HAND ENTERS CLUTCHING COTTON BUD - SWABS HER MOUTH.					
	<b>MELANIE (V.O. - THRU TV):</b> I know what's coming next. I think we all do.	5/98	1686+03 18:36+03	1690+03 18:38+19	4+00 2+16	<b>MELANIE (V.O. - THRU TV): (ITALICS)</b> <i>I know what's coming next. I think we all do.</i>
	<b>MELANIE (V.O. - THRU TV):</b> How you deal with it this time, that's up to you.	5/99	1690+06 18:38+22	1696+00 18:42+16	5+10 3+18	<b>MELANIE (V.O. - THRU TV): (ITALICS)</b> <i>How you deal with it this time, that's up to you.</i>
	HE PLACES COTTON BUD INTO MACHINE - SHE SMILES, STEPS AWAY.					
41 Starts 1697+13 18:43+21	<b>HANGAR ALASKA - UP TO TV.</b>					
1697+13 18:43+21	TV NARRATIVE TITLE: CUTS IN					
	REZORT- Military reduce state of readiness. Leave reinstated for forces on standby.					
	<b>TERRI (THRU TV):</b> Amidst this talk of inquiries, that could drag on for years ...	5/100	1697+15 18:43+23	1703+03 18:47+11	5+04 3+12	<b>TERRI (THRU TV): (ITALICS)</b> <i>Amidst this talk of inquiries, that could drag on for years ...</i> (BEWARE TV NARRATIVE TITLE LOWER THIRD)
	(RUNS OVER TV NARRATIVE TITLE)					
	<b>TERRI (THRU TV):</b> ... let us not forget the immediate plight of the refugees at the Hope 4U camp near here.	5/101	1703+06 18:47+14	1710+15 18:52+15	7+09 5+01	<b>TERRI (THRU TV): (ITALICS)</b> <i>... let us not forget the immediate plight of the refugees at the Hope 4U camp near here.</i> (BEWARE TV NARRATIVE TITLE LOWER THIRD)
	(RUNS OVER TV NARRATIVE TITLE)					

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
	<b>CUT IN.</b>					
	<b>TERRI (THRU TV):</b> They now face the terrible prospect of the charity going bust ...	5/102	1711+02 18:52+18	1717+01 18:56+17	5+15 3+23	<b>TERRI (THRU TV): (ITALICS)</b> <i>They now face the terrible prospect of the charity going bust ...</i> (BEWARE TV NARRATIVE TITLE LOWER THIRD)
	SHE GLANCES AROUND.					
	<b>TERRI (THRU TV):</b> ... forcing them to ...	5/103	1717+04 18:56+20	1721+15 18:59+23	4+11 3+03	<b>TERRI (THRU TV): (ITALICS)</b> <i>... forcing them to ... Jesus, what is going on?</i> (BEWARE TV NARRATIVE TITLE LOWER THIRD)
	<b>TERRI (THRU TV):</b> Jesus, what is going on?					
	WHIP PAN OFF HER AND PULL FOCUS AS PEOPLE RUN FROM SEA.					
1721+15 18:59+23	TV NARRATIVE TITLE: CUTS OUT					
	INTERFERENCE FILLS SCREEN.					
42 Starts 1722+05 19:00+05	<b>BLACK SCREEN.</b>					
1724+14 19:01+22	<b>MUSIC CUE: OUT</b>					MUSIC: FADE OUT
1724+14 19:01+22	<b>MUSIC CUE: IN</b>					MUSIC: IN
1726+15 19:03+07	TITLE CARD: FADE IN					
1730+12 19:05+20	TITLE CARD: FADE OUT					



<u>Scene No.</u>	<u>Action/Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>	<u>Subtitle</u>
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1730+15 19:05+23	TITLE CARD: FADE IN					
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1734+12 19:08+12	TITLE CARD: FADE OUT					
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1734+15 19:08+15	TITLE CARD 'A': FADE IN					
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1736+06 19:09+14	TITLE CARD 'B': FADE IN					
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1740+04 19:12+04	TITLE CARDS 'A'/'B': FADE OUT					
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1740+07 19:12+07	TITLE CARD: FADE IN					
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1745+12 19:15+20	TITLE CARD: FADE OUT					
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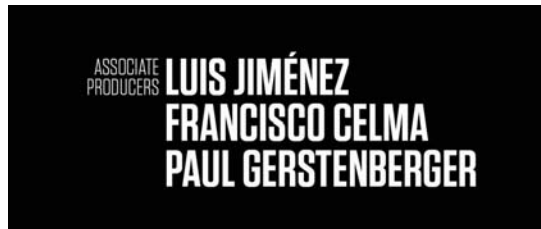
Scene No. <u>Foot/TC</u>	<u>Action/Dialogue</u>	Spot <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>	<u>Subtitle</u>
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1745+15 TITLE CARD: FADE IN  
19:15+23



