

IN MY FATHER'S DEN

EXPORT SCRIPT

FILM	35mm
RUNNING TIME	122mins and 05secs (at 25fps) (from first frame to last frame end credits) 127 mins, 10 secs and 05 frames (at 24fps)
DIRECTOR	Brad McGann
PRODUCERS	Trevor Haysom Dixie Linder

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2004

Notes on Export Script

Abbreviations Used

V/O	Voice over
WS	Wide shot
MWS	Medium wide shot
MW2S	Medium wide two shot
M2S	Medium two shot
MS	Medium shot
MCU	Medium close up
CU	Close up
ECU	Extreme close up
O/S	Overshoulder
FG	Foreground
BG	Background

SHOT NO	START (Min.Sec.Fr)	ACTION & DIALOGUE	SPOT NO	START (Min.Sec.Fr)	END (Min.Sec.Fr)
1	01.00.00.00	BLACK FADE IN TITLE: NEW ZEALAND FILM COMMISSION [LOGO] FADE OUT FADE IN TITLE: UK FILM COUNCIL [LOGO] FADE OUT			
				01.00.01.03	01.00.12.02
				01.00.14.18	01.00.20.04
			1	01.00.25.02	01.00.30.05
		CELIA [V/O]: <i>One day, in a town at the edge of the world, the tide went out and never returned.</i>			
2	01.00.27.21	FADE IN: CU PAPER. HAND ENTERS FROM TOP OF FRAME AND IS PLACED ON PAPER.			
		CELIA [V/O]: <i>The sea just left without warning.</i>	2	01.00.34.17	01.00.36.16
3	01.00.41.11	CU PAN TO HAND AS IT LIFTS OFF PAPER, LEAVING INK STAIN. PAN OFF ATLAS TO BLACK.			
		CELIA [V/O]: <i>At first people were little more than puzzled. They continued to gossip and fight over the same old things.</i>	3	01.00.42.06	01.00.48.04
4	01.00.47.23	FADE IN WS BIRD FLYING.			
		CELIA [V/O]: <i>But soon a silence began to permeate the township.</i>	4	01.00.51.13	01.00.54.11
5	01.00.58.11	WS PAN TO CELIA LYING BETWEEN RAILWAY TRACKS.			
		CELIA [V/O]: <i>A desert of unbelievable magnitude was forming before their very eyes.</i>	5	01.01.03.08	01.01.07.09
6	01.01.09.08	H/A MCU CELIA. CRANE UP AND PAN TO REVEAL TRAIN TO WS COUNTRYSIDE, TRAIN PASSING IN FG.			
7	01.01.23.04	BLACK.			
8	01.01.23.08	FADE IN TO MCU PAUL LEANS AGAINST GLASS.			

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		FADE IN TITLE:			
		The New Zealand Film Commission and the UK Film Council present		01.01.28.10	01.01.31.21
		FADE OUT.			
		FADE IN TITLE:			
		in association with Visionview		01.01.31.23	01.01.35.07
		FADE OUT.			
9	01.01.35.04	WS COUNTRYSIDE.			
10	01.01.37.23	MS PAUL IN TRAIN. HE STANDS AND WALKS TO BACK OF TRAIN AND EXITS FRAME THROUGH DOORWAY. TRAIN GOES THROUGH TUNNEL. FADE TO BLACK.			
		FADE IN TITLE:			
		NZ On Air		01.01.38.17	01.01.41.24
		FADE OUT.			
		FADE IN TITLE:			
		in association with Element X		01.01.42.07	01.01.45.18
		FADE OUT.			
		FADE IN TITLE:			
		and Optimum Releasing		01.01.46.06	01.01.49.17
		FADE OUT.			
		FADE IN TITLE:			
		a T.H.E. Film / Little Bird Production		01.01.50.02	01.01.53.01
		FADE OUT.			
11	01.01.51.23	BLACK.			
12	01.01.53.17	FADE IN WS CHURCH. TILT DOWN AS PEOPLE ENTER CHURCH. PAUL ENTERS LEFT FG [BACK TO CAMERA]. TRACK IN AND PAN AROUND TO CU PAUL.			

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		FADE IN TITLE:			
		Matthew Macfadyen		01.01.57.17	01.02.01.01
		FADE OUT.			
		FADE IN TITLE:			
		Miranda Otto		01.02.02.01	01.02.05.11
		FADE OUT.			
		FADE IN TITLE:			
		Emily Barclay		01.02.06.14	01.02.10.02
		FADE OUT.			
		MINISTER [V/O]: We come together as family and friends to farewell him and to grieve. We think especially of you his family, Andrew, Penny and Jonathan. For the loss of a father, a father-in-law, and grandfather...	6	01.02.07.14	01.02.23.07
13	01.02.10.14	CU CHURCH DOOR. PAUL ENTERS THROUGH DOORWAY AND WALKS TO MCU. TRACK IN TO CU. FADE TO BLACK.			
		FADE IN TITLE:			
		Colin Moy		01.02.11.14	01.02.14.22
		FADE OUT.			
		FADE IN TITLE:			
		Jodie Rimmer		01.02.16.10	01.02.19.20
		FADE OUT.			
		FADE IN TITLE:			
		Vicky Haughton		01.02.20.21	01.02.24.06
		FADE OUT.			
		FADE IN TITLE:			
		IN MY FATHER'S DEN		01.02.35.21	01.02.41.08
		FADE OUT.			
		MINISTER [off]: Part of our grief may be regret for things done or left undone. Words said or words never said.	7	01.02.26.13	01.02.35.05

SHOT NO	START (Min.Sec.Fr)	ACTION & DIALOGUE	SPOT NO	START (Min.Sec.Fr)	END (Min.Sec.Fr)
14	01.02.39.13	BLACK.			
15	01.02.41.09	CU DOOR. PENNY ENTERS RIGHT OF FRAME [BACK TO CAMERA] AND OPENS DOOR TO REVEAL PAUL.			
		PENNY: Yes?	8	01.02.45.21	01.02.46.05
		PAUL: Ah, is Andrew there?	9	01.02.48.05	01.02.49.10
16	01.02.50.02	CU PENNY THROUGH WIRE SCREEN.			
		PENNY: You must be Paul. Please come in.	10	01.02.51.02	01.02.55.06
17	01.02.54.07	MS PAUL, PENNY IN RIGHT FG. PENNY OPENS SCREEN. PAN AS PAUL ENTERS TO M2S. THEY SHAKE HANDS. PENNY WALKS INTO HOUSE. TRACK IN AS PAUL FOLLOWS. OTHERS IN BG.			
		PENNY: I'm Penny.	11	01.03.00.06	01.03.00.21
		PAUL: Hi Penny.	12	01.03.01.19	01.03.02.08
		PENNY: Andrew's wife.	13	01.03.02.11	01.03.03.05
		PENNY: Oh, they're in here.	14	01.03.06.23	01.03.08.04
		PENNY: Andrew?	15	01.03.12.24	01.03.13.09
18	01.03.13.20	MWS PENNY, ANDREW AND OLDER COUPLE. TRACK IN TO MS ANDREW, OLDER COUPLE IN BG.			
19	01.03.19.07	MS PAUL.			
		PAUL: Sorry. My, ah, plane was delayed in Hong Kong.	16	01.03.20.04	01.03.23.11
20	01.03.25.14	MS ANDREW, OLDER COUPLE IN BG.			
		ANDREW: Paul?	17	01.03.27.08	01.03.27.17
21	01.03.29.22	MS PENNY, PAN AND TILT AS SHE OFFERS DRINK TO PAUL IN FG, AND ANDREW IN BG. SHE SITS TRAY ON TABLE.			
		PAUL: Thank you.	18	01.03.31.23	01.03.32.09
		PENNY: Andrew.	19	01.03.33.09	01.03.33.19
		ANDREW: Thanks.	20	01.03.34.14	01.03.34.23
22	01.03.39.11	MS JONATHAN EATING.			

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		ANDREW [off]: Jonathan.	21	01.03.41.21	01.03.42.07
23	01.03.42.08	MCU ANDREW. PENNY STARTS TO SIT IN FG.			
24	01.03.47.01	MCU PAUL. PENNY CROSSES FG.			
		PENNY [off]: So.	22	01.03.49.12	01.03.49.20
25	01.03.50.08	MS PENNY AND ANDREW SEATED ON COUCH. PAUL IN FG.			
		PENNY: How's London? Is that where you're based?	23	01.03.50.13	01.03.52.03
26	01.03.52.07	MCU PAUL.			
		PAUL: Ah, actually I'm spending more time in Istanbul these days.	24	01.03.52.19	01.03.55.07
27	01.03.55.21	M2S PENNY AND ANDREW.			
28	0.03.58.08	MCU PAUL. PAN AND TILT AS PAUL LEANS FORWARD AND KNOCKS GLASS.			
		PAUL: Oh Jesus.	25	01.04.00.08	01.04.01.05
29	01.04.00.14	CU GLASS HITTING FLOOR. RED LIQUID SPILLS ON CARPET.			
30	01.04.01.10	MS PENNY AND ANDREW. PAUL IN FG.			
		PAUL: Fuck it. Well, this is completely...	26	01.04.01.10	01.04.03.10
31	01.04.03.11	MCU PAUL. PENNY ENTERS RIGHT OF FRAME TO FG.			
		PAUL: Fuck.	27	01.04.04.01	01.04.04.15
		PENNY [off]: It's fine. Really.	28	01.04.04.14	01.04.05.18
32	01.04.07.12	MWS PAUL AND ANDREW IN HALLWAY.			
		PAUL: You know, it's a nice place. You've done well.	29	01.04.11.08	01.04.13.20
		ANDREW: Um, ah, ah, ah, I'll get Penny to make a bed up in the spare room.	30	01.04.16.18	01.04.19.11
		PAUL: Oh no, it's fine. I made reservations from London. It's fine. No, it's done. Ah, Andrew, it's done.	31	01.04.18.16	01.04.22.13
		ANDREW: No, really it's no trouble. She...	32	01.04.20.17	01.04.21.24
		PAUL: Thank you.	33	01.04.23.01	01.04.23.09

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		PAUL: So... He's gone.	34	01.04.28.14	01.04.31.18
		ANDREW: Yeah.	35	01.04.34.01	01.04.34.09
33	01.04.37.02	WS RIVER.			
34	01.04.41.18	WS CAR FORWARD TO REVEAL PAUL DRIVING. HE STOPS CAR TO MS.			
35	01.04.55.01	WS HOUSE, CAR IN FG.			
36	01.04.59.01	MS PAUL IN CAR.			
37	01.05.04.14	CU DOOR. HAND [PAUL'S] ENTERS FROM BOTTOM OF FRAME AND TOUCHES DOOR HANDLE. HAND EXITS BOTTOM OF FRAME.			
38	01.05.14.23	CU WIND CHIMES.			
39	01.05.17.03	MS TRACK IN PAUL [BACK TO CAMERA] SEATED ON STEPS.			
		YOUNG ANDREW [V/O]: Paul. Wait.	36	01.05.22.14	01.05.23.00
40	01.05.25.05	WS YOUNG PAUL WALKS, YOUNG ANDREW RUNS UP BEHIND HIM. YOUNG PAUL EXITS LEFT OF FRAME.			
		YOUNG ANDREW: Paul. Wait.	37	01.05.25.12	01.05.26.03
41	01.05.27.15	WS YOUNG PAUL WALKS DOWN ORCHARD. CRANE UP.			
		YOUNG ANDREW: Paul, come back. Paul! Paul don't leave.	38	01.05.27.15	01.05.31.21
42	01.05.32.01	ECU HANDS [PAUL'S] CLEANING FINGER NAILS.			
		YOUNG ANDREW [V/O]: Paul!	39	01.05.34.00	01.05.35.07
43	01.05.34.11	MCU PAUL.			
44	01.05.40.16	H/A MS PAUL LYING IN BED. TRACK BACK AND TILT AS HE GETS UP AND WALKS TO DOOR. HE OPENS IT TO REVEAL ANDREW IN DOORWAY. ANDREW ENTERS. PAUL DRESSES. PAN AND TILT AS HE TAKES WATER BOTTLE OUT OF FRIDGE. PAN AS HE SITS AT TABLE.			
		PAUL: Andrew. Shit the lawyers. Oh fuck. Sorry. Sorry I wanted to be there. Slept in. How did it go?	40	01.06.06.16	01.06.20.17

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		ANDREW: He left you a third.	41	01.06.22.00	01.06.23.03
		PAUL: Well, you deserve two thirds...	42	01.06.24.17	01.06.26.24
		ANDREW: He left me a third as well.	43	01.06.29.17	01.06.30.24
		PAUL: And the rest?	44	01.06.36.12	01.06.37.00
45	01.06.37.01	MWS ANDREW. TILT DOWN AS HE SITS.			
		ANDREW: He left it to a charity.	45	01.06.42.22	01.06.43.23
46	01.06.44.06	MS PAUL.			
47	01.06.45.12	MCU ANDREW. TILT DOWN TO ANDREW'S HANDS.			
		ANDREW: He um...	46	01.06.47.01	01.06.47.17
		ANDREW: Listen, I need to move on this.	47	01.06.50.05	01.06.51.09
48	01.06.50.19	MS PAUL. HE LIGHTS A CIGARETTE.			
		ANDREW [off]: We need to clear the orchard and the cottage. I can't wait around Paul. I made an appointment for you to see the lawyer on Tuesday.	48	01.06.52.04	01.06.57.11
		PAUL: Well, I'll drop by and see him later.	49	01.06.57.15	01.06.58.13
		ANDREW [off]: You can't just drop by and...	50	01.06.58.13	01.06.59.10
49	01.06.58.15	MCU ANDREW.			
		ANDREW: You can't just drop by and see them, Paul.	51	01.07.03.07	01.07.04.21
50	01.07.04.22	MS PAUL.			
		PAUL: Right. And you know what. Another job came through. So, I'm leaving. Tomorrow.	52	01.07.05.03	01.07.14.06
51	01.07.13.16	MCU ANDREW. HE STANDS.			
		ANDREW: Well. You've obviously more important things. I'll see you in another seventeen...	53	01.07.20.14	01.07.24.09
52	01.07.24.21	MS PAUL.			
		PAUL: Come on, Andrew, don't be such an old...	54	01.07.24.21	01.07.25.22
53	01.07.25.23	MS ANDREW. HE TURNS. TILT AS HE WALKS TO MCU.			

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		ANDREW: Come on Andrew, don't what? How long you been here Paul? Two days?	55	01.07.25.23	01.07.29.03
54	01.07.28.08	MS PAUL. HE STANDS.			
		ANDREW [off]: I mean forget the fact that this all just leaves me and...	56	01.07.29.21	01.07.31.10
55	01.07.32.00	MWS ANDREW. PAUL ENTERS RIGHT OF FRAME TO FG.			
		ANDREW: Yeah, just like when Mum died.	57	01.07.32.16	01.07.33.20
		PAUL: Oh leave Mum the fuck out of it, Andrew, at least have the decency to do that.	58	01.07.33.17	01.07.36.11
56	01.07.34.14	MS PAUL. HE TURNS.			
		ANDREW [off]: Decency?	59	01.07.36.15	01.07.37.03
		PAUL: Yeah.	60	01.07.37.05	01.07.37.14
57	01.07.37.18	M2S PAUL AND ANDREW.			
		ANDREW: You think you're the one being decent? Swanning in here like some bloody film star with your accent.	61	01.07.38.01	01.07.42.19
58	01.07.40.12	MS PAUL. ANDREW IN RIGHT FG.			
		PAUL: You know nothing about me Andrew.	62	01.07.42.20	01.07.45.01
59	01.07.47.00	M2S PAUL AND ANDREW. PAN AS ANDREW WALKS TO DOOR.			
		ANDREW: Listen. He would've wanted you to have these.	63	01.07.50.21	01.07.53.15
60	01.07.56.23	MS ANDREW [BACK TO CAMERA]. HE TURNS AND WALKS TO MCU. TILT DOWN TO PASSPORT.			
		ANDREW: I almost forgot. They handed me this at the council meeting. You dropped it at the pub the afternoon of the service. Could be useful getting home.	64	01.07.59.19	01.08.06.24
61	01.08.04.19	MS PAUL. ANDREW IN RIGHT FG. ANDREW HANDS PAUL HIS PASSPORT.			
		ANDREW [off]: You didn't have to lie to me, Paul.	65	01.08.10.13	01.08.11.20
62	01.08.14.06	MCU ANDREW. HE TURNS.			

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		ANDREW: We weren't expecting you in the first place.	66	01.08.15.11	01.08.17.03
63	01.08.19.19	MS PAUL.			
64	01.08.25.12	CU HANDS [PAUL'S] OPEN PAPER BAG AND PULLS OUT BOX OF ASHES.			
65	01.08.35.17	MWS PAUL HOLDING BOX OF ASHES.			
66	01.08.38.23	CU PAUL IN REAR VISION MIRROR.			
67	01.08.43.04	WS COUNTRYSIDE [TRAVELLING SHOT].			
68	01.08.47.21	M2S IRIS AND YOUNG ANDREW ON BED. TRACK IN AND TILT UP TO MCU PENNY.			
69	01.08.59.16	CU PAUL IN REAR VISION MIRROR.			
70	01.09.03.12	MS IRIS ON BED. TILT UP AS YOUNG ANDREW ENTERS LEFT FG AND CLOSES DOOR TO BLACK.			
71	01.09.07.18	BLACK.			
72	01.09.09.18	CU DOOR. TILT UP AS IT OPENS TO CU PAUL. HE CLOSES DOOR BEHIND HIM.			
73	01.09.26.00	WS PAUL AT DOORWAY. PAN AS HE WALKS FORWARD UP HALL. TRACK IN AS HE ENTERS ROOM.			
74	01.09.48.10	CU CLOCK.			
75	01.09.50.14	CU JACKET ON CHAIR.			
76	01.09.53.03	MS PAUL LOOKS THROUGH RECORDS.			
77	01.09.56.03	CU PATTI SMITH RECORD. PAN AND TILT AS HAND [PAUL'S] PULLS IT OUT OF BOX AND TURNS IT OVER. WORDS, "IN CASE WE EVER FORGET WHO WE ARE. XXX JAX." WRITTEN ON BACK.			
78	01.10.03.21	MS PAUL. PAN AND TILT DOWN AS HE WALKS THROUGH ROOM. TILT UP AS HE TOUCHES FADED CROSS ON WALL.			
79	01.10.16.14	CU GLASS AND GLOVES ON BEDSIDE TABLE. HAND [PAUL'S] OPENS DRAWER.			
80	01.10.24.06	MS PAUL SEATED ON BED. HE LOOKS AT PHOTOGRAPH.			

