

BFI, SCREEN IRELAND, FILM4 AND NORTHERN IRELAND SCREEN
PRESENT IN ASSOCIATION WITH
GREAT POINT MEDIA, SULCATA PRODUCTIONS LIMITED AND WELLCOME

WILDFIRE

Continuous Version

Continuity, Dialogue
Spotting List

27th February 2019

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

TOTAL LENGTH: 7,590 feet 01 frame

Running time at 24 fps: 84 Mins 20 Secs

Running time at 25 fps: 80 Mins 58 Secs

NOTES:

Dialogue containing // indicates position of Cut see SPOT: /1
Underlined In Footage on the Cut see SPOT: /2
Underlined Out Footage on the Cut see SPOT: /12

A TEMPESTA FILM UK, COWBOY FILMS AND SAMSON FILMS PRODUCTION

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Prepared by:
SAPEX SCRIPTS
Elstree Film Studios
Shenley Road
Boreham Wood, Hertfordshire
WD6 1JG ENGLAND
Tel: +44 (0)20-8236 1600
E.Mail: Scripts@sapex.co.uk
<http://www.sapex.co.uk/>

Prepared for:
COWBOY FILMS
48 Russell Square
London WC1B 4JP
ENGLAND
Tel: +44 (0)20-3962 4421
<http://www.cowboyfilms.co.uk>
Contact: David Harwood
Mob: 07738 089880

"WILDFIRE"

CONTINUOUS VERSION
Ft+Fr ZERO on START MARK
Timecode ZERO on FIRST FRAME ACTION
First Frame Action 12+00 - 00:00+00
First HARD CUT at 110+02 - 01:05+10
Second HARD CUT at 116+13 - 01:09+21
Last Frame Action at 7602+00 - 84:20+00

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

<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>
1 Starts 12+00 00:00+00	BLACK SCREEN.				
12+10 00:00+10	MUSIC CUE: IN	MUSIC: FADE IN			
12+15 00:00+15	BFI ANIMATED "LOGO": FADE IN				



24+00
00:08+00

'THE NATIONAL LOTTERY': FADE OUT

24+00
00:08+00

'FILM FOREVER': FADE IN



30+03
00:12+03

BFI ANIMATED "LOGO": FADE OUT

<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>
31+10 00:13+02	FÍS ÉIREANN SCREEN IRELAND ANIMATED "LOGO": CUTS IN	MUSIC: CONTINUES			



45+13 00:22+13	FÍS ÉIREANN SCREEN IRELAND ANIMATED "LOGO": CUTS OUT
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47+06 00:23+14	GREAT POINT ANIMATED "LOGO": FADE IN
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52+14 00:27+06	GREAT POINT ANIMATED "LOGO": FADE OUT
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54+03 00:28+03	NORTHERN IRELAND SCREEN ANIMATED "LOGO": CUTS IN
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68+15 00:37+23	NORTHERN IRELAND SCREEN ANIMATED "LOGO": WIPES OUT
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<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>
70+03 00:38+19	WELLCOME ANIMATED "LOGO": CUTS IN	MUSIC: CONTINUES			



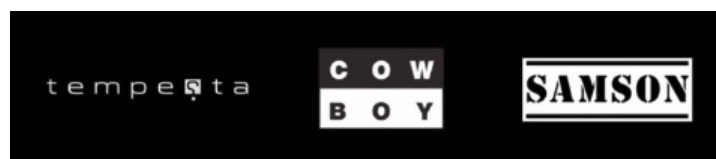
85+02 00:48+18	WELLCOME ANIMATED "LOGO": CUTS OUT
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86+03 00:49+11	FILM4 ANIMATED "LOGO": CUTS IN
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101+02 00:59+10	FILM4 ANIMATED "LOGO": CUTS OUT
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103+00 01:00+16	STATIC "LOGOS": FADE IN
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109+04 01:04+20	STATIC "LOGOS": FADE OUT
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2 Starts 110+02 01:05+10	OPENING TITLE SEQUENCE: VARIOUS SHOTS OF NIGHT TIME RIOTS.	MUSIC: CONTINUES
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3 Starts 116+13 01:09+21	OPENING TITLE SEQUENCE CONTINUES.
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<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>
120+05 01:12+05	TITLE CARD: CUTS IN (Left) BFI, SCREEN IRELAND, FILM4 AND NORTHERN IRELAND SCREEN PRESENT				
125+15 01:15+23	TITLE CARD: CUTS OUT OPENING TITLE SEQUENCE CONTINUES - VARIOUS SHOTS OF LOYALIST AND REPUBLICAN MARCHING BANDS AND PROTESTERS.				
137+06 01:23+14	TITLE CARD: CUTS IN (Left) IN ASSOCIATION WITH GREAT POINT MEDIA, SULCATA PRODUCTIONS LIMITED AND WELLCOME				
143+00 01:27+08	TITLE CARD: CUTS OUT OPENING TITLE SEQUENCE CONTINUES - VARIOUS SHOTS OF RIOTS.	MUSIC: CONTINUES			
148+08 01:31+00	TITLE CARD: CUTS IN (Left) A TEMPESTA FILM UK, COWBOY FILMS AND SAMSON FILMS PRODUCTION				
154+03 01:34+19	TITLE CARD: CUTS OUT OPENING TITLE SEQUENCE CONTINUES.				
163+08 01:41+00	TITLE CARD: CUTS IN NIKA McGUIGAN NORA-JANE NOONE				
169+07 01:44+23	TITLE CARD: CUTS OUT				

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total
	CUT TO FLYING EUROPEAN FLAGS.				
	LEO VARADKAR (V.O.): We are concerned//that Brexit has brought about//those divisions to the fore again.	/6	227+14 02:23+22	234+03 02:28+03	6+05 4+05
	CUT TO STAFF COUNTING BREXIT BALLOT PAPERS.				
235+14 02:29+06	CUT TO MALE NEWSREADER AND FEMALE NEWSREADER (SEATED).				
	FEMALE NEWSREADER: The Northern Ireland Affairs Committee has called on the Government to set out how it intends to avoid a hard border following Brexit.	/7	236+00 02:29+08	247+02 02:36+18	11+02 7+10
4 Starts 247+11 02:37+03	BLACK SCREEN.				MUSIC: FADES
5 Starts 255+08 02:42+08	FADE IN: EXT. FERRY DECK - DAY (TRAVELLING - KELLY'S P.O.V.) TRACKING ACROSS SEA'S SURFACE.				FX:
265+08 02:49+00	MUSIC CUE: OUT				MUSIC: FADE OUT THRU FX:/KELLY (O.S.): BREATHES DEEPLY
265+14 02:49+06	MAIN TITLE CARD: CUTS IN				
WILDFIRE					
271+12 02:53+04	MAIN TITLE CARD: CUTS OUT				
	CONTINUE ACROSS SEA'S SURFACE - CUT IN CLOSE ON KELLY LEANING OVER RAILING.				FX:/SEA/WIND

<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>
6 Starts 300+13 03:12+13	EXT. SEA - DAY (HIGH ANGLE) DOWN TO KELLY ALONE ON FERRY DECK - TRACK IN AND CRANE UP AS FERRY TRAVELS INTO B.G. - SHE STEPS ALONG DECK TOWARDS - STOPS, LEANS OVER AS FERRY CONTINUES INTO B.G. HOLD AS IT CONTINUES.	FX: FX: FADE			
7 Starts 340+05 03:38+21	INT. FERRY CORRIDOR - EVENING (TRAVELLING) PAST CREW MEMBER IN F.G. (SOFT FOCUS) TO KELLY - TURNS TOWARDS, TRIES DOOR HANDLE - CONTINUES TOWARDS, STUMBLES AGAINST WALL.	FX:/FOREIGN CHATTER			
8 Starts 352+02 03:46+18	INT. FERRY LOUNGE AREA - EVENING ACROSS TABLE TO HALF-EATEN PLATE OF FOOD - KELLY ENTERS THROUGH B.G. DOORWAY - LOOKS AT IT - GLANCES INTO B.G. - CUT IN AS SHE SITS, HUNGRILY EATS.	FX: O.S. LAUGHTER FX:			
9 Starts 374+10 04:01+18	INT. FERRY TOILETS - NIGHT CLOSE ON KELLY'S HANDS AS SHE WASHES CLOTHES IN WASH-BASIN - CUT AWAY TO REVEAL HER (IN UNDERWEAR) AS SHE CONTINUES - CUT IN CLOSE ON HER REFLECTION IN MIRROR AS SHE STUMBLES - SHE LEANS TO MIRROR, STARES AT HER REFLECTION.	FX: KELLY: GASPS SOFTLY			
10 Starts 400+10 04:19+02	<u>FLASHBACK:</u> EXT. COASTAL ROAD - DAY EXTREME CLOSE ON MOTHER - STARES TOWARDS.				

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total
11 Starts 401+14 04:19+22	<u>PRESENT:</u> INT. FERRY TOILETS - NIGHT (TRAVELLING) CLOSE ON KELLY'S REFLECTION IN MIRROR - SHE REACTS, CLOSES HER EYES - OPENS THEM, STARES AT HER REFLECTION - TILT DOWN TO HER HANDS AS SHE SQUEEZES WATER FROM CLOTHES.				
					KELLY: GASPS/BREATHES HEAVILY
12 Starts 428+02 04:37+10	INT. PORT TERMINAL ARRIVALS - MORNING KELLY FOLLOWS PASSENGERS THROUGH DOORWAYS TOWARDS. FEMALE ANNOUNCER (THRU TANNOY): Please prepare your ID cards and passports for inspection. TRACK BACK AS SHE CONTINUES. MALE CUSTOMS OFFICER TO KELLY: Excuse me, Miss. Miss?!				
					FX: B.G. CHATTER
		/8	<u>428+02</u> 04:37+10	432+12 04:40+12	4+10 3+02
		/9	435+08 04:42+08	438+04 04:44+04	2+12 1+20
	HOLD AS SHE STOPS, TURNS TO MALE CUSTOMS OFFICER.				
13 Starts 442+05 04:46+21	INT. PORT TERMINAL SEARCH ROOM - MORNING DOWN ACROSS KELLY'S BELONGINGS STREWN ACROSS TABLE - FEMALE CUSTOMS OFFICER TIPS CONTENTS OF PURSE ON TO TABLE - TRACK BACK AND TILT UP TO REVEAL KELLY L, FEMALE CUSTOMS OFFICER AND MALE CUSTOMS OFFICER EITHER SIDE OF TABLE - FEMALE CUSTOMS OFFICER LEAFS THROUGH KELLY'S DIARY AS MALE CUSTOMS OFFICER CHECKS HER PASSPORT - HOLD AS THEY GLANCE AT EACH OTHER. FEMALE CUSTOMS OFFICER: Mmm-hmm.				
					FX:
					FX: B.G. TELEPHONE
		/10	462+06 05:00+06	462+15 05:00+15	0+09 0+09

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total
	MALE CUSTOMS OFFICER: (OVER - MUMBLES) Yeah.	/11	462+10 05:00+10	463+04 05:00+20	0+10 0+10
	MALE CUSTOMS OFFICER TURNS AWAY - CUT IN CLOSE ON KELLY AS SHE WATCHES HIM.				
	FEMALE CUSTOMS OFFICER (O.S.) TO KELLY: Er, remove your jacket, please.	/12	475+12 05:09+04	<u>478+01</u> <u>05:10+17</u>	2+05 1+13
	CUT AWAY AS KELLY REMOVES HER JACKET - CUT IN AND INTERCUT AS SHE HANDS IT TO FEMALE CUSTOMS OFFICER - FEMALE CUSTOMS OFFICER TAKES PENKNIFE FROM JACKET POCKET - LOOKS AT HER.				
	FEMALE CUSTOMS OFFICER TO KELLY: Have you got something in your hand there?	/13	501+01 05:26+01	503+00 05:27+08	1+15 1+07
	KELLY TO FEMALE CUSTOMS OFFICER: No.	/14	504+13 05:28+13	505+06 05:28+22	0+09 0+09
	FEMALE CUSTOMS OFFICER TO KELLY: Open both hands, please.	/15	506+11 05:29+19	508+07 05:30+23	1+12 1+04
	KELLY RAISES HER HANDS, OPENS THEM - CONTINUE TO INTERCUT AS FEMALE CUSTOMS OFFICER TAKES SAINT CHRISTOPHER NECKLACE FROM HER.				
	KELLY TO FEMALE CUSTOMS OFFICER: It's Saint Christopher. He's not really a saint any more. Wasn't doing enough miracles so they just got rid of him.	/16	522+01 05:40+01	529+12 05:45+04	7+11 5+03
	KELLY TO FEMALE CUSTOMS OFFICER: (SCOFFS) It's more likely he'll hear you. Less people wrecking his head as my ma would say.	/17	532+11 05:47+03	537+14 05:50+14	5+03 3+11
	FEMALE CUSTOMS OFFICER (O.S.) TO KELLY: Here you go.	/18	540+09 05:52+09	541+07 05:52+23	0+14 0+14
	FEMALE CUSTOMS OFFICER HANDS IT BACK TO HER.				

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total
	FEMALE CUSTOMS OFFICER (O.S.) TO KELLY: Can you remove your shirt.	/19	543+09 05:54+09	545+02 05:55+10	1+09 1+01
	CUT AWAY AS KELLY REMOVES SHIRT - FEMALE CUSTOMS OFFICER STEPS AROUND TABLE TO HER - CUT IN AS SHE TAKES SHIRT FROM HER.	FX: FOOTSTEPS			
	FEMALE CUSTOMS OFFICER TO KELLY: And your top.	/20	554+12 06:01+20	555+14 06:02+14	1+02 0+18
	KELLY PULLS OFF HER TOP -				
	FEMALE CUSTOMS OFFICER TO KELLY: And your trousers.	/21	569+07 06:11+15	570+11 06:12+11	1+04 0+20
	- REACTS, UNFASTENS HER TROUSERS.				
14 Starts 575+14 06:15+22	LATER: ON KELLY (DRESSED) - LIFTS COINS AND BELONGINGS FROM TABLE - CUT AWAY AS MALE CUSTOMS OFFICER ENTERS THROUGH B.G. DOORWAY CLUTCHING HER PASSPORT - FEMALE CUSTOMS OFFICER FOLLOWS.				
	KELLY TO MALE CUSTOMS OFFICER: Can I go now?	/22	581+15 06:19+23	583+02 06:20+18	1+03 0+19
	THEY STOP, LOOK AT HER.				
	MALE CUSTOMS OFFICER TO KELLY: Kelly ...	/23	584+13 06:21+21	585+10 06:22+10	0+13 0+13
	CUT IN CLOSE ON KELLY -				
	MALE CUSTOMS OFFICER (O.S.) TO KELLY: ... you've come up on our system as missing for the last year.	/24	586+13 06:23+05	590+10 06:25+18	3+13 2+13
	MALE CUSTOMS OFFICER (O.S.) TO KELLY: Now you're not in any trouble or anything, it's ...	/25	591+14 06:26+14	594+08 06:28+08	2+10 1+18

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total
	- ZIPS PURSE CLOSED.	FX:			
	MALE CUSTOMS OFFICER (O.S.) TO KELLY: People are concerned.	/26	595+10 06:29+02	597+05 06:30+05	1+11 1+03
	FEMALE CUSTOMS OFFICER (O.S.) TO KELLY: Do you want us to call anyone?	/27	598+12 06:31+04	600+11 06:32+11	1+15 1+07
	CUT AWAY AS SHE ZIPS HOLDALL CLOSED.				
	FEMALE CUSTOMS OFFICER TO KELLY: Let them know you're okay.//I mean, what about your ...	/28	<u>601+01</u> 06:32+17	604+12 06:35+04	3+11 2+11
	CUT IN CLOSE ON HER AS SHE LIFTS IT FROM TABLE, PLACES IT OVER HER HEAD -	FX:			
	KELLY TO CUSTOMS OFFICERS: (OVER) No! I'd like to go, please.	/29	603+14 06:34+14	607+05 06:36+21	3+07 2+07
	KELLY TO CUSTOMS OFFICERS: Youse can't keep me here.	/30	610+00 06:38+16	611+06 06:39+14	1+06 0+22
	KELLY TO CUSTOMS OFFICERS: My knife, please.	/31	615+08 06:42+08	617+03 06:43+11	1+11 1+03
	- HOLDS OUT HER HAND.				
15 Starts 619+09 06:45+01	EXT. PORT TERMINAL - DAY THROUGH HEAVY RAIN TO KELLY - TRACK WITH AS SHE WALKS TOWARDS, HITCHHIKES - GLANCES AT TRAFFIC AS IT PASSES - HOLD AS SHE STOPS, GLANCES AROUND - REACTS AS CAR PASSES.	FX: TRAFFIC/RAIN FX: SEAGULL/FOOTSTEPS KELLY: SIGHS			
16 Starts 644+06 07:01+14	LATER: ACROSS TO KELLY (CROUCHING) - GLANCES AROUND AS FERRY SLOWLY PASSES IN B.G. - SHE STANDS, WALKS TOWARDS - WAVES HER ARM -	FX: NATURAL			

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total
	KELLY TO CHRISTOPHER: Hey!	/32	651+12 07:06+12	652+05 07:06+21	0+09 0+09
	- STOPS AS LORRY ENTERS L - TRAVELS R, PULLS UP - SHE HURRIES TO IT.	FX: LORRY			
17 Starts 665+07 07:15+15	INT. LORRY CAB - DAY (TRAVELLING) CLOSE ON CHRISTOPHER (SEATED) - GLANCES AROUND AS HE DRIVES.	FX:			
	CHRISTOPHER TO KELLY: So ...	/33	669+05 07:18+05	670+00 07:18+16	0+11 0+11
	CUT IN CLOSE ON KELLY IN PASSENGER SEAT AS SHE TURNS.				
	CHRISTOPHER (O.S.) TO KELLY: ... you back to visit your mama? Get your washing done.	/34	672+01 07:20+01	677+06 07:23+14	5+05 3+13
	KELLY TO CHRISTOPHER: My mum's dead.	/35	679+02 07:24+18	680+05 07:25+13	1+03 0+19
	CHRISTOPHER (O.S.): Shit.	/36	682+06 07:26+22	683+06 07:27+14	1+00 0+16
	KELLY TO CHRISTOPHER: (CHUCKLES SOFTLY) It's fine. It's years ago. Car crash.	/37	686+06 07:29+14	691+12 07:33+04	5+06 3+14
	INTERCUT BETWEEN THEM.				
	KELLY (O.S.) TO CHRISTOPHER: I was just a kid.	/38	694+05 07:34+21	695+06 07:35+14	1+01 0+17
	CHRISTOPHER (O.S.) TO KELLY: (SOFTLY) Sorry.	/39	701+09 07:39+17	702+07 07:40+07	0+14 0+14

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total
	- GLANCES AROUND, SITS UP - INTERCUT WITH CHRISTOPHER AS LORRY PULLS UP - KELLY REMOVES SEAT-BELT -	FX:			
	KELLY TO CHRISTOPHER: Thanks.	/42	781+01 08:32+17	781+12 08:33+04	0+11 0+11
	- PICKS UP HOLDALL.	FX:			
	KELLY TO CHRISTOPHER: Here, I don't even know your name.	/43	790+10 08:39+02	792+10 08:40+10	2+00 1+08
	CHRISTOPHER TO KELLY: Christopher.	/44	794+13 08:41+21	795+13 08:42+13	1+00 0+16
	END ON KELLY.				
800+14 08:45+22	MUSIC CUE: IN			MUSIC: FADE IN	
	KELLY TO CHRISTOPHER: Like the saint.	/45	801+10 08:46+10	802+11 08:47+03	1+01 0+17
22 Starts 805+13 08:49+05	EXT. ROAD - DAY ALONG VERGE TO KELLY (BACK TO CAMERA) - TILT UP AS SHE WALKS INTO B.G.	FX: FOOTSTEPS			
	ON-SCREEN TEXT - SIGNPOST:			MUSIC: BUILDS/CONTINUES	
	Welcome to ONE NORTHERN IRELAND 60 Speed limits in miles per hour				
	HOLD AS SHE GLANCES AT SIGNPOST, CONTINUES.				
23 Starts 823+02 09:00+18	EXT. VIEWPOINT - NIGHT (HIGH ANGLE) ACROSS DARKENED COUNTRYSIDE AND BAY DOWN TO ILLUMINATED CITY IN B.G.	FX: NATURAL			

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total
	CUT TO KELLY SEATED ON GROUND - CLUTCHES SAINT CHRISTOPHER NECKLACE AS SHE LOOKS TOWARDS - CUT IN AS SHE CONTINUES - CUT AWAY AS SHE TURNS, LOOKS TOWARDS.				
856+08 09:23+00	MUSIC CUE: OUT				
	INTERCUT WITH HER P.O.V. OF DARKENED BUSH AS IT MOVES - PAN ACROSS DARKENED BUSHES - INTERCUT WITH KELLY AS SHE REACTS.				
	CUT AWAY AS SHE RUNS TOWARDS - CUT IN CLOSE ON HER AS SHE STOPS, LOOKS AT WOLF - TURNS, RUNS INTO B.G.				
24 Starts 913+05 10:00+21	EXT. ROAD - NIGHT				
	ALONG DESERTED ROAD - KELLY APPEARS FROM B.G. SHADOWS, RUNS TOWARDS - PAN WITH AS SHE PASSES.				
	ON-SCREEN TEXT - GRAFFITI ON SIDE OF HOUSE:				
	PREPARED FOR PEACE READY FOR WAR				
	HOLD AS SHE EXITS.				
25 Starts 936+08 10:16+08	EXT. LAUREN/SEAN'S HOUSE - NIGHT				
	ACROSS TO KELLY BY FRONT DOOR - GLANCES AROUND - TURNS, BANGS ON DOOR - GLANCES AROUND.				
	CUT IN CLOSE ON HER AS DOOR OPENS TO REVEAL SEAN - STARES AT HER.				
	KELLY TO SEAN: Is Lauren in?	/46	956+15 10:29+23	958+00 10:30+16	1+01 0+17

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total
26 Starts 960+06 10:32+06	INT. LAUREN/SEAN'S HOUSE HALL - NIGHT (REVERSE) ON KELLY IN DOORWAY - LOOKS AT SEAN IN F.G. -				
	KELLY TO SEAN: Is she here?	/47	960+13 10:32+13	961+12 10:33+04	0+15 0+15
	- GLANCES INTO B.G.				
27 Starts 963+05 10:34+05	EXT - CLOSE ON SEAN - STARES AT KELLY IN F.G.				
	SEAN TO KELLY: Jesus Christ, Kelly.	/48	964+09 10:35+01	966+08 10:36+08	1+15 1+07
	KELLY TO SEAN: (OVER) Can I come in? Is that okay?	/49	966+02 10:36+02	967+12 10:37+04	1+10 1+02
	SEAN TO KELLY: Yeah, yeah. Come in.	/50	968+09 10:37+17	970+00 10:38+16	1+07 0+23
	SHE STEPS THROUGH DOORWAY INTO B.G.	FX:			
28 Starts 972+00 10:40+00	INT - THROUGH DOORWAY TO SEAN IN DARKENED KITCHEN IN T-SHIRT AND UNDERPANTS - SWITCHES ON LIGHT - TURNS, STEPS TO B.G. SINK - GLANCES TOWARDS AS HE FILLS GLASS FROM TAP - CUT IN CLOSE ON KELLY AS SHE LOOKS DOWN.				
	KELLY: (SOFTLY) Shit.	/51	980+15 10:45+23	982+00 10:46+16	1+01 0+17
	TILT DOWN OVER HER TO REVEAL HER MUDDY FOOTPRINTS ON CARPET - INTERCUT AS SEAN WALKS TO HER - HANDS HER GLASS OF WATER - WATCHES AS SHE THIRSTILY DRINKS -	FX:			

<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>
	SEAN TO KELLY: She'll be back soon. You can stay in the spare room if you want.	/52	1006+15 11:03+07	1010+12 11:05+20	3+13 2+13
	- HANDS EMPTY GLASS TO HIM.				
	KELLY TO SEAN: Thanks.	/53	1015+14 11:09+06	1016+10 11:09+18	0+12 0+12
	SEAN (O.S.) TO KELLY: Well I've, I've, I've to be up early in the morning, so ...	/54	1020+13 11:12+13	1024+06 11:14+22	3+09 2+09
	KELLY TO SEAN: (SOFTLY) Yeah.	/55	1026+11 11:16+11	1027+08 11:17+00	0+13 0+13
	HE LOCKS FRONT DOOR - TURNS, CLIMBS STAIRS.	FX:			
	SEAN (O.S.) TO KELLY: Kelly.	/56	1047+13 11:30+13	1048+11 11:31+03	0+14 0+14
	KELLY TO SEAN: Yeah.	/57	1049+00 11:31+08	1049+08 11:31+16	0+08 0+08
	SHE LOOKS UP AT HIM.				
	SEAN (O.S.) TO KELLY: She's been through hell.	/58	1051+02 11:32+18	1052+14 11:33+22	1+12 1+04
	SEAN TO KELLY: She'll be happy to see you.	/59	1058+15 11:37+23	1060+10 11:39+02	1+11 1+03
	END ON KELLY.				
29 Starts 1066+04 11:42+20	INT. CONNECT WAREHOUSE - NIGHT CLOSE ON LAUREN'S GLOVED HANDS AS SHE LIFTS BOX FROM SHELF, SCANS BARCODE - PLACES IT ON TO TROLLEY - CUT IN CLOSE ON HER AND TRACK BACK AS SHE PUSHES TROLLEY TOWARDS, GLANCES AROUND - INTERCUT AS SHE STOPS, LIFTS BOX FROM SHELF - SCANS BARCODE.				FX:/BEEPS

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total
	CUT AWAY AND TRACK WITH AS SHE PUSHES TROLLEY TOWARDS.				
	CUT AWAY (HIGH ANGLE) ALONG WAREHOUSE - LAUREN ENTERS FROM AISLE - TURNS, PUSHES TROLLEY INTO B.G.				
30 Starts 1117+13 12:17+05	INT. CONNECT CANTEEN - NIGHT PAST WORKERS SEATED AT TABLES TO HAWK EYES - PAN WITH AS SHE LIMPS PAST.				
	ANIA (O.S.) TO ALL: What's with her always limping?	/60	1121+06 12:19+14	1123+14 12:21+06	2+08 1+16
	HOLD AS SHE STOPS BY VENDING MACHINE - CUT TO MARY, ANIA, JOANNE AND LAUREN SEATED AT TABLE - EAT.				
	JOANNE TO ANIA: That's a fake leg, you know.	/61	1129+06 12:24+22	1131+00 12:26+00	1+10 1+02
	ANIA TO JOANNE: No it isn't.	/62	1133+03 12:27+11	1134+03 12:28+03	1+00 0+16
	JOANNE TO ANIA: Aye.	/63	1134+08 12:28+08	1135+02 12:28+18	0+10 0+10
	MARY TO ANIA: She's had it since she was a wee one.	/64	1136+00 12:29+08	1138+07 12:30+23	2+07 1+15
	ANIA TO MARY: Well, if it's the same leg, it explains the limp.	/65	1141+13 12:33+05	1144+09 12:35+01	2+12 1+20
	ANIA SMILES - CUT IN ON JOANNE AND LAUREN AS THEY REACT - LAUREN STANDS - LIFTS TRAY FROM TABLE - TRACK WITH AS SHE TURNS, EXITS - JOANNE TURNS TO ANIA BY HER.				
	ANIA: LAUGHS FX:				
	JOANNE TO ANIA: Christ, Ania. If you knew what happened, you wouldn't be laughing.	/66	1162+04 12:46+20	1166+12 12:49+20	4+08 3+00

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total
	JOANNE STANDS, LIFTS TRAY FROM TABLE - TURNS, WALKS OFF AS MARY LEANS TO ANIA - LEANS BACK.				
	MARY TO ANIA: We all knew someone in that bomb.	/67	1176+01 12:56+01	1178+10 12:57+18	2+09 1+17
	ANIA REACTS, LOOKS DOWN.				
31 Starts 1184+13 13:01+21	EXT. CONNECT GATES - DAWN PAST WORKERS (SOFT FOCUS) TO LAUREN AND JOANNE - TRACK WITH AS THEY WALK TOWARDS.				
	JOANNE TO LAUREN: What I'd love to do is run a bubble bath. What I have to do is get the bloody kids out to school. I'm dying to get to bed.	/68	1184+15 13:01+23	1195+13 13:09+05	10+14 7+06
	LAUREN TO JOANNE: Mmm. I hear you.	/69	1196+05 13:09+13	1198+01 13:10+17	1+12 1+04
	JOANNE TO LAUREN: Is that your Sean?	/70	1198+03 13:10+19	1199+11 13:11+19	1+08 1+00
	CUT AWAY TO REVEAL SEAN STANDING BY STATIONARY CAR -				
	JOANNE (O.S.) TO LAUREN: What's he doing here?	/71	1200+11 13:12+11	1202+03 13:13+11	1+08 1+00
	- CLOSSES DRIVER'S DOOR - WALKS TOWARDS AS LAUREN ENTERS IN F.G. - CUT TO HER AS SHE STOPS - JOANNE STEPS AWAY.				
1206+00 13:16+00	MUSIC CUE: IN				
	INTERCUT AS SEAN STRIDES TO LAUREN - STOPS BY HER.				
	SEAN TO LAUREN: Hey, it's okay. She's okay.	/72	1214+00 13:21+08	1219+12 13:25+04	5+12 3+20

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total
	SEAN TO LAUREN: Kelly's okay. She's at home.	/73	<u>1220+12</u> 13:25+20	1224+04 13:28+04	3+08 2+08
	SEAN TO LAUREN: She's home.	/74	1230+08 13:32+08	1231+07 13:32+23	0+15 0+15
	THEY EMBRACE.				
	SEAN TO LAUREN: She's at ours.	/75	1237+00 13:36+16	1238+06 13:37+14	1+06 0+22
	SHE CRIES.				
	SEAN TO LAUREN: She's okay. Come on. Come on.	/76	1245+03 13:42+03	1251+01 13:46+01	5+14 3+22
	CUT TO JOANNE AS SEAN LEADS LAUREN INTO B.G. - ANIA ENTERS IN F.G., STOPS BY JOANNE.				
	ANIA TO JOANNE: What happened?	/77	1256+15 13:49+23	1257+15 13:50+15	1+00 0+16
	JOANNE TO ANIA: I think, um ... I think Kelly's back.	/78	1260+07 13:52+07	1264+07 13:54+23	4+00 2+16
32 Starts 1266+12 13:56+12	INT. LAUREN/SEAN'S HOUSE LANDING - DAWN CLOSE ON LAUREN (BACK TO CAMERA) - TRACK IN AND PULL FOCUS AS SHE OPENS BEDROOM DOOR TO REVEAL KELLY ASLEEP ON BED.				
33 Starts 1278+11 14:04+11	INT. LAUREN/SEAN'S HOUSE SPARE BEDROOM - DAWN ON LAUREN IN DOORWAY - STARES DOWN AT O.S. KELLY - PAN WITH AS SHE SLOWLY STEPS TOWARDS.				