1751+04 TITLE CARD: FADE OUT  
19:19+12

1751+07 TITLE CARD: FADE IN  
19:19+15



1756+12 TITLE CARD: FADE OUT  
19:23+04

1756+15 TITLE CARD: FADE IN  
19:23+07



1760+12 TITLE CARD: FADE OUT  
19:25+20

1760+15 TITLE CARD: FADE IN  
19:25+23



1764+12 TITLE CARD: FADE OUT  
19:28+12

<u>Scene No.</u>	<u>Action/Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>	<u>Subtitle</u>
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1764+15 19:28+15	TITLE CARD: FADE IN					
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1768+12 19:31+04	TITLE CARD: FADE OUT					
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1768+15 19:31+07	TITLE CARD: FADE IN					
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1772+12 19:33+20	TITLE CARD: FADE OUT					
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1772+15 19:33+23	TITLE CARD: FADE IN					
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1776+12 19:36+12	TITLE CARD: FADE OUT					
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1776+15 19:36+15	TITLE CARD: FADE IN					
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1782+04 19:40+04	TITLE CARD: FADE OUT					
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<u>Scene No.</u>	<u>Action/Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>	<u>Subtitle</u>
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1782+07 19:40+07	TITLE CARD: FADE IN					
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1786+04 19:42+20	TITLE CARD: FADE OUT					
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1786+07 19:42+23	TITLE CARD: FADE IN					
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1790+04 19:45+12	TITLE CARD: FADE OUT					
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1790+07 19:45+15	TITLE CARD: FADE IN					
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1794+04 19:48+04	TITLE CARD: FADE OUT					
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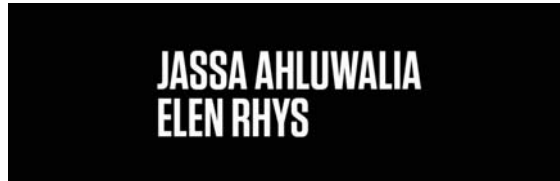
1794+07 19:48+07	TITLE CARD: FADE IN					
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1798+04 19:50+20	TITLE CARD: FADE OUT					
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Scene No. <u>Foot/TC</u>	<u>Action/Dialogue</u>	Spot <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>	<u>Subtitle</u>
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1798+07 19:50+23	TITLE CARD: FADE IN					
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1803+12 19:54+12	TITLE CARD: FADE OUT					
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1803+15 19:54+15	TITLE CARD: FADE IN					
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1807+12 19:57+04	TITLE CARD: FADE OUT					
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1807+15 19:57+07	MAIN TITLE CARD: FADE IN					
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5/104	1808+04	1811+06	3+02			
	19:57+12	19:59+14	2+02			

(RUNS OVER MAIN TITLE)

**MAIN TITLE: (ITALICS)**  
*THE REZORT*  
 (ALL TERRITORIES POSITION  
 SUBTITLE LOWER THIRD)

1811+12 19:59+20	MAIN TITLE CARD: FADE OUT					
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1813+07 20:00+23	ROLLER TITLES: IN					
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**CAST**

ARCHER	<b>DOUGRAY SCOTT</b>
MELANIE GIBBS	<b>JESSICA DE GOUW</b>
LEWIS EVANS	<b>MARTIN MCCANN</b>
VALERIE WILTON	<b>CLAIRE GOOSE</b>
SADIE	<b>ELEN RHYS</b>



Scene No.	Foot/TC	Action/Dialogue	Spot No.	Start	End	Total	Subtitle
		JACK					<b>JASSA AHLUWALIA</b>
		ALFIE					<b>LAWRENCE WALKER</b>
		NEVINS					<b>KEVIN SHEN</b>
		SPENCER					<b>SEAN POWER</b>
		MIKE					<b>JAMIE WARD</b>
		KEN LEE					<b>DAVE WONG</b>
		SALVA					<b>SHANE ZAZA</b>
		TATE					<b>STEFAN PEJIC</b>
		IZZY					<b>ANDIE BETTI WELSH</b>
		SHOOTING RANGE INSTRUCTOR					<b>CRISTIAN SOLIMENO</b>
		ALVAREZ					<b>CATARINA MIRA</b>
		GLAMOROUS GUIDE					<b>MANUELLA MALETTA</b>
		BARMAN					<b>PATRICK HOLLAND</b>
		STRINGY 1					<b>CAROLINE GILL</b>
		STRINGY 2					<b>DAN FLACK</b>
		STRINGY 3					<b>GERALD TYLER</b>
		SUPPORT GROUP RECEPTIONIST					<b>GEMMA CROSBY</b>
		BIG GUY					<b>SAM DOUGLAS</b>
		CITY GUY					<b>ANDREW DAVID</b>
		JUSTIN LEE					<b>TAI YIN CHAN</b>
		JAY LEE					<b>DEREK SIOW</b>
		AIRPORT LOUNGE BARMAN					<b>FRANCOIS PANDOLFO</b>
		RESORT ARMOURER					<b>BENTLEY KALU</b>
		RYAN BARNETT					<b>CHRISTOPHER GILLINGS</b>
		NOÉMI GUILBAUD					<b>NADIA HANSENS</b>
		KENNETH VARANTOOM					<b>ROBERT FIRTH</b>
		DR. BAILEY HESS					<b>REBECCA JAMES</b>
		NAINA GHOSH					<b>AVITA JAY</b>
		KYLE GIBBS					<b>RICHARD LAING</b>
		SIMON GIVENS					<b>JONATHON SAWDON</b>
		TERRY WARE					<b>JULIE SUMMERS</b>
		CHINESE REPORTER					<b>LESLEY WONG</b>
		BARNABY PEARSON					<b>TIM WALLERS</b>
		GUILLERMO REINOSO LOPEZ					<b>MICHIEL DENDOOVEN</b>