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81	01.10.27.02	CU PHOTOGRAPH OF YOUNG ANDREW AND IRIS. PAN ACROSS TO REVEAL YOUNG PAUL AND JEFF.			
82	01.10.33.08	H/A MCU PAUL.			
83	01.10.36.24	WS TRACK THROUGH ORCHARD TO REVEAL PAUL WALKING.			
84	01.10.44.18	PROFILE MS PAUL WALKS THROUGH ORCHARDS.			
85	01.10.47.15	WS PAUL PULLS COVER OFF CAR. TILT AS HE WALKS TO MCU.			
86	01.11.00.12	MS DOOR.			
87	01.11.02.18	MS PAUL.			
88	01.11.05.02	DOOR OPENS TO REVEAL MS PAUL. HE WALKS FORWARD TO MCU. HE FLICKS LIGHTER.			
89	01.11.19.10	CU HAND [PAUL'S] HOLDING FLAMING LIGHTER. TRACK IN AS HE WALKS TO DOOR WITH "POISON. KEEP OUT" WRITTEN ON IT.			
90	01.11.25.04	CU HAND [PAUL'S] ENTERS LEFT OF FRAME AND TURNS DOOR HANDLE. HE STARTS TO WALK THROUGH DOORWAY.			
91	01.11.31.17	MWS PAN AROUND DEN AND TILT UP TO CU YOUNG PAUL. PAN AS HE WALKS TO LAMP AND TURNS IT ON.			
92	01.12.07.10	MS PAN TO YOUNG PAUL AS HE ADJUSTS VOLUME ON STEREO.			
93	01.12.13.09	CU GLOBE. LIGHT COMES ON. TILT UP AS HAND [YOUNG PAUL'S] SPINS GLOBE. TILT UP TO CU YOUNG PAUL.			
94	01.12.22.19	WS DEN. TILT UP AS SHADOWS CROSS CEILING.			
95	01.12.31.24	MS YOUNG PAUL. HE SNIFFS BOTTLE. HE IS STARTLED.			
96	01.12.36.08	WS BOTTLE ROLLS ALONG FLOOR AS JEFF ENTERS [HEAD OUT OF FRAME] BENDS DOWN AND PICKS UP BOTTLE.			
97	01.12.40.18	MCU YOUNG PAUL. HE BACKS AWAY. JEFF CROSSES FG.			

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98	01.12.43.07	CU HAND [JEFF'S] PUTS BOTTLE ON SHELF. PAN AND TILT TO ECU JEFF.			
		JEFF: That's good wine you're spilling.	67	01.12.47.00	01.12.48.09
99	01.12.51.12	MCU YOUNG PAUL.			
		JEFF [off]: How'd you find this place?	68	01.12.51.17	01.12.52.20
		YOUNG PAUL: I heard music.	69	01.12.53.08	01.12.54.10
100	01.12.55.15	ECU JEFF WITH CIGARETTE PAPER IN HIS MOUTH. PAN AND TILT DOWN AS HE PICKS UP TOBACCO FROM TIN.			
		YOUNG PAUL [off]: Mum doesn't know about this place.	70	01.12.58.01	01.12.59.08
		JEFF: No, she doesn't.	71	01.13.00.02	01.13.00.22
101	01.13.01.13	MCU YOUNG PAUL. PAN AND TRACK AS HE WALKS FORWARD. JEFF IN RIGHT FG.			
		JEFF: It's okay. You can stay.	72	01.13.09.06	01.13.11.13
102	01.13.13.03	CU HAND [PAUL'S] SPINS GLOBE. TRACK BACK AND TILT UP TO MCU.			
103	01.13.19.08	H/A WS PAUL IN DEN.			
104	01.13.25.04	CU COBWEB. PAN AND TILT.			
105	01.13.28.51	MS PAUL AT WINDOWSILL. PAN AND TILT AS HE PICKS UP EXERCISE BOOK.			
106	01.13.41.12	CU EXERCISE BOOK. HAND [PAUL'S] TURNS PAGE. WORDS, "ONE DAY, IN A TOWN AT THE EDGE OF THE WORLD, THE TIDE WENT OUT AND NEVER RETURNED." WRITTEN ON PAGE AND SCRIBBLED OVER.			
		PAUL [off]: <i>One day, in a town at the edge of the world, the tide went out and never returned.</i>	73	01.13.44.06	01.13.47.08
107	01.13.47.10	CU PAUL.			
108	01.13.52.06	CU CANDLE ON TABLE.			
109	01.13.54.09	MS PAUL. HE LOOKS AROUND.			
		ANDREW [V/O]: When do you think you'll know?	74	01.13.58.01	01.13.58.22
110	01.13.58.05	MS OSTRICHES.			

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		VET [off]: Oh, as soon as we get the blood samples back and the swabs. A couple of days.	75	01.13.59.11	01.14.02.16
111	01.14.02.16	MWS PAUL, ANDREW, OSTRICH AND VET.			
		PAUL: I extended my trip. I'll sort the house out.	76	01.14.04.19	01.14.07.02
112	01.14.05.22	MS VET AND ANDREW, PAUL IN LEFT FG.			
113	01.14.09.03	M2S PAUL AND ANDREW [OSTRICH IN FG.] PAN AS PAUL TURNS AND LEAVES.			
		ANDREW: Paul.	77	01.14.16.15	01.14.16.23
114	0.14.17.18	M2S VET AND ANDREW.			
		ANDREW: Thanks.	78	01.14.19.14	01.14.19.23
115	01.14.20.14	MS PAUL, ANDREW AND OSTRICH. PAUL WALKS TO CAR.			
116	01.14.24.13	MS PAN AS PAUL WALKS TO CAR.			
117	01.14.27.09	WS PENNY AT WINDOW. SHE WAVES.			
118	01.14.30.13	MS PAUL AT CAR. HE WAVES.			
119	01.14.33.10	MS PAUL AT WINDOW. PENNY ENTERS LEFT OF FRAME TO M2S AND HANDS PAUL A CUP.			
		PENNY: Green tea.	79	01.14.35.23	01.14.36.11
		PAUL: What's he doing down there?	80	01.14.38.22	01.14.39.22
		PENNY: There's been an outbreak of some virus. I'm praying we're okay.	81	01.14.40.15	01.14.43.14
		PENNY: He cares about you Paul.	81	01.14.47.21	01.14.48.24
		PAUL: He never told Jonathan about me.	82	01.14.49.12	01.14.50.16
		PENNY: We each have our own way of dealing with things.	83	01.14.53.20	01.14.55.18
		PAUL: I can't believe how much you look like Mum?	84	01.15.00.14	01.15.01.22
120	01.15.05.19	CU HANDS [PAUL'S] STRIPS BED. TILT UP AS HE THROWS COVERS IN WARDROBE.			
121	01.15.11.00	MS TILT UP AND PAN AROUND AS PAUL CLEARS KITCHEN SHELF.			

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123	01.15.16.15	CU HAND [PAUL'S] PICKS UP PILL BOTTLES.			
124	01.15.22.01	MS PAUL HOLDING PILL BOTTLE.			
125	01.15.23.07	MWS CRANE UP AS PAUL PUTS ITEMS FROM PILE INTO FIRE.			
126	01.15.34.17	MS PAUL HOLDS PAINTING OF 'HOPE'. TRACK IN.			
		YOUNG PAUL [V/O]: Who is she?	85	01.15.38.14	01.15.39.09
127	01.15.39.14	CU JEFF.			
		JEFF: That's 'Hope'.	86	01.15.42.08	01.15.43.06
128	01.15.45.17	M2S YOUNG PAUL AND JEFF. TILT AS JEFF STANDS AND WALKS TO YOUNG PAUL. TILT DOWN TO MCU YOUNG PAUL.			
		YOUNG PAUL: Is she crying?	87	01.15.50.20	01.15.51.18
		JEFF: She's thinking.	88	01.15.53.10	01.15.54.06
		YOUNG PAUL: What about?	89	01.15.59.10	01.16.00.01
129	01.16.01.24	O/S PAINTING OF 'HOPE', PAUL IN LEFT FG. PAN TO MCU JEFF.			
		JEFF [V/O]: Many things.	90	01.16.02.13	01.16.03.04
130	01.16.12.17	WS PAN AS MOTORCYCLE DRIVES THROUGH TREES IN FG.			
131	01.16.15.10	MCU PAUL.			
132	01.16.18.08	WS TRACK AROUND AS PAUL WALKS TO MOTORCYCLE. HE EXITS FRAME INTO SHED.			
133	01.16.27.09	MWS DEN. PAN AS PAUL ENTERS THROUGH DOORWAY. TILT DOWN TO CHAIR.			
134	01.16.34.19	MCU PAUL AT DOOR. HE WALKS FORWARD.			
135	01.16.38.11	MWS [HAND HELD] CELIA IN CHAIR. PAUL ENTERS LEFT FG AND PULLS HER HEADPHONES OFF. SHE LEAPS UP.			
		CELIA: Jesus!	91	01.16.44.04	01.16.44.18
136	01.16.45.14	MS PAUL.			

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		PAUL: What are you doing here?	92	01.16.46.04	01.16.46.19
137	01.16.47.14	O/S CELIA, PAUL IN LEFT FG.			
		CELIA: It was just a place that I found. That, um, no-one else comes to, and I just...	93	01.16.49.13	01.16.54.03
138	01.16.57.04	MCU PAUL.			
		PAUL: Did he let you come here?	94	01.16.55.22	01.16.56.16
		CELIA [off]: No, no-one else knows that I come here.	95	01.16.56.20	01.16.58.22
139	01.16.57.11	O/S CELIA, PAUL IN LEFT FG.			
140	01.17.00.00	MCU PAUL.			
141	01.17.01.24	O/S CELIA, PAUL IN LEFT FG.			
		CELIA: Yeah, I should probably go.	96	01.17.02.17	01.17.04.03
		PAUL [off]: Yeah, I think you should.	97	01.17.04.17	01.17.05.06
142	01.17.06.09	MCU PAUL. HE TURNS AND WALKS AWAY.			
		PAUL: I'll give you a couple of minutes to get your shit together, get out.	98	01.17.06.22	01.17.08.19
143	01.17.12.15	MS CELIA.			
144	01.17.16.08	H/A CU PAUL LOOKING AT LACE CURTAINS.			
145	01.17.32.20	CU HAND [PAUL'S] REACHES UNDER MATTRESS.			
146	01.17.35.00	H/A CU PAUL LYING ON BED.			
147	01.17.36.14	H/A WS PAUL LYING ON BED. HE PULLS ATLAS OUT AND SITS UP. HE OPENS ATLAS.			
148	01.17.47.13	CU ATLAS, PAUL IN RIGHT FG. HE PUTS HIS HAND ON PAGE.			
149	01.17.57.24	CU ATLAS PAGES TURNING.			
150	01.18.00.02	L/A MS PAUL LOOKING THROUGH ATLAS. HE PULLS OUT NEWSPAPER CUTTINGS.			
151	01.18.09.08	CU HAND [PAUL'S] HOLDS NEWSPAPER CUTTINGS. "LOCAL WINS TOP UK PRESS AWARD." "PHOTOGRAPHER SCOOPS TOP PRESS HONOURS."			

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152	01.18.12.19	L/A MS PAUL LOOKING AT NEWSPAPER CUTTINGS. TRACK IN.			
153	01.18.17.15	CU HAND [PAUL'S] HOLDS NEWSPAPER CUTTINGS. "JOURNALIST TURNS DOWN PULITZER NOMINATION." "LIGHTS CAMERA, ACTION." HE PICKS UP PHOTOGRAPH OF BABY.			
154	01.18.30.01	L/A MCU PAUL LOOKING AT NEWSPAPER CUTTINGS.			
155	01.18.34.20	H/A WS PAUL SITTING ON BED. HE CLOSSES ATLAS.			
156	01.18.40.13	CU HANDS [PAUL'S] ON COUNTER. HAND [WINNIE'S] PUSHES OVER PACKET OF CIGARETTES. TILT UP TO M2S PAUL AND WINNIE. PAN AS THEY EMBRACE.			
		WINNIE: Paulie? Paulie Prior?	99	01.18.43.16	01.18.47.13
		PAUL: Hey Winnie.	100	01.18.47.14	01.18.48.07
		WINNIE: Oh, my, look who it is!	101	01.18.48.23	01.18.53.12
		PAUL: [laughs] How you doing?	102	01.18.49.23	01.18.53.24
		WINNIE: You know, I was looking for you at the service and I thought, I bet the little bugger's here somewhere and I don't even recognise him.	103	01.18.56.10	01.19.02.09
157	01.19.01.15	O/S PAUL, WINNIE IN RIGHT FG.			
		PAUL: Oh no, I had some complications...	104	01.19.02.03	01.19.04.02
		WINNIE: Oh, that's a shame.	105	01.19.03.21	01.19.04.19
158	01.19.05.06	M2S PAUL AND WINNIE. PAN AS WINNIE TURNS TO O/S PAT, WINNIE IN LEFT FG.			
		WINNIE: Hey you remember Pat? Pat look. Look who it is, it's Paulie.	106	01.19.05.12	01.19.09.24
159	01.19.10.07	M2S WINNIE AND PAUL.			
		PAUL: Ms Seagar.	107	01.19.11.03	01.19.11.16
160	01.19.12.06	O/S PAT, WINNIE IN LEFT FG. PAT MOVES FORWARD.			
		PAT: Well, well.	108	01.19.12.23	01.19.13.21
161	01.19.15.01	MS WINNIE AND PAUL. PAT ENTERS RIGHT OF FRAME. THEY KISS.			

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		PAT: Kia Ora, Paul.	109	01.19.16.16	01.19.17.16
		PAUL: I had no idea you were still here [laughs].	110	01.19.17.07	01.19.19.21
162	01.19.18.15	MS PAT AND WINNIE, PAUL IN LEFT FG.			
		PAT: [laughs] What, you thought I'd dropped off the face of the earth?	111	01.19.18.15	01.19.21.17
163	01.19.21.18	MS WINNIE AND PAUL. PAT IN RIGHT FG.			
		WINNIE: And he's even got the fancy blimmin' Pommy accent.	112	01.19.21.18	01.19.24.01
		PAUL AND PAT: [laugh].	113	01.19.23.23	01.19.25.15
164	01.19.25.15	CU [THROUGH WINDOW] HANDS [JACKIE'S] SCOOP MINCE INTO PLASTIC BAG. TILT UP TO MCU JACKIE.			
165	01.19.30.14	WS PAUL AND PAT IN STREET. CAR PASSES IN FG.			
166	01.19.33.11	MCU JACKIE THROUGH WINDOW. TILT AS SHE STANDS UP.			
		PAT [V/O]: War zones.	114	01.19.35.18	01.19.36.11
167	01.19.37.12	L/A WS PAT AT LECTERN, IMAGES OF SOLDIERS IN BG.			
		PAT: From the genocide in Rwanda, to the ceaseless fighting in the Middle East and the horrors of the Bosnian conflict...	115	01.19.37.21	01.19.44.10
168	01.19.39.22	CU PHOTOGRAPH OF WOMEN WITH BLOOD ON THEIR HANDS. DISSOLVE.			
169	01.19.43.07	FADE IN CU PHOTOGRAPH OF WOMAN AT GRAVESIDE.			
170	01.19.44.24	MS TRACK ALONG AUDIENCE.			
		PAT [off]: War zones have been both home and work for the last decade to the man you are about to meet.	116	01.19.45.15	01.19.49.16
171	01.19.50.00	CU PHOTOGRAPH OF MAN LYING ON GROUND.			
		PAT [off]: A man whose dedication and courage has gained him an international reputation of the highest merit...	117	01.19.50.13	01.19.55.01

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172	01.19.52.04	CU PHOTOGRAPH OF BLOOD ON PAVEMENT.			
173	01.19.54.21	CU PHOTOGRAPH OF MAN. TILT DOWN TO BODY ON GROUND.			
		PAT [off]: Not to mention the numerous awards he has received for both his articles and photographs.	118	01.19.56.06	01.20.00.00
174	01.19.58.24	L/A MS PAT AT LECTERN. IMAGES CHANGE IN BG.			
		PAT: And that he's an old dear student of mine who I taught in these very buildings. I present to you Paul Prior.	119	01.20.01.15	01.20.09.08
175	01.20.09.19	WS PAN PAUL SEATED, AUDIENCE OUT OF FOCUS IN FG. HE STANDS AND WALKS TO LECTERN. IMAGES IN BG.			
		PAUL: Thank you, ah, that was a very generous introduction, Ms Seager.	120	01.20.20.15	01.20.24.09
176	01.20.25.24	L/A MS PAUL AT LECTERN, IMAGES IN BG.			
		PAUL: Yeah, my school reports were never that good.	121	01.20.26.09	01.20.27.13
		PAT [off]: [laughs].	122	01.20.27.21	01.20.28.04
177	01.20.27.23	L/A MS PAT, IMAGES IN BG.			
		AUDIENCE [off]: [laugh].	123	01.20.28.05	01.20.29.21
178	01.20.30.01	L/A MS PAUL AT LECTERN, IMAGES IN BG.			
		PAUL: The, ah, the truth is that I've been called many things, many worse things, since I last set foot in this building, um, vulture, parasite, leach. And, ah...	124	01.20.31.17	01.20.46.06
179	01.20.48.05	WS AUDIENCE.			
		PAUL [off]: It's amazing how insults in most languages sound pretty much the same.	125	01.20.48.24	01.20.51.14
180	01.20.50.08	WS AUDIENCE.			
181	01.20.52.05	L/A MS PAUL AT LECTERN, IMAGES IN BG.			
		PAUL: I was once, ah, held captive in a, for 3 days and, um, publicly urinated on.	126	01.20.53.06	01.21.00.01