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total
34 Starts 1303+06 14:20+22	LANDING - THROUGH DOORWAY TO LAUREN (BACK TO CAMERA) - LEANS TO KELLY ASLEEP ON BED - MOVES TO TOUCH HER, LEANS BACK.				
35 Starts 1310+00 14:25+08	SPARE BEDROOM - ON LAUREN - TILT DOWN AS SHE SITS ON TO FLOOR TO REVEAL KELLY ASLEEP IN F.G. - HOLD AS LAUREN LEANS BACK AGAINST RADIATOR, STARES AT HER - SMILES, CRIES - INTERCUT WITH KELLY AS SHE SLEEPS. END ON LAUREN AS SHE CLOSSES HER EYES.			LAUREN: SOBS SOFTLY/SIGHS	
36 Starts 1366+11 15:03+03	EXT. VILLAGE - MORNING UP TO BIRDS PERCHED ON TELEPHONE WIRES.			MUSIC: FADES THRU FX:	
1372+06 15:06+22	MUSIC CUE: OUT			MUSIC: FADE OUT THRU FX: BIRDSONG/B.G. DOG: BARKS	
37 Starts 1377+00 15:10+00	INT. LAUREN/SEAN'S HOUSE SPARE BEDROOM - MORNING CLOSE ON LAUREN (ASLEEP) LEANING AGAINST RADIATOR - WAKES - INTERCUT AS SHE LOOKS AT EMPTY BED - REACTS - LAUREN TO KELLY: (CALLS) Kelly? - STANDS.	/79	1389+02 15:18+02	1390+00 15:18+16	0+14 0+14
38 Starts 1390+13 15:19+05	INT. LAUREN/SEAN'S HOUSE LIVING ROOM - MORNING ACROSS ROOM. LAUREN (O.S.) TO KELLY: (CALLS) Kelly?	/80	1391+03 15:19+11	1392+01 15:20+01	0+14 0+14

Scene No. <u>Foot/TC</u>	<u>Action/Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>
	LAUREN ENTERS, STARES TOWARDS - CUT AWAY TO LAUREN'S P.O.V. OF KELLY SEATED AT FOOD-COVERED DINING TABLE IN B.G. - SLOWLY TRACK IN.				
	KELLY TO LAUREN: I made you breakfast.	/81	1400+06 15:25+14	1402+03 15:26+19	1+13 1+05
39 Starts 1404+11 15:28+11	INT. LAUREN/SEAN'S HOUSE KITCHEN/ DINER - MORNING				
	ON LAUREN - TILT WITH AS SHE SLOWLY WALKS TOWARDS - CUT IN CLOSE AND PAN ACROSS FOOD-COVERED TABLE.				
	KELLY (O.S.) TO LAUREN: I burnt it a wee bit.	/82	1412+02 15:33+10	1413+12 15:34+12	1+10 1+02
	CUT IN CLOSE ON LAUREN AND TILT WITH AS SHE SITS - INTERCUT WITH KELLY AS THEY STARE AT EACH OTHER.				
	KELLY TO LAUREN: You're not hungry?	/83	1434+01 15:48+01	1435+03 15:48+19	1+02 0+18
	LAUREN (O.S.) TO KELLY: You said you'd keep in touch.	/84	1439+03 15:51+11	1441+04 15:52+20	2+01 1+09
	LAUREN TO KELLY: (UPSET) I didn't know where you were.	/85	1447+04 15:56+20	1448+14 15:57+22	1+10 1+02
	LAUREN TO KELLY: I thought you were dead.	/86	1458+12 16:04+12	1460+02 16:05+10	1+06 0+22
	CONTINUE TO INTERCUT BETWEEN THEM.				
	KELLY TO LAUREN: No.	/87	1462+10 16:07+02	1463+02 16:07+10	0+08 0+08
	LAUREN (O.S.) TO KELLY: No. I can see that.	/88	1466+02 16:09+10	1470+14 16:12+14	4+12 3+04

Scene No. <u>Foot/TC</u>	<u>Action/Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>
	LAUREN TO KELLY: When are you leaving?	/89	1495+05 16:28+21	1496+11 16:29+19	1+06 0+22
	LAUREN (O.S.) TO KELLY: I said, when are you leaving?!	/90	1501+14 16:33+06	1503+13 16:34+13	1+15 1+07
	CONTINUE TO INTERCUT AS KELLY SHAKES HER HEAD.			LAUREN: CRIES SOFTLY	
	LAUREN TO KELLY: Get out. Get out, Kelly!	/91	1519+12 16:45+04	1525+05 16:48+21	5+09 3+17
	KELLY TO LAUREN: No, please, Lauren.	/92	1526+09 16:49+17	1528+04 16:50+20	1+11 1+03
	LAUREN (O.S.) TO KELLY: Get out!	/93	1528+10 16:51+02	1529+09 16:51+17	0+15 0+15
	CONTINUE TO INTERCUT AS LAUREN STANDS - TURNS, STRIDES INTO B.G.			LAUREN: SNIFFS/FX: (STARTS BEFORE CUT)	
	KELLY TO LAUREN: (UPSET) Please, //I don't wanna be on my own.	/94	1535+06 16:55+14	1537+13 16:57+05	2+07 1+15
	LAUREN STOPS, TURNS TOWARDS - KELLY CRIES.				
	KELLY TO LAUREN: (UPSET) Please, can I just stay?	/95	1554+03 17:08+03	1556+00 17:09+08	1+13 1+05
1559+00 17:11+08	MUSIC CUE: IN			MUSIC: FADE IN	
	END ON LAUREN.				
40 Starts 1566+07 17:16+07	EXT. LAUREN/SEAN'S HOUSE GARDEN - DAY				
	ACROSS GARDEN.			FX: NATURAL	

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total
	CUT TO LAUREN AND KELLY SEATED ON STEP - SLOWLY TRACK IN - CUT IN CLOSE ON THEM AS THEY LOOK R - GLANCE DOWN - KELLY WATCHES AS LAUREN DRINKS FROM MUG - GLANCES AT HER -				
	KELLY TO LAUREN: Come here.	/96	1609+00 17:44+16	1609+10 17:45+02	0+10 0+10
	- REMOVES EYELASH FROM HER CHEEK.				
1613+00 17:47+08	MUSIC CUE: OUT				
	THEY LOOK DOWN AT IT - PRESS THEIR FINGERS TOGETHER - LAUREN BLOWS EYELASH AWAY.				
	KELLY TO LAUREN: What d'you wish for?	/97	1632+06 18:00+06	1633+10 18:01+02	1+04 0+20
	LAUREN TO KELLY: I'm not telling you.	/98	1634+10 18:01+18	1635+13 18:02+13	1+03 0+19
	KELLY TO LAUREN: Fine.	/99	1638+14 18:04+14	1639+10 18:05+02	0+12 0+12
	THEY PLAYFULLY SHOVE EACH OTHER -				
	KELLY TO LAUREN: Hey.	/100	1641+11 18:06+11	1642+08 18:07+00	0+13 0+13
	- LOOK AT EACH OTHER, SMILE.				
41 Starts 1645+07 18:08+23	LATER: ACROSS TO KELLY SEATED ON STEP - LAUREN AT KITCHEN WINDOW R IN B.G. KITCHEN - KELLY GLANCES AT HER.				

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total
42 Starts 1657+05 18:16+21	INT. SHED - DAY ON KELLY (BACK TO CAMERA) - PICKS UP SPADE - REACTS, PUTS IT DOWN - CUT IN CLOSE ON HER AS SHE LIFTS PLASTIC BAG - TURNS.				
		FX:/KELLY: GROANS SOFTLY			
		FX:			
43 Starts 1676+10 18:29+18	EXT - ON KELLY - PAN WITH AS SHE CARRIES PLASTIC BAG L - TURNS, PUTS IT DOWN - SITS ON TO STEP - OPENS IT, REACTS - LIFTS OUT TAPE PLAYER, PLACES IT ON TO STEP.	FX: FOOTSTEPS/FX:			
		KELLY: MUTTERS			
		FX:			
	CUT TO LAUREN IN KITCHEN THROUGH PATIO DOORWAY -	FX:			
	MOTHER (THRU TAPE): So, we'll say goodbye from another fabulous evening with Radio Shine from our hosts Kelly and Lauren!	/101	1703+11 18:47+19	1716+02 18:56+02	12+07 8+07
	- REACTS, WALKS TOWARDS - STOPS IN DOORWAY, LOOKS DOWN.	FX: CHEERS (THRU TAPE)			
1715+02 18:55+10	MUSIC CUE: IN	MUSIC/SONG (THRU TAPE): IN			
	MOTHER TO YOUNG LAUREN (THRU TAPE): Take it away, Lauren!	/102	1716+04 18:56+04	1717+12 18:57+04	1+08 1+00
	CUT BACK TO KELLY AND SLOWLY TRACK IN ON HER AS SHE SMILES.				
	SONG (THRU TAPE): I saw mommy tickle Santa Claus	/103	1717+13 18:57+05	1725+06 19:02+06	7+09 5+01
		MOTHER (THRU TAPE): 'WHOOPS'/ CHUCKLES			
	LAUREN STEPS THROUGH DOORWAY TOWARDS -				
	YOUNG KELLY (THRU TAPE): Woo-hoo!				
	- SITS BY HER.				

Scene No. <u>Foot/TC</u>	<u>Action/Dialogue</u>	Spot <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>
	SONG (THRU TAPE): Underneath his beard so snowy white	/104	1726+05 19:02+21	1735+03 19:08+19	8+14 5+22
	YOUNG LAUREN TO YOUNG KELLY (THRU TAPE): (OVER) Go on, Kelly.	/105	1726+06 19:02+22	1727+09 19:03+17	1+03 0+19
	YOUNG KELLY: (OVER) Whoa.				
	YOUNG LAUREN TO YOUNG KELLY (THRU TAPE): (OVER) Come on.	/106	1731+03 19:06+03	1731+13 19:06+13	0+10 0+10
	CONTINUE IN AS THEY GLANCE AT EACH OTHER.			MUSIC/SONG (THRU TAPE): CONTINUES	
	MOTHER TO YOUNG LAUREN/YOUNG KELLY (THRU TAPE): (OVER) Okay. Come on, girls, let's go to bed.	/107	1733+15 19:07+23	1735+14 19:09+06	1+15 1+07
	SONG (THRU TAPE): (UNDER) Oh, what a laugh it would have been if daddy had only seen	/108	1735+11 19:09+03	1745+00 19:15+08	9+05 6+05
	YOUNG LAUREN TO MOTHER (THRU TAPE): (OVER) Okay.	/109	1736+10 19:09+18	1737+07 19:10+07	0+13 0+13
	CONTINUE IN.			FX: CHATTER (THRU TAPE)	
	SONG (THRU TAPE): Mommy kissing Santa Claus last night	/110	1745+03 19:15+11	1753+14 19:21+06	8+11 5+19
	KELLY PLAYFULLY SHOVS HER - HOLD.			LAUREN/KELLY: CHUCKLE	
	MOTHER TO YOUNG LAUREN/YOUNG KELLY (THRU TAPE): (LAUGHS) Jump on the bed. Come on. (LAUGHS) Come on.	/111	1758+11 19:24+11	1763+12 19:27+20	5+01 3+09
				YOUNG LAUREN (THRU TAPE): 'WHOOOPS'	
	MOTHER TO YOUNG LAUREN/YOUNG KELLY (THRU TAPE): Can you touch the ceiling?	/112	1767+02 19:30+02	1769+07 19:31+15	2+05 1+13

Scene No.
Foot/TCAction/DialogueSpot
No.StartEndTotal

FX: CHATTER (THRU TAPE)

KELLY TO LAUREN:
(MUMBLES) ... haven't we./113 1770+04 1772+10 2+06
 19:32+04 19:33+18 1+14

FX: LAUGHTER (THRU TAPE)

SEAN'S LEGS ENTER IN B.G. - KELLY AND
LAUREN SMILE - **CUT IN CLOSE ON SEAN AS**
HE LOOKS DOWN.MUSIC/SONG (THRU TAPE): CONTINUES
THRU LAUREN/KELLY: LAUGH**LAUREN (O.S.) TO KELLY:**
Her laugh. (LAUGHS)/114 1780+10 1782+02 1+08
 19:39+02 19:40+02 1+00**SEAN TO LAUREN:**
Is that your mum?/115 1784+03 1785+08 1+05
 19:41+11 19:42+08 0+21INTERCUT AS LAUREN TURNS, LOOKS UP AT
HIM - KELLY SWITCHES OFF TAPE PLAYER.

FX:

1787+08
19:43+16**MUSIC CUE: OUT**

MUSIC/SONG (THRU TAPE): OUT

SEAN TO LAUREN:
When was that?/116 1788+06 1789+06 1+00
 19:44+06 19:44+22 0+16**KELLY/LAUREN TO SEAN:**
July 2000./117 1792+02 1793+15 1+13
 19:46+18 19:47+23 1+05

KELLY: CHUCKLES

SEAN TO LAUREN/KELLY:
July?/118 1795+05 1796+04 0+15
 19:48+21 19:49+12 0+15**LAUREN TO SEAN:**
We did Christmas early that year./119 1798+11 1800+10 1+15
 19:51+03 19:52+10 1+07

INTERCUT AS SEAN STEPS INTO GARDEN -

SEAN TO LAUREN:
(CHUCKLES) Wait./What?/120 1801+15 1803+00 1+01
 19:53+07 19:54+00 0+17
(RUNS OVER SCENE END)

- TURNS TO THEM.

LAUREN: LAUGHS

Scene No. <u>Foot/TC</u>	<u>Action/Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>
	LAUREN (O.S.) TO SEAN: Decorations, lights, tree.	/121	1804+07 19:54+23	1807+08 19:57+00	3+01 2+01
			(RUNS OVER SCENE END)		
	KELLY TO SEAN: Presents. Even wrapped them.	/122	1807+15 19:57+07	1809+13 19:58+13	1+14 1+06
	SEAN (O.S.) TO LAUREN/KELLY: You serious?	/123	1811+07 19:59+15	1812+11 20:00+11	1+04 0+20
	KELLY TO SEAN: Mmm. Mum hid them all over the house.	/124	1813+07 20:00+23	1816+00 20:02+16	2+09 1+17
	LAUREN TO SEAN: (OVER) We were finding them for years.	/125	1815+10 20:02+10	1817+12 20:03+20	2+02 1+10
	CONTINUE TO INTERCUT.		KELLY: CHUCKLES		
	SEAN TO LAUREN/KELLY: In the summer?	/126	1818+13 20:04+13	1820+02 20:05+10	1+05 0+21
	LAUREN TO SEAN: Spent a fortune. The//whole place was lit up.	/127	1820+14 20:05+22	1823+09 20:07+17	2+11 1+19
			(RUNS OVER SCENE END)		
	KELLY TO SEAN: You could see it for miles. Aunty Veronica nearly did her nut in. Told her to take it all down.	/128	1823+11 20:07+19	1829+09 20:11+17	5+14 3+22
	LAUREN TO SEAN: Then she painted the house pink.	/129	1831+07 20:12+23	1833+02 20:14+02	1+11 1+03
	KELLY TO LAUREN: Salmon.	/130	1835+02 20:15+10	1836+03 20:16+03	1+01 0+17
	CONTINUE TO INTERCUT.				
	LAUREN (O.S.) TO KELLY: It was pink.	/131	1837+06 20:16+22	1838+12 20:17+20	1+06 0+22
	SEAN TO LAUREN: You never told me this.	/132	1840+04 20:18+20	1841+14 20:19+22	1+10 1+02

Scene No. <u>Foot/TC</u>	<u>Action/Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>
	LAUREN TO SEAN: Well, you don't know everything.	/133	1844+02 20:21+10	1846+09 20:23+01	2+07 1+15
	SEAN RAISES HIS EYEBROWS.			SEAN: CHUCKLES	
	LAUREN (O.S.) TO SEAN: How was your day?	/134	1851+05 20:26+05	1852+05 20:26+21	1+00 0+16
	LAUREN STANDS, STEPS TO HIM.				
	SEAN TO LAUREN: Ah, it was good, yeah.	/135	1853+03 20:27+11	1854+15 20:28+15	1+12 1+04
	THEY KISS - CONTINUE TO INTERCUT WITH KELLY AS SHE GLANCES AT THEM.			FX: KISS	
	SEAN (O.S.) TO LAUREN: How was yours?	/136	1858+13 20:31+05	1859+13 20:31+21	1+00 0+16
	LAUREN (O.S.) TO SEAN: (MUMBLES) It was okay.	/137	1860+15 20:32+15	1861+15 20:33+07	1+00 0+16
	SHE LOOKS DOWN INTO PLASTIC BAG - PULLS MOTHER'S COAT FROM IT -			FX:/HUSHED CHATTER	
	SEAN (O.S.) TO LAUREN: What do you fancy for dinner? I'm starving.	/138	1868+13 20:37+21	1871+05 20:39+13	2+08 1+16
	- SMILES, STANDS -				
	KELLY TO LAUREN: My God, she was never out of this.	/139	1879+09 20:45+01	1882+02 20:46+18	2+09 1+17
	- PULLS IT ON - LAUREN AND SEAN TURN - LAUREN STEPS TO HER, GRABS IT -				
	LAUREN TO KELLY: Get that off, now!	/140	1889+15 20:51+23	1891+13 20:53+05	1+14 1+06
	- BENDS, PICKS UP PLASTIC BAG - TURNS, WALKS OFF - SEAN TURNS AS SHE STEPS TO B.G. SHED - CUT IN CLOSE ON KELLY -			FX:/FOOTSTEPS SHED DOOR: OPENS	

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total
	KELLY TO LAUREN: Was she wearing that when they found her?	/141	1903+07 21:00+23	1905+09 21:02+09	2+02 1+10
	- STEPS TOWARDS - SEAN TURNS TO HER AS LAUREN EXITS INTO B.G. SHED.			SHED DOOR: CREAKS	
	KELLY TO LAUREN: Was she?!	/142	1908+04 21:04+04	1909+04 21:04+20	1+00 0+16
	KELLY STEPS TOWARDS -				
	KELLY TO LAUREN: Lauren, was she?	/143	1910+08 21:05+16	1911+12 21:06+12	1+04 0+20
	- TURNS, WALKS OFF - END ON SEAN.			FX: FOOTSTEPS	
44 Starts 1920+13 21:12+13	SHED - CLOSE ON LAUREN - STUFFS MOTHER'S COAT INTO PLASTIC BAG - TURNS, PLACES IT ASIDE - PAN OVER HER AND PULL FOCUS AS SEAN ENTERS THROUGH B.G. DOORWAY - INTERCUT AS SHE TURNS TO HIM.			FX: SHED DOOR: CREAKS	
	SEAN (O.S.) TO LAUREN: She was only trying on the coat.	/144	1947+01 21:30+01	1949+04 21:31+12	2+03 1+11
	LAUREN TO SEAN: My mum didn't kill herself.	/145	1951+09 21:33+01	1953+03 21:34+03	1+10 1+02
	SEAN TO LAUREN: Lauren, no-one said she did.	/146	1956+02 21:36+02	1961+00 21:39+08	4+14 3+06
	THEY STARE AT EACH OTHER - END ON LAUREN -				
1967+06 21:43+14	MUSIC CUE: IN			MUSIC: FADE IN	
	- STEPS TOWARDS.				
	FEMALE NEWSREADER (V.O. - THRU TV): The Northern Ireland Affairs Committee ...	/147	1970+05 21:45+13	1972+10 21:47+02	2+05 1+13
				(RUNS OVER SCENE END)	

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total
45 Starts 1972+04 21:46+20	INT. LAUREN/SEAN'S HOUSE LIVING ROOM - EVENING CLOSE ON LAUREN (SEATED) - STARES AT O.S. TV.				
	MUSIC: BUILDS/CONTINUES				
	FEMALE NEWSREADER (O.S. - THRU TV): ... has called on the Government to set out how it intends to avoid a hard//border following Brexit.	/148	1972+12 21:47+04	1981+05 21:52+21	8+09 5+17
	CUT IN CLOSE ON SEAN (SEATED) - LOOKS AT HER - TURNS, LOOKS DOWN.				
	MALE NEWSREADER (THRU TV): The Committee says time is running out for a// technological solution to be found before the UK leaves the EU.	/149	1981+07 21:52+23	1990+11 21:59+03	9+04 6+04
	CUT AWAY AS THEY WATCH TV.				
46 Starts 1990+12 21:59+04	FLASHBACK: EXT. COASTAL ROAD - DAY (HIGH ANGLE) ACROSS MIST-SHROUDED CLIFFS.				
	(LOW ANGLE) CUT IN CLOSE ON MOTHER'S LEGS AND TILT WITH AS SHE WALKS INTO B.G., STEPS UP ON TO ROCK - SLOWLY TRACK IN AS SHE STOPS, REMOVES SHOES - TILT UP AS SHE STEPS OVER HEATHER INTO B.G. - HOLD AS SHE STOPS, GLANCES TOWARDS.				
	CUT AWAY TO REVEAL HER BY CLIFF'S EDGE.				
47 Starts 2034+07 22:28+07	PRESENT: INT. LAUREN/SEAN'S HOUSE MAIN BEDROOM - NIGHT PULL FOCUS AS LAUREN QUICKLY SITS UP FROM BED.				
2034+10 22:28+10	MUSIC CUE: OUT				
					MUSIC: OUT THRU LAUREN: GASPS LOUDLY/BREATHES DEEPLY/FX: DISTANT THUNDER

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total
	PAN WITH AS SHE SLOWLY TURNS, SITS ON TO EDGE OF BED - LOOKS DOWN.				
				LAUREN: EXHALES DEEPLY	
	SEAN (O.S.) TO LAUREN: You okay, love?	/150	2067+02 22:50+02	2068+05 22:50+21	1+03 0+19
	LAUREN TO SEAN: Yeah, I'm fine.	/151	2072+08 22:53+16	2073+10 22:54+10	1+02 0+18
	CUT AWAY AS SHE STANDS TO REVEAL SEAN LYING IN BED BEHIND - LOOKS DOWN AS SHE EXITS.			FX: FOOTSTEPS/DOOR (O.S.): OPENS	
48 Starts 2078+01 22:57+09	INT. LAUREN/SEAN'S HOUSE EN SUITE - NIGHT CLOSE ON LAUREN - CLOSING DOOR - LOOKS DOWN, REACTS - STEPS TOWARDS.			FX:	
49 Starts 2087+00 23:03+08	INT. CONNECT WAREHOUSE - NIGHT ON LAUREN - TRACK WITH AS SHE PUSHES TROLLEY L - PALLET TRUCK PASSES HER.			FX:/FOOTSTEPS	
	HAWK EYES (O.S.) TO LAUREN: Lauren?	/152	2095+02 23:08+18	2095+12 23:09+04	0+10 0+10
	CONTINUE WITH TO REVEAL HAWK EYES AT B.G. WORKSTATION.				
	HAWK EYES TO LAUREN: Lauren?	/153	2098+08 23:11+00	2099+04 23:11+12	0+12 0+12
	HAWK EYES TO LAUREN: (SHOUTS) Lauren!	/154	2101+09 23:13+01	2103+00 23:14+00	1+07 0+23
	HOLD AND PULL FOCUS AS LAUREN TURNS, LOOKS AT HER - STOPS.				
	HAWK EYES TO LAUREN: You're late.	/155	2105+03 23:15+11	2106+03 23:16+03	1+00 0+16

Scene No. <u>Foot/TC</u>	<u>Action/Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>
	LAUREN TO HAWK EYES: I know. I'm sorry. I'm really sorry.	/156	2106+13 23:16+13	2109+14 23:18+14	3+01 2+01
	HAWK EYES SITS - CUT IN CLOSE ON LAUREN AS SHE REACTS.				
	LAUREN: (SOFTLY) Fuck.	/157	2112+07 23:20+07	2113+13 23:21+05	1+06 0+22
	TRACK WITH AS SHE TURNS, PUSHES TROLLEY R.				
	CUT AWAY AND TRACK BEHIND AS SHE PUSHES TROLLEY INTO B.G. - JOANNE ENTERS FROM BEHIND SHELVES (SOFT FOCUS) CLUTCHING VIBRATOR.				FX: PALLET TRUCK
	JOANNE TO LAUREN: Here.	/158	2122+06 23:26+22	2123+00 23:27+08	0+10 0+10
	PULL FOCUS AS SHE WAVES IT LIKE A SWORD.				LAUREN: LAUGHS
	JOANNE TO LAUREN: Hit the bitch with that the next time.	/159	2125+13 23:29+05	2128+05 23:30+21	2+08 1+16
	HOLD.				
	JOANNE TO LAUREN: Actually don't, she'd love that.	/160	2129+05 23:31+13	2131+10 23:33+02	2+05 1+13
	SHE TURNS, TOSSES IT INTO CRATE ON TROLLEY -				FX:
	JOANNE TO LAUREN: Come here.	/161	2132+12 23:33+20	<u>2133+11</u> <u>23:34+11</u>	0+15 0+15
	- STEPS TOWARDS - INTERCUT BETWEEN THEM.				
	JOANNE (O.S.) TO LAUREN: How's your Kelly?	/162	2134+04 23:34+20	2135+12 23:35+20	1+08 1+00