Scene No.		Spot				
<u>Foot/TC</u>	<u>Action/Dialogue</u>	<u>No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>	<u>Subtitle</u>

## UK CREW

STUNT COORDINATOR	<b>SÉON ROGERS</b>
STUNT PERFORMERS	<b>GUIOMAR ALONSO GORDON ALEXANDER NICHOLAS DAINES STEWART TIDD JAMES DAVID NEWTON ANNABEL WOOD</b>
CASTING	<b>HUBBARD CASTING</b>
SUPPORTING ARTIST CASTING	<b>MAD DOG CASTING</b>
PRODUCTION MANAGER	<b>CHERYL JARRETT DAVIES</b>
1ST ASSISTANT DIRECTOR	<b>PATRICK JAMES STEPHENS</b>
2ND ASSISTANT DIRECTOR	<b>MICHAEL GALLIVAN</b>
3RD ASSISTANT DIRECTOR	<b>ASHLEY PRICE</b>
FLOOR RUNNER	<b>GEORGIE HORTH</b>
BASE RUNNERS	<b>HUW ANSLOW AARON LLOYD</b>
RUNNER	<b>BEDWYR GULLIDGE</b>
DAY RUNNER	<b>PAUL RUBERY</b>
SCRIPT SUPERVISOR	<b>LIZ WEST</b>
CLEARANCES	<b>JO STEDALL RUTH HALLIDAY</b>
PRODUCTION COORDINATOR	<b>SIAN REYNISH</b>
ASSISTANT PRODUCTION COORDINATORS	<b>BLOD JONES ALAW ROBERTS HEULWEN G. JONES</b>
PRODUCTION ASSISTANT	<b>CHARLOTTE WILKES</b>
PRODUCTION SECRETARY	<b>HONOR MCDUGALL</b>

<u>Scene No.</u>	<u>Action/Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>	<u>Subtitle</u>
	ASSISTANT ACCOUNTANT					<b>WARREN DEMER</b>
	CASHIER					<b>FOZIA KHALIQ</b>
	LOCATION MANAGER					<b>JASON KEATLEY</b>
	UNIT MANAGER					<b>LYN MOSES</b>
	LOCATION ASSISTANT					<b>IZZY MIAH</b>
	2ND UNIT DOP					<b>RICHARD STODDARD</b>
	CAMERA OPERATOR					<b>MARTIN STEPHENS</b>
	1ST AC'S					<b>ANDY GARDNER</b>
						<b>RICHARD TURNER</b>
						<b>DUNCAN A FOWLIE</b>
	CAMERA ASSISTANTS					<b>JOE MARTIN</b>
						<b>ELVA SARA INGVARÐÓTTIR</b>
	CAMERA TRAINEE					<b>ANDREW MARSDEN</b>
	DIT					<b>LUIS REGGIARDO</b>
	DATA WRANGLER					<b>MARIA-LUISA MEREDITH</b>
	KEY GRIP					<b>WARWICK DRUCKER</b>
	GRIP					<b>JAMES POWELL</b>
	GRIP ASSISTANTS					<b>JAC HOPKINS</b>
						<b>SEAN CRONIN</b>
						<b>BEN DANIEL</b>
	CHIEF LIGHTING TECHNICIAN					<b>PHIL BROOKES</b>
	SUPERVISING BEST BOY					<b>DAVID BOURKE</b>
	RIGGING GAFFER					<b>DAVE STATON</b>
	ELECTRICAL CHARGE HAND					<b>JOE JUDGE</b>
	ELECTRICIANS					<b>MIKE MCHUGH</b>
						<b>DAN MCCOLE</b>
						<b>STEPHEN RING</b>
	GENNY OPERATOR					<b>TOM OLLEY</b>
	RIGGING ELECTRICIANS					<b>JAMIE PANNELL</b>
						<b>LUKE MANFIELD</b>
						<b>STEVE MCCARTHY</b>
						<b>WILLIAM CURLEY</b>