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182	01.20.59.24	L/A MS PAT, IMAGES IN BG.			
		PAUL [off]: I, ah, I don't really know what to say, but I'd be happy to answer any questions that you might have.	127	01.21.02.03	01.21.07.07
183	01.21.02.16	MS CELIA IN AUDIENCE.			
184	01.21.06.01	CU PHOTOGRAPH OF MAN ON FIRE.			
185	01.21.10.24	WS PAN CELIA ON MOTORCYCLE. SHE TURNS INTO DRIVEWAY.			
186	01.21.16.17	CU COMPUTER SCREEN. "GOOGLE NEW ZEALAND." "PAUL PRIOR – WAR" TYPED IN.			
187	01.21.23.12	CU HAND [CELIA'S] PLAYS WITH NECKLACE. PAN AND TILT TO CU CELIA.			
188	01.21.29.06	CU SCROLL DOWN COMPUTER SCREEN. "PHOTOGRAPHER OF THE YEAR PAUL PRIOR. THREE-TIME PULITZER PRIZE NOMINEE PAUL PRIOR..." "NEW ZEALAND PHOTOGRAPHER, BIO, PAUL PRIOR. FROM ORGANIZATIONS SUCH AS... "NOMINEE OF THE PULITZER... WINNER IN THE UNITED KINGDOM PRESS PHOTOGRAPHER ASS..." "... FOR PHOTOGRAPHERS WORLDWIDE. PULITZER NOMINEES BOOK PORTRAYS CONFLICT PAUL PRIOR ZONES. STAFF PHOTOGRAPHER FOR THE TIMES, PRIOR HELPED DISSOLVE..." "PAUL PRIOR IMAGES OF MUSLIM GIRL FOR PULITZER NOMINATION... PULITZER NOMINEES PICTURES OF MOMENTS LARGE AND SMALL TELL... A VERY GRAPHIC WAY... POIGNANT IMAGES OF A YOUNG GIRL."			
189	01.21.33.16	CU HANDS [CELIA'S] HOLD PAUL PRIOR'S BIO. SHE TURNS TO PHOTOGRAPH OF YOUNG GIRL. TILT AS SHE LIFTS IT UP.			
190	01.21.46.13	CU CELIA.			
191	01.21.49.07	ECU PHOTOGRAPH OF YOUNG GIRL'S EYES.			
192	01.21.51.22	CU TILT UP AS HAND [MOUSE'S] PAINTS TOENAIL.			
		CELIA: He was a finalist for the Pulitzer.	128	01.21.52.05	01.21.53.15
		MOUSE: Pulitzer? What the hell's that?	129	01.21.54.07	01.21.56.04

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193	01.21.56.11	MWS MOUSE [SEATED AT MIRROR] AND CELIA SEATED ON WINDOWSILL. SLOW TRACK IN.			
		CELIA: It's a huge prize. He had a one in three chance of winning it as well.	130	01.21.57.00	01.22.01.00
		CELIA: He prefers working in print than taking photos but he'll only work alone so he does both.	131	01.22.03.11	01.22.08.00
194	01.22.07.03	CU MOUSE'S REFLECTION IN MIRROR.			
		MOUSE: How do you know this shit?	132	01.22.08.11	01.22.09.13
		CELIA [off]: I read an interview.	133	01.22.09.20	01.22.10.12
		MOUSE: Sounds like a lone wolf.	134	01.22.11.11	01.22.12.18
195	01.22.12.20	CU CELIA.			
		MOUSE [off]: That reminds me, I'm thinking about getting a tattoo. A little unicorn right there.	135	01.22.15.07	01.22.19.18
196	01.22.20.00	M2S MOUSE AND CELIA. TRACK BACK AND PAN AS CELIA STANDS AND WALKS FORWARD. MOUSE IN REFLECTION.			
		CELIA: Why? Because Sten's got exactly the same one?	136	01.22.21.08	01.22.24.07
		MOUSE: Na, I just think it would be cool.	137	01.22.24.16	01.22.26.00
197	01.22.27.17	MS MOUSE SEATED ON BED. PAN AS SHE GETS UP, PUTS ON NOVELTY GLASSES AND WALKS TO CELIA TO M2S. PAN AS CELIA WALKS. SHE EXITS RIGHT OF FRAME TO CU MOUSE. MOUSE WALKS CELIA TO M2S. TILT DOWN AS THEY SIT ON BED.			
		MOUSE: So anyway... How'd it go with Jake?	138	01.22.30.21	01.22.36.06
		CELIA: [laughs] Piss off [laughs].	139	01.22.36.07	01.22.38.14
		MOUSE: [laughs]. Tell me.	140	01.22.37.16	01.22.39.06
		CELIA: Oh.	141	01.22.39.16	01.22.40.05
		CELIA: Well, um, first of all we had a moonlight stroll down the beach and a candle-lit dinner and then he told me what beautiful eyes I had.	142	01.22.42.19	01.22.51.07
		MOUSE: [laughs] Really?	143	01.22.51.04	01.22.52.23

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198	01.22.52.04	CU MOUSE.			
199	01.22.53.01	CU CELIA WEARING NOVELTY GLASSES. SHE TAKES THEM OFF.			
		CELIA: No, ya dick. [laughs]. He only got dreads to go to the Big Day Out.	144	01.22.53.10	01.22.57.14
		MOUSE [off]: [laughs].	145	01.22.54.09	01.22.54.14
200	01.22.57.14	CU MOUSE.			
		CELIA [off]: Now he talks likes he's from bloody Brixton.	146	01.22.58.14	01.23.00.08
201	01.23.00.10	CU CELIA.			
		CELIA: You know, he's all like, "yo, man, yo bitch". I like things which aren't quite so obvious.	147	01.23.00.19	01.23.07.23
		MOUSE [off]: [laughs].	148	01.23.03.22	01.23.04.04
202	01.23.10.13	WS ORCHARD.			
		PAUL [off]: I was reading the, um, local rag today. [laughs] And the medic team got a new cell phone. Front page. [laughs] Oh God. I'd forgotten how quiet it is, really.	149	01.23.11.15	01.23.26.08
203	01.23.15.00	M2S PAT AND PAUL ON PORCH.			
		PAT: [laughs, sighs].	150	01.23.19.03	01.23.24.07
204	01.23.26.23	MS PAUL, PAT IN FG. PULL FOCUS TO PAT IN FG.			
		PAUL: I've had this bloody ringing in my ears ever since I got here.	151	01.23.27.23	01.23.30.14
		PAT: Maybe the change here will do you good. Like I said, if you ever get bored photographing war...	152	01.23.32.13	01.23.37.16
		PAUL: You weren't being serious, were you?	153	01.23.43.04	01.23.44.03
		PAT: I'm three staff down, Paul. I know it might sound desperate but...	154	01.23.46.07	01.23.51.01
205	01.23.50.14	M2S PAT AND PAUL ON PORCH.			
		PAUL: Pat, look, I'd be hopeless! I've never taught in my life. Come on.	155	01.23.51.06	01.23.54.08
		PAT: You got out and made something of yourself - what can beat that?	156	01.23.54.14	01.23.57.01

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206	01.23.55.17	MS PAT, PAUL IN FG.			
		PAT: Half these kids don't even know what's on the other side of those hills.	157	01.23.59.00	01.24.01.24
207	01.24.01.21	MS PAUL, PAT IN FG.			
208	01.24.04.09	CU HAND [JONATHAN'S] STIRS DEVELOPING PHOTOGRAPH.			
209	01.24.12.14	PROFILE CU JONATHAN IN DARK ROOM.			
210	01.24.18.14	MS PAN AS PENNY WALKS TO DOOR. SHE OPENS IT TO REVEAL PAUL THROUGH SCREEN.			
		PENNY: Paul.	158	01.24.25.22	01.24.26.01
211	01.24.27.08	MS JONATHAN, TAKING PHOTOGRAPH, PENNY AND PAUL. ANDREW ENTERS BG THROUGH DOORWAY.			
		PAUL: Oi, take one of your mother [laughs].	159	01.24.27.11	01.24.31.12
		PENNY: [laughs]. No. Don't. No [laughs].	160	01.24.27.17	01.24.35.08
212	01.24.35.14	MS PAUL.			
213	01.24.37.24	MWS JONATHAN, ANDREW AND PENNY, PAUL IN RIGHT FG. ANDREW WALKS FORWARD.			
		PENNY: Paul gave Jonathan...	161	01.24.42.22	01.24.43.14
		JONATHAN: It's got a gazoose lens.	162	01.24.45.12	01.24.46.21
		PENNY AND PAUL: [laugh].	163	01.24.47.00	01.24.49.18
		ANDREW: Hey, it's much, much to kind.	164	01.24.50.22	01.24.52.15
		PAUL: No, it's fine, honestly. I'm using a digital these days. If you're going to be a serious photographer, you need a good zoom lens.	165	01.24.52.11	01.24.57.09
214	01.24.52.16	MS PAUL.			
215	01.24.58.13	MS JONATHAN, ANDREW AND PENNY. PAUL IN RIGHT FG.			
216	01.25.01.20	MS PAUL. PAN AS HE WALKS. TILT DOWN TO JONATHAN AS PAUL EXITS RIGHT OF FRAME.			
		PAUL: See you tomorrow then.	166	01.25.04.12	01.25.04.24

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217	01.25.12.11	M2S JONATHAN AND ANDREW. JONATHAN GETS UP AND WALKS TO BG. PENNY OPENS DOOR FOR PAUL IN BG. PAUL EXITS THROUGH DOORWAY. JONATHAN EXITS FRAME IN BG. PENNY WALKS TO ANDREW TO M2S. ANDREW EXITS FRAME IN BG. PENNY EXITS RIGHT OF FRAME.			
		PAUL: Goodnight.	167	01.25.13.23	01.25.14.05
		PENNY: Goodnight, Paul.	168	01.25.14.13	01.25.15.04
		JONATHAN: Goodnight.	169	01.25.15.15	01.25.15.19
		PENNY: Jonathan said he gave a talk at the school. Apparently, the kids really liked him.	170	01.25.24.13	01.25.29.23
		ANDREW: Good.	171	01.25.32.23	01.25.33.09
218	01.25.41.11	WS HILLS. JONATHAN, WITH BICYCLE, ENTERS LEFT OF FRAME. PAN AND CRANE UP AS HE WALKS UP HILL TOWARDS VAN.			
219	01.25.55.04	MS INSIDE VAN. DOOR OPENS AND JONATHAN ENTERS.			
220	01.26.04.14	CU JONATHAN. PAN AND TILT AS HE TAKES PHOTOGRAPH FROM HIS JACKET AND PUTS IT ON WALL.			
221	01.26.08.09	CU PLASTIC BAG. TILT UP TO MS AS JONATHAN PULLS OUT FOOD AND STUFFS IT IN HIS MOUTH.			
222	01.26.13.11	CU PHOTOGRAPH OF CELIA ON HER MOTORCYCLE.			
223	01.26.16.22	WS HAND HELD PAN [OUT OF FOCUS]. CAMERA FOCUSING CIRCLE IN CENTRE OF FRAME. PULL FOCUS TO WS CELIA, MOUSE AND TWO BOYS WALK ALONG. PAN TO CELIA WALKING.			
224	01.26.29.19	MCU JONATHAN LOOKING THROUGH CAMERA. HE LOWERS CAMERA.			
225	01.26.34.23	WS FARM HOUSE.			
226	01.26.37.15	CU HAND [JAKE'S] ON KNEE [CELIA'S]. TILT UP [HAND HELD] TO CU CELIA, JAKE IN BG.			
		JAKE: Can I fuck you then?	172	01.26.45.18	01.26.46.19

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227	01.26.46.03	CU [HAND HELD] CELIA, JAKE IN BG. JAKE EXITS LEFT OF FRAME.			
		CELIA: Oh God. You've got a way with words.	173	01.26.46.13	01.26.48.04
		JAKE [off]: So, what do you want to do then?	174	01.26.51.14	01.26.53.00
228	01.26.57.01	CU HAND [CELIA'S] DROPS WAX ON TORSO [JAKE'S].			
		JAKE [off]: What yo doing, man?	175	01.26.58.16	01.26.59.16
		CELIA: Just playing.	176	01.27.00.04	01.27.00.21
229	01.27.02.02	CU JAKE LYING DOWN.			
230	01.27.04.13	CU CELIA LOOKING DOWN.			
		JAKE [off]: Just play carefully.	177	01.27.07.03	01.27.07.24
231	01.27.07.05	CU HAND [CELIA'S] DROPS WAX ON TORSO [JAKE'S].			
232	01.27.10.19	CU JAKE LYING DOWN. HE SITS UP OUT OF FRAME.			
		JAKE: Shit. Ahhh. Fuck you, crazy bitch.	178	01.27.10.22	01.27.13.09
233	01.27.11.16	CU CELIA. CAMERA FOCUSING CIRCLE IN CENTRE OF FRAME. JAKE EXITS FRAME IN BG.			
234	01.27.13.08	BLACK. CAMERA FOCUSING CIRCLE IN CENTRE OF FRAME.			
235	01.27.13.11	CU [HAND HELD] CELIA. CAMERA FOCUSING CIRCLE IN CENTRE OF FRAME.			
		CELIA: [laughs]. You were meant to stay still.	179	01.27.13.19	01.27.17.15
		JAKE [off]: Fucking, bleeding, whore...	180	01.27.14.06	01.27.15.33
236	01.27.15.17	BLACK. CAMERA FOCUSING CIRCLE IN CENTRE OF FRAME.			
237	01.27.15.20	CU [HAND HELD] CELIA. CAMERA FOCUSING CIRCLE IN CENTRE OF FRAME.			
238	01.27.18.13	BLACK. CAMERA FOCUSING CIRCLE IN CENTRE OF FRAME.			
239	01.27.18.16	CU [HAND HELD] CELIA. CAMERA FOCUSING CIRCLE IN CENTRE OF FRAME.			

SHOT NO	START (Min.Sec.Fr)	ACTION & DIALOGUE	SPOT NO	START (Min.Sec.Fr)	END (Min.Sec.Fr)
240	01.27.21.15	PAN TO WS [HAND HELD] HOUSE, JONATHAN IN WINDOW. HE DUCKS DOWN OUT OF FRAME.			
241	01.27.23.01	WS CELIA SEATED ON FLOOR OF HOUSE. SHE STANDS AND RUNS FORWARD TO LOOK THROUGH GAP. TILT DOWN TO MS JONATHAN LYING ON GROUND.			
242	01.27.38.19	CU JACKIE HOLDING WINE GLASS. PAN TO O/S JACKIE, PAUL IN LEFT FG.			
243	01.27.45.06	O/S PAUL, JACKIE IN RIGHT FG.			
244	01.27.48.08	O/S JACKIE, PAUL IN LEFT FG.			
		JACKIE: You look well.	181	01.27.48.21	01.27.49.12
		PAUL: Well used more like it.	182	01.27.51.03	01.27.52.07
245	01.27.52.17	O/S PAUL, JACKIE IN RIGHT FG.			
		JACKIE [off]: It's different, your accent. So English.	183	01.27.54.09	01.27.57.11
		PAUL: You think?	184	01.27.57.17	01.27.57.23
		JACKIE: Yeah.	185	01.27.59.01	01.27.59.08
		PAUL: Well, it was inevitable.	186	01.27.59.11	01.28.00.13
246	01.28.01.04	O/S JACKIE, PAUL IN LEFT FG. PAUL PUTS A CIGARETTE IN HIS MOUTH.			
		PAUL: Sick of being called an Australian.	187	01.28.01.08	01.28.02.15
		JACKIE: Mmm. Fair enough.	188	01.28.02.21	01.28.03.17
		PAUL: Help yourself.	189	01.28.05.07	01.28.05.22
		JACKIE: Oh, no. I, I quit.	190	01.28.05.23	01.28.06.22
247	01.28.07.05	O/S PAUL, JACKIE IN RIGHT FG. BAR PATRONS IN BG.			
		PAUL: You have kids?	191	01.28.11.00	01.28.11.09
248	01.28.11.20	O/S JACKIE, PAUL IN LEFT FG.			
		JACKIE: Two, yeah, yeah, two. Um, one of each. Ah, remember Ben?	192	01.28.12.02	01.28.17.01
		PAUL [off]: Yeah.	193	01.28.12.16	01.28.12.19
		PAUL [off]: Ben Steimer?	194	01.28.17.14	01.28.17.24

SHOT NO	START (Min.Sec.Fr)	ACTION & DIALOGUE	SPOT NO	START (Min.Sec.Fr)	END (Min.Sec.Fr)
		JACKIE: Yeah.	195	01.28.19.17	01.28.20.00
249	01.28.21.05	CU HANDS [JACKIE'S] PLAY WITH LIGHTER AND ASHTRAY.			
		JACKIE [off]: We got together about 18 months after you left.	196	01.28.22.02	01.28.24.06
		PAUL [off]: Mmm.	197	01.28.24.05	01.28.24.14
		JACKIE [off]: He died when our eldest was five.	198	01.28.24.21	01.28.27.01
250	01.28.27.09	O/S PAUL, JACKIE IN RIGHT FG.			
		JACKIE [off]: Motorbike.	199	01.28.27.17	01.28.28.05
		PAUL: I'm sorry to hear that.	200	01.28.28.20	01.28.29.12
251	01.28.29.13	O/S JACKIE, PAUL IN LEFT FG.			
		JACKIE: I was, um, I was pregnant with Sam at the time so, had the kids to think about and decided to keep the business running.	201	01.28.33.08	01.28.39.11
252	01.28.36.04	O/S PAUL, JACKIE IN RIGHT FG.			
		PAUL: What was that?	202	01.28.39.23	01.28.40.07
		JACKIE [off]: Butchery.	203	01.28.41.12	01.28.41.22
253	01.28.42.08	O/S JACKIE, PAUL IN LEFT FG.			
		JACKIE: Shortest butcher in New Zealand. [laughs].	204	01.28.43.02	01.28.47.08
		PAUL [off]: [laughs].	205	01.28.44.004	01.28.48.22
254	01.28.47.09	O/S PAUL, JACKIE IN RIGHT FG.			
255	01.28.48.23	O/S JACKIE, PAUL IN LEFT FG. TILT UP.			
		PAUL [off]: Really?	206	01.28.49.089	01.28.49.15
		JACKIE: Yeah, well I'm a ninja with a boning knife.	207	01.28.49.22	01.28.51.09
256	01.28.51.13	O/S PAUL, JACKIE IN RIGHT FG.			
		PAUL: Ah, no surprises there.	208	01.28.51.14	01.28.52.21
		JACKIE [off]: [laughs].	209	01.28.52.20	01.28.53.13
257	01.28.54.10	O/S JACKIE, PAUL IN LEFT FG.			