Scene No. <u>Foot/TC</u>	<u>Action/Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>
	LAUREN TO JOANNE: She's great.	/163	2137+15 23:37+07	2138+15 23:37+23	1+00 0+16
	MARY APPROACHES FROM B.G. (SOFT FOCUS).				
	JOANNE TO LAUREN: Where did the police find her? Is she okay?	/164	2140+04 23:38+20	2143+04 23:40+20	3+00 2+00
	LAUREN TO JOANNE: Yeah, she's fine.//She came home herself.	/165	2143+13 23:41+05	2147+07 23:43+15	3+10 2+10
				(RUNS OVER SCENE END)	
	LAUREN TO JOANNE: Shouldn't have worried.	/166	2149+15 23:45+07	2151+01 23:46+01	1+02 0+18
	CONTINUE TO INTERCUT.				
	JOANNE TO LAUREN: Right.	/167	2152+01 23:46+17	2152+15 23:47+07	0+14 0+14
	MARY STOPS BESIDE JOANNE.				
	MARY TO LAUREN: I hear your Kelly's back.	/168	2153+10 23:47+18	2155+14 23:49+06	2+04 1+12
				(RUNS OVER SCENE END)	
	JOANNE (O.S.) TO MARY: She came home herself, Mary. She's okay.	/169	2156+04 23:49+12	2159+06 23:51+14	3+02 2+02
	MARY (O.S.): (OVER) Ahh.	/170	2159+00 23:51+08	2159+15 23:51+23	0+15 0+15
	LAUREN LOOKS DOWN.			FX: BEEPS	
	MARY (O.S.) TO LAUREN: See, someone up there was listening. (CHUCKLES)	/171	2161+00 23:52+16	2163+14 23:54+14	2+14 1+22
	JOANNE TO LAUREN: Where was she?	/172	2166+01 23:56+01	2167+04 23:56+20	1+03 0+19

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total
	MARY TO LAUREN: She back for good?	/173	2167+12 <u>23:57+04</u>	2169+02 <u>23:58+02</u>	1+06 <u>0+22</u>
2172+00 24:00+00	MUSIC CUE: IN				
	MUSIC: FADE IN UNDER BEEPS: CONTINUE				
	CONTINUE TO INTERCUT - LAUREN REACTS.				
	LAUREN: Fuck's sake!	/174	2172+06 <u>24:00+06</u>	2173+12 <u>24:01+04</u>	1+06 <u>0+22</u>
	LAUREN TO JOANNE/MARY: I have to go.	/175	2175+06 <u>24:02+06</u>	<u>2176+02</u> <u>24:02+18</u>	0+12 <u>0+12</u>
	CUT AWAY AS SHE PUSHES TROLLEY PAST THEM INTO B.G.	FX:			
	CUT TO LAUREN AND TRACK BACK AS SHE CONTINUES TOWARDS.	MUSIC: BUILDS/CONTINUES			
	MARY (IN L.S.) TO JOANNE: Is she alright?	/176	<u>2180+00</u> <u>24:05+08</u>	2181+10 <u>24:06+10</u>	1+10 <u>1+02</u>
	ANIA APPROACHES FROM B.G., STOPS BY MARY AND JOANNE - PULL FOCUS AS LAUREN GLANCES AT THEM, CONTINUES TOWARDS.	FX: HUSHED CHATTER UNDER MUSIC			
50 Starts 2191+09 24:13+01	INT. SHED - DAY				
	CLOSE ON KELLY (WAIST DOWN) - REACHES INTO PLASTIC BAG, PULLS MOTHER'S COAT FROM IT - CLUTCHES IT TO HER FACE - INTERCUT AS SHE PUTS IT ON, PULLS IT AROUND HERSELF - CRIES - BENDS, CLUTCHES HER HANDS TO HER FACE - LEANS BACK - STEPS INTO B.G., OPENS SHED DOOR.	MUSIC: BUILDS THRU KELLY: SOBS SOFTLY			
		SHED DOOR: CREAKS			

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total
51 Starts 2313+06 25:34+06	EXT. LAKESIDE - DAY CLOSE ON KELLY - TRACK WITH AS SHE WALKS L.				
2327+08 25:43+16	MUSIC CUE: OUT HOLD AS SHE STOPS, LOOKS L.				
	MOTHER/YOUNG KELLY/YOUNG LAUREN (V.O.): One, //two, three.	/177	2337+14 25:50+14	2341+13 25:53+05	3+15 2+15
	CUT TO HER P.O.V. OF SALMON HOUSE ACROSS LAKE - CUT IN CLOSE ON HER AND TRACK BACK AS SHE WALKS TOWARDS.				
	MOTHER (V.O.) TO YOUNG KELLY/YOUNG LAUREN: That's lovely.	/178	2347+12 25:57+04	2348+15 25:57+23	1+03 0+19
	YOUNG KELLY (V.O.) TO MOTHER: Mum!	/179	2349+04 25:58+04	2350+03 25:58+19	0+15 0+15
	MOTHER (V.O.) TO YOUNG KELLY/YOUNG LAUREN: (OVER) This water's lovely.	/180	2350+00 25:58+16	2352+05 26:00+05	2+05 1+13
	YOUNG KELLY (V.O.) TO MOTHER: No, it's not.	/181	2352+07 26:00+07	2353+10 26:01+02	1+03 0+19
	CONTINUE BACK WITH HER.				
	YOUNG KELLY (V.O.): I'm in the North.	/182	2353+13 26:01+05	2355+15 26:02+15	2+02 1+10
	YOUNG LAUREN (V.O.): I'm in the South.	/183	2356+02 26:02+18	2358+02 26:04+02	2+00 1+08
	CUT AWAY AS SHE STEPS ON TO B.G. JETTY -				
	YOUNG KELLY (V.O.): I'm in the //South.	/184	2358+09 26:04+09	2360+15 26:05+23	2+06 1+14
					(RUNS OVER SCENE END)

Scene No. <u>Foot/TC</u>	<u>Action/Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>
	YOUNG LAUREN (V.O.): I'm in the North.	/185	2361+01 26:06+01	2363+06 26:07+14	2+05 1+13
	YOUNG KELLY (V.O.): (OVER) I'm in the North.	/186	2363+04 26:07+12	2365+05 26:08+21	2+01 1+09
	YOUNG LAUREN (V.O.): I'm in the South.	/187	2365+12 26:09+04	2367+12 26:10+12	2+00 1+08
	YOUNG KELLY (V.O.): I'm in the South.	/188	2367+14 26:10+14	2370+04 26:12+04	2+06 1+14
	YOUNG LAUREN (V.O.): I'm in the North.	/189	2370+06 26:12+06	2372+02 26:13+10	1+12 1+04
	YOUNG KELLY (V.O.): I'm in the North.	/190	2372+04 26:13+12	<u>2374+02</u> 26:14+18	1+14 1+06
	- STOPS, LOOKS ACROSS LAKE.				
	CUT IN AND TILT WITH AS SHE SITS.				
	YOUNG LAUREN (V.O.): I'm in the South!	/191	<u>2374+03</u> 26:14+19	2375+11 26:15+19	1+08 1+00
	YOUNG KELLY (V.O.): I'm in the South!	/192	2375+13 26:15+21	2377+09 26:17+01	1+12 1+04
	YOUNG LAUREN (V.O.): I'm in the North!	/193	2377+13 26:17+05	2379+11 26:18+11	1+14 1+06
	INTERCUT AS SHE WATCHES CHILDREN PLAYING ON B.G. JETTY -				
	YOUNG BOY (O.S.) TO YOUNG GIRLS: Look over there!	/194	2379+13 26:18+13	2381+11 26:19+19	1+14 1+06
	- RAISES HER HANDS TO HER MOUTH -				

Scene No. <u>Foot/TC</u>	<u>Action/Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>
	KELLY TO CHILDREN: Hi! (ECHOES)	/195	2394+13 26:28+13	2395+11 26:29+03	0+14 0+14
	- STANDS, CONTINUES.				
	KELLY TO CHILDREN: (SHOUTS) Hi! (ECHOES)	/196	2401+10 26:33+02	2402+15 26:33+23	1+05 0+21
	YOUNG BOY POINTS TOWARDS.				
	YOUNG BOY TO YOUNG GIRLS: Over there. (ECHOES)	/197	2404+08 26:35+00	2405+11 26:35+19	1+03 0+19
	CHILDREN WAVE - END ON KELLY - WAVES BACK -				
	KELLY TO CHILDREN: Can you hear me? (ECHOES)	/198	2412+13 26:40+13	2414+06 26:41+14	1+09 1+01
	CHILDREN (O.S.): Yes.	/199	2415+07 26:42+07	2417+00 26:43+08	1+09 1+01
	- SMILES.				
				KELLY: CHUCKLES	
52 Starts 2420+06 26:45+14	EXT. CONNECT GATES - DAY				
	ON LAUREN - TRACK WITH AS SHE FOLLOWS WORKERS ACROSS ROAD TOWARDS - LOOKS TOWARDS - INTERCUT WITH HER P.O.V. OF MARY STANDING WITH KELLY WEARING MOTHER'S COAT.				
	WOMAN (O.S.) TO LAURA: Hey, Laura, can you not make the party//on Saturday, yeah?	/200	2432+11 26:53+19	2438+02 26:57+10	5+07 3+15
	LAUREN STOPS, WALKS TO THEM.				
	WOMAN (O.S.) TO LAURA: Ah, great, see you there, luv.	/201	2438+15 26:57+23	2441+08 26:59+16	2+09 1+17
	PULL FOCUS AS ANIA AND JOANNE APPROACH.				

Scene No. <u>Foot/TC</u>	<u>Action/Dialogue</u>	Spot <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>
	MARY TO KELLY: ... but you look like your ma.	/202	2446+10 27:03+02	2449+10 27:05+02	3+00 2+00
	MARY TURNS TO LAUREN AS SHE STOPS BY THEM.				
	MARY TO LAUREN: I was saying to Kelly ...	/203	2450+06 27:05+14	2452+04 27:06+20	1+14 1+06
				(RUNS OVER SCENE END)	
	CUT IN CLOSE ON LAUREN -				
	MARY (O.S.) TO LAUREN: ... she is the spit of your mother. God, do you not think so?	/204	2452+12 27:07+04	2457+15 27:10+15	5+03 3+11
	- TURNS - INTERCUT WITH KELLY AS SHE REACTS.				
	MARY (O.S.) TO KELLY: Sure, it's great to see you back.	/205	2459+10 27:11+18	<u>2463+09</u> 27:14+09	3+15 2+15
	MARY TO KELLY: Your sister was worried sick about you.	/206	2464+06 27:14+22	2467+14 27:17+06	3+08 2+08
	MARY TO LAUREN: Weren't you, Lauren?	/207	2468+12 27:17+20	<u>2469+15</u> 27:18+15	1+03 0+19
	LAUREN TO MARY: Right, see you later, Mary.	/208	2471+14 27:19+22	2473+07 27:20+23	1+09 1+01
	LAUREN TAKES KELLY'S ARM, LEADS HER AROUND MARY INTO B.G.				
	MARY TO LAUREN/KELLY: See ya. Bye.	/209	2474+05 27:21+13	2476+06 27:22+22	2+01 1+09
				(RUNS OVER SCENE END)	
	CUT AWAY AS THEY CONTINUE TOWARDS - ANIA AND JOANNE STOP BY MARY IN B.G.	FX: FOOTSTEPS			
	LAUREN TO KELLY: Don't go talking to them, you hear me?	/210	2480+07 27:25+15	2482+06 27:26+22	1+15 1+07

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total
	CUT IN ON THEM AS KELLY PULLS FLAKE FROM LAUREN'S ICE-CREAM -				
	LAUREN: Oh.	/215	2534+14 28:01+22	2535+12 28:02+12	0+14 0+14
	- EATS.				
	LAUREN TO KELLY: (MOUTH FULL) You got it on her coat.	/216	2538+06 28:04+06	2539+12 28:05+04	1+06 0+22
	VAN SLOWLY PASSES IN B.G. (SOFT FOCUS) - LAUREN EATS FLAKE FROM KELLY'S HAND AS TAKE-AWAY BAG IS TOSSED IN F.G. - THEY REACT, GLANCE DOWN AT IT.	FX:/VAN KELLY/LAUREN: MUTTER			
	KELLY TO LAUREN: Here,//hold that.	/217	2550+13 28:12+13	2551+10 28:13+02	0+13 0+13
			(RUNS OVER SCENE END)		
	CUT AWAY AS KELLY HANDS ICE-CREAM TO LAUREN - STANDS, GRABS TAKE-AWAY BAG -	FX:			
	KELLY TO VAN DRIVER: Hey!	/218	2553+12 28:14+12	2554+06 28:14+22	0+10 0+10
	- RUNS OFF - LAUREN STANDS.				
	LAUREN TO KELLY: (OVER) Oi!	/219	2554+04 28:14+20	2555+03 28:15+11	0+15 0+15
	CUT AWAY AS KELLY RUNS AFTER VAN TOWARDS - PAN WITH AS SHE PASSES - VAN PULLS UP - SHE STOPS, OPENS PASSENGER DOOR - TOSSES TAKE-AWAY BAG INSIDE -	FX: RADIO CHATTER/RUNNING FOOTSTEPS FX:			
	VAN DRIVER (O.S.) TO KELLY: What the fuck? You bitch!	/220	2565+09 28:22+09	2568+07 28:24+07	2+14 1+22
	- CLOSSES DOOR - LEANS TO OPEN WINDOW.	FX:			
	KELLY TO VAN DRIVER: (OVER) You're disgusting!	/221	2567+09 28:23+17	2568+13 28:24+13	1+04 0+20

Scene No. <u>Foot/TC</u>	<u>Action/Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>
	INTERCUT AS LAUREN APPROACHES FROM B.G.				
	LAUREN TO KELLY: (CALLS) Kelly.	/222	2569+01 28:24+17	2570+00 28:25+08	0+15 0+15
	KELLY REACTS AS MALE PASSENGER TOSSES MILKSHAKE AT HER.				
	VAN DRIVER TO KELLY: Fuck you!	/223	2570+05 28:25+13	2571+03 28:26+03	0+14 0+14
	SHE TURNS, HURRIES TO PASSENGER WINDOW -				
	VAN DRIVER (O.S.) TO KELLY: Fuck off!	/224	2572+15 28:27+07	2573+13 28:27+21	0+14 0+14
	KELLY TO VAN DRIVER: (OVER) Fuck you!	/225	2573+04 28:27+12	2574+06 28:28+06	1+02 0+18
	LAUREN (O.S.) TO KELLY: (CALLS) Kelly.	/226	2574+08 28:28+08	2575+01 28:28+17	0+09 0+09
	VAN DRIVER (O.S.) TO KELLY: (OVER) No, fuck you!	/227	2574+08 28:28+08	2575+15 28:29+07	1+07 0+23
	- REACTS AS SHE IS PUNCHED IN THE FACE - LAUREN REACTS AS KELLY TURNS TO HER WITH BLOODIED NOSE - VAN PULLS AWAY - LAUREN TURNS, GESTURES -				
	LAUREN TO TEENAGERS: Did any of youse get their reg?	/228	2582+09 28:33+17	2584+10 28:35+02	2+01 1+09
	TEENAGER 1 (O.S.) TO LAUREN: (LAUGHS) Your mate started it.	/229	2585+10 28:35+18	2587+00 28:36+16	1+06 0+22
	- TURNS.				
	TEENAGER 2 (O.S.) TO LAUREN: She's fuckin' nuts.	/230	2587+05 28:36+21	2588+15 28:37+23	1+10 1+02

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total
	CUT AWAY.				
	KELLY TO LAUREN: No-one can see us.	/238	2623+14 29:01+06	2625+03 29:02+03	1+05 0+21
	SHE REMOVES HER TROUSERS.	FX:			
	KELLY TO LAUREN: (CHUCKLES) Come on.	/239	2626+15 29:03+07	2628+02 29:04+02	1+03 0+19
	KELLY TO LAUREN: Ah, Lauren.	/240	2631+10 29:06+10	2633+08 29:07+16	1+14 1+06
	CUT IN AS SHE PULLS OFF HER TOP, HANDS IT TO LAUREN - TURNS TOWARDS IN HER UNDERWEAR.				
	KELLY TO LAUREN: Come on. One, two, three.	/241	2639+00 29:11+08	2644+09 29:15+01	5+09 3+17
	TILT WITH AS SHE LEAPS INTO LAKE - TURNS, GESTURES.	KELLY: SQUEALS			
2646+05 29:16+05	MUSIC CUE: IN	MUSIC: FADE IN THRU FX:			
	KELLY TO LAUREN: Come on!	/242	2650+10 29:19+02	2651+08 29:19+16	0+14 0+14
	TILT UP OFF HER TO REVEAL LAUREN ON JETTY.				
	KELLY (O.S.) TO LAUREN: (CHUCKLES) Come on.	/243	2652+13 29:20+13	2654+05 29:21+13	1+08 1+00
	HOLD AS SHE LOOKS DOWN.	MUSIC: BUILDS			
56 Starts 2661+13 29:26+13	LATER: CLOSE ON LAUREN IN WATER - TRACK WITH AS SHE SWIMS R - KELLY ENTERS, FOLLOWS - HOLD AS THEY STOP, TURN TO EACH OTHER - THEY TURN, LOOK AT SALMON HOUSE IN B.G. (SOFT FOCUS) -	FX: KELLY/LAUREN: LAUGH/BREATHE HEAVILY			

Scene No. <u>Foot/TC</u>	<u>Action/Dialogue</u>	Spot <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>
	LAUREN TO KELLY: They should have kept it pink.	/244	2697+08 29:50+08	2699+05 29:51+13	1+13 1+05
	- TURN, LOOK AT EACH OTHER.				
	KELLY TO LAUREN: Imagine she was home right now.	/245	2706+14 29:56+14	2709+03 29:58+03	2+05 1+13
	LAUREN TO KELLY: She'd be smoking the head off herself.	/246	2711+08 29:59+16	2714+00 30:01+08	2+08 1+16
				KELLY: CHUCKLES	
	LAUREN TO KELLY: Van Morrison blasting, dancing away.	/247	2715+13 30:02+13	2720+06 30:05+14	4+09 3+01
	HOLD.			LAUREN/KELLY: CHUCKLE	
	CUT AWAY - DOWN TO LAUREN AND KELLY - FLOAT ON THEIR BACKS.			MUSIC: CONTINUES THRU FX:	
	KELLY TO LAUREN: I'm in the North. (CHUCKLES)	/248	2733+13 30:14+13	2735+05 30:15+13	1+08 1+00
	LAUREN TO KELLY: I'm in the South.	/249	2737+01 30:16+17	2738+10 30:17+18	1+09 1+01
				LAUREN: CHUCKLES	
	KELLY TO LAUREN: I'm in the South.	/250	2743+06 30:20+22	2744+14 30:21+22	1+08 1+00
				LAUREN/KELLY: LAUGH	
	LAUREN TO KELLY: I'm in the North.	/251	2746+07 30:22+23	2747+12 30:23+20	1+05 0+21
	KELLY TO LAUREN: I'm in the North.	/252	2748+13 30:24+13	2750+04 30:25+12	1+07 0+23
				LAUREN/KELLY: CONTINUE	

Scene No. <u>Foot/TC</u>	<u>Action/Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>
	LAUREN TO KELLY: I'm in the South.	/253	2752+08 30:27+00	2754+05 30:28+05	1+13 1+05
	KELLY TO LAUREN: I'm in the South.	/254	2757+10 30:30+10	2759+01 30:31+09	1+07 0+23
	CUT IN CLOSE ON LAUREN.				
	LAUREN TO KELLY: I'm in the North.	/255	2761+14 30:33+06	2763+03 30:34+03	1+05 0+21
	KELLY (O.S.) TO LAUREN: I'm in the South.	/256	2764+09 30:35+01	2766+04 30:36+04	1+11 1+03
				LAUREN/KELLY: CONTINUE	
	CUT IN CLOSE ON KELLY - INTERCUT BETWEEN THEM.			MUSIC: CONTINUES THRU FX:	
	LAUREN TO KELLY: Couldn't get us outta here.	/257	2773+06 30:40+22	2774+15 30:41+23	1+09 1+01
	KELLY TO LAUREN: Even when we got sunburnt and I got all those freckles on my back.	/258	2776+15 30:43+07	2783+01 30:47+09	6+02 4+02
	THEY TURN, LOOK AT EACH OTHER.				
	LAUREN TO KELLY: We got heat stroke.	/259	2786+06 30:49+14	2787+14 30:50+14	1+08 1+00
	KELLY TO LAUREN: No, we didn't.	/260	2792+08 30:53+16	2793+08 30:54+08	1+00 0+16
	LAUREN TO KELLY: We did. Veronica called the doctor.	/261	<u>2794+03</u> 30:54+19	2798+06 30:57+14	4+03 2+19
	KELLY TO LAUREN: Where was mum?	/262	2802+05 31:00+05	2803+05 31:00+21	1+00 0+16

Scene No. <u>Foot/TC</u>	<u>Action/Dialogue</u>	Spot <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>
	LAUREN TO KELLY: Exactly.	/263	2807+00 31:03+08	<u>2808+02</u> <u>31:04+02</u>	1+02 0+18
	LAUREN SWIMS OFF - KELLY TURNS - CUT AWAY - CUT IN AND INTERCUT WITH HER P.O.V. OF SALMON HOUSE WITH LIT WINDOWS - SHE TURNS.			MUSIC: FADES/CONTINUES THRU FX:	
57 Starts 2834+10 31:21+18	EXT. ROAD - EVENING DOWN ALONG DESERTED ROAD - ILLUMINATED CITY IN B.G.				
2839+00 31:24+16	MUSIC CUE: OUT			MUSIC: FADE OUT THRU FX: WIND/B.G. SIREN	
58 Starts 2846+07 31:29+15	EXT. LAUREN/SEAN'S HOUSE GARDEN - EVENING ACROSS TO LAUREN AND KELLY IN PATIO DOORWAY.			FX: B.G. CHATTER	
	VERONICA (O.S.) TO SEAN: (MUTTERS) ... everyone will be there, no-one will be looking at us ...	/264	2846+09 31:29+17	2850+09 31:32+09	4+00 2+16
	LAUREN STEPS TOWARDS, TURNS TO HER.				
	LAUREN TO KELLY: Come on, Kelly.	/265	2850+14 31:32+14	2852+00 31:33+08	1+02 0+18
	LAUREN TURNS, WALKS TOWARDS - KELLY FOLLOWS.			FX: FOOTSTEPS	
	VERONICA (O.S.) TO SEAN: (MUTTERS) ... all happy we're all together and all looking well.	/266	2852+09 31:33+17	<u>2857+13</u> <u>31:37+05</u>	5+04 3+12
	SEAN (O.S.) TO VERONICA: (OVER) Yeah.	/267	2855+01 31:35+09	2856+06 31:36+06	1+05 0+21
	CUT AWAY TO REVEAL VERONICA (BACK TO CAMERA) AND SEAN - LAUREN ENTERS IN F.G.				

Scene No. <u>Foot/TC</u>	<u>Action/Dialogue</u>	Spot <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>
	LAUREN TO VERONICA: Aunt Veronica.	/268	2858+12 31:37+20	2859+15 31:38+15	1+03 0+19
	VERONICA TURNS TOWARDS, LOOKS AT KELLY AS SHE ENTERS IN F.G. - CUT IN ON KELLY AS SHE STOPS - CUT IN CLOSE ON VERONICA AND TRACK WITH AS SHE WALKS TOWARDS - INTERCUT AS SHE EMBRACES KELLY TIGHTLY.				
	VERONICA: MUTTERS/EXHALES DEEPLY				
	CONTINUE TO INTERCUT AS LAUREN WATCHES THEM - SEAN STEPS TOWARDS AS VERONICA RUBS KELLY'S ARMS.				
	VERONICA TO KELLY: Where have you been?//Hmm?	/269	2893+10 32:01+02	2897+10 32:03+18	4+00 2+16
			(RUNS OVER SCENE END)		
	VERONICA TO KELLY: Have you nothing to say for yourself?	/270	2899+13 32:05+05	2902+05 32:06+21	2+08 1+16
	LAUREN TO VERONICA: She's only just back.	/271	2903+12 32:07+20	2905+05 32:08+21	1+09 1+01
	SEAN TO VERONICA: Come on, I'll heat up your lasagne. Come on.	/272	2905+15 32:09+07	2908+02 32:10+18	2+03 1+11
	SEAN TOUCHES VERONICA'S BACK AS HE STEPS PAST HER.				
	VERONICA TO KELLY: Have you any idea what you've put us through? Do ya?!	/273	2909+00 32:11+08	2915+02 32:15+10	6+02 4+02
			(RUNS OVER SCENE END)		
	LAUREN TO VERONICA: Veronica ...	/274	2915+04 32:15+12	2916+02 32:16+02	0+14 0+14
	CONTINUE TO INTERCUT.				
	VERONICA TO KELLY: She took to the bed.//Lost her job. We were worried sick.	/275	2919+12 32:18+12	2926+12 32:23+04	7+00 4+16
			(RUNS OVER SCENE END)		
	VERONICA (O.S.) TO KELLY: If only for Sean ...	/276	2927+02 32:23+10	2928+13 32:24+13	1+11 1+03

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total
	LAUREN TO VERONICA: (OVER) That's enough!	/277	2928+09 32:24+09	2929+12 32:25+04	1+03 0+19
	SEAN TO ALL: Let's head inside, have some dinner.	/278	2937+15 32:30+15	2940+06 32:32+06	2+07 1+15
	KELLY TO SEAN: No, I'm away to bed.	/279	2941+14 32:33+06	2943+05 32:34+05	1+07 0+23
	KELLY TURNS, WALKS OFF - SEAN FOLLOWS.	FX: FOOTSTEPS			
	LAUREN TO VERONICA: Why d'you go saying that to her?	/280	2953+01 32:40+17	2954+11 32:41+19	1+10 1+02
	VERONICA TURNS TO LAUREN.				
	VERONICA TO LAUREN: Someone needed to.	/281	2957+12 32:43+20	2959+08 32:45+00	1+12 1+04
	LAUREN TO VERONICA: (OVER) Screaming in her face.	/282	2959+05 32:44+21	2960+13 32:45+21	1+08 1+00
	LAUREN TO VERONICA: We wanna keep her here, for Christ's sake.	/283	2963+15 32:47+23	2966+04 32:49+12	2+05 1+13
	LAUREN TURNS, STRIDES OFF - SEAN WATCHES THROUGH KITCHEN WINDOW AS SHE CONTINUES THROUGH PATIO DOORWAY, EXITS.	FOOTSTEPS: CONTINUE			
59 Starts 2978+02 32:57+10	INT. LAUREN/SEAN'S HOUSE LANDING - EVENING CLOSE ON CLOSED DOOR - LAUREN ENTERS IN F.G. - PULL FOCUS AS SHE OPENS IT TO REVEAL KELLY LYING IN BED.	FX:			

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total
60 Starts 2985+02 33:02+02	INT. LAUREN/SEAN'S HOUSE SPARE BEDROOM - EVENING ON LAUREN IN DOORWAY - LOOKS TOWARDS.				
	KELLY (O.S.) TO LAUREN: Goodnight.	/284	2987+05 33:03+13	2988+04 33:04+04	0+15 0+15
	LAUREN TO KELLY: 'Night.	/285	2989+10 33:05+02	2990+04 33:05+12	0+10 0+10
61 Starts 2992+12 33:07+04	LANDING - OVER LAUREN F.G. (BACK TO CAMERA - SOFT FOCUS) TO KELLY LYING IN BED - PULLS BACK DUVET.	FX:			
62 Starts 2995+13 33:09+05	SPARE BEDROOM - ON LAUREN IN DOORWAY - LOOKS TOWARDS, SMILES -	LAUREN/KELLY: CHUCKLE			
2998+05 33:10+21	MUSIC CUE: IN - WALKS TOWARDS.	MUSIC: FADE IN			
63 Starts 3000+09 33:12+09	LANDING - THROUGH F.G. DOORWAY TO LAUREN - TRACK IN AS SHE TURNS, CLIMBS INTO BED BESIDE KELLY.				
64 Starts 3008+05 33:17+13	SPARE BEDROOM - DOWN TO LAUREN AND KELLY.				
	KELLY: Hmm.	/286	3012+09 33:20+09	3013+07 33:20+23	0+14 0+14
	LAUREN STARES AT HER - CLOSSES HER EYES - HOLD.	MUSIC: BUILDS/CONTINUES			

Scene No. <u>Foot/TC</u>	<u>Action/Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>
	LAUREN TO KELLY: It's five in the morning.	/291	3092+03 34:13+11	3093+11 34:14+11	1+08 1+00
	- STEPS TO HER.			FX: FOOTSTEPS	
	KELLY TO LAUREN: (OVER) Yeah. It's good, isn't it? (BREATHES HEAVILY) See, it opens the place up, doesn't it?	/292	3093+08 34:14+08	3099+12 34:18+12	6+04 4+04
	LAUREN GLANCES AROUND.				
	KELLY TO LAUREN: We could put spinach, lettuce, chives. We should get rosemary. Mum loved that, didn't she?	/293	3103+07 34:20+23	3110+13 34:25+21	7+06 4+22
	LAUREN TO KELLY: (OVER) Kelly, just stop! Stop it.	/294	3110+09 34:25+17	3114+03 34:28+03	3+10 2+10
	KELLY STEPS AROUND HER.			KELLY: MUTTERS	
	KELLY TO LAUREN: Just ... I know it's shit now, but I'm in the middle of it.	/295	3123+04 34:34+04	3129+03 34:38+03	5+15 3+23
	INTERCUT BETWEEN THEM.				
	KELLY TO LAUREN: Lauren, please. I'm good at this. I am, amn't I?	/296	3131+12 34:39+20	3142+12 34:47+04	11+00 7+08
	KELLY TO LAUREN: Please. Please.	/297	3149+03 34:51+11	3151+05 34:52+21	2+02 1+10
	KELLY TO LAUREN: Yeah?	/298	3153+01 34:54+01	3153+15 34:54+15	0+14 0+14
	KELLY TO LAUREN: Yeah?	/299	3155+14 34:55+22	3156+10 34:56+10	0+12 0+12
	LAUREN NODS.				
	LAUREN TO KELLY: Yeah.	/300	3161+00 34:59+08	3161+10 34:59+18	0+10 0+10

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total
	KELLY SMILES.				
	KELLY TO LAUREN: Okay. (CHUCKLES)	/301	3164+02 35:01+10	3164+14 35:01+22	0+12 0+12
	LAUREN TO KELLY: But put the fence back.	/302	3169+06 35:04+22	3171+01 35:06+01	1+11 1+03
	CUT AWAY AS LAUREN TURNS, WALKS INTO B.G. -				
	KELLY TO LAUREN: Lauren.	/303	3176+02 35:09+10	3176+14 35:09+22	0+12 0+12
	- TURNS - CUT IN CLOSE ON KELLY.				
	KELLY TO LAUREN: It's gonna be the best fucking garden you ever seen.	/304	3180+03 35:12+03	3183+06 35:14+06	3+03 2+03
	LAUREN TURNS, WALKS INTO B.G. - STOPS IN PATIO DOORWAY, TURNS TOWARDS.	FX: FOOTSTEPS FX:			
	KELLY (O.S.): There you go.	/305	3196+05 35:22+21	3197+05 35:23+13	1+00 0+16
68 Starts 3200+01 35:25+09	INT. LAUREN/SEAN'S HOUSE KITCHEN/ DINER - MORNING				
	CLOSE ON KELLY AND LAUREN SEATED AT DINING TABLE - EAT -	FX:			
	KELLY TO LAUREN: Do wolves still exist?	/306	3216+02 35:36+02	3217+13 35:37+05	1+11 1+03
	LAUREN TO KELLY: What, in the world?	/307	3220+02 35:38+18	3221+05 35:39+13	1+03 0+19
	- LOOK AT EACH OTHER -				
	KELLY TO LAUREN: No, here.	/308	3223+08 35:41+00	3224+06 35:41+14	0+14 0+14

Scene No.
Foot/TC

Action/Dialogue

Spot
No.