Scene No.	Spot	Start	End	Total	Subtitle
<u>Foot/TC</u>	<u>No.</u>	<u>No.</u>	<u>No.</u>	<u>No.</u>	<u>No.</u>
	ELECTRICAL RIGGER		<b>DOUGIE HEENAN</b>		
	WIREMAN		<b>ALAN PEREZ</b>		
	CONSOLE OPERATORS		<b>ANDREW MOUNTAIN</b>		
			<b>RICHARD ALLEN</b>		
	KEY RIGGER		<b>JOHN PITT</b>		
	RIGGERS		<b>KEITH FREEMAN</b>		
			<b>CARL GIBSON</b>		
			<b>CHRISTOPHER GOUGH</b>		
			<b>GEORGE HOBBS</b>		
			<b>GEOFFREY PETHERICK</b>		
			<b>GRAHAM PETHERICK</b>		
			<b>JAMES SNELL</b>		
	ART DIRECTOR		<b>JAMIE MACWILLIAM</b>		
	STANDBY ART DIRECTOR		<b>JOHN WILLIAMS</b>		
	ART DEPARTMENT ASSISTANTS		<b>AZALIA FRANCIS</b>		
			<b>LAUREN BELCHER</b>		
			<b>HELEN YATES</b>		
	GRAPHIC DESIGNER		<b>MATTHEW CLARK</b>		
	PRODUCTION BUYER		<b>AOIFE MCKIM</b>		
	PROP MASTER		<b>PAUL MCNAMARA</b>		
	STANDBY PROPS		<b>KEITH AMEY</b>		
			<b>SIMON PRICE</b>		
	DRESSING PROPS		<b>STUART ANDERSON</b>		
			<b>LEWIS LYLE</b>		
			<b>FINN WEATHERSTONE</b>		
	DRESSING PROPHAND		<b>DAVID WEATHERSTONE</b>		
	PROSTHETICS DESIGNER		<b>PAUL HYETT</b>		
	PROSTHETICS SUPERVISOR		<b>CHRISTOPHER FITZPATRICK</b>		
	SENIOR PROSTHETICS ARTIST		<b>STUART RICHARDS</b>		
	PROSTHETICS MAKE UP ARTISTS		<b>LUCY CLEMENTS</b>		
			<b>TONO GARZÓN</b>		
			<b>SANGEET PRABHAKER</b>		

<u>Scene No.</u>	<u>Action/Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>	<u>Subtitle</u>
	CONSTRUCTION MANAGER					<b>WARREN LEVER</b>
	SUPERVISING CARPENTER					<b>NIGEL CRAFTS</b>
	STAGE HAND					<b>MARK GOODMAN</b>
	CARPENTERS					<b>JIM BURLACK</b>
						<b>SAM THORPE</b>
						<b>GARETH THOMAS</b>
	STANDBY CARPENTER					<b>PAUL JONES</b>
	SCENIC PAINTERS					<b>JAMES GARDINER</b>
						<b>JENNIFER LEE</b>
						<b>ERIN RICKARD</b>
						<b>SEAN PULESTON</b>
	PAINTER					<b>ELIZABETH C. FRENCH</b>
	COSTUME SUPERVISOR					<b>SIAN EVANS</b>
	ASSISTANT COSTUME DESIGNER					<b>KASHCA GARWOOD WALKER</b>
	KEY COSTUMER					<b>ORSOLYA SALLAI</b>
	COSTUME STANDBY					<b>SARAH JANE TURNER</b>
	BREAKDOWN ARTIST					<b>CHARLIE IVENS</b>
	COSTUME DAILIES					<b>PAULA HEY</b>
						<b>CHARLOTTE BESTWICK</b>
						<b>ROSEMARY FLOOD</b>
						<b>ANDREW FLETCHER</b>
						<b>ILONA RUSSELL</b>
						<b>ALEXA WOOD</b>
						<b>STEPHANIE DOEL</b>
						<b>CERI PRICE</b>
						<b>LYNDA JONES</b>
						<b>PAMELA VERRAN</b>
						<b>SOPHIE WYNNE-OWEN</b>
	BREAKDOWN ARTIST TRAINEE					<b>EMILY DAWSON</b>
	MAKE UP DESIGNER					<b>JENNA WRAGE</b>
	MAKE UP SUPERVISOR					<b>EMMA SLATER</b>
	MAKE UP ARTIST					<b>KELLY ZAMPOGNA</b>
	MAKE UP ARTISTS DAILIES					<b>JODY AMNER</b>
						<b>LISA C. BARBET</b>
						<b>HARRIET THOMPSON</b>
	MAKE UP TRAINEE					<b>EMMA HEARD</b>