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		JACKIE: I, um, I see your brother from time to time.	210	01.28.56.21	01.29.00.07
		PAUL [off]: Yeah. He's, ah, he's up to his neck in ostriches.	211	01.29.00.15	01.29.03.03
		JACKIE: Is he still married? I never see his wife.	212	01.29.07.01	01.29.08.20
		PAUL [off]: No, I ah, no, I don't think she goes out much.	213	01.29.08.24	01.29.12.02
258	01.29.12.04	O/S PAUL, JACKIE IN RIGHT FG.			
259	01.29.13.11	O/S JACKIE, PAUL IN LEFT FG.			
260	01.29.17.02	L/A MS PENNY AT WINDOW.			
261	01.29.19.23	WS PAN OSTRICHES RUNNING. ANDREW RUNS IN FG.			
262	01.29.24.13	CU JONATHAN IN DARK ROOM. HE TURNS. ANDREW ENTERS LEFT FG.			
		ANDREW [off]: How many times have I told you about leaving the gate to the pen open?	214	01.29.28.08	01.29.30.17
263	01.29.30.21	H/A M2S ANDREW AND JONATHAN IN DARK ROOM. PHOTOGRAPHS HANG IN FG.			
264	01.29.36.19	CU PAN PHOTOGRAPHS OF CELIA.			
265	01.29.41.19	H/A M2S ANDREW AND JONATHAN IN DARK ROOM. PHOTOGRAPHS HANG IN FG. ANDREW PULLS DOWN PHOTOGRAPH.			
266	01.29.44.01	O/S JONATHAN, ANDREW IN RIGHT FG. ANDREW CROSSES FG TO LEFT OF FRAME HOLDING CAMERA. ANDREW EXITS LEFT OF FRAME. SLOW TRACK IN.			
		ANDREW: If you think you're going to see this again, you're mistaken.	215	01.29.50.19	01.29.52.19
		ANDREW: You disgust me.	216	01.29.58.15	01.29.59.12
267	01.30.04.05	WS JACKIE AND GARETH. CELIA IN RIGHT FG. GARETH HOLDS JACKIE.			
		GARETH: Who the hell is this guy?	217	01.30.04.07	01.30.05.08
		JACKIE: Ah, look, it's just an old school friend. It's no big deal.	218	01.30.05.11	01.30.07.24

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		GARETH: Oh, no big deal.	219	01.30.07.24	01.30.08.15
268	01.30.08.02	PROFILE MCU CELIA SCREWS LOCK ONTO DOOR.			
		JACKIE [off]: Where's my jacket?	220	01.30.08.22	01.30.09.13
		GARETH [off]: I don't know.	221	01.30.09.19	01.30.10.01
		JACKIE [off]: Celia, it's rubbish night and please tie the bags. I don't want the dogs getting into them. Goodbye.	222	01.30.11.20	01.30.15.21
269	01.30.12.19	WS JACKIE AND GARETH. CELIA IN FG. JACKIE EXITS LEFT OF FRAME.			
		GARETH: Hey. We'll be waiting.	223	01.30.16.13	01.30.19.23
270	01.30.24.17	PROFILE MCU CELIA SCREWS LOCK ONTO DOOR. CELIA STARTS TO CLOSE DOOR.			
		GARETH [off]: You need a hand with that? Done your homework?	224	01.30.25.02	01.30.27.23
271	01.30.29.01	MS GARETH. DOOR STARTS TO CLOSE IN FG.			
272	01.30.30.02	CU DOOR. CELIA ENTERS ROUND DOOR TO CU.			
		CELIA: Could you please take your foot away?	225	01.30.31.14	01.30.32.15
273	01.30.33.10	O/S GARETH, CELIA IN RIGHT FG.			
		GARETH: What, you think I never did homework?	226	01.30.34.04	01.30.35.11
274	01.30.37.05	CU CELIA. SHE CLOSES DOOR.			
		GARETH [OFF]: I was just asking.	227	01.30.37.21	01.30.38.14
275	01.30.39.20	CU CELIA [BACK TO CAMERA]. PAN AS SHE TURNS.			
		PAUL: I'm sure I used to be able to do this.	228	01.30.45.13	01.30.46.20
276	01.30.45.20	WS PAUL AND CELIA IN DARK. THEY SIT.			
		JACKIE AND PAUL: [laugh].	229	01.30.52.10	01.30.53.13
277	01.31.01.16	MS JACKIE, PAUL IN RIGHT FG.			
278	01.31.05.02	M2S JACKIE AND PAUL. JACKIE TURNS TO PAUL.			

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		JACKIE: Did you think of me?	230	01.31.07.24	01.31.08.17
		PAUL: I was terrified of seeing you.	231	01.31.11.21	01.31.13.05
279	01.31.15.03	MS JACKIE, PAUL IN RIGHT FG.			
280	01.31.18.08	O/S PAUL, JACKIE LEFT FG.			
281	01.31.23.14	M2S PAUL AND JACKIE [BACKS TO CAMERA].			
		JACKIE: You remember those poems and stories you used to write? I was going to put music to them, release an album. What were we gonna call ourselves?	232	01.31.29.19	01.31.37.06
282	01.31.34.04	O/S PAUL, JACKIE LEFT FG.			
283	01.31.37.18	MS JACKIE, PAUL IN RIGHT FG.			
		PAUL: What was it? Was it Silly Bastards or the... something. Um, the [laughs]. Stupid Buggers. The Sick Motherfuckers. Sick fuckers, wasn't it?	233	01.31.40.17	01.31.52.02
		JACKIE: Sick Puppy, actually.	234	01.31.54.05	01.31.55.15
		JACKIE: Live at the Hammersmith.	235	01.31.59.16	01.32.00.20
284	01.32.01.08	M2S JACKIE AND PAUL. TILT DOWN TO JACKIE'S HANDS. TILT UP TO M2S.			
		JACKIE: Yeah, see, that's me, eight years behind what was going on but, you know... still thinking I'd created it all for myself.	236	01.32.01.24	01.32.10.21
285	01.32.18.24	CU DOOR. DOOR OPENS TO REVEAL PAUL. PAN AS HE WALKS. HE EXITS LEFT OF FRAME. PAUL ENTERS LEFT OF FRAME.			
286	01.32.27.18	CU HANDS [PAUL'S] OPEN ATLAS TO NEWSPAPER CLIPPINGS.			
287	01.32.30.03	L/A CU PAUL.			
288	01.32.31.00	CU HANDS [PAUL'S] LOOK THROUGH NEWSPAPER CLIPPINGS. TILTS UP AS HE PICKS UP PHOTOGRAPH OF BABY.			
289	01.32.35.16	L/A CU PAUL.			
290	01.32.37.02	CU HANDS [PAUL'S] TURNS PHOTOGRAPH OVER. WORDS WRITTEN, "CELIA, 27.2.87"			

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291	01.32.39.11	L/A CU PAUL. SLOW TRACK IN.			
292	01.32.44.24	CU HANDS [YOUNG PAUL'S] LOCK BRACELET ONTO [YOUNG JACKIE'S] WRIST.			
293	01.32.48.11	M2S [HAND HELD] YOUNG PAUL AND YOUNG JACKIE. TILT DOWN AS HE DIGS HOLE. TILT UP TO M2S.			
294	01.32.53.09	CU HANDS [YOUNG PAUL'S] BURIES KEY IN HOLE.			
295	01.32.57.04	M2S YOUNG PAUL AND YOUNG JACKIE.			
296	01.32.58.05	CU HANDS [YOUNG PAUL'S AND YOUNG JACKIE'S] CLASPED TOGETHER.			
297	01.33.00.16	CU [HAND HELD] YOUNG PAUL, YOUNG JACKIE IN RIGHT OF FRAME PUTS EYELINER ON HIM.			
298	01.33.05.23	M2S [HAND HELD] YOUNG PAUL AND YOUNG JACKIE KISS.			
299	01.33.12.03	MCU JACKIE.			
300	01.33.18.09	CU FOOT [JACKIE'S] PAUL TATTOOED ON TOES.			
301	01.33.20.23	CU CELIA'S REFLECTION IN MIRROR APPLYING EYELINER.			
302	01.33.26.24	WS [TRAVELLING SHOT] CELIA ON MOTORCYCLE.			
303	01.33.32.04	WS [TRAVELLING SHOT] CELIA ON MOTORCYCLE.			
304	01.33.38.11	WS BRIDGE. CRANE UP AS CELIA CROSSES BRIDGE ON HER MOTORCYCLE.			
305	01.33.50.11	MS PAUL SEATED ON COUCH LOOKING THROUGH PAPERS.			
306	01.33.54.24	WS CELIA THROUGH GLASS DOOR PAUL ENTERS LEFT OF FRAME AND OPENS DOOR.			
		CELIA: Hi. um, I've got an assignment where I have to interview an important local community member and, um, it was a choice between you and Mr Aitken who set up the irrigation bank. I was wondering if I could interview you?	237	01.34.01.15	01.34.14.13
307	01.34.17.02	O/S CELIA, PAUL IN RIGHT FG.			

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		CELIA: Can I come in?	238	01.34.18.23	01.34.19.13
308	01.34.22.04	O/S PAUL, CELIA IN LEFT FG. PAUL EXITS RIGHT OF FRAME. CELIA ENTERS AND CLOSSES DOOR.			
309	01.34.31.06	TRACK IN AS CELIA ENTERS TO WS PAULA AND CELIA.			
310	01.34.40.04	M2S PAUL AND CELIA. CELIA TURNS. PAUL EXITS LEFT OF FRAME. PAN AS CELIA WALKS.			
		CELIA: Is that real coffee?	239	01.34.41.15	01.34.42.15
		PAUL: Sure. How do you have it?	240	01.34.46.12	01.34.47.11
		CELIA: Um, macheeto, thanks.	241	01.34.48.096	01.34.50.08
311	01.34.59.07	O/S PHOTOGRAPH OF YOUNG ANDREW, IRIS, YOUNG PAUL AND JEFF. CELIA IN LEFT FG.			
		CELIA: I'm Celia, by the way.	242	01.35.00.20	01.35.01.23
312	01.35.01.11	MS PAUL [BACK TO CAMERA]. HE TURNS.			
313	01.35.05.20	CU HAND [CELIA'S] PUTS DICTAPHONE ON TABLE.			
314	01.35.8.07	MS TILT UP AS CELIA TAKES JACKET OFF AND PUTS GLASSES ON.			
315	01.35.15.23	MCU PAUL.			
316	01.35.19.00	MCU CELIA.			
		PAUL [off]: I gather you do have some questions.	243	01.35.19.16	01.35.20.23
		CELIA: Ah, yes, ah, yeah. Okay, so, um, how did you get to do what you do?	244	01.35.20.22	01.35.27.13
317	01.35.27.20	MCU PAUL.			
		PAUL: Well I was working for a paper in London on local articles and they needed someone to go to Bosnia.	245	01.35.27.23	01.35.32.22
		CELIA: That's right. Yeah, you were working as a typesetter in Wellington and, um, you studied journalism in London, found your break as a feature article writer and then a field journalist for Reuters.	246	01.35.33.06	01.35.43.04
318	01.35.33.15	MCU CELIA.			

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319	01.35.42.21	MCU PAUL.			
		CELIA [off]: And for the past three and a half years, you've been solidly freelance, living between London, ah, Istanbul and Paris.	247	01.35.43.23	01.35.50.05
		PAUL: Well done. Yes. That's it. You've really done your homework.	248	01.35.50.09	01.35.53.12
320	01.35.51.16	MCU CELIA.			
		CELIA: People must worry about you a lot doing this kind of work? Your wife, children?	249	01.35.55.23	01.36.00.21
321	01.36.00.23	MCU PAUL.			
		PAUL: No. Not married.	250	01.36.01.01	01.36.01.19
322	01.36.02.18	CU HAND [CELIA'S] WRITES IN NOTEBOOK. "1) IS HE SINGLE? YES."			
323	01.36.06.00	MCU CELIA.			
		CELIA: What's it like going to war just to watch?	251	01.36.07.14	01.36.09.06
		PAUL [off]: I'm not there to watch. I'm there to, ah, record.	252	01.36.09.02	01.36.11.23
324	01.36.09.09	MCU PAUL.			
325	01.36.12.03	MCU CELIA.			
		CELIA: Is that how you got those scars?	253	01.36.12.11	01.36.13.13
326	01.36.14.14	MCU PAUL.			
		PAUL: No.	254	01.36.15.08	01.36.15.16
		PAUL: I fell off my bike when I was twelve coming down the gravel track.	255	01.36.19.02	01.36.21.16
327	01.36.22.19	MCU CELIA.			
		CELIA: No other scars?	256	01.36.23.00	01.36.23.19
328	01.36.25.04	MCU PAUL. TILT DOWN AS HE PULLS CIGARETTE FROM PACK.			
329	01.36.28.24	MCU CELIA. SHE TAKES OFF HER GLASSES.			
		PAUL [off]: You gonna drink your 'maccheeto'?	257	01.36.29.07	01.36.30.06
		CELIA: What's the hardest thing you have to deal with?	258	01.36.39.18	01.36.41.14

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		PAUL: [laughs] Jesus. Are these gonna get any easier?	259	01.36.41.23	01.36.43.16
330	01.36.41.24	WS CELIA AND PAUL AT TABLE. PAUL STANDS AND WALKS FORWARD. CELIA WALKS TO BENCH.			
		PAUL: I don't know. Finding a loo when you need one always seems to be pretty fucking impossible.	260	01.36.49.11	01.36.49.04
331	01.36.59.06	MS CELIA.			
		CELIA: Why don't you celebrate your birthday or Christmas?	261	01.37.02.00	01.37.04.04
332	01.37.04.21	MS PAUL.			
		PAUL: Now, tell me, which article did you read that one in?	262	01.37.07.11	01.37.09.06
333	01.37.09.08	MS CELIA.			
		CELIA: It was your birthday when you took the photo of that girl.	263	01.37.09.11	01.37.11.07
334	01.37.11.06	MS PAUL.			
		CELIA: The one you won the Pulitzer for.	264	01.37.12.10	01.37.13.11
		PAUL: I was short-listed.	265	01.37.14.07	01.37.15.04
335	01.37.15.12	MS CELIA.			
		CELIA: I read that when you got nominated, you withdrew the entry.	266	01.37.15.15	01.37.20.22
336	01.37.21.00	MS PAUL. HE WALKS FORWARD.			
		PAUL: Long story.	267	01.37.21.24	01.37.22.10
337	01.37.22.12	MS CELIA. PAUL CROSSES FG AND EXITS RIGHT OF FRAME. PAN AS CELIA WALKS TO PAUL TO M2S.			
		CELIA: I've got a 120-minute tape.	268	01.37.30.15	01.37.31.24
338	01.37.33.03	O/S PAUL, CELIA IN LEFT FG.			
339	01.37.35.20	O/S CELIA, PAUL IN RIGHT FG.			
340	01.37.38.14	O/S PAUL, CELIA IN LEFT FG. TRACK IN.			

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		PAUL: I was in Grozny when I heard about an offensive that was being mounted against the Russians. I was warned by some friends not to write about it in case the Russians caught whiff of what was going to happen.	269	01.37.43.04	01.37.53.10
		CELIA [off]: So, what did you do?	270	01.37.54.15	01.37.55.08
		PAUL: Wrote the article. Then I declined sending it through to Reuters. They found out anyway and they retaliated by massacring over a hundred civilians in a village outside the city. I'd been out all night drinking with people who were killed a few hours later. The girl in the photo was the, um, was the only survivor.	271	01.37.55.09	01.38.15.12
		CELIA: Did you know her?	272	01.38.16.23	01.38.17.16
		PAUL: No.	273	01.38.18.00	01.38.18.04
		CELIA: Was there anyone else around?	274	01.38.21.02	01.38.22.04
		PAUL: Not at the time, no.	275	01.38.22.20	01.38.23.14
		CELIA: Just you?	276	01.38.24.19	01.38.25.04
		PAUL: Just me.	277	01.38.25.08	01.38.25.18
341	01.38.26.13	O/S CELIA, PAUL IN RIGHT FG.			
		CELIA: So then what?	278	01.38.28.198	01.38.29.05
342	01.38.31.09	O/S PAUL, CELIA IN LEFT FG.			
		PAUL: I think your batteries are running flat.	279	01.38.34.11	01.38.35.21
343	01.38.38.18	M2S CELIA AND PAUL.			
344	01.38.42.04	O/S PAUL, CELIA IN LEFT FG.			
		PAUL: Are you... Ben Steimer's daughter?	280	01.38.46.06	01.38.49.07
345	01.38.49.10	O/S CELIA, PAUL IN RIGHT FG.			
		CELIA: Did you know him?	281	01.38.51.08	01.38.51.22
		PAUL: Yeah. We went to school together.	282	01.38.52.07	01.38.53.20
346	01.38.53.07	O/S PAUL, CELIA IN LEFT FG.			
347	01.38.56.17	CU HAND [PAUL'S] PLACES PHOTOGRAPH OF BABY ON TILED COUNTER.			
348	01.38.58.24	M2S PAUL AND JACKIE IN BUTCHERY.			
		JACKIE: Mmm, It's a photo of a baby.	283	01.38.59.18	01.39.01.01

SHOT NO	START (Min.Sec.Fr)	ACTION & DIALOGUE	SPOT NO	START (Min.Sec.Fr)	END (Min.Sec.Fr)
		PAUL: Whose?	284	01.39.01.04	01.39.01.10
		JACKIE: I don't know. Am I meant to?	285	01.39.02.19	01.39.03.16
		PAUL: Yeah. Look at the, ah, bracelet.	286	01.39.03.18	01.39.04.22
349	01.39.03.23	CU PHOTOGRAPH OF BABY. FINGER [PAUL'S] POINTS AT IT. HANDS [JACKIE'S] PICKS UP PHOTOGRAPH.			
350	01.39.08.23	O/S JACKIE, PAUL IN LEFT FG.			
351	01.39.10.07	MCU PAUL.			
		PAUL: No, look. Celia, 27th of the Second '87. That's, ah, roughly eight months after I left.	287	01.39.10.07	01.39.15.07
352	01.39.11.05	CU HANDS [PAUL'S] POINTS TO DATE ON PHOTOGRAPH.			
353	01.39.14.07	O/S JACKIE, PAUL IN LEFT FG. SHE WALKS AWAY.			
354	01.39.24.13	MCU PAUL.			
		JACKIE [off]: I sent that photo nearly 16 years ago.	288	01.39.24.13	01.39.26.07
		PAUL: Why did you send it?	289	01.39.26.16	01.39.27.05
		PAUL: Why did you send it, Jax?	290	01.39.32.11	01.39.33.07
355	01.39.33.20	WS PAUL AND JACKIE IN BUTCHERY.			
		JACKIE: You want an explanation?	291	01.39.38.05	01.39.39.01
356	01.39.39.24	MS PAUL.			
357	01.39.42.04	O/S JACKIE, PAUL IN LEFT FG.			
		JACKIE: You know what it's like to be invisible, Paul? Even just a postcard, yeah? A phone call.	292	01.39.43.18	01.39.51.12
358	01.39.54.09	MS PAUL, SID CROSSES BG RIGHT TO LEFT.			
		JACKIE: Hey Sid, um, up the back, next to the hoggets.	293	01.39.54.19	01.39.57.11
359	01.39.58.11	WS PAUL AND JACKIE IN BUTCHERY.			
360	01.40.01.16	MCU PAUL.			