Start

End

Total

- SMILE - LAUREN STANDS, LIFTS BOWL AND PLATE -

LAUREN/KELLY: CHUCKLE/FX:

LAUREN TO KELLY:
No. No, you mad thing.

/309 3227+04 3231+07 4+03
35:43+12 35:46+07 2+19

- CARRIES THEM INTO B.G. - TURNS, PLACES THEM INTO DISHWASHER - INTERCUT BETWEEN THEM AS KELLY WATCHES HER.

FX: FOOTSTEPS/FX:
FX: O.S. FOOTSTEPS

SEAN TO LAUREN:
Why didn't you wake me? I'm gonna//be late.

/310 3252+05 3254+11 2+06
36:00+05 36:01+19 1+14
(RUNS OVER SCENE END)

CUT AWAY AS SEAN ENTERS, STEPS PAST LAUREN - TAKES GLASS FROM CUPBOARD - SHE GLANCES UP AT CLOCK - REACTS -

FX:

LAUREN:
Oh, shit.

/311 3257+10 3258+10 1+00
36:03+18 36:04+10 0+16

- HURRIES OUT - SEAN FILLS GLASS FROM TAP - DRINKS - **CUT IN CLOSE ON HIM AS HE LOOKS THROUGH WINDOW, REACTS - CUT TO HIS P.O.V. OF GARDEN.**

FX:

SEAN (O.S.):
What the fuck?

/312 3269+08 3270+12 1+04
36:11+16 36:12+12 0+20

INTERCUT WITH KELLY.

KELLY TO SEAN:
Growing vegetables.

/313 3274+06 3275+08 1+02
36:14+22 36:15+16 0+18

SEAN STARES AT HER - SHE WATCHES AS HE WALKS OFF.

FX:/FOOTSTEPS

69
Starts
3284+14
36:21+22

INT. LAUREN/SEAN'S HOUSE MAIN BEDROOM - MORNING

ON LAUREN - STRAIGHTENS TOP.

SEAN (O.S.) TO LAUREN:
This is our home, Lauren.

/314 3286+01 3287+09 1+08
36:22+17 36:23+17 1+00

Scene No. <u>Foot/TC</u>	<u>Action/Dialogue</u>	Spot <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>
71 Starts 3397+00 37:36+16	EXT. LAKE - DAY (LOW ANGLE) ACROSS LAKE - KELLY SWIMS IN L - TRACK WITH AS SHE CONTINUES R. CONTINUE WITH AS SHE STOPS BY CHILDREN - SALMON HOUSE IN B.G.				
3413+00 37:47+08	MUSIC CUE: OUT				
	YOUNG GIRL 1 (O.S.) TO KELLY: We won.	/321	3413+01 37:47+09	3414+12 37:48+12	1+11 1+03
	KELLY TO CHILDREN: Hi.	/322	3416+11 37:49+19	3417+10 37:50+10	0+15 0+15
	YOUNG GIRL 2 TO KELLY: Hi.	/323	3417+12 37:50+12	3418+02 37:50+18	0+06 0+06
	YOUNG GIRL 1 TO KELLY: Hi.	/324	3418+04 37:50+20	3419+03 37:51+11	0+15 0+15
	KELLY TO CHILDREN: See over there?	/325	3420+12 37:52+12	3421+13 37:53+05	1+01 0+17
	CUT IN CLOSE ON YOUNG BOY - TURNS.				
	YOUNG GIRL 2 (O.S.) TO KELLY: Yeah.	/326	3422+10 37:53+18	3423+03 37:54+03	0+09 0+09
	YOUNG GIRL 1 (O.S.) TO KELLY: Yeah.	/327	3423+09 37:54+09	3424+04 37:54+20	0+11 0+11
	KELLY TO CHILDREN: Right now we're//in the North, and over there is the South.	/328	3424+10 37:55+02	3428+02 37:57+10	3+08 2+08
	INTERCUT BETWEEN THEM.				
	KELLY (O.S.) TO CHILDREN: So, if you go over there and you do this. Watch. Ready?	/329	3428+12 37:57+20	3432+00 38:00+00	3+04 2+04

Scene No. <u>Foot/TC</u>	<u>Action/Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>
	YOUNG BOY TO KELLY: Yeah.	/330	3432+06 38:00+06	3433+02 38:00+18	0+12 0+12
	KELLY FLOATS ON HER BACK.				
	KELLY TO CHILDREN: You can be in two countries at once.	/331	3442+01 38:06+17	3444+08 38:08+08	2+07 1+15
	YOUNG GIRL 2 (O.S.) TO KELLY: No way.	/332	3444+09 38:08+09	3445+15 38:09+07	1+06 0+22
	YOUNG GIRL 1 TO KELLY: (OVER) No, you can't.	/333	3444+15 38:08+15	3446+07 38:09+15	1+08 1+00
	YOUNG BOY TO KELLY: (OVER) No//way.	/334	3446+03 38:09+11	3447+09 38:10+09	1+06 0+22
			(RUNS OVER SCENE END)		
	KELLY (O.S.) TO CHILDREN: You can.	/335	3447+14 38:10+14	3448+13 38:11+05	0+15 0+15
	YOUNG GIRL 1 TO KELLY: Really?	/336	3448+15 38:11+07	3449+12 38:11+20	0+13 0+13
	KELLY TO YOUNG GIRL 1: (OVER) Yeah.	/337	3449+09 38:11+17	3450+04 38:12+04	0+11 0+11
	CONTINUE TO INTERCUT.				
	YOUNG GIRL 1 (O.S.) TO KELLY: Where is the line?	/338	3450+10 38:12+10	3452+06 38:13+14	1+12 1+04
	KELLY TO YOUNG GIRL 1: It's invisible.	/339	3453+04 38:14+04	3454+06 38:14+22	1+02 0+18
			(STARTS BEFORE CUT)		
	YOUNG GIRL 2 TO KELLY: If//it's invisible, then you can't see it.	/340	3455+00 38:15+08	3457+13 38:17+05	2+13 1+21

Scene No. <u>Foot/TC</u>	<u>Action/Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>
	KELLY TO YOUNG GIRL 2: Just cos you can't see it doesn't mean it's not real.	/341	3458+03 38:17+11	3461+04 38:19+12	3+01 2+01
	KELLY TO CHILDREN: See that house//over there?	/342	3464+02 38:21+10	3465+14 38:22+14	1+12 1+04
	THEY TURN, LOOK AT SALMON HOUSE IN B.G.				(RUNS OVER SCENE END)
	CHILDREN TO KELLY: Yeah.	/343	3466+03 38:22+19	3467+00 38:23+08	0+13 0+13
	KELLY TO CHILDREN: That house used to be pink.	/344	3467+15 38:23+23	3469+14 38:25+06	1+15 1+07
	YOUNG BOY TO KELLY: Crazy woman lived there.	/345	3471+03 38:26+03	3473+01 38:27+09	1+14 1+06
	KELLY REACTS.				
	YOUNG BOY (O.S.) TO KELLY: She actually killed herself.	/346	3474+13 38:28+13	3476+09 38:29+17	1+12 1+04
	YOUNG GIRL 1 (O.S.): (OVER) Yeah.	/347	3476+05 38:29+13	3476+12 38:29+20	0+07 0+07
	YOUNG GIRL 2 (O.S.): Mmm-hmm.	/348	3476+15 38:29+23	3477+07 38:30+07	0+08 0+08
3477+12 38:30+12	MUSIC CUE: IN				MUSIC: FADE IN THRU FX: CHATTER
72 Starts 3485+15 38:35+23	EXT. LAKE - EVENING (KELLY'S P.O.V.) UP ACROSS STAR-FILLED NIGHT SKY. CUT IN CLOSE ON KELLY FLOATING ON HER BACK - CUT AWAY AS SHE SPREADS OUT HER ARMS.				MUSIC: BUILDS/CONTINUES THRU FX:/ KELLY: BREATHE DEEPLY

Scene No. <u>Foot/TC</u>	<u>Action/Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>
	KELLY TO VERONICA: Was she, Veronica?	/354	3589+00 39:44+16	3590+04 39:45+12	1+04 0+20
	KELLY STEPS TOWARDS -				
	KELLY TO ALL: I found that in her pocket.	/355	3601+06 39:52+22	3603+03 39:54+03	1+13 1+05
	- PLACES FOLDED PIECE OF PAPER ON TO TABLE - STEPS BACK -				
	LAUREN TO KELLY: What is it?	/356	3606+12 39:56+12	3607+10 39:57+02	0+14 0+14
	- SHAKES HER HEAD.				
	KELLY TO LAUREN: (UPSET) I don't know.	/357	3612+13 40:00+13	3614+02 40:01+10	1+05 0+21
	LAUREN TO KELLY: Did you read it?	/358	3617+03 40:03+11	3618+02 40:04+02	0+15 0+15
	KELLY TO VERONICA: (UPSET) Will you read it, please?	/359	3629+00 40:11+08	<u>3630+09</u> <u>40:12+09</u>	1+09 1+01
	CONTINUE TO INTERCUT AS LAUREN TURNS TO VERONICA.				
	VERONICA TO KELLY: Kelly, just sit, sit down.	/360	3641+01 40:19+09	3643+14 40:21+06	2+13 1+21
					(RUNS OVER SCENE END)
	KELLY TO VERONICA: Just read it. Will you read it?	/361	3644+00 40:21+08	3648+03 40:24+03	4+03 2+19
	VERONICA TO KELLY: Everyone knows it was a car accident. The police said//so.	/362	3655+00 40:28+16	3660+00 40:32+00	5+00 3+08
					(RUNS OVER SCENE END)
					(STARTS BEFORE CUT)
	KELLY TO VERONICA: (OVER) You//read it then! (SHOUTS) Go on, read it then!	/363	3659+02 40:31+10	3663+03 40:34+03	4+01 2+17

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total
	CONTINUE TO INTERCUT AS KELLY STEPS TOWARDS - SLAMS HER HANDS ON TO TABLE -	FX:			
	KELLY TO VERONICA: (SHOUTS) Please, just read it, will you!	/364	3663+05 40:34+05	3665+11 40:35+19	2+06 1+14
	- LEANS BACK.				
	VERONICA TO KELLY: I don't want to.	/365	3672+14 40:40+14	3674+13 40:41+21	1+15 1+07
	LAUREN TO VERONICA: Please, just read it.	/366	3679+05 40:44+21	3680+14 40:45+22	1+09 1+01
	VERONICA TAKES PIECE OF PAPER FROM TABLE - UNFOLDS IT - DROPS IT ON TO TABLE BY LAUREN - CONTINUE TO INTERCUT AS SEAN REACHES ACROSS TABLE, PICKS IT UP - UNFOLDS IT.	FX:/KELLY: BREATHES HEAVILY			
	SEAN TO ALL: It's a shopping list.	/367	3739+04 41:24+20	3740+14 41:25+22	1+10 1+02
	LAUREN REACTS.				
	LAUREN TO KELLY: (SOBS) Fuck's sake, Kelly.	/368	3743+04 41:27+12	3745+02 41:28+18	1+14 1+06
	VERONICA TO KELLY: Why would you do that?	/369	3747+06 41:30+06	3749+02 41:31+10	1+12 1+04
	KELLY REACTS, CRIES.	KELLY: SOBS			
	VERONICA TO LAUREN: I took youse in//when your mother died. I looked after youse. She's quick to forget that.	/370	3753+04 41:34+04	3762+09 41:40+09	9+05 6+05
				(RUNS OVER SCENE END)	
	KELLY TO VERONICA: (UPSET) I just need to know ...	/371	3763+03 41:40+19	3764+11 41:41+19	1+08 1+00
	LAUREN (O.S.) TO KELLY: Kelly, go to bed.	/372	3764+13 41:41+21	3766+04 41:42+20	1+07 0+23

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total
	SEAN TO LAUREN: Did I say she couldn't?	/380	3845+09 42:35+17	3847+02 42:36+18	1+09 1+01
	LAUREN TO SEAN: I know what you meant.	/381	3853+12 42:41+04	3854+14 42:41+22	1+02 0+18
	HE TURNS TOWARDS AS SHE STRIDES AROUND HIM - EXITS.				FX: FOOTSTEPS/SEAN: SIGHS
76 Starts 3864+05 42:48+05	INT. CONNECT LOCKER ROOM - EVENING TRACKING BACK ACROSS BUSY LOCKER ROOM AS MARY REMOVES JACKET.				FX: CHATTER
	CONTINUE BACK TO REVEAL LAUREN - PLACES JACKET INTO OPEN LOCKER - TAKES OUT HIGH VIS, DROPS IT TO THE FLOOR - PLACES LANYARD AROUND HER NECK - HOLD AS SHE CLOSSES LOCKER DOOR - TURNS, WALKS INTO B.G. - CUT IN CLOSE ON MARY AS SHE TURNS.				FX:
	MARY TO LAUREN: (CALLS) Lauren. Lauren!	/382	3880+03 42:58+19	3883+14 43:01+06	3+11 2+11
	PAN OVER HER AND PULL FOCUS AS LAUREN STOPS, TURNS TOWARDS.				
	LAUREN TO MARY: (OVER) What?	/383	3883+11 43:01+03	3884+08 43:01+16	0+13 0+13
	INTERCUT BETWEEN THEM.				CHATTER: SUBSIDES
	MARY TO LAUREN: Lauren, love, you forgot your high vis.	/384	3886+13 43:03+05	3890+08 43:05+16	3+11 2+11
	LAUREN REACTS, WALKS TOWARDS -				(RUNS OVER SCENE END)
	LAUREN TO MARY: Sorry.	/385	3895+11 43:09+03	3896+08 43:09+16	0+13 0+13
	- BENDS, PICKS UP HIGH VIS WATCHED BY ANIA AND FEMALE WORKER - MARY STEPS TO HER AS SHE PUTS IT ON.				

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total
	MARY TO LAUREN: Is everything alright?	/386	3905+03 43:15+11	3906+14 43:16+14	1+11 1+03
			FX: CHATTER		
	LAUREN TO MARY: Yeah, it's fine.	/387	3910+06 43:18+22	3911+07 43:19+15	1+01 0+17
	LAUREN TURNS, WALKS INTO B.G. - CUT TO JOANNE BY LOCKER AS SHE WATCHES LAUREN PASS, EXIT.		FX: FOOTSTEPS/B.G. LAUGHTER		
77 Starts 3918+10 43:24+10	EXT. DUAL CARRIAGEWAY - DAY (HIGH ANGLE) DOWN ALONG BUSY DUAL CARRIAGEWAY.		FX: TRAFFIC		
	CUT IN CLOSE ON KELLY (BACK TO CAMERA) WEARING MOTHER'S COAT - TRACK BEHIND AS SHE WALKS ALONG VERGE INTO B.G.		FX:		
	CHILDREN (V.O.): Seventy-two, seventy-three, seventy-four ...	/388	3927+06 43:30+06	3933+01 43:34+01	5+11 3+19
	CUT IN CLOSE ON HER HAND AS SHE DRAGS OPEN PENKNIFE BLADE ALONG RAILING.				
	CHILDREN (V.O.): ... seventy-five, seventy-six, seventy-seven, seventy-eight, seventy-//nine.	/389	3933+01 43:34+01	3942+11 43:40+11	9+10 6+10
			(RUNS OVER SCENE END)		
78 Starts 3941+12 43:39+20	EXT. LAKE - DAY DOWN ACROSS WATER AS BUBBLES SURFACE.		FX:		
	CHILDREN: Eighty, eighty-one, eighty-two, eighty-three, eighty-four, eighty-five ...	/390	3942+13 43:40+13	3952+05 43:46+21	9+08 6+08
	CUT AWAY TO CHILDREN SEATED ON EDGE OF JETTY WEARING WETSUITS - LOOK DOWN.		(RUNS OVER SCENE END)		

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total
	CHILDREN: ... eighty-six, eighty-seven, eighty-eight, eighty- //nine, ninety!	/391	3952+07 43:46+23	3960+13 43:52+13	8+06 5+14
	INTERCUT AS KELLY SURFACES.				
	CUT AWAY AS THEY LOOK DOWN AT HER, CLAP - INTERCUT AS YOUNG GIRL ONE RAISES HER HAND.				
	YOUNG GIRL 1 TO KELLY: Can I try?	/392	3967+02 43:56+18	3968+10 43:57+18	1+08 1+00
	YOUNG BOY TO KELLY: I want a go!	/393	3968+12 43:57+20	3969+15 43:58+15	1+03 0+19
	END ON KELLY.				
	KELLY TO CHILDREN: Right, I'll teach you how to hold your breath properly, come on.	/394	3970+10 43:59+02	3973+10 44:01+02	3+00 2+00
	YOUNG GIRL 1 (O.S.) TO KELLY: (UNDER) Can I try, can I try?	/395	3973+05 44:00+21	3974+14 44:01+22	1+09 1+01
	YOUNG BOY (O.S.) TO YOUNG GIRLS: (OVER) Let me go first.	/396	3974+04 44:01+12	3975+14 44:02+14	1+10 1+02
79 Starts 3976+05 44:02+21	LATER: (UNDERWATER) ACROSS TO KELLY (BACK TO CAMERA) CLUTCHING YOUNG BOY - CUT IN AND INTERCUT BETWEEN THEM AS THEY SINK, EXPEL AIR.				
80 Starts 3983+15 44:07+23	(SURFACE) ON YOUNG GIRLS - LOOK DOWN AT WATER AS BUBBLES SURFACE.				

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total
81 Starts 4000+11 44:19+03	(UNDERWATER) INTERCUT BETWEEN KELLY AND YOUNG BOY AS SHE CLUTCHES HIS ARMS - HE SHAKES HIS HEAD.				
4007+03 44:23+11	MUSIC CUE: IN	MUSIC: IN			
	THEY SWIM UP.	FX:			
82 Starts 4012+02 44:26+18	(SURFACE) YOUNG BOY SURFACES - INTERCUT WITH YOUNG GIRLS ON JETTY AS THEY WATCH KELLY SURFACE BY HIM - HE SWIMS TO JETTY.	FX:			
4021+10 44:33+02	MUSIC CUE: OUT	MUSIC: FADE OUT			
	THEY HELP HIM OUT -				
	YOUNG GIRL 1 TO YOUNG BOY: Come on, grab it.	/397	4021+15 44:33+07	4023+05 44:34+05	1+06 0+22
	YOUNG BOY TO YOUNG GIRLS: She scared me.	/398	4026+08 44:36+08	4028+02 44:37+10	1+10 1+02
	- COMFORT HIM.				
	YOUNG GIRL 1 TO YOUNG BOY: Come on, //Jack. It's okay, Jack. It's alright.	/399	4030+04 44:38+20	4033+06 44:40+22	3+02 2+02
				(RUNS OVER SCENE END)	
4030+13 44:39+05	MUSIC CUE: IN	MUSIC: IN THRU PREVIOUS DIALOGUE			
	KELLY LOOKS UP AT THEM.				
	KELLY TO CHILDREN: Wait, I didn't mean to.	/400	4033+08 44:41+00	4035+04 44:42+04	1+12 1+04
	THEY LOOK DOWN AT HER AS THEY STEP AWAY.				

Scene No. <u>Foot/TC</u>	<u>Action/Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>
	ANIA HANDS MOBILE PHONE TO HER.				
	LAUREN (O.S.) TO TEENAGERS (THRU MOBILE PHONE): Quit that, I'm warning you!	/406	4083+12 45:14+12	4085+06 45:15+14	1+10 1+02
	CUT IN EXTREME CLOSE ON MOBILE PHONE IN LAUREN'S HANDS - SHOWS LAUREN AS SHE STRIDES ACROSS PAVEMENT TOWARDS.				
	TEENAGER 2 (O.S.) TO LAUREN (THRU MOBILE PHONE): She's fuckin' nuts.	/407	<u>4085+14</u> 45:15+22	4087+08 45:17+00	1+10 1+02
	LAUREN TO TEENAGER 3 (THRU MOBILE PHONE): (OVER) Delete it.	/408	4087+04 45:16+20	<u>4088+03</u> 45:17+11	0+15 0+15
	CUT AWAY AS LAUREN LOOKS DOWN AT MOBILE PHONE, REACTS -				
	LAUREN (O.S.) TO TEENAGER 3 (THRU MOBILE PHONE): Delete it.	/409	4088+12 45:17+20	4089+13 45:18+13	1+01 0+17
	LAUREN TO ALL: Youse all have a good laugh?	/410	4093+01 45:20+17	4094+12 45:21+20	1+11 1+03
	- LOOKS AT MARY AND ANIA.				
	LAUREN TO ALL: He punched her in the face. It's fucking hilarious, isn't it?	/411	4099+05 45:24+21	4103+02 45:27+10	3+13 2+13
	SHE HOLDS OUT MOBILE PHONE - REACTS AS IT DROPS TO THE FLOOR - ANIA BENDS -	FX:			
	ANIA TO LAUREN: You broke//it.	/412	4106+09 45:29+17	4107+13 45:30+13	1+04 0+20
	(RUNS OVER SCENE END)				
	- PICKS IT UP, LEANS BACK -				
	LAUREN TO ANIA: (SOFTLY) Sorry.	/413	4108+08 45:31+00	4109+04 45:31+12	0+12 0+12
	- STARES AT LAUREN.				