<u>Scene No.</u>	<u>Action/Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>	<u>Subtitle</u>
	SFX BY					<b>REAL SFX</b>
	SPECIAL EFFECTS SUPERVISOR					<b>DANNY HARGREAVES</b>
	SPECIAL EFFECTS TECHNICIANS					<b>THOMAS VINCENT</b>
						<b>DANIEL BENTLEY</b>
	SPECIAL EFFECTS COORDINATOR					<b>JAMES SMITH</b>
	PRODUCTION SOUND MIXER					<b>BRYN THOMAS</b>
	SOUND MAINTENANCE ENGINEERS					<b>JEFF WELCH</b>
						<b>ROBIN GERRARD</b>
	SOUND ASSISTANT					<b>NATE CARVER</b>
	TRANSPORT CAPTAIN					<b>JERRY LOCKETT</b>
	UNIT DRIVERS					<b>WAYNE HUMPHRIES</b>
						<b>KARL HARRIS</b>
						<b>MARK J. GRANDON</b>
	1ST OPTION SAFETY GROUP					<b>SARAH FULLER</b>
	HEALTH & SAFETY OFFICER					<b>JAMIE FEWSTER</b>
	UNIT NURSE					<b>JANET JONES</b>
	UK FACILITIES					
	ARMOURERS					<b>BAPTY &amp; CO</b>
	SUPERVISING ARMOURER					<b>GARY HAWKER</b>
	ARMOURER					<b>SASH ROBEY</b>
	CATERERS					<b>CHRISTOPHER LEE CATERING</b>
	VEHICLES					<b>EVS FACILITIES</b>
	FACILITIES COORDINATOR					<b>RHIANNON EVANS</b>
	DRIVERS					<b>NICK 'HOLLYWOOD' THOMAS</b>
						<b>BRYAN GRIFFITHS</b>
						<b>EDWARD EVANS</b>
						<b>PAUL PRICE</b>
	POLICE VEHICLE					<b>ELS ACTION</b>
	OFFICE SUPPLIES					<b>KN OFFICE SUPPLIES</b>
	COSTUMES					<b>MARIGOLD COSTUME LTD</b>
	TOILET HIRE					<b>BRANDON TOOL HIRE</b>
	RADIO HIRE					<b>AUDIO LINK</b>

Scene No.		Spot				
<u>Foot/TC</u>	<u>Action/Dialogue</u>	<u>No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>	<u>Subtitle</u>

## SPANISH UNIT

PRODUCTION SERVICES IN MALLORCA	<b>PALMA PICTURES</b>
STUNT PERFORMERS	<b>EDUARDO MORATILLA CAMINO GARCÍA ALEJANDRO LÓPEZ MARIA JESÚS LUCAS CUCO USÍN CÉSAR SOLAR RICARDO ROCCA</b>
SPANISH CASTING DIRECTOR	<b>DAVID MARTÍNEZ</b>
EXTRAS CASTING COORDINATOR	<b>MAR CLAR</b>
EXECUTIVE PRODUCER FOR PALMA PICTURES	<b>TRENT WALTON</b>
LINE PRODUCER	<b>RICHARD WEBB</b>
UNIT PRODUCTION MANAGER	<b>SALVADOR YAGÜE</b>
UNIT MANAGER	<b>PILAR AMER FUSTER</b>
LOCATION MANAGER	<b>JOAN COBOS</b>
PRODUCTION COORDINATORS	<b>TOMEU XAMENA DAVID RAMON BALLART</b>
ASSISTANT PRODUCTION COORDINATOR	<b>MARINA CALDENTEY</b>
OFFICE RUNNER / PA	<b>BLANCA JUNCOSA</b>
2ND ASSISTANT DIRECTOR	<b>BEN LANNING</b>
3RD ASSISTANT DIRECTOR	<b>CRISTINA AMENGUAL WATSON</b>
FLOOR RUNNER	<b>AARON DORMER</b>
SPAIN PRODUCTION ACCOUNTANT	<b>MERCEDES SELGAS</b>
ACCOUNTS ASSISTANT	<b>ESTEFANÍA SÁNCHEZ</b>
CAMERA ASSISTANTS	<b>CHRIS KELLY XAVI BAILE</b>
DATA WRANGLER	<b>DANIEL FERNÁNDEZ</b>
VIDEO PLAYBACK OPERATOR	<b>NOEL LIÑÁN</b>
BEST BOY	<b>WILLY SPRUYTTE</b>
ELECTRICIAN	<b>ALFONSO MONTES</b>
GENNY OPERATOR	<b>MIKI SÁNCHEZ</b>