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361	01.40.04.20	O/S JACKIE, PAUL IN LEFT FG. TILT DOWN TO PHOTOGRAPH AS JACKIE CROSSES OUT DATE. TILT BACK UP TO O/S JACKIE, PAUL IN LEFT FG. JACKIE EXITS RIGHT OF FRAME, TILT UP TO CU PAUL.			
		JACKIE: It's in the past, okay? Just leave it.	294	01.40.12.18	01.40.16.06
362	01.40.25.16	MWS PAUL. TRACK IN AS CLERK HANDS HIM PAPER.			
		CLERK: Will you be needing a copy of that?	295	01.40.30.15	01.40.32.00
363	01.40.31.10	MS PAUL. TRACK IN.			
		PAUL: No, thank you.	296	01.40.32.11	01.40.33.00
364	0140.35.00	CU BIRTH CERTIFICATE. "CELIA BEVERLY STEIMER. FINGER [PAUL'S] POINTS. "1. 27 FEBRUARY 1987. 2. ALEXANDRA." "1. BENJAMIN STEIMER. 2. BUTCHER. 3. 17.12 APRIL 1969, ALEXANDRA." TILT DOWN TO "2 DAY OF FEBRUARY 1992 (REISSUED).			
365	01.40.44.06	MWS PAUL SEATED IN CHAIR LOOKING AT PHOTOGRAPH. TRACK IN AND PAN TO MCU.			
366	01.40.53.07	CU HANDS [CELIA'S] PIN PHOTOGRAPH OF WAR TO WALL.			
367	01.40.57.13	CU CELIA WITH PIN IN MOUTH.			
368	01.41.01.24	CU PHOTOGRAPHS OF PAUL AND WOMAN BY GRAVESITE ON WALL. TILT DOWN AS HANDS [CELIA'S] PIN PHOTOGRAPH OF GIRL ON WALL.			
369	01.41.12.01	CU RECORD PLAYER. PAUL IN BG. HE WALKS FORWARD AND STOPS RECORD. HE EXITS RIGHT OF FRAME.			
370	01.41.25.22	CU PHOTOGRAPH OF BABY NEXT TO BOX OF ASHES.			
371	01.41.28.05	MS PAUL AT BAR. BAR PATRONS IN BG. TRACK IN AND PAN AS SCOTTISH WOMAN ENTERS TO M2S. PAN AS SHE SITS TO O/S PAUL, SCOTTISH WOMAN IN LEFT FG.			
		SCOTTISH WOMAN: Oh, my God. I think I need rescuing from these kiwi blokes. It's a good book, is it? <i>The Cloud of Unknowing</i> . Sounds mysterious. Where are you from?	297	01.41.32.06	01.41.42.17
		PAUL: Where am I from?	298	01.41.43.21	01.41.44.06

SHOT NO	START (Min.Sec.Fr)	ACTION & DIALOGUE	SPOT NO	START (Min.Sec.Fr)	END (Min.Sec.Fr)
		SCOTTISH WOMAN: Yeah.	299	01.41.44.19	01.41.45.00
		PAUL: A long way from here.	300	01.41.47.00	01.41.47.19
		SCOTTISH WOMAN: Me too. Do you mind if I join ya?	301	01.41.49.04	01.41.51.09
		PAUL: Do you want a drink?	302	01.41.55.17	01.41.56.05
		SCOTTISH WOMAN: I'd love one.	303	01.41.56.11	01.41.56.23
372	01.41.57.18	CU HANDS [SCOTTISH WOMAN] PULLS CONDOM OUT OF BAG. TILT UP TO CU PAUL LYING DOWN. TILT UP TO SCOTTISH WOMAN. TILT DOWN AS SHE LEANS IN TO PAUL TO M2S. PAUL PULLS BELT FROM TROUSERS AND PUTS IT ROUND HIS NECK. TILT UP TO SCOTTISH WOMAN.			
		SCOTTISH WOMAN: Kiss me.	304	01.42.20.00	01.42.20.09
373	01.42.35.12	CU PAUL LYING DOWN WITH BELT ROUND HIS NECK. HANDS [SCOTTISH WOMAN'S] TIGHTEN BELT.			
374	01.42.39.16	CU PAUL LYING DOWN, BELT ROUND HIS NECK.			
375	01.42.48.20	CU SCOTTISH WOMAN.			
376	01.42.52.07	CU PAUL LYING DOWN.			
377	01.42.58.01	MS TILT UP AND PAN AS SCOTTISH WOMAN LEAVES.			
378	01.43.04.00	H/A MS PAUL LYING DOWN. HE TAKES BELT OFF HIS NECK AND ROLLS OVER.			
379	01.43.18.15	MS PAUL IN BATH. TRACK IN.			
		YOUNG PAUL [V/O]: Am I warm?	305	01.43.27.23	01.43.28.12
380	01.43.31.14	CU HAND [YOUNG PAUL'S] RUNS ALONG BOOKS. TILT UP AS HE REACHES UP AND PULLS DOWN WRAPPED ATLAS. PAN AS HE WALKS PAST JEFF TO TABLE. TILT DOWN AS HE PUTS DOWN ATLAS			
		JEFF [off]: Ah, getting closer.	306	01.43.33.20	01.43.34.23
		YOUNG PAUL [off]: Warmer?	307	01.43.35.11	01.43.35.18
		JEFF [OFF]: Getting warmer.	308	01.43.36.11	01.43.37.09
		YOUNG PAUL [off]: Warmer?	309	01.43.37.15	01.43.37.23

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		JEFF [OFF]: Warmer. Springtime.	310	01.43.37.22	01.43.41.00
		YOUNG PAUL [off]: Here.	311	01.43.41.05	01.43.41.15
		JEFF [OFF]: Ahhh.	312	01.43.41.24	01.43.43.19
		YOUNG PAUL AND JEFF: [laugh].	313	01.43.45.20	01.43.48.00
381	01.43.57.18	MCU YOUNG PAUL. JEFF ENTERS TO M2S.			
382	01.44.02.00	CU PAUL IN BATH. TRACK AROUND.			
		JEFF [V/O]: <i>"Alone we are born and die alone."</i>	314	01.44.06.07	01.44.10.01
383	01.44.11.02	CU HAND [JEFF'S] GUIDES FINGER [PAUL'S] AROUND ATLAS.			
		JEFF [off]: <i>"Yet see the red-gold cirrus, over snow mountain shine. Upon the upland road, ride easy, stranger. Surrender to the sky your heart of anger."</i>	315	01.44.11.16	01.44.25.00
384	01.44.21.16	M2S JEFF AND YOUNG PAUL.			
		JEFF: Don't be frightened of possibility, son. She's a wonderful mistress.	316	01.44.28.06	0.44.32.16
385	01.44.31.15	CU PAUL IN BATH.			
386	01.44.38.00	WS IRIS WALKING IN RIVER.			
387	01.44.42.06	CU IRIS. SHE TURNS.			
388	01.44.51.15	CU PAUL IN BATH.			
389	01.44.55.20	CU IRIS. TILT UP AS SHE POINTS TO SKY.			
390	01.45.00.05	WS BIRD FLIES.			
391	01.45.04.08	MS LEGS RUNNING.			
392	01.45.05.21	CU ANDREW LYING IN BED. TRACK BACK TO REVEAL PENNY. SHE KISSES HIM AND EXITS LEFT OF FRAME. TILT UP TO CU ANDREW. HE TURNS OVER. PENNY ENTERS LEFT OF FRAME AND LIES DOWN BESIDE HIM.			
		PENNY: It's okay. It's okay.	317	01.45.14.19	01.45.17.01
		PENNY: It's okay.	318	01.45.27.20	01.45.28.12
		PENNY: It's okay.	319	01.45.38.21	01.45.39.12
		ANDREW: Go back to sleep.	320	01.45.54.05	01.45.54.23

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393	01.45.58.12	H/A MS PENNY.			
		PENNY: [cries].	321	01.45.58.12	01.46.10.14
394	01.46.10.12	CU PHOTOGRAPH OF YOUNG ANDREW AND IRIS.			
395	01.46.14.15	CU PAUL. TRACK BACK.			
		PAUL: I'm helping out for a couple of weeks and ah, I'm new at this so be patient with me.	322	01.46.21.14	01.46.26.04
396	01.46.27.02	MS CELIA, OTHER PUPILS IN FG AND BG.			
		PAUL: Who knows how many words there are in the English language?	323	01.46.29.03	01.46.31.05
397	01.46.29.06	WS TRACK PAUL IN CLASSROOM, PUPILS IN FG.			
		BOY [off]: Ten thousand.	324	01.46.31.17	01.46.32.07
		PAUL: Ten thousand?	325	01.46.32.22	01.46.33.09
398	01.46.34.03	MS TRACK PAUL IN CLASSROOM, PUPILS IN FG.			
		PAUL: Here's a dictionary. There's actually over 750,000 words and I was, ah, I thought maybe you could all choose a word, any word, it doesn't matter what. Preferably something that means something to you and, um, compose something on this word.	326	01.46.36.05	01.46.47.06
399	01.46.39.19	WS CLASS.			
400	01.46.43.06	MS PAUL HOLDING DICTIONARY. PAN AS HE MOVES.			
		PAUL : Ah, anything. It can be just a static image if you, if you feel that's easier. But, um, just so I get an idea of who you all are and what the fuck I've got myself into.	327	01.46.48.08	01.46.58.00
		CLASS: [laugh].	328	01.46.57.23	01.46.59.16
401	01.46.58.04	MS CELIA, OTHER PUPILS IN FG AND BG.			
402	01.47.02.04	MS PAUL, STUDENT IN FG.			
403	01.47.05.06	WS DESK. PENNY ENTERS LEFT OF FRAME. TILT UP AND TRACK AROUND AS SHE PICKS UP VASE. SHE PICKS UP FOLDER.			

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404	01.47.22.11	CU HANDS [PENNY'S] OPEN FOLDER AND TAKES OUT RECEIPTS TO REVEAL PHOTOGRAPH OF CELIA [HEAD OUT OF FRAME].			
405	01.47.33.14	MCU PENNY.			
406	01.47.37.13	CU HANDS [PENNY'S] FLICK THROUGH PHOTOGRAPHS OF CELIA.			
408	01.47.45.16	MCU PENNY.			
409	01.47.48.03	CU HANDS [PENNY'S] FLICK THROUGH PHOTOGRAPHS OF CELIA.			
410	01.47.52.12	CU PENNY. SLOW TRACK IN.			
411	01.47.58.16	MS TILT UP AS PENNY CLEANS OVEN. ANDREW ENTERS THROUGH DOORWAY IN BG.			
412	01.48.03.15	MCU PENNY.			
		CELIA [V/O]: <i>Hope: her mind is a graveyard, her heart is an island.</i>	329	01.48.07.10	01.48.11.17
413	01.48.11.14	CU HOOKS. PAINTING OF 'HOPE' ENTERS FROM BOTTOM OF FRAME.			
		CELIA [V/O]: <i>She and I are not good friends but I have known her all my life.</i>	330	01.48.15.03	01.48.17.15
414	01.48.18.23	MS PAUL HANGS PAINTING OF 'HOPE' . TRACK AROUND.			
		CELIA [V/O]: <i>She sits in my belly, hollow and distant but her whispered words of encouragement will never comfort me.</i>	331	01.48.22.22	01.48.28.21
415	01.48.23.07	CU HAND [CELIA'S] WRITES. "...SITS IN MY BELLY HOLLOW AND DISTANT"			
416	01.48.28.22	H/A MS CELIA IN BATH WRITING IN NOTEBOOK. SHE SITS UP.			
		CELIA: Mum?	332	01.48.31.11	01.48.31.18
417	01.48.36.23	MS GARETH IN MIRROR.			
418	01.48.39.15	H/A MS CELIA SITS UP IN BATH HOLDING NOTEBOOK.			
		CELIA [V/O]: <i>I'm on to her tricks, her false promises. 'Go away', I tell her, 'I'm busy today. I've got things to do'.</i>	333	01.48.41.04	01.48.48.08

SHOT NO	START (Min.Sec.Fr)	ACTION & DIALOGUE	SPOT NO	START (Min.Sec.Fr)	END (Min.Sec.Fr)
419	01.48.45.20	MCU GARETH IN MIRROR.			
420	01.48.48.22	MCU CELIA, SHOWER CURTAIN IN FG. SHE CLOSSES CURTAIN.			
		CELIA: <i>But this acquaintance never knows when to leave.</i>	334	01.48.51.11	01.48.53.12
421	01.48.51.20	MS CELIA IN CLASS, OTHER STUDENTS IN FG. TILT DOWN AS SHE SITS.			
		CELIA: <i>It's not a question of why she befriended me in the first place. It's more a question of why I choose to let her stay.</i>	335	01.48.55.10	01.49.03.01
422	01.49.06.17	MS PAUL, STUDENTS FG. TRACK IN.			
423	01.49.11.21	MS CELIA IN CLASS, OTHER STUDENTS IN FG AND BG.			
424	01.49.16.01	WS PARTY AROUND BONFIRE. CELIA ENTERS RIGHT OF FRAME AND WALKS PAST BONFIRE.			
425	01.49.27.16	MS TRACK BACK AS CELIA WALKS THROUGH PARTY. SHE STOPS. PAN AS PUSHES THROUGH PARTYGOERS.			
		BOYS: (CHANTING) Tea bag! Tea bag! Tea bag! Tea bag! Etc [cheer, chant]	336	01.49.27.16	01.50.01.23
426	01.49.38.18	CU PARTYGOER ON GROUND, VODKA BEING POURED INTO HER MOUTH. [VIDEO CAMERA GRAPHICS IN TOP RIGHT OF FRAME].			
427	01.49.41.06	CU [HAND HELD] PARTYGOER PULLS HIS PANTS DOWN. [VIDEO CAMERA GRAPHICS IN TOP RIGHT OF FRAME].			
428	01.49.43.21	MS JAKE WITH VIDEO CAMERA, PARTYGOERS IN BG. CELIA ENTERS FROM BG AND PUSHES JAKE. HE TURNS.			
		JAKE: Tea bag! Tea bag!	337	01.49.44.06	01.49.46.19
		CELIA: Leave her, you animal!	338	01.49.46.12	01.49.47.23
429	01.49.49.07	MS CELIA. PARTYGOERS IN BG. [VIDEO CAMERA GRAPHICS IN TOP RIGHT OF FRAME].			
		JAKE: Yeah. Come on. Be my ho for the camera.	339	01.49.49.17	01.49.54.07

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430	01.49.50.15	MS JAKE WITH CAMERA, PARTYGOERS IN BG.			
431	01.49.54.03	MS PARTYGOERS. PAN TO JAKE.			
432	01.49.56.13	MS CELIA. PARTYGOERS IN BG. PAN AS CELIA WALKS. SHE EXITS THROUGH DOORWAY. PAN TO CU MOUSE.			
433	01.50.01.23	MS TRACK BACK AS CELIA WALKS OUT OF PARTY. PARTYGOERS IN BG.			
434	01.50.06.05	MWS PAN AS CELIA WALKS AND EXITS THROUGH CROWD OF PARTYGOERS.			
435	01.50.10.05	WS DAWN.			
436	01.50.17.24	WS PAN AROUND PEOPLE ASLEEP ON GRASS TO CU CELIA. TILT DOWN AS SHE BENDS DOWN AND PICKS UP FIREWORK AND MASK. TILT UP TO CU.			
437	01.50.39.13	WS CELIA ON PIER. SHE LETS OF FIREWORK.			
438	01.50.46.20	PROFILE CU CELIA. WATER IN BG.			
439	01.50.53.21	WS CELIA WALKS ALONG RAILWAY TRACK.			
440	01.51.03.01	H/A [HAND HELD] RAILWAY TRACKS. FEET [CELIA'S] ENTER BOTTOM OF FRAME.			
441	01.51.07.16	WS TRACK BACK AS CELIA WALKS ALONG RAILWAY TRACK. SHE EXITS LEFT OF FRAME.			
442	01.51.18.21	WS HOUSE.			
443	01.51.21.17	CU CELIA WEARING MASK. PAUL ENTERS LEFT OF FRAME IN BG. CELIA TURNS TO O/S PAUL, CELIA IN FG.			
444	01.51.32.07	CU BLEEDING KNEE [CELIA'S].			
445	01.51.34.12	O/S PAUL, CELIA IN FG.			
		PAUL: Your knee's bleeding.	340	01.51.35.04	01.51.35.21
456	01.51.36.08	CU CELIA WEARING MASK.			
		CELIA: I know. I fell.	341	01.51.36.23	01.51.37.18

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457	01.51.41.05	O/S PAUL, CELIA IN FG. HE WALKS FORWARD AND CROSSES FG, EXITING LEFT OF FRAME TO MCU CELIA. SHE TURNS AND TAKES HER MASK OFF.			
		PAUL: Come on. Let's take a look at it then.	342	01.51.48.10	01.51.49.08
458	01.51.57.10	WS CRANE UP AS CELIA WALKS THROUGH TREES. FADE TO BLACK.			
459	01.52.09.23	BLACK.			
460	01.52.18.09	FADE IN WS PAN HILLS. DISSOLVE.			
		CELIA [V/O]: <i>Weeks passed and there was still no sign of the ocean.</i>	343	01.52.22.02	01.52.25.06
461	01.52.26.16	WS PAN ORCHARD. DISSOLVE.			
		CELIA [V/O]: <i>The people grew worried. It was decided to send a small group to search for it in the hope of bringing it back.</i>	344	01.52.28.09	01.52.36.02
462	01.52.32.07	WS TILT DOWN ORCHARD TREES AND PULL FOCUS TO BRANCH IN FG.			
463	01.52.44.00	MS PAN CLASSROOM. PAT ENTERS RIGHT OF FRAME AND STOPS TO MS, STUDENTS IN FG.			
		PAT: Alright, attention please. I'd appreciate it if everyone listened. That includes you, Mr Brook.	345	01.52.46.05	01.52.52.18
464	01.52.52.18	CU HANDS [JAKE'S] TILT UP TO CU.			
465	01.52.55.03	MS PAT, PAN AND TILT TO MS O NEILL. STUDENTS IN FG.			
		O'NEILL: Look, have any of you seen Celia since yesterday?	346	01.52.56.15	01.52.58.10
466	01.52.59.16	MS STUDENTS.			
467	01.53.01.01	MS STUDENTS.			
468	01.53.02.18	CU STUDENT.			
469	01.53.04.03	MS O'NEILL. TRACK AROUND TO REVEAL PAT. STUDENTS IN FG. O'NEILL EXITS RIGHT OF FRAME.			