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total
	ANIA TO LAUREN: Did that on purpose.	/414	4110+04 45:32+04	4111+07 45:32+23	1+03 0+19
	LAUREN TO ANIA: No, I didn't.	/415	4112+09 45:33+17	4113+09 45:34+09	1+00 0+16
	ANIA TO LAUREN: Yeah, you fucking did. (TO MARY) You're right, Mary. She's crazy, like her mother.	/416	4113+14 45:34+14	4120+10 45:39+02	6+12 4+12
	LAUREN STEPS TO HER, GRABS HER - MARY STANDS, PUSHES LAUREN BACK.	FX:/ANIA: GASPS			
	MARY TO LAUREN: Lauren.//Lauren!	/417	4125+02 45:42+02	4127+08 45:43+16	2+06 1+14
				(RUNS OVER SCENE END)	
4126+14 45:43+06	MUSIC CUE: IN			MUSIC: FADE IN THRU PREVIOUS DIALOGUE	
	LAUREN TO MARY: And you!	/418	4127+15 45:43+23	4128+15 45:44+15	1+00 0+16
	LAUREN GLARES AT MARY.				
	LAUREN TO MARY: You shut your mouth, you hear me?	/419	4130+13 45:45+21	4133+01 45:47+09	2+04 1+12
	TRACK WITH AS LAUREN TURNS, STRIDES R - PASSES SEATED WORKERS - HOLD AND PULL FOCUS AS SHE EXITS TO REVEAL HAWK EYES - WATCHES.	FX: HUSHED CHATTER			
84 Starts 4144+15 45:55+07	INT. CONNECT TOILETS - MORNING CLOSE ON LAUREN'S REFLECTION IN MIRROR - SHE BENDS, TURNS ON TAP - RINSES HER FACE - STARES AT HER REFLECTION.			LAUREN: BREATHES HEAVILY/FX: RUNNING WATER	

<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>
85 Starts 4155+08 46:02+08	<u>FLASHBACK:</u> INT. VERONICA'S CAR - DAY (TRAVELLING) ON MOTHER'S REFLECTION IN REAR-VIEW MIRROR AS SHE DRIVES ALONG COASTAL ROAD INTO B.G. - GLANCES INTO MIRROR.				
86 Starts 4158+01 46:04+01	<u>PRESENT:</u> INT. CONNECT TOILETS - MORNING CLOSE ON LAUREN'S REFLECTION IN MIRROR.			LAUREN: BREATHES HEAVILY	
87 Starts 4160+02 46:05+10	<u>FLASHBACK:</u> INT. VERONICA'S CAR - DAY (TRAVELLING) EXTREME CLOSE ON MOTHER'S REFLECTION IN REAR-VIEW MIRROR.				
4162+06 46:06+22	<u>JUMP CUT:</u> SHE LOOKS TOWARDS.				
88 Starts 4162+08 46:07+00	<u>PRESENT:</u> INT. CONNECT TOILETS - MORNING CLOSE ON LAUREN'S REFLECTION IN MIRROR - SHE BLINKS, CLOSES HER EYES.			LAUREN: BREATHES HEAVILY	
89 Starts 4165+00 46:08+16	<u>FLASHBACK:</u> INT. VERONICA'S CAR - DAY (STATIONARY) CLOSE ON YOUNG LAUREN'S HAND AS SHE REPEATEDLY PULLS ON LOCKED DOOR HANDLE - TILT UP OFF IT AND PULL FOCUS TO REVEAL MOTHER (BACK TO CAMERA) AT CLIFF'S EDGE - YOUNG LAUREN'S HAND BANGS ON WINDOW.			FX: FX:	

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total
	CUT IN TO YOUNG LAUREN'S P.O.V. AS MOTHER TURNS TOWARDS.				
90 Starts 4174+04 46:14+20	<u>PRESENT:</u> INT. CONNECT SECURITY HUT - MORNING CLOSE ON KELLY THROUGH CLOSED WINDOW - SHE KNOCKS -				
	MUSIC: FADES THRU FX:				
	KELLY TO SECURITY GUARD: Hi.	/420	4176+09 46:16+09	4177+00 46:16+16	0+07 0+07
	- CONTINUES.				
91 Starts 4178+03 46:17+11	EXT. CONNECT GATES - MORNING ACROSS TO KELLY BY SECURITY HUT - MALE SECURITY GUARD STANDS.				
4180+04 46:18+20	MUSIC CUE: OUT				
	MUSIC: FADE OUT THRU FX:				
	CUT IN AS HE SLIDES OPEN WINDOW.				
	MALE SECURITY GUARD TO KELLY: Can I help you?	/421	4184+01 46:21+09	4185+01 46:22+01	1+00 0+16
92 Starts 4185+12 46:22+12	INT - (REVERSE) CLOSE ON KELLY AT WINDOW - LOOKS UP AT MALE SECURITY GUARD - GESTURES.				
	KELLY TO MALE SECURITY GUARD: You know there used to be a black market here every Sunday after Mass?	/422	4187+06 46:23+14	<u>4191+07</u> <u>46:26+07</u>	4+01 2+17
93 Starts 4191+08 46:26+08	EXT - ON MALE SECURITY GUARD AT WINDOW - LOOKS AT KELLY.				
	KELLY TO MALE SECURITY GUARD: You know that?	/423	4191+15 46:26+15	4192+13 46:27+05	0+14 0+14

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total
	MALE SECURITY GUARD TO KELLY: No.	/424	4192+15 46:27+07	4193+08 46:27+16	0+09 0+09
94 Starts 4195+12 46:29+04	INT - CLOSE ON KELLY AT WINDOW - LOOKS UP AT MALE SECURITY GUARD.				
				(STARTS BEFORE CUT)	
	KELLY TO MALE SECURITY GUARD: Yeah, //one Sunday a car bomb blew everyone to bits.	/425	4194+04 46:28+04	4198+06 46:30+22	4+02 2+18
	MALE SECURITY GUARD TO KELLY: Sorry, I had no idea.	/426	4200+02 46:32+02	4201+13 46:33+05	1+11 1+03
	KELLY TO MALE SECURITY GUARD: Sure, how were you to know? Tell you fucking nothin' round here.	/427	4204+11 46:35+03	4208+13 46:37+21	4+02 2+18
	KELLY TO MALE SECURITY GUARD: I'm here to see Lauren Cassidy, she's my sister. I need to ask her something that's im... it's important, okay?	/428	4211+13 46:39+21	4218+09 46:44+09	6+12 4+12
95 Starts 4220+02 46:45+10	INT. CONNECT TOILETS - MORNING				
	CLOSE ON LAUREN'S REFLECTION IN MIRROR - SHE STARES -			LAUREN: BREATHES HEAVILY	
	JOANNE (O.S.) TO LAUREN: Are you okay?	/429	4226+11 46:49+19	4227+15 46:50+15	1+04 0+20
	- TURNS - CUT AWAY TO REVEAL JOANNE IN F.G.			LAUREN: CONTINUES	
	LAUREN TO JOANNE: They send you to spy on me?	/430	4233+12 46:54+12	4235+12 46:55+20	2+00 1+08
	JOANNE TO LAUREN: No, your sister's outside.	/431	4237+02 46:56+18	4240+07 46:58+23	3+05 2+05
				(RUNS OVER SCENE END)	

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total
	CUT AWAY AS LAUREN TURNS, EXITS TO REVEAL JOANNE'S REFLECTION IN MIRROR.				
		DOOR: OPENS			
96 Starts 4246+14 47:03+06	EXT - CLOSE ON KELLY (SEATED) - STARES DOWN.				
		FX: NATURAL			
	LAUREN (O.S.) TO KELLY: Kelly?	/432	4253+13 47:07+21	4254+09 47:08+09	0+12 0+12
	CUT AWAY PAST KELLY SEATED ON F.G. WALL TO REVEAL LAUREN THROUGH CLOSED GATES - WALKS ALONG PATH TOWARDS -				
	LAUREN TO KELLY: Kelly, are you alright?	/433	4260+07 47:12+07	4263+02 47:14+02	2+11 1+19
	- STOPS, GESTURES - GATES OPEN - SHE HURRIES THROUGH GATEWAY TOWARDS.				
		FX:/BUZZER			
	LAUREN TO KELLY: What happened?	/434	4275+14 47:22+14	4276+14 47:23+06	1+00 0+16
	CUT IN CLOSE ON KELLY AS LAUREN STOPS BY HER.				
	KELLY TO LAUREN: Am I a weirdo?	/435	4280+02 47:25+10	4281+05 47:26+05	1+03 0+19
	INTERCUT BETWEEN THEM AS LAUREN REACTS.				
	LAUREN TO KELLY: (BREATHES HEAVILY) Are you serious?	/436	4287+06 47:30+06	4288+10 47:31+02	1+04 0+20
	KELLY TO LAUREN: Am I, Lauren?	/437	4289+02 47:31+10	4290+04 47:32+04	1+02 0+18
	LAUREN TO KELLY: You got me out of work for that?	/438	4292+07 47:33+15	4294+05 47:34+21	1+14 1+06

Scene No. <u>Foot/TC</u>	<u>Action/Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>
	KELLY REACTS - GRABS HER HAIR, PULLS IT ACROSS HER EYES.				
	LAUREN TO KELLY: Don't, come on. Come on. You're soaking!	/439	4302+15 47:40+15	4307+06 47:43+14	4+07 2+23
	LAUREN COMFORTS HER.				
	LAUREN TO KELLY: You're not a weirdo. It's this fucking town.//You hear me?	/440	4313+06 47:47+14	4323+04 47:54+04	9+14 6+14
	KELLY NODS -				
	KELLY TO LAUREN: (OVER) Yeah.	/441	4323+01 47:54+01	4323+10 47:54+10	0+09 0+09
	LAUREN TO KELLY: (SOFTLY) Okay.	/442	4327+08 47:57+00	4328+02 47:57+10	0+10 0+10
	- JUMPS DOWN FROM WALL.				
4333+08 48:01+00	MUSIC CUE: IN				
				MUSIC/SONG: FADE IN	
	TRACK BACK AS THEY WALK ALONG PATH TOWARDS.				
	SONG: You know she comes around Just about five//feet four	/443	4335+00 48:02+00	4342+10 48:07+02	7+10 5+02
				(RUNS OVER SCENE END)	
97 Starts 4341+12 48:06+12	INT. BAR - EVENING				
	CLOSE ON LAUREN AND KELLY - PAN WITH AS THEY DANCE BACK AND FORTH.				
				MUSIC/SONG: BUILDS (THRU JUKEBOX) FX:	
	SONG: A-from her head to the ground// You know she comes around here At just about midnight	/444	4346+02 48:09+10	4359+14 48:18+14	13+12 9+04
				(RUNS OVER SCENE END)	
	INTERCUT AS THEY CONTINUE.				
	SONG: She make me feel so good, Lord She make me feel alright	/445	4362+15 48:20+15	4371+00 48:26+00	8+01 5+09

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total
	SONG: And her name is//G-L-O-R-I	/446	4374+08 48:28+08	4389+07 48:38+07	14+15 9+23
			(RUNS OVER SCENE END)		
	CONTINUE TO INTERCUT AS THEY CONTINUE.				
			(STARTS BEFORE CUT)		
	SONG: G-//L-O-R-I-A Gloria!	/447	4390+03 48:38+19	4395+10 48:42+10	5+07 3+15
	SONG: G-L-O-R-I-A// Gloria! I'm gonna shout it all night	/448	4395+12 48:42+12	4404+00 48:48+00	8+04 5+12
			(RUNS OVER SCENE END)		
	THEY DROP TO THEIR KNEES, CONTINUE -				
	SONG: (OVER) Gloria! I'm gonna shout it every day// Gloria! Yeah, yeah, yeah, yeah, yeah, yeah	/449	4403+10 48:47+18	4414+12 48:55+04	11+02 7+10
			(RUNS OVER SCENE END)		
	- BANG THEIR HANDS ON FLOOR - CONTINUE -	FX:			
	-				
	- SLIDE CLOSE TO EACH OTHER - EMBRACE -	LAUREN/KELLY: BREATHE HEAVILY			
	SONG: She comes around here Just about midnight	/450	4452+04 49:20+04	4459+04 49:24+20	7+00 4+16
	- SWAY BACK AND FORTH.				
	SONG: She make me feel so good, Lord I want to say she make me feel alright	/451	4462+12 49:27+04	4470+14 49:32+14	8+02 5+10
	SONG: Comes walking down my street Well, she comes to my house	/452	4474+00 49:34+16	4482+00 49:40+00	8+00 5+08
	CUT IN CLOSE ON THEM -				
	SONG: She knocked upon my door And then she comes to my room And she makes me feel alright	/453	4485+01 49:42+01	4498+05 49:50+21	13+04 8+20

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total
	- SMILE - STAND, DANCE -				
	SONG: G-L-O-R-I-A Gloria!	/454	4501+04 49:52+20	4506+11 49:56+11	5+07 3+15
	- SPIN AROUND -				
	SONG: G-L-O-R-I-A Gloria!	/455	4506+13 49:56+13	4512+04 50:00+04	5+07 3+15
				(RUNS OVER SCENE END)	
	MALE BARTENDER (O.S.) TO LAUREN/ KELLY: (OVER) Alright, alright, girls, that's enough of that, now.	/456	4508+03 49:57+11	4511+13 49:59+21	3+10 2+10
	LAUREN (O.S.) TO MALE BARTENDER: Why?	/457	4512+00 50:00+00	4514+00 50:01+08	2+00 1+08
	- STOP - GRAB MALE BARTENDER'S HANDS, PULL HIM TO THEM - HE SHAKES HIS HEAD, STEPS AWAY - SWITCHES OFF JUKEBOX.				
	MUSIC CUE: OUT				
4526+12 50:09+20					
	PAN OFF HIM AS HE STEPS AWAY TO REVEAL LAUREN AND KELLY.				
	MALE BARTENDER: (CHUCKLES) Oh, no, no, now that's three times already.	/458	4526+11 50:09+19	4529+11 50:11+19	3+00 2+00
	CUT AWAY AS THEY WALK DOWN STEPS TOWARDS TO REVEAL GERRY AND COLM SEATED AT F.G. BAR - CUT IN AND INTERCUT AS THEY WATCH KELLY AND LAUREN SHARE DRINK -				
	GERRY (O.S.) TO KELLY/LAUREN: Can I buy you ladies a drink each?	/459	4550+04 50:25+12	4552+10 50:27+02	2+06 1+14
	- GLANCE AT EACH OTHER.				
	KELLY/LAUREN: (TOGETHER) Yeah.	/460	4556+05 50:29+13	4557+02 50:30+02	0+13 0+13

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total
	GERRY TO KELLY/LAUREN: You want something stronger?	/461	4558+13 50:31+05	4560+13 50:32+13	2+00 1+08
	KELLY/LAUREN: (TOGETHER) No.	/462	4561+13 50:33+05	4562+12 50:33+20	0+15 0+15
	GERRY (O.S.) TO KELLY/LAUREN: Sure?	/463	4564+07 50:34+23	4565+04 50:35+12	0+13 0+13
	KELLY/LAUREN: (TOGETHER) Yeah.	/464	4566+00 50:36+00	4567+03 50:36+19	1+03 0+19
	CONTINUE TO INTERCUT.				
	COLM TO KELLY/LAUREN: Are youse twins?	/465	4568+05 50:37+13	4569+15 50:38+15	1+10 1+02
	KELLY/LAUREN (O.S.): (TOGETHER - CHUCKLE) No.	/466	4570+09 50:39+01	4571+10 50:39+18	1+01 0+17
	KELLY TO GERRY/COLM: Guess who's older, me or her?	/467	4574+07 50:41+15	4576+08 50:43+00	2+01 1+09
	KELLY TO GERRY: Bet you're older, the size of that belly on you.	/468	4579+08 50:45+00	4582+09 50:47+01	3+01 2+01
	KELLY AND LAUREN SMILE - GERRY REACTS, GESTURES -				
	GERRY TO KELLY: Hey, hold on. (MUTTERS) That's all muscle, // love.	/469	4585+11 50:49+03	4589+00 50:51+08	3+05 2+05
	- PATS HIS STOMACH.				
	KELLY TO GERRY: Here, Muscle Man, see if you can do this. Watch. (TO LAUREN) Lauren, hold my legs.	/470	4589+10 50:51+18	4594+04 50:54+20	4+10 3+02
	KELLY STEPS AROUND LAUREN TOWARDS - BENDS, PERFORMS HANDSTAND HELPED BY LAUREN.				
				MALE BARTENDER: YELLS/KELLY/GERRY: LAUGH	

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total
	MALE BARTENDER TO KELLY/LAUREN: You can't be doing that in here, girls.	/471	<u>4601+04</u> <u>50:59+12</u>	4604+03 51:01+11	2+15 1+23
	KELLY TO MALE BARTENDER: Why not?	/472	4604+15 51:01+23	4606+04 51:02+20	1+05 0+21
	LAUREN TO MALE BARTENDER: (OVER) What harm's she doing?	/473	4606+00 51:02+16	4607+07 51:03+15	1+07 0+23
	CONTINUE TO INTERCUT.				
	MALE BARTENDER TO KELLY/LAUREN: Cut it out or get out.	/474	<u>4607+14</u> <u>51:03+22</u>	<u>4610+00</u> <u>51:05+08</u>	2+02 1+10
	KELLY TO MALE BARTENDER: Sure, they've done far worse and you still serve them.	/475	4610+09 51:05+17	4614+05 51:08+05	3+12 2+12
	MALE BARTENDER GLANCES AT GERRY AND COLM AS THEY REACT.			KELLY/LAUREN: LAUGH	
	LAUREN TO KELLY: Yeah, far worse.	/476	4616+04 51:09+12	4618+05 51:10+21	2+01 1+09
	COLM TO KELLY/LAUREN: (OVER) You should go on, now, girls.	/477	4617+15 51:10+15	<u>4619+15</u> <u>51:11+23</u>	2+00 1+08
	LAUREN TO COLM: We're not going anywhere, we haven't done anything wrong.	/478	4620+04 51:12+04	<u>4623+00</u> <u>51:14+00</u>	2+12 1+20
				KELLY: CONTINUES	
	GERRY TO ALL: Someone shut that fucking hyena up!	/479	4626+01 51:16+01	4628+10 51:17+18	2+09 1+17
				(RUNS OVER SCENE END)	
	KELLY DROPS TO THE FLOOR.	FX:			
	COLM (O.S.) TO LAUREN: You don't know who you're dealing with, wee girl.	/480	4633+04 51:20+20	<u>4635+13</u> <u>51:22+13</u>	2+09 1+17

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total
	CONTINUE TO INTERCUT AS LAUREN TURNS TO COLM AND GERRY.				
	LAUREN TO COLM: Yeah, I do. 12 th of July '92. (TO GERRY) Busy day for you, wasn't it, Gerry?	/481	4636+08 51:23+00	4643+15 51:27+23	7+07 4+23
	LAUREN TO GERRY: My ma told me what you did.//Our dad was one of the twenty-six your bomb killed.	/482	4644+12 51:28+12	4651+00 51:32+16	6+04 4+04
	LAUREN TO GERRY/COLM: She doesn't even remember him.//And you lot got early release to keep the peace.	/483	4654+00 51:34+16	4661+00 51:39+08	7+00 4+16
	KELLY QUICKLY STANDS - GERRY AND COLM REACT - QUICKLY STAND, STEP TOWARDS.				
					FX:/FOOTSTEPS
4666+10 51:43+02	MUSIC CUE: IN				MUSIC: IN
	LAUREN AND GERRY STARE AT EACH OTHER.				
	KELLY TO GERRY: You might be a free man, Gerry, but you're still a murderer.	/484	4668+01 51:44+01	4671+15 51:46+15	3+14 2+14
	KELLY STEPS TO THEM.				MUSIC: BUILDS/CONTINUES
	GERRY TO KELLY: (OVER) Am I? Am I?//Am I?	/485	4671+12 51:46+12	4675+05 51:48+21	3+09 2+09
	COLM GRABS GERRY AS HE LEANS TO KELLY - LAUREN PULLS HER BACK.				(RUNS OVER SCENE END)
	KELLY TO GERRY: (OVER) You don't scare me, mister.	/486	4674+09 51:48+09	4676+06 51:49+14	1+13 1+05
	GERRY TO KELLY: (OVER) Do it now, do it fucking now!	/487	4675+14 51:49+06	4678+01 51:50+17	2+03 1+11
	KELLY TO GERRY: (OVER) What are you gonna do, huh?	/488	4677+03 51:50+03	4678+09 51:51+01	1+06 0+22
					KELLY/GERRY: SHOUT

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total
	KELLY TO GERRY: (LOUDLY) What are you gonna do, huh?	/489	<u>4680+00</u> <u>51:52+00</u>	4681+08 51:53+00	1+08 1+00
			GERRY: CONTINUES		
	GERRY TO MALE BARTENDER: (SHOUTS) Get those fuckers outta here, now!	/490	<u>4682+13</u> <u>51:53+21</u>	4685+06 51:55+14	2+09 1+17
	MALE BARTENDER STEPS TO THEM -				
	MALE BARTENDER TO KELLY/LAUREN: (UNDER) Alright, that's it, girls, bye-//bye. - PUSHES THEM INTO B.G.	/491	4684+12 <u>51:55+04</u>	4686+15 <u>51:56+15</u>	2+03 1+11
			(RUNS OVER SCENE END)		
	GERRY TO KELLY/LAUREN: (OVER - SHOUTS) Get to fuck!	/492	<u>4686+05</u> <u>51:56+05</u>	4688+02 51:57+10	1+13 1+05
	MALE BARTENDER TO KELLY/LAUREN: (OVER) Bye-bye, girls.	/493	4687+13 <u>51:57+05</u>	4689+08 51:58+08	1+11 1+03
98 Starts 4690+04 51:58+20	EXT. STREET - NIGHT ALONG DESERTED STREET - KELLY AND LAUREN ENTER IN B.G. - TURN, RUN TOWARDS - CONTINUE ALONG PAVEMENT L AND R, BANG THEIR HANDS AGAINST SHUTTERED WINDOWS. CUT AWAY ACROSS STREET AND TRACK WITH AS THEY HURRY R ALONG PAVEMENT - KELLY TURNS, LEANS TO LETTERBOX -				
	KELLY: (SHOUTS) Fuck you, Gerry!	/494	4709+14 <u>52:11+22</u>	4712+01 52:13+09	2+03 1+11
	- TURNS, BANGS HER HANDS ON SHUTTERED WINDOW AS LAUREN LEANS ACROSS FRONT OF STATIONARY CAR, BENDS WINDSCREEN WIPER.				
			FX:		

<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>
	CONTINUE WITH AS LAUREN TURNS, BENDS REAR WINDSCREEN WIPER - KELLY CLIMBS ON TO STATIONARY CAR - HOLD AS LAUREN FOLLOWS - THEY JUMP DOWN, GESTURE -				
	KELLY: (SHOUTS) Come on!	/495	4732+07 52:26+23	4734+04 52:28+04	1+13 1+05
	- RUN OUT R AS POLICE LAND ROVER PASSES IN F.G.				
	CUT AWAY ALONG DESERTED STREET AS KELLY AND LAUREN ENTER FROM SIDE-STREET - TURN, RUN TOWARDS -				
	KELLY TO LAUREN: Come on, run! Trust me!	/496	4747+01 52:36+17	4749+08 52:38+08	2+07 1+15
	- MOVE TO EXIT AS POLICE LAND ROVER ENTERS FROM SIDE-STREET.				
99 Starts 4753+03 52:40+19	EXT. VIEWPOINT - NIGHT DOWN TO LAUREN AND KELLY (BACKS TO CAMERA) SEATED ON GROUND - ILLUMINATED CITY IN B.G.				
	CUT IN ON THEM.				
4771+00 52:52+16	MUSIC CUE: OUT				
	HOLD AS THEY GLANCE AROUND - CUT IN CLOSE ON KELLY AS SHE CLUTCHES SAINT CHRISTOPHER NECKLACE AROUND HER NECK.				
	KELLY TO LAUREN: She gave this to me the day before she died.	/497	4786+04 53:02+20	4789+04 53:04+20	3+00 2+00
	INTERCUT BETWEEN THEM - LAUREN TAKES HOLD OF IT.				
	LAUREN TO KELLY: It was dad's. She loved that.	/498	4801+08 53:13+00	4804+12 53:15+04	3+04 2+04

Scene No. <u>Foot/TC</u>	<u>Action/Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>
	KELLY TO LAUREN: Here.	/499	4807+07 53:16+23	4808+01 53:17+09	0+10 0+10
	KELLY REMOVES IT.				
	KELLY TO LAUREN: You have it.	/500	4811+15 53:19+23	4812+15 53:20+15	1+00 0+16
	CUT AWAY.				
	KELLY TO LAUREN: Go on, please.	/501	4817+12 53:23+20	4818+14 53:24+14	1+02 0+18
	SHE HOLDS IT OUT - DROPS IT INTO LAUREN'S HAND - CUT IN CLOSE ON LAUREN AS SHE STUDIES IT.				
	KELLY TO LAUREN: Close your eyes. Go on, just do it.	/502	4840+04 53:38+20	4845+10 53:42+10	5+06 3+14
	PAN OFF HER AS KELLY LOOKS AT HER - CUT AWAY AS LAUREN SMILES - CLOSES HER EYES - KELLY CLOSES HERS.				
	KELLY TO LAUREN: Right. Breathe in.	/503	4855+02 53:48+18	4858+05 53:50+21	3+03 2+03
4859+08 53:51+16	MUSIC CUE: IN				
				MUSIC: 'SLOW' FADE IN	
				LAUREN: BREATHES HEAVILY	
	KELLY TO LAUREN: Remember the smell?	/504	4864+01 53:54+17	4865+08 53:55+16	1+07 0+23
	LAUREN TO KELLY: Burnt coconut.	/505	4870+03 53:58+19	4871+08 53:59+16	1+05 0+21
	KELLY TO LAUREN: Mmm.	/506	4872+08 54:00+08	4873+05 54:00+21	0+13 0+13

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total
	CUT IN CLOSE ON LAUREN.				
	HOLD.				
	FLASHBACK:				
100 Starts 4886+05 54:09+13	EXT. COUNTRYSIDE - NIGHT				
	UP THROUGH SMOKE ILLUMINATED BY O.S. FIRE				
	MUSIC: CONTINUES THRU FX: FIRE				
	KELLY (V.O.) TO LAUREN: And the heat.	/507	4891+15 54:13+07	4893+02 54:14+02	1+03 0+19
	CUT IN AND TRACK ACROSS BURNING UNDERGROWTH.				
	FIRE: BUILDS				
101 Starts 4896+01 54:16+01	PRESENT:				
	EXT. VIEWPOINT - NIGHT				
	CLOSE ON LAUREN (SEATED) - OPENS HER EYES - CUT AWAY AS SHE LOOKS AT KELLY SEATED BY HER (EYES CLOSED) - CUT IN CLOSE AS SHE TURNS TOWARDS, CLOSES HER EYES.				
	KELLY (O.S.) TO LAUREN: Everyone asleep but us.	/508	4914+09 54:28+09	4916+11 54:29+19	2+02 1+10
102 Starts 4919+08 54:31+16	FLASHBACK:				
	EXT. COUNTRYSIDE - NIGHT				
	ON YOUNG LAUREN - TRACK WITH AS SHE WALKS L, GLANCES AROUND - PAN OFF HER AND ACROSS BURNING UNDERGROWTH --				
	MUSIC: CONTINUES THRU FX: FIRE				
	KELLY (V.O.) TO LAUREN: Mum taking photos.	/509	4928+02 54:37+10	4930+01 54:38+17	1+15 1+07
	-- TO REVEAL MOTHER CLUTCHING CAMERA - GESTURES - TILT UP OFF HER AND ACROSS NIGHT SKY - HOLD AS GLOWING EMBERS BLOW PAST.				