<u>Scene No.</u>	<u>Action/Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>	<u>Subtitle</u>
	ELECTRICIAN DAILIES					<b>PATRICE RENARD MIGUEL ÁNGEL GELABERT NINO CEBREROS JORDI DOD IVO ERASMO</b>
	BEST BOY GRIP					<b>GUILLERMO MORENO</b>
	GRIP					<b>ISI RODRÍGUEZ</b>
	GRIP DAILY					<b>JOSEP BOLADERAS</b>
	ASSISTANT ART DIRECTOR					<b>NEUS BIBILONI</b>
	SET DRESSERS					<b>HERIBERTO CARDONA STEPAN MARHOUL</b>
	PROPS BUYER					<b>ALEXANDER REITER</b>
	STANDBY PROPS					<b>MERLIN WRAY BARNABY HOLDEN</b>
	ART DEPARTMENT DAILIES					<b>RAÚL ROMERO JONATHAN CHILDS JESÚS FERNÁNDEZ SAM TODDINGTON DAN SKORIC</b>
	SET COSTUMER					<b>SALLY FENAUX</b>
	STANDBY COSTUMER					<b>PATRICIA WALKER</b>
	COSTUME DAILY					<b>ELIZABETH MARTIRENA</b>
	MAKE UP ASSISTANT					<b>KRISTIN RASCH</b>
	MAKE UP DAILIES					<b>SHARON (PEBBLES) DAY MONICA HÜBERT</b>
	UNIT NURSE					<b>INMA POL</b>
	PROSTHETICS TRAINEE					<b>SARA MONGE</b>
	SFX SUPERVISOR					<b>JUAN RAMÓN MOLINA</b>
	SFX COORDINATOR					<b>ANTONIO CASTILLO</b>
	ARMOURER					<b>ALBERTO NOMBELA</b>
	SOUND ASSISTANT					<b>SARA REUS</b>



<u>Scene No.</u>	<u>Foot/TC</u>	<u>Action/Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>	<u>Subtitle</u>
		LOCATION MANAGER					<b>DANI SAMPREDO</b>
		ASST. LOCATION MANAGER					<b>AMAIA RUÍZ</b>
		HEAD PA					<b>ANTONIO PALENZUELA</b>
		SET PA					<b>JORDI ROCA</b>
		SET RUNNER					<b>KARIM FERRERO</b>
		SECURITY LABOURERS					<b>FELIPE PÉREZ</b>
							<b>DAVID MAYA</b>
							<b>JUAN FONTANET</b>
							<b>PABLO AROSTEGUI</b>
		SECURITY LABOURERS DAILIES					<b>RAUL CABRERA</b>
							<b>HECTOR ALEMANY</b>
							<b>MIKE SAARI</b>
							<b>JOSE BALLESTER</b>
							<b>OSCAR EGUÍA</b>
							<b>LAUREANO NDONGO BOHALE</b>
							<b>MARCOS MARTINEZ</b>
		TRANSPORT CAPTAINS					<b>ELENA FALCONES DE CELIS</b>
							<b>LEIGH ROMERO</b>
		PRODUCERS & DIRECTOR'S ASSISTANT & DRIVER					<b>ROSA AYMAT</b>
		CAST DRIVERS					<b>MATÍAS MUÑOZ</b>
							<b>JESÚS BARRIOS</b>
							<b>ALEXANDRA BORRÁS</b>
		CREW DRIVERS					<b>TOLO GARCÍA</b>
							<b>KIKO ROMERO</b>
							<b>CATERINA MAS</b>
							<b>PHILIP CARR</b>
							<b>DAVE BERNSTEIN</b>
		3 WAY MOTORHOME DRIVER					<b>JUAN ANTONIO MORALES</b>
		2 WAY MOTORHOME DRIVERS					<b>JOSE CARLOS DÍAZ</b>
							<b>JOSE BENÍTEZ</b>
		COSTUME TRUCK DRIVER					<b>PEDRO TARAVILLO</b>
		MOTORHOME DRIVER					<b>ARMANDO BOU</b>
		MAKE-UP BUS DRIVER					<b>PETER MÜLLER</b>
		MAKE UP BUS DRIVER - BLACK EYE					<b>MUKESH</b>
		PROSTHETIC TRUCK DRIVER					<b>PAUL PRICE</b>
		ON SET WARDROBE TRUCK					<b>STEVE LEWIS</b>



Scene No.		Spot				
<u>Foot/TC</u>	<u>Action/Dialogue</u>	<u>No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>	<u>Subtitle</u>

WALKIE TALKIES	<b>TECNITRAN</b>
CHERRY PICKERS, SCISSOR LIFTS	<b>GRUAS POL</b>
CATERING	<b>EVENTO MÍO</b>

ADDITIONAL PHOTOGRAPHY

LINE PRODUCER      **CHEYENNE CONWAY**

LONDON UNIT

DIRECTOR OF PHOTOGRAPHY	<b>LUKE JACOBS</b>
1st ASSISTANT DIRECTOR	<b>INA LUDERS</b>
PRODUCTION COORDINATOR	<b>FILIZ-THERES EREL</b>
FLOOR RUNNER	<b>JEANNETTE SUTTON</b>
ART DIRECTOR	<b>IMOGEN LLOYD</b>
STANDBY ART DIRECTOR	<b>TESS GAMMELL</b>
SPARK	<b>LEE JOHNSON</b>
MAKE-UP ARTIST	<b>CHLOE EDWARDS</b>
CAMERA OPERATORS VIA TRICKBOX	<b>GREG BLANCHFIELD</b>
	<b>DAN RESTON</b>
	<b>CHRIS VILLA</b>
SOUND RECORDIST	<b>EMANUELLE COSTANTINI</b>