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		O'NEILL: No? Well, if she gets in touch with any of you, you know where to find me, okay? Thanks.	347	01.53.04.22	01.53.10.07
470	01.53.11.08	MS STUDENTS TALKING TO EACH OTHER.			
		STUDENTS: [murmur].	348	01.53.11.08	01.53.13.20
471	01.53.12.12	MS STUDENTS. PAN TO ANOTHER STUDENT.			
		PAT [off]: Alright, settle down. We've all seen a police officer before.	349	01.53.13.17	01.53.16.09
472	01.53.13.21	MS STUDENTS TALKING TO EACH OTHER.			
473	01.53.15.19	MCU MOUSE, STUDENTS IN BG. SHE TURNS.			
474	01.53.19.22	CU EMPTY DESK. TRACK IN.			
475	01.53.23.08	TILT UP TO MS PAUL AS HE WALKS. PAN AROUND TO REVEAL O'NEILL TO M2S. PAUL STOPS.			
		O'NEILL: Paul?	350	01.53.26.01	01.53.26.09
		PAUL: Hello.	351	01.53.26.23	01.53.27.03
		O'NEILL: Look, ah, just wondering, could I have a word for a second?	352	01.53.27.10	01.53.29.02
		PAUL: I'm already late for a class, ah...	353	01.53.29.18	01.53.30.21
		O'NEILL: It won't take long.	354	01.53.30.22	01.53.31.08
476	01.53.31.09	M2S STUDENTS LOOKING INTO DOOR. PAT ENTERS BG. STUDENTS EXIT LEFT OF FRAME. SHE TURNS TO DOOR.			
		PAT: Back to class!	355	01.53.32.08	01.53.33.04
477	01.53.38.19	MS POLICEWOMAN. PAT ENTERS THROUGH DOORWAY TO M2S.			
478	01.53.41.06	M2S O'NEILL AND PAUL.			
		PAT: Paul?	356	01.53.41.09	01.53.41.17
		PAUL: Hey, Pat. It's fine, I'm just helping them with something.	357	01.53.42.15	01.53.44.12
		O'NEILL: Thanks, Pat.	358	01.53.45.10	01.53.45.15
479	01.53.46.21	M2S PAT AND POLICEWOMAN. PAT EXITS THROUGH DOORWAY.			

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480	01.53.50.15	O/S O'NEILL, PAUL IN RIGHT FG.			
		O'NEILL: Hey, ah, did you see Celia in the weekend?	359	01.53.51.12	01.53.53.04
481	01.53.53.04	MS PAUL.			
		PAUL: Ah, no.	360	01.53.54.21	01.53.55.09
482	01.53.56.07	O/S O'NEILL, PAUL IN RIGHT FG.			
		O'NEILL: She used to visit though, eh?	361	01.53.57.08	01.53.58.11
483	01.53.59.01	MCU PAUL.			
		PAUL: Yeah. She came by sometimes to borrow books.	362	01.54.02.16	01.54.07.12
484	01.54.08.11	O/S O'NEILL, PAUL IN RIGHT FG.			
		O'NEILL: How often did she pop by?	363	01.54.08.18	01.54.09.19
485	01.54.10.12	MS PAUL.			
		PAUL: [sighs] Ah, she, um, she liked to drop by most Sundays I guess, yeah.	364	01.54.11.16	01.54.16.04
486	01.54.16.04	MS O'NEILL.			
		O'NEILL: Ha. "Liked"?	365	01.54.16.14	01.54.18.10
487	01.54.19.01	O/S PAUL, O'NEILL IN LEFT FG.			
		PAUL: Likes. I said "likes", I think.	366	01.54.19.06	01.54.21.23
488	01.54.22.03	MS O'NEILL. SLOW TRACK IN.			
		O'NEILL: Oh, you see 'cause I think I know what Celia likes. I mean, I've known her since she was a little kid; she's my daughter's best friend. I also know that you sent her an email on the weekend asking her to come by and visit. She wasn't too happy about that from what I understand.	367	01.54.22.13	01.54.37.03
489	01.54.38.00	MCU PAUL.			
		O'NEILL [off]: You see, I know this Paul 'cause, um, Misu agreed to drop her off.	368	01.54.39.07	01.54.42.08
		PAUL: Actually, she did drop by briefly. Had a novel I wanted back.	369	01.54.44.01	01.54.49.09
490	01.54.50.15	MCU O'NEILL. SLOW TRACK IN.			

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		O'NEILL: It's nice out there in the orchard. Quiet, private.	370	01.54.51.13	01.54.55.10
491	01.54.57.18	MCU PAUL.			
		CELIA [V/O]: So why did you stay on?	371	01.55.00.14	01.55.01.13
492	01.55.02.09	CU HAND [PAUL'S] UNSCREWING BOTTLE. TILT DOWN HE POURS IT INTO BOWL.			
		PAUL [off]: Favour for a friend.	372	01.55.03.07	01.55.04.07
493	01.55.05.16	MCU PAUL.			
		CELIA [off]: How long did you guys go out for?	373	01.55.07.05	01.55.08.07
		PAUL: What?	374	01.55.09.08	01.55.09.14
		CELIA [off]: Mum.	375	01.55.10.07	01.55.10.14
494	01.55.11.05	CU FOOT [PAUL'S] "JAX" TATTOOED ON TOES.			
		PAUL: Oh, oh, she mentioned me?	376	01.55.12.18	01.55.14.14
495	01.55.13.00	MCU PAUL.			
496	01.55.14.21	M2S PAUL AND CELIA.			
		CELIA: Why did you break up?	377	01.55.15.15	01.55.16.05
		PAUL: God, I was 17, I think. You wanna keep your leg still?	378	01.55.17.24	01.55.20.23
		CELIA: That's not really a reason.	379	01.55.19.17	01.55.20.09
497	01.55.20.24	CU HAND [PAUL'S] DIPS SPONGE INTO BOWL. TILT UP AS HE PATS KNEE WITH SPONGE.			
498	01.55.26.22	MCU CELIA.			
		PAUL [off]: Listen, what you wrote the other day, I thought it was, um, well-considered.	380	01.55.29.13	01.55.35.16
499	01.55.30.05	MCU PAUL.			
500	01.55.36.11	MCU CELIA.			
		CELIA: Well- considered?	381	01.55.37.15	01.55.38.13
		PAUL [off]: Intriguing.	382	01.55.39.01	01.55.39.15
501	01.55.48.24	CU PAINTING OF 'HOPE'.			
502	01.55.50.19	MCU CELIA.			

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		CELIA: I like what you've done here.	383	01.55.51.07	01.55.52.07
503	01.55.53.22	MCU PAUL.			
		CELIA [off]: Where do all these books come from?	384	01.55.54.04	01.55.55.05
		PAUL: He never told me. He wanted to keep it a mystery, I suppose.	385	01.55.57.04	01.56.00.09
504	01.55.59.19	MCU CELIA.			
		CELIA: Fathers have got a lot to answer for, huh?	386	01.56.00.21	01.56.02.10
505	01.56.02.15	MCU PAUL. HE RIPS TAPE WITH HIS TEETH.			
506	01.56.04.11	CU HANDS [PAUL'S]. PAN AS HE PUTS TAPE ON KNEE [CELIA'S].			
507	01.56.08.13	WS HOUSE. CAR ENTERS LEFT OF FRAME AND STOPS BY HOUSE.			
508	01.56.16.00	MWS DOOR OPENS TO REVEAL PAUL. TILT UP AS HE WALKS FORWARD TO L/A MS.			
509	01.56.21.17	CU ANSWERPHONE.			
510	01.56.24.05	L/A MS PAUL.			
511	01.56.25.23	M2S GARETH AND JACKIE. PAN AS GARETH WALKS TO JACKIE. HE KISSES HER. PAN AS HE WALKS TO O/S GARETH, JACKIE IN RIGHT FG.			
		GARETH: Hello, beautiful. Sorry I'm late.	387	01.56.27.15	01.56.31.16
512	01.56.51.17	MS JACKIE.			
		GARETH [off]: She can't have gone far.	388	01.56.52.17	01.56.53.17
513	01.56.56.18	MS GARETH.			
		GARETH: Me and some mates are gonna take a look around Lawrence later.	389	01.57.01.18	01.57.04.05
514	01.57.05.10	MS JACKIE. TILT DOWN TO TWO PLATES OF FOOD.			
		JACKIE: Can you bring those?	390	01.57.06.23	01.57.07.16
515	01.57.09.04	MS GARETH.			
		GARETH: Sure.	391	01.57.10.13	01.57.10.20

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516	01.57.13.14	MS MOUSE AND CLASS. PAUL WALKS AROUND THEM HANDING OUT ESSAYS.			
		PAUL: I asked for an essay on the pros and cons of immigration, Jake, not the best places to surf. Louise, Tonga has a king not a president. I think you'll find there's more to life in Hong Kong than dance clubs, Misu.	392	01.57.14.08	01.57.25.06
		MOUSE: What, like secret book clubs?	393	01.57.26.00	01.57.27.22
517	01.57.28.14	MCU PAUL. HE TURNS.			
518	01.57.32.05	MS MOUSE, JAKE IN BG.			
519	01.57.34.18	MCU PAUL. PAT ENTERS THROUGH DOOR IN BG. HE TURNS AND START TO EXIT LEFT OF FRAME.			
		PAT: Paul?	394	01.57.35.20	01.57.36.03
520	01.57.39.12	MS PAT IN FG, STUDENTS IN BG. PAUL ENTERS TO M2S.			
		PAT: Sergeant O'Neill's back. He's waiting for you in the Common Room. I told him you were busy.	395	01.57.41.11	01.57.47.01
521	01.57.49.05	CU ATLAS HITS TABLE.			
522	01.57.50.20	O/S O'NEILL, PAUL IN LEFT FG. HE OPENS ATLAS ON TABLE.			
523	01.57.53.04	CU ATLAS OPENS TO FRONT PAGE. INSCRIPTION "THIS BOOK BELONGS TO PAUL PRIOR".			
		O'NEILL [off]: You had nice handwriting as a kid.	396	01.57.55.09	01.57.56.06
524	01.57.56.14	O/S PAUL, O'NEILL IN RIGHT FG.			
525	01.57.59.12	O/S O'NEILL, PAUL IN LEFT FG. ATLAS ON TABLE.			
		O'NEILL: It's one of the books she borrowed?	397	01.58.00.07	01.58.01.03
526	01.58.01.16	O/S PAUL, O'NEILL IN RIGHT FG.			
		PAUL: I didn't, I, I didn't keep a record to tell you the truth, didn't...	398	01.58.0.23	01.58.08.17
		O'NEILL [off]: What? Other things on your mind, did you?	399	01.58.09.11	01.58.11.16

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527	01.58.13.15	O/S O'NEILL, PAUL IN LEFT FG. ATLAS ON TABLE. HE WALKS TO PAUL.			
		O'NEILL: We found this on the side of the road about a k from your place. Just want to know how it got there that's all.	400	01.58.14.04	01.58.19.15
528	01.58.19.16	O/S PAUL, O'NEILL IN RIGHT FG.			
529	01.58.22.16	CU O'NEILL.			
		O'NEILL: Did she ever talk to you about leaving?	401	01.58.24.08	01.58.25.15
530	01.58.26.09	O/S PAUL, O'NEILL IN RIGHT FG. SLOW TRACK IN.			
		PAUL: Name a teenager round here who doesn't?	402	01.58.27.02	01.58.28.10
		O'NEILL: Could name a few, actually.	403	01.58.30.19	01.58.31.11
531	01.58.37.07	CU ARM [PAUL'S] PULL FOCUS, PAN AND TILT TO CU PAUL. HE DRINKS.			
		CELIA [V/O]: Now [laughs]. No. [laughs]. No, I won't make you walk into trees.	404	01.58.54.09	01.59.05.06
532	01.58.59.23	M2S PAN AND TRACK AS THEY WALK THROUGH TREES. PAUL BLINDFOLDED.			
		PAUL: Don't, you're making me walk in the trees. I'm serious.	405	01.59.02.10	01.59.03.21
		PAUL: I don't like not being able to see.	406	01.59.06.13	01.59.07.18
		CELIA: Don't... stop.	407	01.59.07.04	01.59.08.01
533	01.59.10.04	M2S CELIA AND PAUL. SHE TAKES HIS BLINDFOLD OFF. CELIA BENDS DOWN AND PICKS UP GLASS. TRACK BACK AND PULL FOCUS TO CANDLES HANGING OFF TREES. DISSOLVE.			
		CELIA: Okay. You can open your eyes. Happy Birthday.	408	01.59.12.10	01.59.17.04
		CELIA: What is this anyway?	409	01.59.27.02	01.59.27.17
		PAUL: Kiri Te Kanawa - you chose it.	410	01.59.29.01	01.59.30.01
534	01.59.29.15	WS CRANE DOWN CELIA AND PAUL SEATED EATING.			
		CELIA: Who's she?	411	01.59.30.10	01.59.30.19

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		PAUL: Who's she?	412	01.59.32.03	01.59.32.11
		CELIA: Mmm.	413	01.59.33.02	01.59.33.10
		PAUL: There are people in this country who would shoot you for asking that question.	414	01.59.33.10	01.59.37.03
		CELIA: There are people in this country who would shoot you for listening to it. Not that I keep company with those sorts of people.	415	01.59.37.18	01.59.42.22
		PAUL: No?	416	01.59.43.02	01.59.43.10
535	01.59.45.02	MCU CELIA EATING.			
		CELIA: So, what's she singing about?	417	01.59.46.03	01.49.46.22
536	01.59.48.09	O/S PAUL, CELIA IN RIGHT FG.			
		PAUL: Love.	418	01.59.49.20	01.59.50.01
537	01.59.50.22	MCU CELIA EATING.			
		PAUL [off]: What do you normally do on a Saturday night? Who do you hang out with when you're not having picnics with me?	419	01.59.56.15	02.00.00.00
538	01.59.59.09	O/S PAUL, CELIA IN RIGHT FG.			
439	02.00.01.01	MCU CELIA EATING.			
		PAUL [off]: What do you do? Go to parties or what?	420	02.00.01.07	02.00.02.08
		CELIA: If you can call them that.	421	02.00.03.02	02.00.03.18
540	02.00.04.06	O/S PAUL, CELIA IN RIGHT FG.			
		CELIA: Why, do you want to come along? If you're lucky, you might get to see them tea bagging.	422	02.00.04.11	02.00.07.22
		PAUL: Tea bagging? What's that?	423	02.00.08.08	02.00.09.13
541	02.00.09.21	MCU CELIA.			
		CELIA: Well, [clears throat] it's when guys get a girl completely comatose and then they, um, take turns in lowering their testicles into her eye sockets and film it and if they're really kind, they send a copy to a parent or a friend.	424	02.00.10.08	02.00.23.00
542	02.00.23.13	O/S PAUL, CELIA IN RIGHT FG.			
		CELIA: First class entertainment.	425	02.00.24.09	02.00.25.05

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		PAUL: [laughs].	426	02.00.25.15	02.00.28.24
		CELIA: It's not funny.	427	02.00.26.01	02.00.27.05
543	02.00.28.03	M2S PAUL AND CELIA SEATED ON GROUND.			
		CELIA: I don't know why we're talking about it.	428	02.00.30.09	02.00.31.15
		PAUL: [laughs] Oh God.	429	02.00.31.07	02.00.32.13
544	02.00.33.08	O/S PAUL, CELIA IN RIGHT FG.			
		PAUL: Well, I hope you keep your distance from those kind of guys, is all I'm saying?	430	02.00.37.08	02.00.40.03
545	02.00.40.20	MCU CELIA EATING.			
		CELIA: So, tell me about you and Mum, back in the dark ages.	431	02.00.41.23	02.00.47.03
		PAUL: Oi. It wasn't that long ago.	432	02.00.47.10	02.00.49.00
546	02.00.48.02	O/S PAUL, CELIA IN RIGHT FG.			
547	02.00.52.11	MCU CELIA EATING.			
548	02.00.54.17	M2S PAUL AND CELIA SEATED ON GROUND. THEY THROW FOOD AT EACH OTHER.			
		CELIA: [laughs].	433	02.00.57.15	02.00.57.17
549	02.00.57.18	CU HANDS [CELIA'S] HOLD PATTI SMITH, HORSES ALBUM. TILT UP [HAND HELD] TO CU CELIA.			
550	02.01.10.18	CU RECORD PLAYER.			
551	02.01.13.16	H/A CU CELIA.			
		CELIA: Mum wanted to sing like this.	434	02.01.15.12	02.01.16.19
552	02.01.17.08	MS PAUL.			
		PAUL: Your mother wanted to be Patti Smith.	435	02.01.18.13	02.01.20.07
553	02.01.21.10	H/A CU CELIA. [HAND HELD]			
554	02.01.29.24	MS PAUL. TRACK IN [HAND HELD].			
555	02.01.34.05	MS YOUNG JACKIE KNEELING ON FLOOR. SHE CRAWLS FORWARD.			

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		YOUNG JACKIE [mouths]: ... <i>horses, horses, horses, horses, coming in...</i>	436	02.01.34.05	02.01.38.06
556	02.01.37.21	MWS YOUNG JACKIE KNEELING ON FLOOR DANCING. YOUNG PAUL LYING ON BED.			
557	02.01.41.17	MS YOUNG JACKIE KNEELING ON FLOOR DANCING.			
		YOUNG JACKIE [mouths]: ... <i>studs with their nose in flames. He saw horses, horses, horses, horses, horses, horses, horses, horses. Do you know how to pony like bony maroney? Do you know how to twist?</i>	437	02.01.41.17	02.02.00.08
558	02.01.20.17	MWS TILT UP AS YOUNG JACKIE JUMPS ON BED. SHE DANCES.			
559	02.02.00.02	O/S YOUNG PAUL, YOUNG JACKIE IN FG.			
560	02.02.02.15	O/S YOUNG JACKIE. YOUNG PAUL IN FG. YOUNG JACKIE TAKES HER BRA OFF UNDER HER T SHIRT.			
561	02.02.03.12	O/S YOUNG PAUL, YOUNG JACKIE IN FG.			
562	02.02.04.04	PAN AS BRA IS THROWN ONTO BED.			
563	02.02.05.05	O/S YOUNG PAUL, YOUNG JACKIE IN FG.			
564	02.02.07.13	CU FEET [YOUNG JACKIE'S AND YOUNG PAUL'S]. TATTOOS OF PAUL AND JAX ON TOES.			
565	02.02.09.17	M2S YOUNG PAUL AND YOUNG JACKIE ON BED.			
		YOUNG PAUL: Come with me. Come on.	438	02.02.11.00	02.02.12.05
566	02.02.13.02	CU JACKIE, PAN AS SHE IS PULLED OFF BED BY PAUL TO MS. THEY START TO EXIT THROUGH DOORWAY.			
		YOUNG PAUL: I'll show you something.	439	02.02.14.01	02.02.14.14
		YOUNG JACKIE: What?	440	02.02.14.19	02.02.15.04
567	02.02.16.01	L/A WS PAN [HAND HELD] TREES.			
568	02.02.17.24	WS TRACK BACK AS YOUNG PAUL AND YOUNG JACKIE RUN.			