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total
	CUT AWAY AND PAN ACROSS BURNING UNDERGROWTH.				
					MUSIC: BUILDS/CONTINUES
	KELLY (V.O.) TO LAUREN: "This place is hell," she said.	/510	4960+07 54:58+23	4963+07 55:00+23	3+00 2+00
	KELLY (V.O.) TO LAUREN: "With those murderers free, I'll never be at peace".	/511	4967+11 55:03+19	4971+10 55:06+10	3+15 2+15
	CUT IN AND INTERCUT - MOTHER STEPS TOWARDS CLUTCHING CAMERA.				FIRE: BUILDS
103 Starts 4976+13 55:09+21	PRESENT: EXT. VIEWPOINT - NIGHT EXTREME CLOSE ON LAUREN (SEATED) - OPENS HER EYES, REACTS. CUT AWAY TO ILLUMINATED CITY BELOW. CUT IN EXTREME CLOSE ON LAUREN.				MUSIC: FADES/CONTINUES
	KELLY (O.S.) TO LAUREN: Mum started it, didn't she?	/512	4994+03 55:21+11	4996+05 55:22+21	2+02 1+10
	CUT IN CLOSE ON KELLY - CUT AWAY AS THEY LOOK TOWARDS -				
5013+00 55:34+00	MUSIC CUE: OUT - TURN AS SEAN'S CAR PULLS UP IN B.G. (SOFT FOCUS).				MUSIC: FADE OUT THRU FX: CAR
	SEAN (O.S.) TO LAUREN: (CALLS) Lauren!	/513	5015+11 55:35+19	5016+09 55:36+09	0+14 0+14
	THEY STAND.				
	LAUREN: (SOFTLY) Oh, shit.	/514	5017+11 55:37+03	5018+09 55:37+17	0+14 0+14

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total
	SEAN (O.S.) TO LAUREN: (CALLS) Lauren!	/515	5019+14 55:38+14	5021+02 55:39+10	1+04 0+20
104 Starts 5022+15 55:40+15	INT. LAUREN/SEAN'S HOUSE MAIN BEDROOM - MORNING ON LAUREN AND SEAN LYING IN BED.				
	SEAN TO LAUREN: She's getting worse.	/516	5029+11 55:45+03	5031+03 55:46+03	1+08 1+00
	SEAN TO LAUREN: You want her ending up like your mum?	/517	5035+12 55:49+04	5037+14 55:50+14	2+02 1+10
	LAUREN TO SEAN: What are//you on about? (RUNS OVER SCENE END)	/518	5041+00 55:52+16	5042+06 55:53+14	1+06 0+22
	CUT IN CLOSE AND PAN WITH AS LAUREN SITS UP - STANDS, CROSSES ROOM.				
	SEAN TO LAUREN: Veronica told me.	/519	5043+14 55:54+14	5045+05 55:55+13	1+07 0+23
	INTERCUT AS SEAN SITS UP, GESTURES.				
	SEAN TO LAUREN: I know about the way she died. She stole Veronica's car and went on the run with youse.	/520	5048+09 55:57+17	5055+11 56:02+11	7+02 4+18
	LAUREN TO SEAN: On the run? Jesus.	/521	5056+04 56:02+20	5060+14 56:05+22	4+10 3+02
	LAUREN PULLS ON TROUSERS.				
	LAUREN TO SEAN: She borrowed it.//She was taking us on holiday, spur of the moment. That's how she was. (RUNS OVER SCENE END)	/522	5064+15 56:08+15	5072+07 56:13+15	7+08 5+00
	END ON SEAN.				
	SEAN TO LAUREN: Do you hear yourself? She stole a car, she took youse out of school. No-one heard from youse.	/523	5072+08 56:13+16	5080+09 56:19+01	8+01 5+09

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total
105 Starts 5081+04 56:19+12	INT. LAUREN/SEAN'S HOUSE SPARE BEDROOM - MORNING CLOSE ON KELLY SEATED ON BED - LISTENS.				
	SEAN (O.S.) TO LAUREN: The police were looking for youse.	/524	5082+03 56:20+03	5084+05 56:21+13	2+02 1+10
	LAUREN (O.S.) TO SEAN: She just needed a break.	/525	5085+02 56:22+02	5086+14 56:23+06	1+12 1+04
106 Starts 5087+10 56:23+18	MAIN BEDROOM - ON LAUREN - PULLS ON BLOUSE.				
	LAUREN TO SEAN: From here, from everyone. And those dicks walking around free like they done nothing wrong?//When they killed our dad?	/526	5088+08 56:24+08	5098+00 56:30+16	9+08 6+08
	INTERCUT WITH SEAN AS HE GESTURES.				
	SEAN TO LAUREN: She painted 'murderers' outside a pub with IRA men drinking inside.//She was a danger, put you kids at risk. Veronica wanted to get her help.	/527	5099+00 56:31+08	5114+12 56:41+20	15+12 10+12
	LAUREN GLANCES DOWN AS SHE PUTS ON SHOES -				
	LAUREN TO SEAN: Veronica's such a shit stirrer.	/528	5117+10 56:43+18	5120+02 56:45+10	2+08 1+16
	- STANDS.				
	SEAN (O.S.) TO LAUREN: Me and Veronica want Kelly to see someone next week.	/529	5122+00 56:46+16	5125+08 56:49+00	3+08 2+08
	END ON LAUREN.				
	LAUREN TO SEAN: No.	/530	5129+09 56:51+17	5130+05 56:52+05	0+12 0+12

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total
107 Starts 5132+01 56:53+09	SPARE BEDROOM - CLOSE ON KELLY SEATED ON BED - LISTENS, REACTS -				
	LAUREN (O.S.) TO SEAN: There's nothing wrong with her.	/531	5133+02 56:54+02	5135+00 56:55+08	1+14 1+06
	- GLANCES AROUND.				
	INTERCUT AS SHE PLACES RUCKSACK ON TO BED - PACKS BELONGINGS - DRESSES -				
	KELLY TO SEAN: Hold on.	/532	5167+15 57:17+07	5168+11 57:17+19	0+12 0+12
	- PULLS BED SHEET OVER RUCKSACK.				
	SEAN TO KELLY: Kelly?	/533	5170+09 57:19+01	5171+03 57:19+11	0+10 0+10
	CONTINUE TO INTERCUT AS SEAN ENTERS THROUGH DOORWAY.				
	KELLY (O.S.) TO SEAN: Yeah.	/534	5171+05 57:19+13	5171+13 57:19+21	0+08 0+08
	KELLY STANDS.				
	SEAN TO KELLY: It's Veronica's fiftieth. Here's//money to get your hair done for the party tonight.	/535	5180+04 57:25+12	5187+15 57:30+15	7+11 5+03
	HE HOLDS OUT BANKNOTES - SHE TAKES THEM FROM HIM.				
	KELLY TO SEAN: Thanks.	/536	5192+15 57:33+23	5193+10 57:34+10	0+11 0+11
	CUT AWAY AS THEY LOOK AT EACH OTHER - HE STEPS TOWARDS - LIFTS BED SHEET - CUT IN AS HE LOWERS IT, GLANCES AT HER - STEPS AWAY.				

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total
	SEAN TO KELLY: If you leave, you'll kill her this time.	/537	5222+11 57:53+19	5225+02 57:55+10	2+07 1+15
	HE TURNS, EXITS - END ON KELLY - SITS ON TO BED, LOOKS DOWN.	FX: FOOTSTEPS KELLY: EXHALES			
108 Starts 5247+11 58:10+11	INT. CONNECT WAREHOUSE - DAY ON LAUREN - TRACK BACK AS SHE PUSHES TROLLEY TOWARDS, STARES BLANKLY - HAWK EYES HURRIES AFTER HER (SOFT FOCUS).				
		FX:/HUSHED B.G. CHATTER			
	HAWK EYES TO LAUREN: (CALLS) Lauren!	/538	5252+03 58:13+11	5252+15 58:13+23	0+12 0+12
	HAWK EYES TO LAUREN: (CALLS) Lauren.	/539	5255+08 58:15+16	5256+04 58:16+04	0+12 0+12
	HAWK EYES TO LAUREN: (CALLS) Lauren! (BREATHES HEAVILY)	/540	5258+12 58:17+20	5259+14 58:18+14	1+02 0+18
	HOLD AND PULL FOCUS AS LAUREN STOPS, TURNS TO HER - HAWK EYES STOPS.				
	HAWK EYES TO LAUREN: Leave that.//Come with me.	/541	5263+09 58:21+01	5265+14 58:22+14	2+05 1+13
		(RUNS OVER SCENE END)			
	CUT IN CLOSE ON LAUREN AND TRACK WITH AS SHE TURNS, WALKS TOWARDS.	B.G. CHATTER: CONTINUES			
	HAWK EYES (V.O.) TO LAUREN: You haven't been reaching any of the targets I've set.	/542	5277+04 58:30+04	5280+02 58:32+02	2+14 1+22
109 Starts 5280+07 58:32+07	INT. CONNECT HR OFFICE - DAY ON LAUREN (SEATED) - STARES TOWARDS.				
	LAUREN TO HAWK EYES: That's because they're completely unreasonable.	/543	5280+13 58:32+13	5283+04 58:34+04	2+07 1+15

Scene No. <u>Foot/TC</u>	<u>Action/Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>
	HAWK EYES (O.S.) TO LAUREN: No, they're not.	/544	5283+06 58:34+06	5284+06 58:34+22	1+00 0+16
	KAREN TO LAUREN: There have also been//some complaints that your behaviour has been unusual and it's starting to make people feel uncomfortable.	/545	5284+08 58:35+00	5293+14 58:41+06	9+06 6+06
	INTERCUT WITH HAWK EYES AND KAREN SEATED OPPOSITE.				
	LAUREN TO KAREN: Who?	/546	5295+11 58:42+11	5296+05 58:42+21	0+10 0+10
	LAUREN TO KAREN: Who said that?	/547	5299+13 58:45+05	5300+14 58:45+22	1+01 0+17
	KAREN (O.S.) TO LAUREN: Lauren, we all seen what happened in the canteen.	/548	5302+02 58:46+18	5305+09 58:49+01	3+07 2+07
	LAUREN TO KAREN/HAWK EYES: Did you see what they were laughing at?	/549	5310+13 58:52+13	5312+12 58:53+20	1+15 1+07
	CONTINUE TO INTERCUT.				
	LAUREN TO KAREN/HAWK EYES: You know what?	/550	5321+06 58:59+14	5322+06 59:00+06	1+00 0+16
	LAUREN PULLS LANYARD OVER HER HEAD - STANDS, SLAMS HER HANDS ON TO DESK -	FX:			
	LAUREN TO KAREN/HAWK EYES: I'd rather shit on my hands and clap than work here.	/551	5324+09 59:01+17	5328+00 59:04+00	3+07 2+07
	- TURNS, EXITS THROUGH DOORWAY.	FX:			

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total
	BRIDGET TO KELLY: Awful sad leaving two wee girls behind like that. Such a waste.	/560	5396+03 59:49+11	5403+15 59:54+15	7+12 5+04
			SCISSORS: CONTINUE		
	BRIDGET TO KELLY: Such a glamorous woman she was, too. You'd never see her without//the red lipstick. She was like something out of the films.	/561	5405+07 59:55+15	5413+05 60:00+21	7+14 5+06
			(RUNS OVER SCENE END)		
			SCISSORS: CONTINUE		
	BRIDGET TO KELLY: D'you know, it's mad.//I can see it now,//you are the image of her.	/562	5414+09 60:01+17	5419+05 60:04+21	4+12 3+04
			(RUNS OVER SCENE END)		
	CONTINUE TO INTERCUT AS KELLY STARES AT HER REFLECTION.		MUSIC: BUILDS		
111 Starts 5431+02 60:12+18	FLASHBACK: INT. VERONICA'S CAR - DAY (TRAVELLING) ON MOTHER'S REFLECTION IN REAR-VIEW MIRROR AS SHE DRIVES ALONG COASTAL ROAD INTO B.G.		MUSIC: CONTINUES		
112 Starts 5433+04 60:14+04	PRESENT: INT. HAIRDRESSERS - DAY EXTREME CLOSE ON KELLY'S REFLECTION IN MIRROR - STARES.				
113 Starts 5434+15 60:15+07	FLASHBACK: INT. VERONICA'S CAR - DAY (TRAVELLING) EXTREME CLOSE ON MOTHER'S REFLECTION IN REAR-VIEW MIRROR - SHE TURNS TOWARDS.				

Scene No. <u>Foot/TC</u>	<u>Action/Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>
114 Starts 5438+01 60:17+09	<u>PRESENT:</u> INT. HAIRDRESSERS - DAY EXTREME CLOSE ON KELLY'S REFLECTION IN MIRROR. SHE REACTS. CUT AWAY AS SHE QUICKLY STANDS - BRIDGET REACTS. KELLY TO BRIDGET: I have to go.				
				MUSIC: 'QUICK' FADE/CONTINUES	
		/563	<u>5438+12</u> 60:17+20	5439+10 60:18+10	0+14 0+14
	KELLY STEPS AROUND HER INTO B.G. -			FX: FOOTSTEPS	
	BRIDGET TO KELLY: Okay.	/564	5441+11 60:19+19	5442+08 60:20+08	0+13 0+13
	- STOPS, TURNS TOWARDS - RIPS OFF GOWN -			FX:	
	KELLY TO BRIDGET: Sorry, no, I have to leave.	/565	5443+04 60:20+20	5445+02 60:22+02	1+14 1+06
	- HANDS IT TO BRIDGET -			MUSIC: FADES/CONTINUES	
	BRIDGET TO KELLY: Are you okay?	/566	5445+07 60:22+07	5446+05 60:22+21	0+14 0+14
	- STEPS INTO B.G. -				
	KELLY TO BRIDGET: (OVER) Yeah, fine. Here, take this. Thank you.	/567	5446+03 60:22+19	5450+12 60:25+20	4+09 3+01
	- TURNS, HANDS MONEY TO HER - TURNS, WALKS INTO B.G.				
	BRIDGET TO KELLY: Oh, here, no, that's too much.	/568	5452+00 60:26+16	5454+02 60:28+02	2+02 1+10

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total
	TRACK IN AS BRIDGET FOLLOWS - VERONICA ENTERS THROUGH B.G. DOORWAY.				
	KELLY TO BRIDGET: It's fine, don't worry.	/569	5454+13 60:28+13	5456+02 60:29+10	1+05 0+21
	VERONICA TO KELLY: (OVER) Hi, Kel...	/570	5455+04 60:28+20	5456+01 60:29+09	0+13 0+13
	SHE TURNS AS KELLY GLANCES AT HER, EXITS THROUGH DOORWAY - HURRIES OFF R ALONG STREET - VERONICA TURNS TO BRIDGET.				
	BRIDGET TO VERONICA: Is she okay, Veronica?	/571	5463+12 60:34+12	5465+11 60:35+19	1+15 1+07
115 Starts 5466+15 60:36+15	EXT. SALMON HOUSE - DAY ACROSS CORNER OF GARDEN - KELLY ENTERS FROM B.G. -				
5470+00 60:38+16	MUSIC CUE: OUT - STRIDES ACROSS LAWN TOWARDS.				
	CUT IN CLOSE ON WINDOWS - PULL FOCUS AS KELLY ENTERS IN F.G. - STOPS, STARES THROUGH THEM - TURNS - CUT AWAY ACROSS LAWN AS SHE HURRIES UP STEPS TO CONSERVATORY DOOR - CUT IN AS SHE PULLS ON HANDLE - PAN WITH AS SHE WALKS TOWARDS - TURNS, PEERS THROUGH PATIO DOOR - KNOCKS ON IT -				
	KELLY: Hello?	/572	5514+05 61:08+05	5515+01 61:08+17	0+12 0+12
	- STEPS BACK, GLANCES AROUND - INTERCUT AS SHE CROUCHES, GLANCES BENEATH SLAB - STANDS, STEPS TO PATIO DOOR - KNOCKS -				

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total
	KELLY: Hello!	/573	5534+08 61:21+16	5535+08 61:22+08	1+00 0+16
	- TURNS, PULLS ON HANDLE - DOOR SLIDES OPEN - SHE REACTS - MOVES TO STEP THROUGH DOORWAY INTO --	FX:			
116 Starts 5543+01 61:27+09	INT. SALMON HOUSE DINING ROOM - DAY ON KELLY IN DOORWAY.				
5544+11 61:28+11	MUSIC CUE: IN	MUSIC: FADE IN			
	SLOWLY TRACK BACK AS SHE WALKS PAST DINING TABLE TOWARDS, GLANCES AROUND - TURNS, EXITS.	MUSIC: BUILDS THRU FX:			
117 Starts 5565+05 61:42+05	INT. SALMON HOUSE LANDING - DAY ALONG LANDING - KELLY ENTERS - TRACK BACK AS SHE TURNS, SLOWLY WALKS TOWARDS. HOLD AS SHE STOPS, LOOKS TOWARDS - CUT TO PART OPEN BEDROOM DOORWAY.	MUSIC: CONTINUES			
	MOTHER (V.O.) TO YOUNG KELLY/YOUNG LAUREN: Okay, come on, guys, let's go to bed.	/574	5596+03 62:02+19	5598+00 62:04+00	1+13 1+05
	YOUNG KELLY (V.O.) TO MOTHER: Okay.	/575	5598+10 62:04+10	5599+15 62:05+07	1+05 0+21
	KELLY ENTERS IN F.G. -				
	MOTHER (V.O.) TO YOUNG KELLY/YOUNG LAUREN: (OVER - THRU MUSIC) Come on, come on. Come on! It's bed... it's bedtime now. Come on! - STEPS TO IT, PUSHES IT OPEN.	/576	5599+08 62:05+00	5603+08 62:07+16	4+00 2+16
	MOTHER (V.O.) TO YOUNG KELLY: (THRU MUSIC) My God! Get in under the sheets, come on!	/577	5605+04 62:08+20	5608+14 62:11+06	3+10 2+10

Scene No. <u>Foot/TC</u>	<u>Action/Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>
	TRACK IN AS SHE STEPS INTO BEDROOM.				
118 Starts 5609+13 62:11+21	INT. SALMON HOUSE BEDROOM - DAY ON KELLY - SLOWLY STEPS TO BED - STOPS, CLOSES HER EYES.				
	MOTHER (V.O.) TO YOUNG KELLY: My God, your feet are freezing!	/578	5611+05 62:12+21	5613+07 62:14+07	2+02 1+10
	MOTHER (V.O.) TO YOUNG KELLY: Oh, your feet are so cold!	/579	5614+11 62:15+03	5617+13 62:17+05	3+02 2+02
	SHE OPENS HER EYES, LOOKS DOWN AT BED -				
	MOTHER (V.O.) TO YOUNG KELLY/YOUNG LAUREN: (UNDER MUSIC) I love you. I love you so much. Lay down. Okay. Goodnight.	/580	5623+04 62:20+20	5629+05 62:24+21	6+01 4+01
	- DROPS TO HER KNEES.				
	YOUNG LAUREN (V.O.) TO MOTHER: (UNDER MUSIC) Goodnight, Mum.	/581	5629+15 62:25+07	5631+03 62:26+03	1+04 0+20
	TRACK IN AND CRANE DOWN AS SHE RESTS HER HEAD AGAINST BED, CLOSES HER EYES - HOLD.				
119 Starts 5661+11 62:46+11	INT. BUS - DAY (TRAVELLING) CLOSE ON LAUREN (SEATED) - LOOKS DOWN, FROWNS.				
120 Starts 5673+13 62:54+13	FLASHBACK: EXT. GARAGE - DAY EXTREME CLOSE ON MOTHER - PAN WITH AS SHE PACES BACK AND FORTH, TOYS WITH SAINT CHRISTOPHER NECKLACE AROUND HER NECK.				

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total
121 Starts 5681+01 62:59+09	<u>PRESENT:</u> INT. BUS - DAY (TRAVELLING) CLOSE ON LAUREN (SEATED) - GLANCES AROUND.				
					FX: PASSING TRAFFIC THRU MUSIC: CONTINUES
122 Starts 5687+05 63:03+13	<u>FLASHBACK:</u> EXT. GARAGE - DAY CLOSE ON YOUNG KELLY CLUTCHING ICE LOLLY.				
	MOTHER (O.S.) TO YOUNG KELLY: Take it, Kelly.	/582	<u>5687+05</u> 63:03+13	5688+11 63:04+11	1+06 0+22
	SHE TAKES SAINT CHRISTOPHER NECKLACE FROM O.S. MOTHER - LOOKS DOWN AT IT.				
123 Starts 5693+11 63:07+19	<u>PRESENT:</u> INT. BUS - DAY (TRAVELLING) EXTREME CLOSE ON LAUREN (SEATED) - STARES.				
					MUSIC: CONTINUES
124 Starts 5701+08 63:13+00	<u>FLASHBACK:</u> EXT. GARAGE - DAY (YOUNG LAUREN'S P.O.V.) EXTREME CLOSE ON MOTHER (SOFT FOCUS) - PULL FOCUS AS SHE STEPS TOWARDS.				
	MOTHER TO YOUNG LAUREN: (ECHOES) Look after your sister.	/583	5705+00 63:15+08	5707+06 63:16+22	2+06 1+14
125 Starts 5708+08 63:17+16	<u>PRESENT:</u> INT. BUS - DAY (TRAVELLING) EXTREME CLOSE ON LAUREN (SEATED) WITH TEAR-FILLED EYES - STARES.				

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total
126 Starts 5715+09 63:22+09	FLASHBACK: EXT. GARAGE - DAY THROUGH WINDSCREEN TO MOTHER SEATED IN VERONICA'S CAR - PAN WITH AS IT PASSES - CUT IN EXTREME CLOSE ON YOUNG KELLY AS SHE LOOKS TOWARDS.				
127 Starts 5726+14 63:29+22	PRESENT: INT. BUS - DAY (TRAVELLING) CLOSE ON LAUREN (SEATED) CLUTCHING SAINT CHRISTOPHER NECKLACE AROUND HER NECK - GLANCES AROUND WITH TEAR-FILLED EYES - HOLD.			MUSIC: FADES	
128 Starts 5747+10 63:43+18	INT. SALMON HOUSE BEDROOM - DUSK ON KELLY ASLEEP AGAINST BED - SLOWLY TRACK BACK.				
5756+00 63:49+08	MUSIC CUE: OUT			MUSIC: FADE OUT	
	LANDING LIGHT ILLUMINATES IN B.G. - WOMAN ENTERS FROM B.G. CLUTCHING SHOPPING BAGS - TURNS, WALKS TOWARDS - SWITCHES ON LIGHT - SEES KELLY, REACTS - DROPS BAGS AS KELLY QUICKLY WAKES.			FX: WOMAN: SCREAMS	
	WOMAN TO MARTY: (SHOUTS) Marty! Marty! There's someone in the house!//Marty!	/584	5766+10 63:56+10	5773+12 64:01+04	7+02 4+18
	WOMAN TURNS, RUNS INTO B.G.			(RUNS OVER SCENE END)	
129 Starts 5771+11 63:59+19	INT. SALMON HOUSE LANDING - DUSK THROUGH DOORWAY TO KELLY - REACTS - TURNS, HURRIES INTO B.G. - STOPS, OPENS WINDOW - CLIMBS OUT, LEAPS OUT BELOW.			KELLY: BREATHES HEAVILY/B.G. DOG: BARKS	

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total
130 Starts 5784+07 64:08+07	EXT. SALMON HOUSE - DUSK ACROSS GARDEN UP TO KELLY - DROPS TO THE GROUND - TURNS, RUNS TOWARDS AS MARTY ENTERS THROUGH B.G. BEDROOM DOORWAY - RUNS TO WINDOW.				
	MARTY TO KELLY: Come back here! Come back here!	/585	5788+04 64:10+20	5790+13 64:12+13	2+09 1+17
	WOMAN STOPS BY HIM AS KELLY EXITS IN F.G.	FX: FOOTSTEPS			
131 Starts 5792+05 64:13+13	EXT. WOODS - DUSK TRACKING WITH AS KELLY RUNS L BETWEEN TREES.				
132 Starts 5801+03 64:19+11	EXT. VIEWPOINT - EVENING (HIGH ANGLE) DOWN ACROSS ILLUMINATED CITY - FULL MOON IN B.G.				
133 Starts 5808+07 64:24+07	INT. LAUREN/SEAN'S HOUSE KITCHEN/ DINER - EVENING CLOSE ON LAUREN (BACK TO CAMERA - SOFT FOCUS) BY CLOSED PATIO DOOR - SEAN'S REFLECTION IN GLASS.				
	LAUREN TO SEAN: I left my job today.	/586	5811+15 64:26+15	5813+09 64:27+17	1+10 1+02
	PULL FOCUS AS SHE TURNS TOWARDS - INTERCUT BETWEEN THEM.				
	SEAN TO LAUREN: What do you mean, you left your job today?	/587	5822+00 64:33+08	5824+02 64:34+18	2+02 1+10
	LAUREN TO SEAN: I'm not going back.	/588	5827+12 64:37+04	5829+00 64:38+00	1+04 0+20

Scene No. <u>Foot/TC</u>	<u>Action/Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>
	SEAN TO LAUREN: Jesus Christ, Lauren.	/589	5830+02 64:38+18	5832+00 64:40+00	1+14 1+06
				DOOR (O.S.): OPENS/CLOSES/FX: FOOTSTEPS	
	CUT AWAY AS KELLY ENTERS -				
	KELLY TO LAUREN/SEAN: Hiya.	/590	5836+10 64:43+02	5837+09 64:43+17	0+15 0+15
	- TURNS, OPENS CUPBOARD DOOR.				
	SEAN TO KELLY: (OVER) And where the fuck have you been?	/591	5837+06 64:43+14	5839+02 64:44+18	1+12 1+04
				(RUNS OVER SCENE END)	
	CUT IN CLOSE ON LAUREN AS SHE TURNS, GLARES AT SEAN.				
	LAUREN TO SEAN: (OVER) Sean.	/592	5838+14 64:44+14	5839+09 64:45+01	0+11 0+11
	CUT AWAY AS HE GESTURES - KELLY FILLS GLASS FROM TAP - DRINKS.			FX: RUNNING WATER	
	SEAN TO LAUREN/KELLY: We've got five minutes.	/593	5846+13 64:49+21	5848+08 64:51+00	1+11 1+03
	LAUREN STEPS TO HER.				
	LAUREN TO KELLY: What happened to your hair?	/594	5854+02 64:54+18	5855+06 64:55+14	1+04 0+20
	KELLY TO LAUREN: I changed my mind.	/595	5856+09 64:56+09	5857+13 64:57+05	1+04 0+20
	SEAN TO LAUREN/KELLY: You know what, I'll be waiting in the car.	/596	5860+14 64:59+06	5863+02 65:00+18	2+04 1+12
	SEAN TURNS, EXITS.			DOOR (O.S.): OPENS/CLOSES	

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total
134 Starts 5869+08 65:05+00	INT. QUAYSIDE BAR LOUNGE AREA - EVENING ACROSS TO VERONICA AND GUESTS.				
5869+08 65:05+00	MUSIC CUE: IN SHE 'TWIRLS'. CUT TO KELLY AND LAUREN AT BAR -				
					(STARTS BEFORE CUT)
	SONG: Happy, //happy birthday in a hot bath To those nice, nice nights	/597	5874+09 65:08+09	5881+15 65:13+07	7+06 4+22
	- TURN, LOOK AT EACH OTHER - MALE BARTENDER ENTERS -				
	SONG: I remember always, always I got such a fright	/598	5883+13 65:14+13	5891+13 65:19+21	8+00 5+08
	- PLACES DRINKS IN FRONT OF THEM.				
	MALE BARTENDER TO LAUREN/KELLY: (OVER) That will be eight pound, please.	/599	5884+07 65:14+23	5886+04 65:16+04	1+13 1+05
	LAUREN DRAINS GLASS AS KELLY PAYS - CUT IN CLOSE ON LAUREN AND TRACK WITH AS SHE STRIDES L -				
	SONG: Seeing them in my dark cupboard With my great big cake	/600	5892+15 65:20+15	5900+10 65:25+18	7+11 5+03
	SONG: If they were me, if they //were me	/601	5901+15 65:26+15	5906+04 65:29+12	4+05 2+21
					(RUNS OVER SCENE END)
	- STOPS BY VERONICA, GRABS HER ARM - CUT IN CLOSE AS THEY TURN TO EACH OTHER.				
	LAUREN TO VERONICA: (OVER) Veronica, there's nothing wrong with Kelly.	/602	5905+01 65:28+17	5907+13 65:30+13	2+12 1+20

Scene No. <u>Foot/TC</u>	<u>Action/Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>
	INTERCUT BETWEEN THEM.				
					MUSIC/SONG (THRU STEREO): CONTINUES UNDER
	LAUREN TO VERONICA: She won't be seeing anyone, you hear me?	/603	5908+13 65:31+05	5910+12 65:32+12	1+15 1+07
	LAUREN TO VERONICA: You go behind my back?	/604	5911+13 65:33+05	5913+11 65:34+11	1+14 1+06
	VERONICA TO LAUREN: You//are a making a scene.	/605	5913+15 65:34+15	5916+12 65:36+12	2+13 1+21
					(RUNS OVER SCENE END)
	VERONICA TURNS AWAY AS SEAN APPROACHES FROM B.G. (SOFT FOCUS).				
	VERONICA TO GUESTS: Ah, Sheila, John!	/606	5920+06 65:38+22	5922+10 65:40+10	2+04 1+12
	VERONICA WALKS OFF.				
	SEAN TO LAUREN: Lauren, we're not talking about this here, in front of everyone.	/607	5925+15 65:42+15	5930+05 65:45+13	4+06 2+22
	SEAN STOPS, TURNS TO HER.				
	LAUREN: (MUMBLES) Fuck!	/608	5932+06 65:46+22	5933+07 65:47+15	1+01 0+17
	CUT AWAY AS SHE TURNS, STRIDES TO KELLY AT F.G. BAR - STOPS, LEANS AGAINST IT.				
	LAUREN TO MALE BARTENDER: Can I get another?	/609	5941+06 65:52+22	5942+09 65:53+17	1+03 0+19
	KELLY TURNS TO HER, PLACES DRINK ON TO BAR - LAUREN PICKS IT UP, DRAINS GLASS.				
5949+13 65:58+13	MUSIC CUE: OUT				MUSIC/SONG (THRU STEREO): OUT

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total
135 Starts 5949+14 65:58+14	LATER: ACROSS BUSY LOUNGE.				
5949+14 65:58+14	MUSIC CUE: IN				
	SONG: I got me a car, it seats about twenty So come on and bring your jukebox money	/610	5951+00 65:59+08	5961+12 66:06+12	10+12 7+04
	TRACK BACK AND CRANE DOWN AS GUESTS DANCE TO REVEAL KELLY AND LAUREN SEATED AT F.G. TABLE.				
	SONG: (OVER) The love shack is a little old place Where we can get together	/611	5961+08 66:06+08	5975+06 66:15+14	13+14 9+06
	HOLD AS LAUREN LEANS TO HER, TOUCHES HER ARM - CUT IN ON KELLY -				
	LAUREN TO KELLY: (OVER) You alright?	/612	5973+10 66:14+10	5974+07 66:14+23	0+13 0+13
	- NODS.				
	LAUREN TO KELLY: Don't mind them.	/613	5976+12 66:16+12	5977+13 66:17+05	1+01 0+17
	CUT AWAY TO SEAN AS HE DANCES WITH VERONICA.				
	SONG: Love shack, baby, love shack// Love shack, baby, love shack	/614	5983+09 66:21+01	5992+14 66:27+06	9+05 6+05
	CUT AWAY ACROSS BUSY LOUNGE AND PAN WITH AS MARTY WALKS L FOLLOWED BY WOMAN - TURNS, GLANCES AT HER - CUT AWAY PAST LAUREN AND KELLY SEATED IN F.G. AS HE STRIDES TO THEM, LEANS TO KELLY.				
	MARTY TO KELLY: Hey, you!	/615	5997+14 66:30+14	5998+13 66:31+05	0+15 0+15

Scene No. <u>Foot/TC</u>	<u>Action/Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>
	CUT IN AS HE GRABS HER, PULLS HER TO HER FEET.	FX:			
	MARTY TO KELLY: Stay away from my kids, do you hear me?!	/616	5999+06 66:31+14	6001+08 66:33+00	2+02 1+10
	PULL FOCUS ON VERONICA AND SEAN IN B.G.				
	VERONICA TO MARTY: Marty!	/617	6002+13 66:33+21	6003+09 66:34+09	0+12 0+12
	THEY STEP TOWARDS.				
	MARTY TO VERONICA: She's a psycho.//Nearly drowned my son.	/618	6005+04 66:35+12	6008+12 66:37+20	3+08 2+08
				(RUNS OVER SCENE END)	
	CUT IN AND INTERCUT.				
	VERONICA TO ALL: What?	/619	6009+14 66:38+14	6010+13 66:39+05	0+15 0+15
	KELLY TO ALL: I didn't hurt him.	/620	6011+12 66:39+20	6013+02 66:40+18	1+06 0+22
	WOMAN (O.S.) TO KELLY: (OVER) You broke into our house.	/621	6012+15 66:40+15	6015+02 66:42+02	2+03 1+11
	KELLY TO WOMAN: (OVER) That's our house. (TO LAUREN) Tell them, Lauren.	/622	6014+11 66:41+19	6016+14 66:43+06	2+03 1+11
	LAUREN REACTS.			MUSIC/SONG (THRU STEREO): CONTINUES	
	MARTY (O.S.) TO ALL: We should call the police.	/623	6018+15 66:44+15	6020+01 66:45+09	1+02 0+18
	VERONICA (O.S.) TO MARTY: (OVER) No, Marty, please, don't. She's, she's not herself.	/624	6019+13 66:45+05	6023+13 66:47+21	4+00 2+16

Scene No. <u>Foot/TC</u>	<u>Action/Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>
	CONTINUE TO INTERCUT BETWEEN THEM.				
	MARTY TO VERONICA: Then fucking do something! Or I will.	/625	<u>6023+14</u> 66:47+22	6027+05 66:50+05	3+07 2+07
	SONG: (UNDER) Bang, bang! On//the door, baby Bang, bang!	/626	6026+10 66:49+18	6035+06 66:55+14	8+12 5+20
	MARTY TURNS, FOLLOWS WOMAN INTO B.G.				
	LAUREN TO ALL: (OVER) What are you looking at?	/627	6032+07 66:53+15	6033+10 66:54+10	1+03 0+19
	LAUREN TURNS, STEPS AWAY.				
	LAUREN TO ALL: Stop looking,//stop looking.	/628	6035+08 66:55+16	6037+15 66:57+07	2+07 1+15
			(RUNS OVER SCENE END)		
	VERONICA STEPS TO KELLY -				
	VERONICA TO KELLY: (OVER) What were you thinking?	/629	6037+12 66:57+04	6039+10 66:58+10	1+14 1+06
	- TAKES HER ARMS - LAUREN GLANCES AROUND.				
	LAUREN TO ALL: Stop looking!	/630	6040+08 66:59+00	6041+11 66:59+19	1+03 0+19
6042+00 67:00+00	MUSIC CUE: OUT				
			MUSIC/SONG (THRU STEREO): OUT		
	SEAN TO LAUREN: Lauren, please.	/631	6042+00 67:00+00	6043+06 67:00+22	1+06 0+22
	VERONICA (O.S.) TO KELLY: Answer me!	/632	6045+00 67:02+00	6046+04 67:02+20	1+04 0+20
	LAUREN STEPS TO VERONICA AND KELLY.				