ADDITIONAL PHOTOGRAPHY SUPPLIERS

WALKIE TALKIES	<b>WAVEVEND LTD</b>
LIGHTING	<b>FILMSCAPE LIGHTING LTD</b>
	<b>PIXIE PIXEL LTD</b>
LOCATION	<b>TRICKBOX TV STUDIO</b>
CAMERA	<b>% TRICKBOX</b>

SOUTH AFRICA UNIT

SOUTH AFRICA PRODUCTION SERVICES	<b>TRILOGY CREATIVE STUDIOS</b>
DIRECTOR OF PHOTOGRAPHY	<b>WARRICK MC LEOD</b>

Scene No.	Spot	Start	End	Total	Subtitle
<u>Foot/TC</u>	<u>No.</u>	<u></u>	<u></u>	<u></u>	<u></u>

**BELGIUM UNIT**

DIRECTOR OF PHOTOGRAPHY	<b>ROMAN OSIN</b>	<small>BSC</small>
PRODUCTION MANAGER	<b>WIM AH GOOSSENS</b>	
PRODUCTION COORDINATOR	<b>JANA MANNAERTS</b>	
1ST AD	<b>JOHAN IVENS</b>	
2ND AD	<b>NINA VANDENHOUT</b>	
2ND 2ND AD	<b>JASMIJN VANHOOF</b>	
LOCATION MANAGER	<b>TIM JANSSEN</b>	
RUNNER	<b>BIE BOLSENS</b>	
OPERATOR SFX CAM	<b>DOMINIQUE FIORE</b>	
CAMERA ASSISTANT	<b>STEFAN BRUYLANTS</b>	
CLAPPER LOADER	<b>NICOLAS NACKAERTS</b>	
DATA HANDLER	<b>JOLIEN DE GRAEVE</b>	
GAFFER	<b>DIETER DE BOCK</b>	
ELECTRICIANS	<b>STIJN DEPLA</b>	
	<b>FAMKE BAECK</b>	
	<b>STEVEN ALLEBOSCH</b>	
KEY GRIP	<b>GERRIT CALLENS</b>	
SOUND MIXER	<b>JASPER JAN PEETERS</b>	
ART DIRECTOR	<b>INGRID VANDERSTICHELEN</b>	
SFX - BLOOD	<b>ARNE NORMON</b>	
	<b>THOMAS DESMET</b>	
	<b>KASPER DESMET</b>	

**BELGIUM FACILITIES**

CAMERA EQUIPMENT	<b>LITES</b>
LOCATION EQUIPMENT	<b>BULLETPROOF RENTALS</b>
SOUND EQUIPMENT	<b>SCREAM INC</b>
	<b>MOVIE FX</b>

**POST PRODUCTION**

POST PRODUCTION CONSULTANCY BY	<b>STEEPLE POST LTD</b>
	<b>STEVE HARROW</b>
	<b>CHRIS NIXON</b>







<u>Scene No.</u>	<u>Foot/TC</u>	<u>Action/Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>	<u>Subtitle</u>
		STILLS PHOTOGRAPHERS					<b>NICK WALL WARREN ORCHARD XISCO FUSTER EMYR YOUNG</b>
		EPK PRODUCTION					<b>LWH ENTERTAINMENT</b>
		EPK EDITOR					<b>BEN FERGRADOE</b>
		EPK PHOTOGRAPHY, UK					<b>UPBEAT PRODUCTIONS ADAM STEVENS KIERAN LEFORT</b>
		EPK PHOTOGRAPHY, SPAIN					<b>EGGMOTION JERONIMO FORRADELLAS FANTINI</b>
		AUDITOR					<b>GRANT THORNTON LLP CHRISTINE CORNER, RICHARD PALMER</b>
		INSURANCE					<b>MEDIA INSURANCE BROKERS LISA MARSDEN, JASON SHAW</b>
		INTERNATIONAL SALES					<b>UMEDIA INTERNATIONAL</b>
		FOR LWH ENTERTAINMENT					
		EXECUTIVE PRODUCER					<b>AL HARDIMAN</b>
		ASSOCIATE PRODUCER					<b>MAT WAKEHAM</b>
		HEAD OF DEVELOPMENT					<b>LUCIA LOPEZ</b>
		GROUP GENERAL COUNSEL					<b>LESLEY WISE</b>
		GROUP SALES & INVESTMENTS					<b>GRAHAM BEGG</b>
		PRODUCTION ASSISTANTS					<b>VIRGINIA SHEARER FLORIAN CASSEL-DELAVOIS</b>
		ACCOUNTS & FINANCE EXECUTIVE					<b>JILL SOMCHIT CHUDCHAIAMRONG</b>
		CREATIVE EXECUTIVE					<b>BEN FEGRADOE</b>
		FOR UMEDIA PRODUCTION					
		EXECUTIVE PRODUCER					<b>NADIA KHAMLICH</b>
		PRODUCTION LEGAL FOR UMEDIA					<b>NESSA MCGILL</b>
		ASSISTANT TO KARL RICHARDS					<b>EMILY O'CONNELL BATER</b>
		ASSOCIATE PRODUCERS					<b>BASTIEN SIRODOT MARTIN METZ</b>