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569	02.02.20.06	WS TRACK IN AS YOUNG PAUL AND YOUNG JACKIE RUN [AWAY FROM CAMERA].			
570	02.02.23.08	MS DOOR OPENS. TRACK BACK AS YOUNG JACKIE AND YOUNG PAUL ENTER TO MWS. YOUNG PAUL EXITS RIGHT OF FRAME.			
		YOUNG CELIA: Where did this place come from?	441	02.02.31.18	02.02.32.22
571	02.02.33.07	MS PAN TO MCU YOUNG PAUL.			
		YOUNG PAUL: No-one knows except me and dad.	442	02.02.35.22	02.02.37.03
572	02.02.38.05	MS YOUNG JACKIE.			
		CELIA: So what do you do in here?	443	02.02.38.18	02.02.39.23
573	02.02.40.13	MCU YOUNG PAUL.			
		PAUL: Write think.	444	02.02.41.05	02.02.44.00
574	02.02.45.01	CU YOUNG JACKIE. PAN AS SHE WALKS TO YOUNG PAUL TO M2S. THEY KISS.			
		YOUNG JACKIE: Mystery boy. So many secrets.	445	02.02.48.05	02.02.51.08
575	02.02.56.03	O/S YOUNG PAUL, YOUNG JACKIE IN RIGHT FG. SHE TAKES OFF HER T SHIRT.			
576	02.02.58.12	O/S YOUNG JACKIE, YOUNG PAUL IN LEFT FG. THEY KISS.			
		YOUNG PAUL: What are you doing?	446	02.02.58.17	02.02.59.08
		YOUNG JACKIE: Giving you something to write about, moron.	447	02.03.01.18	02.03.03.07
577	02.03.05.19	CU RECORD PLAYER. TRACK IN. HAND [PAUL'S] TAKES NEEDLE OFF RECORD.			
		CELIA [off]: Mum the rock star.	448	02.03.08.08	02.03.09.09
578	02.03.09.22	MS CELIA LOOKING AT RECORD COVER. TRACK AROUND AS SHE PUTS RECORD DOWN.			
		CELIA: It's hard to believe that she even had a dream.	449	02.03.10.10	02.03.11.13

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579	02.03.14.23	CU GLOBE. LIGHT SWITCHES ON. TILT UP AND TRACK IN TO MS CELIA. TRACK AROUND AS SHE PLAYS WITH GLOBE.			
		CELIA: Do you want to know what my dream is?	450	02.03.16.09	02.03.17.09
		PAUL [off]: Yeah.	451	02.03.17.15	02.03.17.20
		CELIA: I'm sitting in a café in Spain... and don't know a single person there and I can't understand a single word anyone's saying. I've got a glass of wine... and I can see the sea.	452	02.03.23.10	02.03.39.21
		CELIA: [sighs] Don't worry.	453	02.03.46.03	02.03.47.21
		PAUL [off]: No, go on. And...?	454	02.03.48.00	02.03.49.06
		CELIA: I'm just writing.	455	02.03.53.22	02.03.54.17
		CELIA: And... yeah. It, you know, it doesn't matter if no-one ever reads what I'm writing. What, you know, I don't want to be famous. I just, I just want to be there.	456	02.03.58.09	02.04.10.08
580	02.04.14.22	MS PAUL.			
		CELIA: Anyway, I'd rather be a no-one somewhere than a someone nowhere. I've already packed my suitcase.	457	02.04.18.21	02.04.26.04
581	02.04.19.09	MS CELIA.			
582	02.04.27.10	MS PAUL.			
		PAUL: [laughs].	458	02.04.27.17	02.04.28.04
		CELIA [off]: I'm not joking.	459	02.04.28.11	02.04.28.24
		PAUL: I'm not laughing at you.	460	02.04.29.06	02.04.30.04
		PAUL: I had a similar dream once.	461	02.04.33.03	02.04.34.05
583	02.04.35.03	MS CELIA.			
		CELIA: Really?	462	02.04.35.20	02.04.36.03
		CELIA: Tell me.	463	02.04.39.11	02.04.39.21
584	02.04.40.13	MS PAUL. SLOW TRACK IN.			

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		PAUL: Sometimes I'd see... faces... at night before I fell asleep and, ah, people I'd never met and I'd wonder who they were, where they might live, what they did. It was strange because it was like they knew I was thinking about them.	464	02.04.47.04	02.05.08.05
		CELIA [off]: Why did you become a war journalist?	465	02.05.11.18	02.05.13.04
		PAUL: Who you set out to be is not always who you become. You know, things happen, plans change.	466	02.05.17.06	02.05.21.21
585	02.05.25.03	MS CELIA.			
		CELIA: I see them too... the faces.	467	02.05.28.15	02.05.32.21
586	02.05.31.24	CU ILLUMINATED GLOBE. HAND[CELIA'S] SPINS GLOBE.			
587	02.05.35.06	MS PAUL. PAN AS HE WALKS TO DESK.			
		PAUL: I wanted to give you something.	468	02.05.38.12	02.05.39.07
588	02.05.42.12	MCU CELIA. HANDS [PAUL] HANDS HER NEWSPAPER CLIPPING.			
		CELIA: Yeah, right!	469	02.05.48.06	02.05.49.00
		PAUL [off]: Well, I just ... I think you should enter.	470	02.05.49.07	02.05.51.22
589	02.05.50.10	MWS CELIA, PAUL IN BG.			
590	02.05.54.12	CU NEWSPAPER CLIPPING. "OTAGO DAILY TIMES. SHORT STORY COMPETITION. \$2000.			
591	02.05.57.14	WS CRANE DOWN PAUL WALKING THROUGH ORCHARD. HE STOPS AND BENDS DOWN.			
592	02.06.15.03	CU CANDLE HOLDER. TILT UP AS HANDS [PAUL'S] PICK IT UP.			
593	02.06.20.09	CU PAUL. HE LOOKS AROUND.			
		CELIA [V/O]: You never talk about your mum.	471	02.06.26.04	02.06.27.03
594	02.06.26.20	CU HANDS [PAUL'S] HOLDING CANDLE HOLDER.			
		PAUL: My mum? She's very religious. She had these little sermons about the beauty God hides away in quiet corners.	472	02.06.27.12	02.06.33.05

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595	02.06.29.17	MS PAUL.			
596	02.06.32.24	MS CELIA BY FIRE.			
		CELIA: [laughs] Is that what your dad was hiding from in here?	473	02.06.33.04	02.06.35.09
597	02.06.35.12	MS PAUL LIGHTING CIGARETTE.			
		PAUL: No, they... If anything, she was just quiet, you know. My dad and her, they were very different. My dad didn't believe in anything. He was an atheist. My brother and her were very close.	474	02.06.37.03	02.06.48.15
598	02.06.47.00	MS CELIA BY FIRE.			
		CELIA: I heard she had an accident.	475	02.06.50.23	02.06.51.21
		PAUL: Yeah, she did. She, um. She was diagnosed as bipolar... manic-depression and, um yeah, doctors prescribed lithium but she'd stopped taking it I think.	476	02.06.54.06	02.07.03.05
599	02.06.56.10	MS PAUL.			
		CELIA [off]: What happened?	477	02.07.04.24	02.07.05.14
		PAUL: Ah, she was standing in the river... at the back of the property and, um, she pointed up to this hawk in the sky and then when I looked back, she was gone. Found the body two days later, I think.	478	02.07.10.10	01.07.21.00
600	02.07.19.19	MS CELIA BY FIRE.			
		CELIA: Is that why you push people away?	479	02.07.27.21	02.07.29.04
601	02.07.30.08	MS PAUL. HE LEANS FORWARD.			
		PAUL: I do as I fucking please, Celia! You know, I hate to spoil your illusions but... the world out there isn't a bed of roses waiting to be picked or a... Whatever it was you said, a glass of chardonnay in a fucking tapas bar!	480	02.07.35.23	02.07.47.09
602	02.07.37.22	MS CELIA BY FIRE.			
603	02.07.43.24	MCU PAUL.			
604	02.07.47.15	MS CELIA BY FIRE. SLOW TRACK IN.			
		PAUL [off]: Do you understand?	481	02.07.49.08	02.07.49.19
		CELIA: It wasn't an insult.	482	02.07.50.19	02.07.51.19

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605	02.07.53.15	MCU PAUL. CELIA [off]: Sorry.	483	02.07.57.21	02.07.58.05
606	02.07.59.07	MS CELIA BY FIRE.			
607	02.08.02.11	MCU PAUL. HE SMOKES. PAUL: Okay.	484	02.08.03.21	02.08.04.03
608	02.08.08.03	MCU CELIA.			
609	02.08.10.07	MCU PAUL. PAN AND TRACK BACK AS HE STANDS AND WALKS TO THE DOOR.			
610	02.08.16.19	CU DOOR OPENS TO REVEAL JACKIE TO O/S JACKIE, PAUL IN LEFT FG.			
611	02.08.17.15	CU PAUL AT DOOR. PAUL: Hey Jax.	485	02.08.17.24	02.08.18.12
612	02.08.19.17	O/S JACKIE, PAUL IN LEFT FG. JACKIE: Hi.	486	02.08.20.13	02.08.21.01
613	02.08.21.20	MCU CELIA. JACKIE [off]: I saw the smoke and I, I didn't want to disturb you but I remembered it was your birthday so ah...	487	02.08.22.17	02.08.26.15
614	02.08.28.01	MCU PAUL. PAN AND TILT DOWN AS PAUL TURNS TO LOOK AT HAT ON BENCH.			
615	02.08.31.09	O/S JACKIE, PAUL IN LEFT FG. SHE WALKS IN.			
616	02.08.35.14	M2S PAUL AND JACKIE PAN AS JACKIE ENTERS ROOM. JACKIE: Get in the car!	488	02.08.40.23	02.08.41.12
617	02.08.41.20	MCU CELIA. CELIA: No. JACKIE: Celia, I am sick of this! You get in the car! When I say get in the car, you get in the car!	489 490	02.08.43.21 02.08.44.05	02.08.44.04 02.08.48.19
618	02.08.44.16	M2S JACKIE AND PAUL. PAN AS JACKIE WALKS. CELIA STANDS TO M2S. PAN AS CELIA WALKS TO PAUL TO M2S. CELIA EXITS RIGHT OF FRAME.			

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		CELIA: Settle down!	491	02.08.47.10	02.08.48.13
		CELIA: You've no right to be here. Bye.	492	02.08.51.15	02.08.53.21
619	02.08.55.24	CU GLASS OF WINE. PAN AND TILT TO CU JACKIE. SHE TURNS.			
		JACKIE: You have the audacity to bring her here and give her alcohol.	493	02.09.01.23	02.09.04.19
		PAUL [off]: Jax, it's not what you think.	494	02.09.04.20	02.09.06.09
620	02.09.07.04	MS PAUL. JACKIE ENTERS LEFT OF FRAME TO M2S. JACKIE EXITS RIGHT OF FRAME. SLOW TRACK IN TO MS PAUL.			
		JACKIE: You even presume to know what I think.	495	02.09.11.21	02.09.13.09
621	02.09.24.18	MS YOUNG JACKIE AND YOUNG PAUL KISSING. JEFF ENTERS THROUGH DOORWAY IN BG. YOUNG PAUL AND YOUNG JACKIE EXIT RIGHT OF FRAME.			
		YOUNG PAUL: Shit.	496	02.09.28.05	02.09.28.15
622	02.09.29.02	MS YOUNG JACKIE [BACK TO CAMERA] DRESSES.			
		JEFF: Excuse me.	497	02.09.31.02	02.09.32.06
623	02.09.31.03	MCU JEFF.			
		JEFF: I, ah, need a notebook. I know it's here somewhere.	498	02.09.33.09	02.09.36.17
624	02.09.33.01	MS YOUNG JACKIE [BACK TO CAMERA] DRESSING. JEFF [OUT OF FOCUS] ENTERS FG. PAN TO YOUNG PAUL DRESSING.			
		YOUNG PAUL: Um, Sorry Dad.	499	02.09.39.07	02.09.41.09
		JEFF [off]: There's nothing to be sorry for. As long as you're being cautious.	500	02.09.41.15	02.09.45.01
625	02.09.42.06	MCU JEFF. HALF-TURNED AWAY FROM CAMERA.			
626	02.09.45.02	MS YOUNG PAUL. PAN AS HE REACHES OVER. HALF-TURNED AWAY FROM CAMERA.			
		YOUNG PAUL: Yeah, of course. Always.	501	02.09.45.20	02.09.47.22
627	02.09.48.20	MCU JEFF.			

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		JEFF: Then I'll be on my way.	502	02.09.49.01	02.09.49.20
628	02.09.50.12	MS YOUNG JACKIE.			
629	02.09.51.14	MCU JEFF. PAN AS HE WALKS TO AND EXITS RIGHT OF FRAME THROUGH DOOR.			
630	02.09.54.04	MS YOUNG PAUL. PAN AS HE WALKS FORWARD. YOUNG JACKIE ENTERS LEFT OF FRAME BEHIND HIM TO O/S YOUNG JACKIE, YOUNG PAUL IN LEFT FG. PULL FOCUS TO YOUNG PAUL AS HE LEANS IN TO PROFILE CU.			
		YOUNG PAUL: You shouldn't be here.	503	02.09.58.00	02.09.59.00
		JACKIE: He doesn't care. I mean, you saw for yourself.	504	02.10.01.01	02.10.04.02
		PAUL: I care.	505	02.10.05.11	02.10.06.02
		JACKIE: What are you telling me? That I'm not as important as what goes on in your head?	506	02.10.06.07	02.10.09.20
631	02.10.06.24	O/S YOUNG JACKIE, YOUNG PAUL IN LEFT FG. PAN AS SHE WALKS FORWARD TO CU.			
632	02.10.10.22	PROFILE CU YOUNG PAUL.			
		YOUNG PAUL: There's just parts of me you can't have.	507	02.10.11.17	02.10.13.03
633	02.10.13.19	MS PAUL. TRACK IN AS HE CLOSES DOOR.			
		YOUNG PAUL [V/O]: No-one can.	508	02.10.15.20	02.10.16.08
634	02.10.	WS CELIA SEATED ON BENCH. STUDENTS EXIT RIGHT OF FRAME IN BG. TRACK IN. PAUL ENTERS FROM RIGHT OF FRAME AND SITS NEXT TO HER. TRACK IN TO M2S. HE REACHES FOR HER NECK.			
		PAUL: Hey.	509	02.10.25.22	02.10.26.02
		CELIA: HEY.	510	02.10.26.11	02.10.26.17
		PAUL: Are you okay?	511	02.10.26.18	02.10.27.01
		CELIA: Um hmm.	512	02.10.28.12	02.10.28.21
		CELIA: I'd rather listen to it at your place.	513	02.10.31.08	02.10.32.19
		PAUL: What's this?	514	02.10.38.19	02.10.39.01

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635	02.10.39.05	CU HAND [PAUL'S] ON CELIA'S NECK. HE PULLS HER FACE ROUND TO CU TO REVEAL BRUISE.			
		PAUL [off]: Jesus Christ!	515	02.10.44.06	02.10.45.10
636	02.10.46.09	M2S PAUL AND CELIA.			
		PAUL: Did she do this? Celia, tell me who did it?	516	02.10.46.16	02.10.49.19
		CELIA: I don't want to talk about it. It wasn't mum.	517	02.10.52.11	02.10.54.10
637	02.10.59.04	WS JACKIE CHOPPING ONIONS. CHILDREN AT TABLE. PAUL WALKS FORWARD.			
		PAUL: Okay, where is he?	518	02.10.59.13	02.11.00.00
		JACKIE: Paul, what are you doing?	519	02.11.00.11	02.11.01.03
		PAUL: Where is he?	520	02.11.01.03	02.11.01.11
638	02.11.01.14	MS [HAND HELD] JACKIE.			
		JACKIE: Paul, what are you doing in my house?	521	02.11.02.01	02.11.03.17
639	02.11.03.03	MS [HAND HELD] PAUL.			
		PAUL: Where is he, Jackie?	522	02.11.03.08	02.11.04.02
		GARETH [off]: What's going on?	523	02.11.04.02	02.11.04.12
		PAUL: Is this the arsehole?	524	02.11.04.14	02.11.05.06
640	02.11.04.21	MS [HAND HELD] GARETH.			
		GARETH: What? Who the fuck's this?	525	02.11.05.16	02.11.07.02
641	02.11.07.00	MS [HAND HELD] JACKIE.			
		JACKIE: Okay, shut the fuck up, Gareth! Paul, would you leave?	526	02.11.07.11	02.11.09.02
642	02.11.08.19	MS [HAND HELD] PAUL.			
		GARETH: Oh, this is the famous Paul?	527	02.11.09.10	02.11.10.21
643	02.11.09.23	MS [HAND HELD] GARETH. PAN AS HE WALKS TO REVEAL JACKIE IN BG.			
		PAUL: You like beating up little girls, do you? You know it's assault, that's what it is. You touch her again, I kill you.	528	02.11.12.04	02.11.17.03

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644	02.11.13.10	MS [HAND HELD] PAUL.			
645	02.11.17.04	MS GARETH, JACKIE IN BG. PAN AS GARETH THROWS ICECREAM AT PAUL. THEY START TO FIGHT.			
		GARETH: Is that right, mate? Yeah?	529	02.11.17.12	02.11.18.19
		JACKIE: Sam, take your friend outside.	530	02.11.19.07	02.11.20.12
		GARETH: What do you call this, dickhead? I was minding my own fucking business!	531	02.11.19.11	02.11.22.18
646	02.11.23.14	MS SAM AND FRIEND.			
647	02.11.24.18	MS [HAND HELD] JACKIE. PAN AS SHE WALKS.			
648	02.11.25.15	WS GARETH AND PAUL FIGHT. JACKIE IN BG. PAN AS GARETH THROWS PAUL AGAINST WALL.			
		GARETH: Get out of my house you fuckin' prick.	532	02.11.26.17	02.11.28.06
649	02.11.27.00	WS GARETH KNEES PAUL IN BACK.			
650	02.11.27.17	MS JACKIE GATHERS SAM AND FRIEND AND HOLDS THEM.			
651	02.11.29.19	WS HOUSE. DOOR OPENS AND PAUL LANDS ON STEP. GARETH FOLLOWS AND KICKS HIM DOWN STEP.			
		GARETH: Fuckin' wanker. Mind your own fuckin' business. If you know what's good for you, cunt you'll fuck off! Is that clear? Eh? Still want to fucking kill me, cunt?	533	02.11.33.01	02.11.43.07
652	02.11.37.04	MS PAUL ROLLS ON PAVEMENT.			
653	02.11.39.06	MS GARETH. JACKIE ENTERS FRAME THROUGH DOORWAY IN BG.			
654	02.11.43.10	MS PAUL ON GROUND. HE STARTS TO GET UP.			
		JACKIE: Gareth, get the fuck inside!	534	02.11.43.11	02.11.44.08
		GARETH: Well, he fucking started it!	535	02.11.44.10	02.11.45.14
		JACKIE: Get the fuck inside!	536	02.11.45.05	02.11.45.01
		GARETH: Oh, fuckin' take his side!	537	02.11.46.09	02.11.47.13