Scene No. <u>Foot/TC</u>	<u>Action/Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>
	LAUREN TO VERONICA: Just leave her//alone!	/633	6047+02 67:03+10	6048+12 67:04+12	1+10 1+02
	(RUNS OVER SCENE END)				
	CONTINUE TO INTERCUT AS VERONICA TURNS TO HER.				
	VERONICA TO LAUREN: She's a danger just like your mother. I knew this would//happen.	/634	6049+09 67:05+01	6054+00 67:08+00	4+07 2+23
	(RUNS OVER SCENE END)				
	LAUREN TO SEAN: She tried to have our mum taken away. Now Kelly.	/635	6054+07 67:08+07	6058+02 67:10+18	3+11 2+11
	VERONICA TO LAUREN: Your mother wasn't fit to look after youse.//God knows what she'd have done next.	/636	6058+11 67:11+03	6065+04 67:15+12	6+09 4+09
	(RUNS OVER SCENE END)				
	LAUREN TO VERONICA: She killed herself, that's what she done.	/637	6069+00 67:18+00	6071+04 67:19+12	2+04 1+12
	LAUREN TURNS, STRIDES OFF - KELLY TURNS, FOLLOWS - END ON SEAN AND VERONICA - HE TURNS, EXITS.			FX: FOOTSTEPS/HUSHED CHATTER	
136 Starts 6091+12 67:33+04	EXT. STREET - EVENING TRACKING BACK AS LAUREN AND KELLY WALK ACROSS PAVEMENT TOWARDS FOLLOWED BY SEAN.			FX: FOOTSTEPS/B.G. TRAFFIC	
	KELLY TO LAUREN/SEAN: I wanna walk.	/638	6099+02 67:38+02	6100+05 67:38+21	1+03 0+19
	SEAN TO KELLY: Kelly, let's get in the car, now.	/639	6100+07 67:38+23	6102+14 67:40+14	2+07 1+15
	HOLD AS THEY STOP BY SEAN'S CAR - HE OPENS REAR PASSENGER DOOR.			FX:	
	LAUREN TO KELLY: Get in, please.	/640	6103+11 67:41+03	6105+13 67:42+13	2+02 1+10

Scene No. <u>Foot/TC</u>	<u>Action/Dialogue</u>	Spot <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>
	KELLY CLIMBS INTO REAR - SEAN CLOSES DOOR - CUT IN ON HIM AS HE TURNS, LOOKS ACROSS CAR TOWARDS -	FX:			
	SEAN TO LAUREN: She's seeing someone, tomorrow.	/641	6116+00 67:49+08	6118+08 67:51+00	2+08 1+16
	- OPENS DRIVER'S DOOR - CUT IN CLOSE ON LAUREN.	FX:			
6119+10 67:51+18	MUSIC CUE: IN				
	TRACK AND PAN WITH AS SHE STEPS ASIDE - CUT AWAY AS SHE CLIMBS INTO REAR BESIDE KELLY.				
137 Starts 6135+07 68:02+07	INT. SEAN'S CAR - EVENING (TRAVELLING) ON KELLY AND LAUREN SEATED IN REAR - GLANCE AT EACH OTHER - CUT IN CLOSE ON SEAN AS HE DRIVES.				
138 Starts 6157+00 68:16+16	EXT. COUNTRY ROAD - EVENING ALONG DARKENED ROAD TO SEAN'S CAR - PAN WITH AS IT TRAVELS TOWARDS - PASSES, CONTINUES INTO B.G.				
139 Starts 6173+01 68:27+09	SEAN'S CAR - ON KELLY AND LAUREN SEATED IN REAR - KELLY REACTS AS LAUREN GLANCES AROUND.				
6189+00 68:38+00	<u>KELLY/LAUREN'S IMAGINATION:</u> THROUGH WINDSCREEN TO MOTHER (BACK TO CAMERA) - WALKS ALONG DARKENED VERGE AS SEAN'S CAR PASSES HER.				
6191+08 68:39+16	<u>PRESENT:</u> CUT IN CLOSE ON KELLY AND LAUREN AS THEY TURN, LOOK THROUGH REAR WINDOW AT EMPTY DARKENED ROAD.				

Scene No. <u>Foot/TC</u>	<u>Action/Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>
	WOLF ENTERS, TURNS AS SEAN'S CAR TRAVELS TOWARDS.				
	KELLY AND LAUREN TURN - GLANCE AT EACH OTHER.				
6233+02 69:07+10	MUSIC CUE: OUT				
	CUT IN CLOSE ON SEAN AND INTERCUT AS HE DRIVES.				
	LAUREN TO SEAN: Go the other way.	/642	6244+10 69:15+02	6245+13 69:15+21	1+03 0+19
	SEAN TO LAUREN: No, this way's faster.	/643	6247+00 69:16+16	6248+12 69:17+20	1+12 1+04
	CAR TURNS, HEADLIGHTS ILLUMINATE HOSPITAL SIGN AS IT PASSES.				
	LAUREN LEANS TO KELLY -				
	KELLY TO LAUREN: (WHISPERS) He's trying to take us to the hospital.	/644	6268+00 69:30+16	6271+00 69:32+16	3+00 2+00
	- LEANS BACK - KELLY NODS - CONTINUE TO INTERCUT AS CAR TRAVELS ALONG DARKENED SIDE ROAD - KELLY AND LAUREN GLANCE AT EACH OTHER - SEAN LOCKS DOORS AS CAR PULLS UP AT TEMPORARY TRAFFIC LIGHTS - KELLY PULLS ON DOOR HANDLE.				
	KELLY TO SEAN: Open it, open it.	/645	6299+13 69:51+21	6301+11 69:53+03	1+14 1+06
	CONTINUE TO INTERCUT WITH LAUREN AS SHE PULLS ON DOOR HANDLE.				
	LAUREN TO SEAN: Open the door!	/646	6301+12 69:53+04	6303+00 69:54+00	1+04 0+20
	SEAN TO LAUREN: No.	/647	6303+08 69:54+08	6304+00 69:54+16	0+08 0+08

Scene No. <u>Foot/TC</u>	<u>Action/Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>
	LAUREN TO SEAN: Open it!	/648	<u>6304+05</u> <u>69:54+21</u>	<u>6305+01</u> <u>69:55+09</u>	<u>0+12</u> <u>0+12</u>
	KELLY TO SEAN: Let me out!	/649	<u>6305+09</u> <u>69:55+17</u>	<u>6306+09</u> <u>69:56+09</u>	<u>1+00</u> <u>0+16</u>
	SEAN (O.S.) TO KELLY: No!	/650	<u>6306+11</u> <u>69:56+11</u>	<u>6307+03</u> <u>69:56+19</u>	<u>0+08</u> <u>0+08</u>
	KELLY (O.S.) TO SEAN: Open it now!	/651	<u>6307+07</u> <u>69:56+23</u>	<u>6308+11</u> <u>69:57+19</u>	<u>1+04</u> <u>0+20</u>
	SEAN TO LAUREN/KELLY: I am sorry, I can't.	/652	<u>6308+15</u> <u>69:57+23</u>	<u>6310+09</u> <u>69:59+01</u>	<u>1+10</u> <u>1+02</u>
	CONTINUE TO INTERCUT AS KELLY TAKES OUT PENKNIFE - OPENS IT, HOLDS IT TO SEAN'S THROAT.			FX:/KELLY: BREATHES HEAVILY	
	KELLY TO SEAN: Open//them, now!	/653	<u>6312+09</u> <u>70:00+09</u>	<u>6313+12</u> <u>70:01+04</u>	<u>1+03</u> <u>0+19</u>
	HE REACTS.			(RUNS OVER SCENE END)	
	SEAN (O.S.) TO LAUREN: Lauren.	/654	<u>6320+11</u> <u>70:05+19</u>	<u>6321+07</u> <u>70:06+07</u>	<u>0+12</u> <u>0+12</u>
	SEAN (O.S.) TO LAUREN: Lauren.	/655	<u>6325+12</u> <u>70:09+04</u>	<u>6326+08</u> <u>70:09+16</u>	<u>0+12</u> <u>0+12</u>
	LAUREN REACHES OUT, PULLS KELLY'S HAND BACK - TAKES PENKNIFE FROM HER - KELLY TURNS, BANGS ON DOOR.			FX:	
	KELLY TO SEAN: Let me out!	/656	<u>6332+10</u> <u>70:13+18</u>	<u>6333+14</u> <u>70:14+14</u>	<u>1+04</u> <u>0+20</u>
				(RUNS OVER SCENE END)	

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total
6334+00 70:14+16	MUSIC CUE: IN				
			MUSIC: FADE IN THRU FX:		
	LAUREN (O.S.) TO KELLY: Kelly.	/657	6334+00 70:14+16	6334+12 70:15+04	0+12 0+12
	KELLY TO SEAN: (CRIES) Let me out!	/658	6336+00 70:16+00	6338+03 70:17+11	2+03 1+11
			FX:		
	KELLY TO SEAN: (CRIES) Open the door!	/659	6339+09 70:18+09	6340+15 70:19+07	1+06 0+22
	SEAN TO LAUREN: (SHOUTS) She's gonna hurt herself!	/660	6341+00 70:19+08	6343+03 70:20+19	2+03 1+11
	CONTINUE TO INTERCUT AS SHE KICKS IT.				
			MUSIC: CONTINUES THRU FX:		
	KELLY TO SEAN: (OVER - CRIES) Open the door! Open it!	/661	6342+09 70:20+09	6345+06 70:22+06	2+13 1+21
			(RUNS OVER SCENE END)		
	LAUREN TO SEAN: (OVER - SHOUTS) Open it!	/662	6344+15 70:21+23	6346+04 70:22+20	1+05 0+21
			(RUNS OVER SCENE END)		
			LAUREN/KELLY: SHOUT		
	SEAN TO LAUREN: (SHOUTS) Lauren, she needs to ...	/663	6347+14 70:23+22	6349+10 70:25+02	1+12 1+04
	LAUREN TO SEAN: (SHOUTS) Now!//Open the door!	/664	6349+12 70:25+04	6352+04 70:26+20	2+08 1+16
			(RUNS OVER SCENE END)		
	LAUREN HOLDS PENKNIFE TO SEAN'S THROAT.				
			KELLY: CONTINUES		
	KELLY TO SEAN: (CRIES) Please! Open the door!	/665	6352+05 70:26+21	6354+09 70:28+09	2+04 1+12

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total
	LAUREN TO SEAN: (SCREAMS) Open it!	/666	6354+11 <u>70:28+11</u>	6355+12 <u>70:29+04</u>	1+01 <u>0+17</u>
			(RUNS OVER SCENE END)		
	SEAN TO LAUREN: (OVER - SHOUTS) Alright!//Okay!	/667	<u>6355+08</u> <u>70:29+00</u>	<u>6357+04</u> <u>70:30+04</u>	1+12 <u>1+04</u>
			(RUNS OVER SCENE END)		
	SEAN UNLOCKS DOORS - GLANCES AROUND AS KELLY AND LAUREN QUICKLY CLIMB OUT - HE LOOKS DOWN AT MOBILE PHONE, DIALS	FX: MOBILE PHONE: BEEPS			
	SEAN ('AT MOBILE PHONE'): (SHOUTS) Come on!	/668	<u>6364+01</u> <u>70:34+17</u>	6365+08 <u>70:35+16</u>	1+07 <u>0+23</u>
140 Starts 6369+07 <u>70:38+07</u>	EXT. DUAL CARRIAGEWAY - NIGHT DOWN ALONG BUSY DUAL CARRIAGEWAY - CUT IN CLOSE ON LAUREN AND TRACK BACK AS SHE WALKS ALONG VERGE TOWARDS - HITCHHIKES FOLLOWED BY KELLY - HOLD AS THEY STOP - LAUREN STEPS INTO LANE. CUT AWAY (HIGH ANGLE) AS THEY HURRY ACROSS BUSY DUAL CARRIAGEWAY TO CENTRAL RESERVATION - CUT IN AND TRACK BEHIND AS THEY CONTINUE INTO B.G. - POLICE CAR APPROACHES FROM B.G. (SOFT FOCUS) - TRACK BACK AS THEY TURN, RUN TOWARDS - KELLY LEAPS OVER CENTRAL RESERVATION - INTERCUT AS LAUREN TURNS, WATCHES AS KELLY ROLLS ACROSS ROAD.	MUSIC: BUILDS THRU FX: TRAFFIC FX: CAR HORNS CAR HORNS: CONTINUE FX: B.G. SIREN FX:/CAR HORN MUSIC: FADES/LAUREN: BREATHE HEAVILY			
6422+00 <u>71:13+08</u>	MUSIC CUE: OUT LAUREN TURNS AS HEADLIGHTS ILLUMINATE HER - CAR SPEEDS TOWARDS, QUICKLY PULLS UP.	MUSIC: OUT THRU FX: TYRES: SCREECH			
141 Starts 6429+09 <u>71:18+09</u>	BLACK SCREEN. HOLD.	LAUREN (V.O.): GASPS/FX: 'SILENCE' FX: 'RUMBLE'/'MONTAGE'			

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total
142 Starts 6436+12 71:23+04	FADE IN: (LAUREN'S P.O.V. - SOFT FOCUS) UP TO MOTHER - LOOKS TOWARDS.				
	FADE TO BLACK.				
6445+04 71:28+20	(LAUREN'S P.O.V. - SOFT FOCUS) UP TO MOTHER.				
	MOTHER (V.O.) TO YOUNG LAUREN: (DISTORTED) Lauren, look after your sister.	/669	6447+04 71:30+04	6452+07 71:33+15	5+03 3+11
	SHE TURNS, STEPS INTO B.G.				
6457+02 71:36+18	BLACK SCREEN.				
143 Starts 6463+04 71:40+20	LATER: (LAUREN'S P.O.V. - SOFT FOCUS) EXTREME CLOSE ON MALE HIGHWAY OFFICER - LOOKS TOWARDS.				
	MALE HIGHWAY OFFICER TO LAUREN: (DISTORTED) What's your name? Give me your name.	/670	6463+04 71:40+20	6467+04 71:43+12	4+00 2+16
6467+05 71:43+13	BLACK SCREEN.				
6471+09 71:46+09	(LAUREN'S P.O.V. - SOFT FOCUS) EXTREME CLOSE ON MALE HIGHWAY OFFICER.				
6476+03 71:49+11	BLACK SCREEN.				
6478+01 71:50+17	(LAUREN'S P.O.V. - SOFT FOCUS) UP TO MALE HIGHWAY OFFICER CLUTCHING THERMAL SHEET.				
144 Starts 6479+09 71:51+17	FLASHBACK: INT. SALMON HOUSE LIVING ROOM - EVENING				
	EXTREME CLOSE ON YOUNG LAUREN (SOFT FOCUS) CLUTCHING TINSEL.				

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total
6479+09 71:51+17	MUSIC CUE: IN				
	SONG: Mommy kissing Santa//Claus ...	/671	6480+02 71:52+02	6485+09 71:55+17	5+07 3+15
					(RUNS OVER SCENE END)
	PULL FOCUS.				
145 Starts 6484+02 71:54+18	BLACK SCREEN.				
146 Starts 6485+10 71:55+18	PRESENT: EXT. DUAL CARRIAGEWAY - NIGHT (LAUREN'S P.O.V. - SOFT FOCUS - LOW ANGLE) ACROSS TO HIGHWAY OFFICERS KNEELING BY KELLY LYING MOTIONLESS ON GROUND.				
6488+08 71:57+16	MUSIC CUE: IN				
					MUSIC: FADE IN THRU MUSIC/SONG (THRU STEREO): FADES
6490+08 71:59+00	MUSIC CUE: OUT				
					MUSIC/SONG (THRU STEREO): FADE OUT THRU MUSIC: BUILDS
6491+09 71:59+17	BLACK SCREEN.				
6495+05 72:02+05	(LAUREN'S P.O.V. - SOFT FOCUS) CLOSE ON MALE HIGHWAY OFFICER.				
	MALE HIGHWAY OFFICER TO LAUREN: (DISTORTED) Don't get up, don't get up. Stay down, stay down, stay down.	/672	6495+05 72:02+05	6500+04 72:05+12	4+15 3+07
6501+01 72:06+01	BLACK SCREEN.				
6502+01 72:06+17	(LAUREN'S P.O.V. - SOFT FOCUS - LOW ANGLE) ACROSS TO KELLY LYING ON GROUND -				

Scene No. <u>Foot/TC</u>	<u>Action/Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>
	LAUREN (O.S.) TO KELLY: (DISTORTED) Kelly! Kelly!	/673	6503+02 72:07+10	6508+06 72:10+22	5+04 3+12
	- STIRS, LOOKS TOWARDS.				
	FEMALE HIGHWAY OFFICER TO LAUREN: (DISTORTED) Stay still, stay still.	/674	6508+15 72:11+07	<u>6510+13</u> 72:12+13	1+14 1+06
	CUT TO MALE HIGHWAY OFFICER CLUTCHING THERMAL BLANKET -				
	LAUREN (O.S.) TO KELLY: (DISTORTED) Kelly!	/675	6511+09 72:13+01	6513+01 72:14+01	1+08 1+00
	MALE HIGHWAY OFFICER TO LAUREN: (DISTORTED) It won't be long now.	/676	<u>6516+00</u> 72:16+00	6517+03 72:16+19	1+03 0+19
	- TURNS - CUT AWAY TO MALE HIGHWAY OFFICERS CLUTCHING KELLY.				
	KELLY TO LAUREN: (SHOUTS - DISTORTED) They're not real, Lauren!	/677	6523+05 72:20+21	6525+12 72:22+12	2+07 1+15
	PAN WITH AS THEY LEAD HER AWAY - INTERCUT AS LAUREN AND KELLY STRUGGLE WITH HIGHWAY OFFICERS.				
				FX: CAR HORN	
				FX:/MALE HIGHWAY OFFICER: GROANS	
				KELLY: SHOUTS (DISTORTED)	
	MALE HIGHWAY OFFICER TO KELLY: Calm down, please.	/678	6533+06 72:27+14	6534+13 72:28+13	1+07 0+23
	LAUREN (O.S.) TO KELLY: (SHOUTS) Kelly!	/679	6535+02 72:28+18	6536+05 72:29+13	1+03 0+19
	KELLY PULLS FROM COAT - TURNS, RUNS OFF.				
	KELLY TO LAUREN: (SHOUTS) Lauren!	/680	6537+06 72:30+06	6538+07 72:30+23	1+01 0+17

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total
	CUT IN CLOSE ON FEMALE MOTORIST.				
	LAUREN (O.S.) TO KELLY: (SHOUTS) Kelly, get in the car!	/681	<u>6539+01</u> <u>72:31+09</u>	6541+03 <u>72:32+19</u>	2+02 <u>1+10</u>
	CONTINUE TO INTERCUT AS KELLY AND LAUREN CLIMB INTO STATIONARY CAR.				
	CUT AWAY (HIGH ANGLE) AS CAR SPEEDS AWAY - EXITS.				
147 Starts 6560+01 <u>72:45+09</u>	INT. CAR - NIGHT (TRAVELLING) CLOSE ON LAUREN - DRIVES.				
	LAUREN TO KELLY: Breathe, breathe, breathe, Kelly.	/682	6560+06 <u>72:45+14</u>	6562+11 <u>72:47+03</u>	2+05 <u>1+13</u>
	INTERCUT WITH KELLY IN PASSENGER SEAT -				
	LAUREN TO KELLY: (SOFTLY) Breathe. Shh.	/683	6565+03 <u>72:48+19</u>	6567+10 <u>72:50+10</u>	2+07 <u>1+15</u>
6570+00 <u>72:52+00</u>	MUSIC CUE: OUT				
	- GRIMACES AS LAUREN STROKES HER HAIR.				
	LAUREN TO KELLY: (SOFTLY) Shh.	/684	<u>6570+12</u> <u>72:52+12</u>	6572+14 <u>72:53+22</u>	2+02 <u>1+10</u>
	LAUREN GLANCES AROUND.				
	KELLY TO LAUREN: (UPSET) Where are we going? Where are we going?	/685	6578+07 <u>72:57+15</u>	6581+00 <u>72:59+08</u>	2+09 <u>1+17</u>
	KELLY GRIMACES.				
148 Starts 6583+02 <u>73:00+18</u>	EXT. ROAD - NIGHT ALONG DARKENED ROAD TO CAR - PAN WITH AS IT PASSES.				

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total
149 Starts 6588+04 73:04+04	INT - CLOSE ON LAUREN - DRIVES - INTERCUT WITH KELLY IN PASSENGER SEAT AS LAUREN GLANCES AT HER.				
	LAUREN TO KELLY: (SOFTLY) Shh, shh. Hey, hey.	/686	6602+06 73:13+14	6604+11 73:15+03	2+05 1+13
				(STARTS BEFORE CUT)	
	LAUREN TO KELLY: (SOFTLY) Hey, //it's okay, it's okay, it's okay, it's okay.	/687	6607+09 73:17+01	6613+00 73:20+16	5+07 3+15
6611+00 73:19+08	MUSIC CUE: IN				
	MUSIC: FADE IN THRU PREVIOUS DIALOGUE/FX:				
	LAUREN GLANCES AROUND AS SHE DRIVES - TEARS FILL HER EYES.				
150 Starts 6634+09 73:35+01	FLASHBACK: INT. VERONICA'S CAR - DAY				
	(TRAVELLING) CLOSE ON MOTHER'S REFLECTION IN REAR-VIEW MIRROR AS SHE DRIVES, GLANCES TOWARDS.				
151 Starts 6636+10 73:36+10	PRESENT: INT. CAR - NIGHT				
	(TRAVELLING) CLOSE ON LAUREN - CLUTCHING SAINT CHRISTOPHER NECKLACE TO HER MOUTH AS SHE DRIVES.				
152 Starts 6642+07 73:40+07	FLASHBACK: INT. VERONICA'S CAR - DAY				
	(TRAVELLING) ON MOTHER'S REFLECTION IN REAR-VIEW MIRROR AS SHE DRIVES ALONG COASTAL ROAD INTO B.G.				

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total
153 Starts 6644+02 73:41+10	<u>PRESENT:</u> INT. CAR - NIGHT (TRAVELLING) CLOSE ON LAUREN - CLUTCHES SAINT CHRISTOPHER NECKLACE TO HER MOUTH AS SHE DRIVES - TURNS, LOOKS AT O.S. KELLY.				
154 Starts 6647+07 73:43+15	<u>FLASHBACK:</u> INT. VERONICA'S CAR - DAY (TRAVELLING - YOUNG LAUREN'S P.O.V.) CLOSE ON YOUNG KELLY SEATED IN REAR - TURNS, LOOKS TOWARDS.				
	YOUNG KELLY TO YOUNG LAUREN: Lauren.	/688	6647+13 73:43+21	6648+12 73:44+12	0+15 0+15
155 Starts 6649+08 73:45+00	<u>PRESENT:</u> INT. CAR - NIGHT (TRAVELLING) CLOSE ON LAUREN - GLANCES AT KELLY (EYES CLOSED) IN PASSENGER SEAT BY HER - CUT IN AS SHE CLUTCHES SAINT CHRISTOPHER NECKLACE TO HER MOUTH, CRIES.				
156 Starts 6659+06 73:51+14	<u>FLASHBACK:</u> INT. VERONICA'S CAR - DAY (TRAVELLING - YOUNG LAUREN'S P.O.V.) CLOSE ON YOUNG KELLY SEATED IN REAR - DRAWS HEART SHAPE IN CONDENSATION WITH HER FINGER ON PASSENGER WINDOW -				

Scene No. <u>Foot/TC</u>	<u>Action/Dialogue</u>	Spot <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>
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ON-SCREEN TEXT - WRITING ON CAR WINDOW:



- GLANCES TOWARDS, SMILES.

157
Starts
6668+10
73:57+18

PRESENT:

INT. CAR - NIGHT

(TRAVELLING) **CLOSE ON** LAUREN - DRIVES.