Scene No.	Spot	Start	End	Total	Subtitle
<u>Foot/TC</u>	<u>No.</u>	<u></u>	<u></u>	<u></u>	<u></u>

LINE PRODUCER (BELGIUM)	<b>STÉPHANE LHOEST</b>
PRODUCTION COORDINATOR	<b>CLOE GARBAY</b>
PRODUCTION ACCOUNTANT	<b>DEDE ANDRODIOME</b>
PRODUCTION INTERN	<b>PAULINE ROBERT</b>

IN ASSOCIATION WITH  
**UFUND**

FOR THE KRAKEN FILMS

PRODUCTION COORDINATOR	<b>IGNASI ESTAPE</b>
POST PRODUCTION COORDINATOR	<b>SANDRA TAPIA</b>
ACCOUNTANT	<b>LAURA MARI</b>
ACCOUNTING SERVICES	<b>VISTRA SPAIN</b>
TRAINEES	<b>CRISTINA ESPINAGOSA</b>
	<b>CARLOS CAMBA</b>
	<b>JUAN GONZÁLEZ</b>
	<b>SANDRA LÓPEZ</b>
	<b>MAITE MIQUEO</b>

FOR CREATIVE SCOTLAND

DIRECTOR OF SCREEN	<b>NATALIE USHER</b>
PRODUCTION EXECUTIVE	<b>ROBBIE ALLEN</b>
BUSINESS AFFAIRS	<b>MARK WILSON</b>
LEGALS	<b>PINSENT MASONS LLP</b>
	<b>JOANNE STEWART</b>
	<b>LAUREN STEWART</b>
	<b>YVONNE DUNN</b>

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FILO VIRUS IMAGE PROVIDED BY	<b>CENTERS FOR DISEASE CONTROL AND PREVENTION</b>
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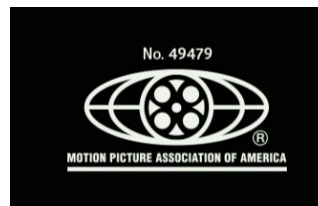
THE PRODUCERS WISH TO THANK

**RAE BRUNTON · JOSH KITNEY · FRANCESCA HARRIS · CHRISTINE PERRY · LUCY SMITH**  
**Yael BENDAHAN · SAIRA MIAN · LEILANI FORBY · CHARLOTTE TURNER-SMITH · MAARTEN DE GRAAF**  
**KIERAN PARKER · BARRY KIMM · RICH ROBINSON · MIKE DAY · SIMON KNIGHT · DERYK BROOM**

Scene No.	Spot No.	Start	End	Total	Subtitle
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Foot/TC Action/Dialogue

FILMED IN WALES & MALLORCA, SPAIN  
ADDITIONAL PHOTOGRAPHY FILMED IN LONDON, BELGIUM & SOUTH AFRICA



THIS FILM IS DEDICATED TO RYAN McHENRY

2078+04 ROLLER TITLES: OUT  
22:57+12

Scene No. <u>Foot/TC</u>	<u>Action/Dialogue</u>	Spot <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>	<u>Subtitle</u>
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2080+05 22:58+21	TITLE CARD: FADE IN					
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2084+00 23:01+08	<b>MUSIC CUE: OUT</b>		MUSIC: FADE OUT			
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2086+14 23:03+06	TITLE CARD: FADE OUT					
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2087+00 23:03+08	<b>LAST FRAME OF ACTION REEL 5A/5B</b>					
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<b>FOOTAGE FROM SUBTITLE NO: 5/104 TO LAST FRAME ACTION:</b>	<b>275+10</b> <b>03:03+18</b>
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<b>FOOTAGE FROM 12 FT START MARK TO LAST FRAME ACTION:</b>	<b>2087+01</b>
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<b>FOOTAGE FROM 1ST FRAME ACTION TO LAST FRAME ACTION:</b>	<b>2075+01</b> <b>23:03+09</b>
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