158
Starts
6674+12
74:01+20

FLASHBACK:

INT. VERONICA'S CAR - DAY

(STATIONARY) **CLOSE ON** YOUNG LAUREN'S HAND - TILT UP OVER IT AS SHE REPEATEDLY PULLS ON DOOR HANDLE TO REVEAL MOTHER (BACK TO CAMERA) - STEPS TO CLIFF'S EDGE AS YOUNG LAUREN BANGS HER HAND ON WINDOW - **CUT IN AS** MOTHER TURNS TOWARDS.

MUSIC: CONTINUES THRU FX:

FX:

159
Starts
6679+05
74:04+21

PRESENT:

INT. CAR - NIGHT

(TRAVELLING) **CLOSE ON** LAUREN - CRIES AS SHE DRIVES.

160
Starts
6685+00
74:08+16

FLASHBACK:

INT. VERONICA'S CAR - DAY

(STATIONARY - YOUNG LAUREN'S P.O.V.) **EXTREME CLOSE ON** MOTHER (BACK TO CAMERA) AS SHE CLIMBS INTO CAR, CLOSES DOOR - PULL FOCUS AS SHE GRIPS STEERING WHEEL - **CUT TO** YOUNG KELLY (EYES CLOSED) - **CUT TO** MOTHER'S REFLECTION IN REAR-VIEW MIRROR.

FX:

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total
	CUT TO HER HANDS AS SHE TURNS IGNITION KEY - SELECTS GEAR - YOUNG LAUREN REACHES OUT, CLUTCHES HER ARM.	CAR: STARTS			
	CUT TO MOTHER AS SHE LOOKS INTO REAR-VIEW MIRROR.				
161 Starts 6727+04 74:36+20	PRESENT: INT. CAR - NIGHT (TRAVELLING) CLOSE ON LAUREN - CRIES AS SHE DRIVES - SLAMS HER HAND ON STEERING WHEEL.				
		FX:/LAUREN: SNIFFS/BREATHES HEAVILY			
162 Starts 6749+12 74:51+20	EXT. COASTAL ROAD - DAWN ACROSS COUNTRYSIDE TO RISING SUN - SLOWLY PAN AND TRACK OVER IT. (DRONE SHOT) DOWN TO CAR - TRACK IN, 'CRANE' DOWN AND TILT UP AS IT TRAVELS ALONG DESERTED COASTAL ROAD INTO B.G.				
	CUT AWAY (HIGH ANGLE) DOWN ACROSS CLIFFS - TRACK IN.	MUSIC: FADES THRU FX: SEA			
	LAUREN (V.O.) TO KELLY: Kelly.	/689	6802+04 75:26+20	6803+00 75:27+08	0+12 0+12
6804+02 75:28+02	MUSIC CUE: OUT	MUSIC: FADE OUT			
163 Starts 6804+03 75:28+03	INT. CAR - MORNING (STATIONARY) CLOSE ON LAUREN IN DRIVER'S SEAT - LOOKS AT KELLY ASLEEP IN PASSENGER SEAT BY HER -				
	LAUREN TO KELLY: Kelly.	/690	6808+13 75:31+05	6809+07 75:31+15	0+10 0+10
	- REACHES FOR HER - CUT IN CLOSE ON KELLY AS SHE WAKES - TURNS, LOOKS THROUGH WINDOWS INTO B.G. TO REVEAL BLOODIED AND INJURED FACE.				

Scene No. Foot/TC	Action/Dialogue	Spot No.	Start	End	Total
	LAUREN (O.S.) TO KELLY: She drove us here that day.	/691	6822+02 75:40+02	6824+00 75:41+08	1+14 1+06
	CUT IN CLOSE ON LAUREN.				
	LAUREN TO KELLY: We'd fallen asleep. And when I woke up, she was over there. Looking down.	/692	6828+10 75:44+10	6837+04 75:50+04	8+10 5+18
164 Starts 6839+02 75:51+10	<u>FLASHBACK:</u> INT. VERONICA'S CAR - DAY (STATIONARY - YOUNG LAUREN'S P.O.V.) THROUGH PASSENGER WINDOW TO MOTHER (BACK TO CAMERA) - LOOKS DOWN.				
165 Starts 6842+08 75:53+16	<u>PRESENT:</u> INT. CAR - MORNING (STATIONARY) EXTREME CLOSE ON KELLY IN PASSENGER SEAT - TURNS, LOOKS AT CLIFF'S EDGE IN B.G.				
	LAUREN (O.S.) TO KELLY: It was ages before she got back in.	/693	6849+14 75:58+14	6852+06 76:00+06	2+08 1+16
	CUT IN CLOSE ON LAUREN.				
	LAUREN TO KELLY: And then she put the car into first.	/694	6856+00 76:02+16	6858+06 76:04+06	2+06 1+14
	INTERCUT WITH KELLY AS SHE LOOKS AT HER.				
	LAUREN TO KELLY: I don't remember if we said anything.	/695	6864+00 76:08+00	6866+12 76:09+20	2+12 1+20
	LAUREN TO KELLY: (CRIES) But I put my hand on top of hers.	/696	6869+12 76:11+20	6872+10 76:13+18	2+14 1+22

Scene No. <u>Foot/TC</u>	<u>Action/Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>
	LAUREN CRIES.				
	LAUREN (O.S.) TO KELLY: Together we put it into reverse.	/697	6879+03 76:18+03	6881+10 76:19+18	2+07 1+15
	LAUREN (O.S.) TO KELLY: We drove for ages before you woke.	/698	6888+12 76:24+12	6891+12 76:26+12	3+00 2+00
	LAUREN (O.S.) TO KELLY: She took us to the garage to get ice creams.	/699	6897+04 76:30+04	6900+09 76:32+09	3+05 2+05
	KELLY TO LAUREN: Would she have killed us?	/700	6910+07 76:38+23	6912+03 76:40+03	1+12 1+04
	CONTINUE TO INTERCUT BETWEEN THEM.				
	LAUREN TO KELLY: I think that's why she left us at the garage.	/701	6925+04 76:48+20	6928+03 76:50+19	2+15 1+23
	KELLY TO LAUREN: (UPSET) Do you think she loved us?	/702	6950+06 77:05+14	6952+04 77:06+20	1+14 1+06
				FX: B.G. SIREN	
	THEY TURN, LOOK THROUGH O.S. REAR-VIEW MIRROR - KELLY CRIES.				
	KELLY TO LAUREN: (UPSET) Lauren.	/703	6962+09 77:13+17	6963+14 77:14+14	1+05 0+21
	CUT AWAY AS THEY TURN BACK -			CAR: STARTS	
6973+12 77:21+04	MUSIC CUE: IN			MUSIC/SONG (THRU STEREO): IN	
	- REACT.				
	SONG: Oh, what a laugh//it would have been	/704	6978+09 77:24+09	6983+04 77:27+12	4+11 3+03
				(RUNS OVER SCENE END)	

Scene No. <u>Foot/TC</u>	<u>Action/Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>
	CUT IN CLOSE ON CAR RADIO.				
	SONG: If daddy//had only seen	/705	6983+10 77:27+18	6987+12 77:30+12	4+02 2+18
			(RUNS OVER SCENE END)		
	CUT IN CLOSE ON KELLY.				
	SONG: Mommy kissing Santa//Claus last night	/706	6988+01 77:30+17	6996+14 77:36+14	8+13 5+21
			(RUNS OVER SCENE END)		
	CONTINUE TO INTERCUT WITH LAUREN AS SHE SMILES.				
	KELLY (O.S.) TO LAUREN: It's her.	/707	6997+00 77:36+16	6998+01 77:37+09	1+01 0+17
	THEY LOOK AT EACH OTHER.				
	LAUREN TO KELLY: (SOFTLY) See?	/708	7010+04 77:45+12	7011+00 77:46+00	0+12 0+12
	LAUREN REACHES FOR HER, COMFORTS HER.				
	LAUREN TO KELLY: She loved us.	/709	7016+09 77:49+17	7017+10 77:50+10	1+01 0+17
	LAUREN TO KELLY: (SOFTLY) She did.	/710	7030+10 77:59+02	7031+06 77:59+14	0+12 0+12
	LAUREN TO KELLY: (SOFTLY - CRIES) She did ...//the best she could.	/711	7036+02 78:02+18	7040+05 78:05+13	4+03 2+19
			(RUNS OVER SCENE END)		
	CONTINUE TO INTERCUT BETWEEN THEM.				
	SONG: (UNDER) Then I saw mommy tickle Santa Claus	/712	7037+07 78:03+15	7047+09 78:10+09	10+02 6+18
			(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>
	KELLY NODS.				
	SONG: (DISTORTED) Underneath his beard so snowy white	/713	7048+07 78:10+23	<u>7057+05</u> <u>78:16+21</u>	8+14 5+22
7053+00 78:14+00	MUSIC CUE: IN				
					MUSIC: FADE IN THRU MUSIC/SONG (THRU STEREO): FADES
	CUT AWAY AS THEY LOOK AT EACH OTHER -				
7060+00 78:18+16	MUSIC CUE: OUT				
					MUSIC/SONG (THRU STEREO): FADE OUT THRU MUSIC: CONTINUES/BUILDS
	- NOD - CUT IN CLOSE ON LAUREN AS SHE OPENS DRIVER'S DOOR - END ON KELLY - OPENS PASSENGER DOOR - MOVES TO CLIMB OUT.				FX: KELLY: BREATHES DEEPLY
166 Starts 7096+04 78:42+20	EXT. COASTAL ROAD - MORNING ON LAUREN (BACK TO CAMERA) - STEPS ACROSS ROAD AS POLICE CAR AND AMBULANCE APPROACH FROM B.G. - SHE TURNS AS KELLY ENTERS IN F.G., STEPS TO HER. CUT AWAY AS THEY STEP TO EACH OTHER - LAUREN TAKES KELLY'S HAND AS THEY WALK TOWARDS.				
167 Starts 7114+00 78:54+16	DISSOLVE TO: LATER: (HIGH ANGLE) DOWN TO STATIONARY CAR - POLICE CAR AND AMBULANCE BEHIND - PULL BACK.				
7131+08 79:06+08	FADE TO BLACK.				MUSIC: FADES
7135+08 79:09+00	HOLD BLACK SCREEN.				

Scene No. <u>Foot/TC</u>	<u>Action/Dialogue</u>	Spot <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>
7336+10 81:23+02	ROLLER TITLES: IN				
7347+06 81:30+06	MUSIC CUE: OUT/IN				
		MUSIC: OUT/IN			

CAST IN ORDER OF APPEARANCE

KELLY	NIKA McGUIGAN
HARDENED FOREIGN MAN	ETIENNE NELSON
MOTHER	OLGA WEHRLY
MALE CUSTOMS OFFICER	STEVE BLOUNT
FEMALE CUSTOMS OFFICER	MAURA FOLEY
CHRISTOPHER	URIEL EMIL
SEAN	MARTIN McCANN
LAUREN	NORA-JANE NOONE
HAWK EYES	NONI STAPLETON
JOANNE	HELEN BEHAN
ANIA	AISTE GRAMANTAITE
MARY	AMANDA HURWITZ
GIRL 8	KATHRYN FAY
GIRL 10	AMELIA TORLEY
BOY 6	DANIEL WILLIS
VAN DRIVER	PAUL KENNINGTON
TEENAGER 1	SCOTT McHUGH
TEENAGER 2	PADDY WALKER
VERONICA	KATE DICKIE
SECURITY GUARD	KWASIE BOYCE
BAR MAN	PAUL McGEE
GERRY	DAVID PEARSE
COLM	PETER BALLANCE
YOUNG KELLY	LUCIA KEANE
HR OFFICER	TONI O'ROURKE
BRIDGET	JOANNE CRAWFORD
MARTY	DAMIEN HANNAWAY
MUM	ROZLYN SHERIDAN
TRAUMATISED WOMAN	CATRIONA LOUGHLIN
YOUNG LAUREN	SARAH CRANSTON
KELLY DOUBLE	SEÁNA KERSLAKE
FIRST ASSISTANT DIRECTORS	ADAM PHILPOTT DAVID MACK
PRODUCTION MANAGER	LOUISE SINCLAIR
LOCATION MANAGER	GRANT BOBBETT
PRODUCTION ACCOUNTANT	JOAN LAMBE
SOUND MIXERS	RONAN HILL DANNY CROWLEY
MUSIC SUPERVISOR	CARMEN MONTANEZ - CALLAN
SCRIPT DEVELOPMENT BY	CATHY BRADY NIKA McGUIGAN NORA JANE NOONE
ART DIRECTOR	TIL FROHLICH
STANDBY ART DIRECTOR	ERIN HAGAN
SET DECORATOR	EMMA LOWNEY
SET DRESSER	JACKSON TODD
GRAPHICS	ETHAN SMYTH
ART DEPT TRAINEE	JAMES MASTERSON

<u>Scene No.</u> <u>Foot/TC</u>	<u>Action/Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>
	PRODUCTION COORDINATOR ASSISTANT COORDINATOR PRODUCTION SECRETARY PRODUCTION RUNNER	GINA CASEY NICO McCLEAN JANNINA CULPEPER LEANA ARRELL			
	SCRIPT SUPERVISOR	MARIE CLARE CUSHINAN			
	FIRST ASSISTANT CAMERA SECOND ASSISTANT CAMERA CAMERA TRAINEE	IGNACIO GUZMAN BARBARA VAN SCHAIK PADDY DRISCOLL LUCY MARTIN			
	CAMERA DAILIES	OWEN McCAULEY DECLAN GREEN MATTY KILLEN			
	DATA WRANGLER DRONE OPERATOR STEADICAM OPERATORS	EIBHLIN LANGTRY PHIL CROTHERS ADAM PEDDAR HOWARD SMITH			
	SECOND ASSISTANT DIRECTOR THIRD ASSISTANT DIRECTOR CROWD COORDINATOR TRAINEE ASSISTANT DIRECTORS	NICK STARR ELLE HESNAN PJ HART CHARANPRITE DHAMI CHLOE FINLAY			
	FIRST ASSISTANT ACCOUNTANT ASSISTANT ACCOUNTANTS	SAMANTHA GARDNER TONY RICE GRACE KELLY CIARA BUTLER			
	POST PRODUCTION ACCOUNTANTS	RORY MacDERMOTT PAUL MYLER			
	FIRST ASSISTANT EDITOR	JON CROOK			
	BOOM OPERATOR SECOND ASSISTANT SOUND	GUILLAUME BEAURON JONATHAN RIDDELL			
	COSTUME SUPERVISORS	AMY THOMSON CIARA McARDLE			
	COSTUME STANDBYS	TARA ROUGHNEEN JESSICA SPARLING			
	COSTUME TRAINEES	JORDAN LAMB SLAWEK NARWID			
	COSTUME DAILIES	SARAH HIGGINS ROISIN McNAMEE			
	MAKE UP ARTIST HAIR ASSISTANT	ELAINE HOPKINS NICOLA McGEALY			
	CASTING ASSOCIATE IRELAND CASTING ASSOCIATE CASTING ASSISTANTS	LAYLA ZARPAK-WOLF NICK McGINLEY MICHELLE GIOVANNI GABBY KING			
	GAFFER BEST BOY ELECTRICIANS	CHRIS KNOLL STEPHEN CATNEY DARRELL McGUIGAN RICHARD PHILBERT CONOR CARSON STEVE FOX			
	KEY GRIP ASSISTANT GRIP TRAINEE	ALLAN HUGHES PAUL MORGAN DUALTA DONNELLY			

<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>
	RIGGER	HUGO WILKINSON			
	PROP MASTER	JAMES BARR			
	STANDBY PROPS	DUNCAN GRIFFITHS			
	PROPS BUYER (PREP)	MEGAN BRITTON			
	PROPS BUYER (SHOOT)	VICKI MOHAN			
	PROPS TRAINEE	JOSH MARTIN			
	UNIT MANAGER	LORCAN BERNEY			
	LOCATION ASSISTANT	DEAN GILCHRIST			
	LOCATION TRAINEE	ALASTAIR AGNEW			
	SFX SUPERVISOR	RYAN McNEILL			
	STUNT COORDINATOR	DONAL O'FARRELL			
	ADDITIONAL STUNT COORDINATORS	PAUL KENNINGTON			
		GARETH ROBINSON			
	STUNT PERFORMERS	DAVID ANDERS			
		STEPHANIE CAREY			
		MATT SHERRAN			
		DONNA WILLIAMS			
		WILL WILLOUGHBY			
	POST PRODUCTION SERVICES BY OUTER LIMITS				
	COLOURIST	EUGENE McCRYSTAL			
	POST PRODUCTION SUPERVISOR	CIARA WALSH			
	ONLINE EDITOR	ARNAUD RIGAUD			
	OFFLINE ASSISTANT	DARA McKEAGNEY			
	ONLINE ASSISTANTS	SAM NOONE			
		LARA STEWART			
	SUPERVISING SOUND EDITOR	NIKOLA MEDIC			
	RE-RECORDING MIXER	MICHELLE CUNNIFFE			
	DIALOGUE EDITOR	NIGEL MILLS			
	ADDITIONAL SOUND EFFECTS EDITOR	MILOS STOJANOVIC			
	FOLEY RECORDED AT	THE FOLEY LAB			
	FOLEY ARTIST	CAOIMHE DOYLE			
	FOLEY RECORDING MIXER	JONATHAN REYNOLDS			
	FOLEY RECORDING ASSISTANT	CIARA MAHON			
	FOLEY EDITOR	TIM O'DONOVAN			
	ADR RECORDED AT	KA-BOOM			
		SCREEN SCENE			
		HACKENBACKER			
		SAVALAS			
	VFX DESIGNER	ANDY CLARKE			
	VFX ARTISTS	KARINA CRAVEIRO			
		KEVIN O'BRIEN			
	SHADOW DIRECTOR SCHEME	MAEVE STONE			
	DIVERSITY AND TRAINING MANAGER	MARY CLAIRE WHITE			
	POST PRODUCTION TRAINEES	KARINA CRAVEIRO			
		AMY GARVEY			
		KATHLEEN HORAN			
	PRODUCTION TRAINEE SCHEME	AMOSI ABEKYAMWALE			
		NIALL BRENNAN			
	RESEARCHER	LUCIA YANDOLI			

<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>
	CHOREOGRAPHER	JESSICA KENNEDY			
	STORYBOARD ARTIST	MEGAN KENNEDY			
	DIALECT COACH	ADAM PESCOTT			
		BRENDAN GUNN			
	STILLS PHOTOGRAPHY	AIDAN MONAGHAN			
	EPK	MIKE CORISH			
	PUBLICIST	PREMIER			
	CATERING	BIG OCCASIONS			
		CHAD FALLS			
	CHEF	ALAN DELANEY			
	COOK	AJ DELANEY			
	CATERING MANAGER	JOHN MALLAGHAN			
	ANIMAL WRANGLER	EDDIE DREW			
	CLEARANCES	PAULA BRYDEN			
	POST PRODUCTION SCRIPT	SAPEX SCRIPTS			
	HEALTH & SAFETY ADVISOR	TERRY SMYTH			
	HEALTH & SAFETY	ERNE ROPE ACCESS			
		SK MOUNTAIN SKILLS			
		LAKELAND FLOATING JETTIES			
	UNIT MEDIC	EAMON McCLUSKEY			
	AMBULANCE	SPORTS MEDICAL NI			
	SECURITY	JAKE HAUGHEY			
		EVENTSEC			
	CAMERA & GRIP EQUIPMENT	FOCUS 24			
	LIGHTING EQUIPMENT	PKE LIGHTING			
	DRONE PHOTOGRAPHY	PIVOTAL FILM			
	DRONE CAMERA OPERATOR	PHIL CROTHERS			
	DRONE PILOT	TOM CALLANDER			
	UNDERWATER CAMERA OPERATORS	JOEL CONROY			
		MARK HANNON			
	INSURANCE	MIB INSURANCE SERVICES			
		JOHN O'SULLIVAN			
	UK TAX CREDIT	SHIPLEYS LLP			
	IRISH TAX CREDIT ADVISOR	ELAINE GILL			
		CLANCY & ASSOCIATES			
	IRISH AUDITOR	BROPHY GILLESPIE			
	UK LEGAL SERVICES	WIGGIN LLP			
		NEIL GILLARD			
		MELISSA FROST			
	IRISH LEGAL SERVICES	MATHESON			
		RUTH HUNTER			
		TARA SMITH			
	TEMPESTA FILM UK LEGAL CONSULTANT	ALESSIO LAZZARESCHI			
	COLLECTION ACCOUNT MANAGEMENT BY	FREEWAY CAM B.V.			
	SCIENTIFIC ADVISOR	PAUL FLETCHER			
	TRANSPORT CAPTAIN	ALAN CROZIER			
	FACILITIES CAPTAIN	ROBERT NELSON			
	FACILITIES	G&H			
		PETE MORROW			
		TOM BRYANS			
		TIM LEE			
		BILLY THOMPSON			
		DAVID ORR			
		THOMAS McALLISTER			
	MINIBUS DRIVERS	STEPHEN COLLINS			
		JOHN DYER			
	UNIT CARS	SIRELI McGOON			
		SAMUEL BECK			

<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>
	ADDITIONAL UNIT				
	STANDBY ART DIRECTOR	ERIN HAGAN			
	SET DRESSER	JAMES MASTERSON			
	STANDBY PROPS	NATHAN STEVENSON			
	FIRST ASSISTANT DIRECTOR	LEON COOLE			
	SECOND ASSISTANT DIRECTOR	SCOTT CORMACK			
	PRODUCTION MANAGER	GINA CASEY			
	FIRST ASSISTANT CAMERA	DANNY KELLY			
	SECOND ASSISTANT CAMERA	JENNIFER ATCHESON			
	DIT	CIARAN McILHATTON			
	GRIP ASSISTANT	DONN WHELAN			
	COSTUME SUPERVISOR	GWEN JEFFARES			
	MAKE-UP SUPERVISOR	LISA McCONVILLE			
	GAFFER	BRIAN LIVINGSTONE			
	BEST BOY	STEPHEN LIVINGSTONE			
	SOUND RECORDIST	MERVYN MOORE			
	BOOM OPERATOR	LUKE McGINLEY			
	RIGGING	HW RIGGING			
	CATERING	WOLF & DEVOUR			
	CAMERA TRUCK DRIVER	ED DUGGAN			
	UNIT CAR	RICKY COLE			
	MINIBUS DRIVER	KEITH CONNOLLY			
	SECURITY	ELITE PRIVATE SECURITY			
	FOR SAMSON FILMS				
	PRODUCTION EXECUTIVE	CLAIRE McCABE			
	DEVELOPMENT EXECUTIVE	RIOHNACH NÍ GHRIOGHAIR			
	DEVELOPMENT ASSISTANT	DAVID DEIGNAN			
	PRODUCTION ASSISTANT	KATHLEEN HORAN			
	FOR BFI				
	HEAD OF PRODUCTION	FIONA MORHAM			
	PRODUCTION MANAGER	IRIS COHEN			
	HEAD OF PRODUCTION FINANCE	IAN KIRK			
	BUSINESS AFFAIRS MANAGER	ANWEN GRIFFITHS			
	FOR FÍS ÉIREANN/SCREEN IRELAND				
	CHIEF EXECUTIVE	JAMES HICKEY			
	DEPUTY CEO	TERESA McGRANE			
	BUSINESS AFFAIRS MANAGER	CIAN McELHONE			
	PRODUCTION AND DISTRIBUTION MANAGER	EMMA SCOTT			
	MARKETING AND COMMUNICATIONS MANAGER	LOUISE RYAN			
	FOR NORTHERN IRELAND SCREEN				
	CHIEF EXECUTIVE	RICHARD WILLIAMS			
	HEAD OF PRODUCTION	ANDREW REID			
	PRODUCTION MANAGER	NICOLA LYONS			
	FUNDING EXECUTIVE	NICKY COYLE			
	DEVELOPMENT EXECUTIVE	URSULA DEVINE			
	LEGAL SERVICES ON BEHALF OF MILLAR McCALL WYLIE	ABBIE LONG			
	FOR FILM4				
	DEPUTY DIRECTOR, FILM4	SUE BRUCE-SMITH			
	HEAD OF CREATIVE	OLLIE MADDEN			
	DEVELOPMENT AND PRODUCTION EXECUTIVE	DAVID KIMBANGI			
	MARKETING AND DISTRIBUTION MANAGER	HANNAH SAUNDERS			
	PRESS AND PUBLICITY MANAGER	PHIL CAIRNS			
	HEAD OF PRODUCTION	TORI PARRY			
	PRODUCTION EXECUTIVE	EMILY LEACH			
	SENIOR LEGAL AND BUSINESS AFFAIRS EXECUTIVE	DONNCHADH McNICHOLL			

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

LEGAL AND BUSINESS AFFAIRS	DAMIAN McPARLAND
	MICHELLE VETTATH
FINANCE MANAGER	STELLA NEOPHYTOU

FOR GREAT POINT MEDIA AND SULCATA PRODUCTIONS
PRODUCTION EXECUTIVES

LEGAL AND BUSINESS AFFAIRS	SARA BONAKDAR
	KOK-YEE YAU
HEAD OF SALES AND ACQUISITIONS	ELLEN FRASER
	CHLOE HUTCHINGS
HEAD OF MARKETING	NADA CIRJANIC
	PETA BROWNE

MUSIC

WRITTEN, PRODUCED & PERFORMED BY **GARETH AVERILL AND MATTHEW JAMES KELLY**

"I SAW MOMMY KISSING SANTA CLAUS"

RECORDED BY THE RONETTES

WRITTEN BY TOMMIE CONNOR

COURTESY OF EMI ENTERTAINMENT WORLD, INC., ON BEHALF OF PHIL SPECTOR RECORDS
PUBLISHED BY JEWEL MUSIC PUBLISHING CO LIMITED AND ADMINISTERED BY BMG

"GLORIA"

PERFORMED BY THEM FEATURING VAN MORRISON COURTESY OF EXILE PRODUCTIONS, LIMITED.

WRITTEN BY VAN MORRISON

USED BY KIND PERMISSION OF ROUND HILL CARLIN

"HAPPY BIRTHDAY"

PERFORMED BY ALTERED IMAGES

LICENSED COURTESY OF SONY MUSIC ENTERTAINMENT UK LIMITED

WRITTEN BY JOHN McELHONE, BRYAN VINCENT KEEGAN, GERARD McELHONE, MICHAEL ANDERSON,
CLARE PATRICIA GROGAN AND ANTHONY McDAID

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"LOVE SHACK"

PERFORMED BY THE B-52'S COURTESY OF WARNER MUSIC UK LIMITED.

WRITTEN BY FREDERICK WILLIAM SCHNEIDER, CATHERINE ELIZABETH PIERSON,

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REMIE PURTILL-CLARKE • IAN SELLAR • ALLYSON YANDOLI • VAN MORRISON

<u>Scene No.</u>	<u>Action/Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Total</u>
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PRODUCED WITH THE SUPPORT OF INCENTIVES FOR THE IRISH FILM INDUSTRY PROVIDED BY THE GOVERNMENT OF IRELAND



AN IRELAND – UK CO-PRODUCTION UNDER THE EUROPEAN CONVENTION ON CINEMATOGRAPHIC CO-PRODUCTIONS

INTERNATIONAL SALES BY GREAT POINT MEDIA



tempesta



SAMSON

DEVELOPED WITH THE WELLCOME TRUST



FILM4 FILM

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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>
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7593+00 84:14+00	MUSIC CUE: OUT	MUSIC: FADE OUT
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7600+14 84:19+06	ROLLER TITLES: OUT
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7602+00 84:20+00	LAST FRAME OF ACTION	
	FOOTAGE FROM SUBTITLE NO: /713 TO LAST FRAME ACTION:	544+11 06:03+03
	FOOTAGE FROM 12 FT START MARK TO LAST FRAME ACTION:	7602+01
	FOOTAGE FROM 1ST FRAME ACTION TO LAST FRAME ACTION:	7590+01 84:20+01

Prepared by:
SAPEX SCRIPTS
 Elstree Film Studios
 Shenley Road
 Boreham Wood, Hertfordshire
 WD6 1JG ENGLAND
 Tel: +44 (0)20-8236 1600
 E.Mail: Scripts@sapex.co.uk
<http://www.sapex.co.uk/>