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655	02.11.47.19	MCU [HAND HELD] JACKIE. TRACK BACK AS SHE WALKS FORWARD.			
		JACKIE: You think you can come here and do this shit in front of my kids?	538	02.11.49.12	02.11.51.17
656	02.11.52.03	MS PAUL TILT AS HE STANDS.			
		PAUL: Have you seen her fucking bruises? What did you think I would do?	539	02.11.53.03	02.11.54.23
		JACKIE: She's gave a lot more than she got. Now I want you to stay away from her!	540	02.11.54.13	02.11.57.06
657	02.11.55.01	MCU JACKIE.			
658	02.11.57.10	MCU PAUL.			
		PAUL: You changed the birth certificate. When are you going to tell her about that?	541	02.11.58.08	02.12.01.21
659	02.12.02.13	MCU JACKIE. DOOR OPENS AND GARETH ENTERS BG.			
		JACKIE: Just stay out of our lives, alright?	542	02.12.06.12	02.12.07.21
660	02.12.11.06	MCU PAUL. PAN AS HE WALKS AWAY.			
		PAUL: Yeah.	543	02.12.11.20	02.12.12.09
		GARETH [off]: Yeah, we'll see you around, Paul. You fuckin' prick.	544	02.12.13.15	02.12.16.03
661	02.12.16.10	MCU [HAND HELD] CELIA THROUGH WINDOW.			
662	02.12.19.14	CU PHONE ON WALL. DOOR OPENS IN BG. PAUL ENTERS. TILT UP AS HE PICKS UP PHONE. HE HANGS UP PHONE.			
		PAUL: Hello? Hello? Hello? Celia?	545	02.12.23.08	02.12.30.20
663	02.12.38.18	MWS PAUL ENTERS. PAN AS HE WALKS TO O/S O'NEILL, PAUL IN LEFT FG.			
664	02.12.45.23	MS PAUL IN DOORWAY.			
		PAUL: She might have gone to Spain.	546	02.12.46.17	02.12.47.14
665	02.12.48.09	O/S O'NEILL, PAUL IN LEFT FG.			
666	02.12.50.21	M2S JACKIE AND GARETH.			
		JACKIE: No, no, no, wait. My daughter plans on running off to Spain and he says nothing. I don't call that irrelevant.	547	02.12.50.23	02.12.56.02

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667	02.12.55.12	M2S O'NEILL AND PAUL.			
		O'NEILL: Come on, Jackie. It's not like it's the first time she's done something like this.	548	02.12.56.02	02.12.58.10
668	02.12.52.17	M2S JACKIE AND GARETH.			
		JACKIE: Oh, great. Ha. Yeah. Oh good. This is good. So you're defending him now? Okay, so when exactly did she say she was running off to Spain?	549	02.12.58.20	02.13.07.18
669	02.13.02.17	M2S O'NEILL AND PAUL.			
		PAUL: She didn't. She didn't say. All I knew, she, she had a ticket. I thought she was going to leave when school was finished, that's all. I, I didn't know what to think.	550	02.13.07.18	02.13.13.18
670	02.13.12.04	M2S JACKIE AND GARETH.			
		JACKIE: Yeah, well, I know what I think. I think you're out of your mind.	551	02.13.14.24	02.13.17.15
671	02.13.17.18	M2S O'NEILL AND PAUL.			
		PAUL: She made me promise not to tell a soul.	552	02.13.18.02	02.13.20.02
672	02.13.20.05	WS JACKIE, GARETH, PAUL AND O'NEILL.			
		JACKIE: I'm her mother, okay? And when exactly did she make this promise, Paul? Was it when you were plying her with alcohol?	553	02.13.21.11	02.13.29.09
673	02.13.27.12	M2S O'NEILL AND PAUL.			
		PAUL: I wasn't plying her with alcohol. It was... I gave her a glass, Jackie. A child could have drunk it.	554	02.13.29.00	02.13.32.19
		JACKIE: A child did drink it.	555	02.13.32.19	02.13.34.07
674	02.13.33.13	M2S JACKIE AND GARETH.			
		PAUL: Oh yeah. And did he think of that when he was punching the shit out of her? And the rest.	556	02.13.34.03	02.13.37.11
675	02.13.35.16	M2S O'NEILL AND PAUL.			
676	02.13.37.10	M2S JACKIE AND GARETH.			
		GARETH: Fuck off. Don't bring me into it.	557	02.13.37.14	02.13.38.19

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		PAUL: Sneaking up on her. Pissing in the toilet when she was lying in the bath.	558	02.13.38.19	02.13.41.24
677	02.13.40.00	MS PAUL, O'NEILL IN BG [HEAD OUT OF FRAME].			
678	02.13.42.19	WS JACKIE, GARETH, PAUL AND O'NEILL. GARETH LUNGES AT PAUL, WHO STANDS. O'NEILL PULLS THEM APART.			
		PAUL: If it, if it took her going half way around the world to get away from you, you fucking ape!	559	02.13.42.21	02.13.45.17
		GARETH: You want another fucking hiding, mate.	560	02.13.45.07	02.13.46.08
		O'NEILL: Okay. Get off. Hey. You two, stay in here. You get in my office. I want a word alone.	561	02.13.46.10	02.13.51.21
679	02.13.48.07	MS JACKIE, GARETH AND O'NEILL. HE PUSHES GARETH. O'NEILL EXITS RIGHT OF FRAME. TRACK IN TO M2S JACKIE AND GARETH.			
		JACKIE: What's he talking about?	562	02.13.54.05	02.13.55.00
		GARETH: Nothing.	563	02.13.55.20	02.13.56.01
		JACKIE: What the fuck is he talking about, Gareth?	564	02.13.56.04	02.13.57.19
		GARETH: Nothing. Nothing.	565	02.13.57.03	02.13.58.05
680	02.13.57.14	WS O'NEILL. HE CLOSES DOOR.			
681	02.13.59.13	MS O'NEILL SITS TO MS. PAN TO MS PAUL. PAN BACK TO MS O'NEILL.			
		O'NEILL: Tell me about the last time you saw her. Everything.	566	02.14.02.19	02.14.01.18
		PAUL: We were at the gate. She was carrying the atlas. Said goodbye and then she left.	567	02.14.05.13	02.14.08.06
		O'NEILL [off]: No special goodbyes?	568	02.14.08.20	02.14.09.14
		PAUL: No special goodbyes. No. She, ah, had a couple of books, ah, she hadn't got round to reading. I told her she could keep them.	569	02.14.09.09	02.14.13.05
		O'NEILL [off]: The names of these books?	570	02.14.13.23	02.14.14.14

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		PAUL: Oh, for fuck's sake. What does it matter? I don't know. Ah, um, "Owls do Cry" by Janet Frame and another one, um, Camus, "The Outsider". I think it was. That's Camus not Canoe. C-A-M-U-S.	571	02.14.14.14	02.14.26.22
		O'NEILL: You smug prick. Not all of us have to run off to Europe, mate.	572	02.14.28.17	02.14.32.06
682	02.14.33.21	WS DOOR OPENS, JACKIE ENTERS. SHE KNEELS DOWN AND OPENS DRAWER.			
683	02.14.39.13	CU HANDS [JACKIE'S] TAKE BOX OUT OF DRAWER. SHE OPENS DRAWERS.			
684	02.14.45.08	WS JACKIE LOOKING THROUGH DRAWERS. SHE TURNS. PAN AS LOOKS UNDER BED. SHE PULLS OUT SUITCASE.			
685	02.15.01.07	CU HANDS [JACKIE'S] OPEN SUITCASE. SHE PICKS UP TRAVEL DIARY, DISCARDS IT, THEN PICKS UP PASSPORT.			
686	02.15.17.16	CU JACKIE. SHE HOLDS PASSPORT UP.			
687	02.15.21.19	CU FINGER [PAUL'S] TRACES LETTERING "C.S".			
688	02.15.26.11	WS PAUL IN EMPTY CLASSROOM.			
689	02.15.30.12	CU NEWSPAPER ENTERS FRAME, "MISSING GIRL, TEACHER, SHARED SECRET DEN." AND PHOTOGRAPH OF CELIA.			
		PAT: I guess you've seen this?	573	02.15.31.12	02.15.32.14
690	02.15.34.09	MS PAUL.			
		PAT: Small town bloody gossip.	574	02.15.36.16	02.15.37.24
691	02.15.36.19	O/S PAT, PAUL IN RIGHT FG.			
		PAT: I don't know what to do about this, Paul. The Board of Trustees have called a meeting.	575	02.15.41.07	02.15.46.20
692	02.15.48.02	MS PAUL.			
		PAT [off]: You don't deserve this.	576	02.15.50.07	02.15.51.05
		PAUL: You know it's fine, Pat. It's time I left anyway. Honestly.	577	02.15.53.01	02.15.56.01

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693	02.15.57.17	MWS PAUL WALKS DOWN CORRIDOR. JONATHAN WALKS TOWARDS HIM. PAUL STOPS, JONATHAN KEEPS WALKING. OTHER STUDENTS IN FG.			
		PAUL: Hey, Jonathan. Jonathan.	578	02.15.59.08	02.16.01.11
694	02.16.03.21	MCU PAUL. HE TURNS AND WALKS AWAY.			
695	02.16.12.18	WS JONATHAN ON ROAD. CAR DRIVES TOWARDS HIM. PAN WITH CAR TO MS PAUL DRIVING. PULL FOCUS AS JONATHAN ENTERS LEFT OF FRAME AND STOPS. PAUL IN CAR IN BG.			
		PAUL: Jonathan. Hey, Jonathan. Get in. Jonathan, get in the car - it's bloody freezing.	579	02.16.16.01	02.16.25.01
		PAUL: Come on.	580	02.16.26.23	02.16.27.03
696	02.16.28.19	M2S PAUL AND JONATHAN IN CAR.			
		PAUL: Put your seat belt on.	581	02.16.29.07	02.16.29.21
		JONATHAN: Were you having sex with her?	582	02.16.35.20	02.19.37.00
		PAUL: What?	583	02.16.38.15	02.16.38.22
		JONATHAN: You know who.	584	02.16.43.00	02.16.43.20
		PAUL: Who said that? Who said that?	585	02.16.47.18	02.16.50.17
		JONATHAN; Kids at school. Said you were giving her special coaching in bed.	586	02.16.55.02	02.16.59.00
697	02.17.05.07	M2S PAUL AND JONATHAN IN CAR THROUGH WINDOW. PAUL TOUCHES JONATHAN AND HE SHRUGS HIM OFF.			
		PAUL: And you believed them?	587	02.17.06.00	02.17.06.21
		PAUL: Huh? And you believed them?	588	02.17.12.04	02.17.12.23
698	02.17.13.10	M2S PAUL AND JONATHAN IN CAR.			
699	02.17.21.17	M2S PAUL AND JONATHAN IN CAR THROUGH WINDOW. JONATHAN GETS OUT OF THE CAR AND EXITS RIGHT OF FRAME.			
		PAUL: How's that camera going? I haven't seen you with it lately.	589	02.17.22.07	02.17.24.05
700	02.17.32.20	WS VAN PARKED ON HILL.			
701	02.17.36.02	JONATHAN SITS TO MS INSIDE VAN.			

SHOT NO	START (Min.Sec.Fr)	ACTION & DIALOGUE	SPOT NO	START (Min.Sec.Fr)	END (Min.Sec.Fr)
702	02.17.45.20	CU PHOTOGRAPH OF CELIA. PAN AND TILT DOWN TO PHOTOGRAPH OF CELIA.			
		CELIA [V/O]: <i>As the days went on, more and more people went looking.</i>	590	02.17.51.19	02.17.54.23
703	02.17.52.09	MCU PHOTOGRAPH OF CELIA ON MOTORCYCLE.			
704	02.17.55.16	WS PAN SEARCHERS WALKING THROUGH FOREST.			
705	02.18.04.07	WS PAN SEARCHERS WALKING THROUGH FOREST.			
		CELIA [V/O]: <i>The people searched far and wide but the ocean had vanished without a trace.</i>	591	02.18.04.11	02.18.08.13
706	02.18.13.19	CU FEET WALKING THROUGH STREAM. PAN TO ANOTHER SET OF FEET.			
		CELIA [V/O]: <i>The quiet land, once bountiful, had become hard and unyielding.</i>	592	02.18.14.17	02.18.19.01
707	02.18.19.14	WS SEARCHERS WALKING THROUGH FOREST.			
708	02.18.23.04	CU FEET PAN AND TILT UP TO MS SEARCHERS.			
709	02.18.26.11	WS SEARCHERS HAND HELD TRACK IN AS THEY WALK.			
		CELIA [V/O]: <i>Then a shape appeared on the horizon.</i>	593	02.18.29.24	02.18.31.15
710	02.18.30.07	CU PAUL IN REAR VISION MIRROR.			
		CELIA [V/O]: <i>Through a blaze of heat, the people saw what looked like tumbling water rolling towards them.</i>	594	02.18.34.08	02.18.39.01
711	02.18.34.13	CU JACKIE THROUGH WINDOW.			
712	02.18.40.02	CU HANDS [ANDREW'S] REACH INTO WORMS. TILT UP TO CU ANDREW.			
		CELIA [V/O]: <i>A wave of excitement passed through the town as they anxiously watched the ocean return.</i>	595	02.18.41.09	02.18.45.23
713	02.18.46.04	CU HANDS [PENNY'S] SORT JIGSAW PIECES. TILT UP TO MCU PENNY. PAN AROUND.			

SHOT NO	START (Min.Sec.Fr)	ACTION & DIALOGUE	SPOT NO	START (Min.Sec.Fr)	END (Min.Sec.Fr)
		CELIA [V/O]: <i>But as it drew closer, the shape began to alter and mutate.</i>	596	02.18.47.22	02.18.50.18
		CELIA [V/O]: <i>What looked like tumbling water was in fact wild horses. Everywhere they turned, they saw horses drawing closer and closer.</i>	597	02.18.53.07	02.19.02.18
714	02.18.54.20	CU HANDS [MOUSE'S] PEEL POTATOES. PAN AND TILT UP TO CU MOUSE. PULL FOCUS AS O'NEILL ENTERS THROUGH DOORWAY IN BG.			
715	02.19.04.23	CU MOUSE.			
		CELIA [V/O]: <i>Their excitement turned to fear and their fear became panic. For it seemed that nothing could stop their advance.</i>	598	02.19.06.09	01.19.14.02
716	02.19.07.00	O/S O'NEILL, MOUSE IN RIGHT FG. THEY EMBRACE. TILT DOWN TO CU MOUSE.			
717	02.19.14.23	WS JONATHAN SEATED BY DRUM, VAN IN BG. HE FEEDS PHOTOGRAPH INTO THE FIRE. TRACK IN.			
		CELIA [V/O]: <i>...,which, like the ocean's disappearance, had come without warning.</i>	599	02.19.16.16	02.19.20.23
718	02.19.20.24	CU JONATHAN. TILT DOWN AS HE FEEDS PHOTOGRAPH INTO THE FIRE.			
719	02.19.24.22	CU PHOTOGRAPHS OF CELIA FALLING INTO FIRE.			
		CELIA [V/O]: <i>But then no-one, not even for a moment, had stopped to question why the ocean had left in the first place.</i>	600	02.19.25.08	02.19.32.05
720	02.19.35.11	H/A WS PAUL LYING ON BED.			
721	02.19.39.17	CU PAUL LYING DOWN.			
722	02.19.46.17	MS FARNON IN FG, DOOR OPENS TO O/S PAUL, FARNON IN LEFT FG.			
		FARNON: Mr Prior? I'm Detective Inspector Farnon from Wellington CIB. This is Detective Dunleavy. I have a warrant to search these premises and I need you to accompany me to the station for questioning.	601	02.19.48.22	02.20.00.02
723	02.19.50.15	WS PAUL OPEN DOOR TO REVEAL FARNON, DUNLEAVY AND POLICEMAN. TRACK IN.			

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724	02.20.00.14	O/S PAUL, FARNON IN LEFT FG. TRACK IN.			
		FARNON: I'll need your passport and the keys to your car.	602	02.20.02.17	02.20.04.14
725	02.20.07.18	O/S FARNON, DUNLEAVY AND POLICEMAN, PAUL IN RIGHT FG.			
		FARNON: I believe there's a shed where Celia used to visit you.	603	02.20.07.22	02.20.10.17
726	02.20.11.11	O/S PAUL, FARNON IN LEFT FG.			
727	02.20.13.09	ECU PAUL.			
728	02.20.17.10	CU ARM [PAUL'S]. SYRINGE DRAWING BLOOD.			
729	02.20.19.18	ECU PAUL.			
		FARNON [V/O]: Right then, let's get you home.	604	02.20.20.07	02.20.21.09
730	02.20.24.02	MS PAUL [HEAD OUT OF FRAME] TAKES CIGARETTES OUT OF POCKET. TILT UP TO MS AS HE PUTS CIGARETTE IN HIS MOUTH. HE ATTEMPTS TO LIGHT CIGARETTE.			
731	02.20.33.06	MS POLICEWOMAN. SHE HOLDS UP CIGARETTE LIGHTER.			
732	02.20.5.00	MS PAUL IN POLICE CAR. HE TAKES LIGHTER AND LIGHTS CIGARETTE			
		FARNON [V/O]: Why did Celia come to your place last Sunday?	605	02.20.41.10	02.20.43.16
		FARNON [V/O]: Did you hear the question?	606	02.20.47.10	02.20.48.09
		PAUL [V/O]: Yes.	607	02.20.48.17	02.20.48.24
		FARNON [V/O]: I understand that she visited you regularly. What was the nature of the visits?	608	02.20.50.14	02.20.55.12
		PAUL [V/O]: We talked about things.	609	02.20.56.06	02.20.57.03
		FARNON [V/O]: What things?	610	02.20.57.09	02.20.57.24
		PAUL [V/O]: Europe, books. Celia wanted to be a writer.	611	02.20.58.17	02.21.05.07
733	02.21.00.03	H/A WS PAUL IN INTERVIEW ROOM. GRAPHICS OF TIME AND DAY IN TOP LEFT CORNER.			

SHOT NO	START (Min.Sec.Fr)	ACTION & DIALOGUE	SPOT NO	START (Min.Sec.Fr)	END (Min.Sec.Fr)
734	02.21.06.19	MS FARNON [HEAD OUT OF FRAME] HOLDS BOOK. SHE SITS TO CU.			
		FARNON: <i>I am not flesh. I am not blood. They can look all they like, but they'll never see me. If I never hear your laugh or hold your hand again in this life, promise me we'll touch when I'm dead. It's called "A poem for a lonely friend".</i>	612	02.21.17.00	02.21.32.01
		FARNON: Would you consider yourself lonely, Paul?	613	02.21.34.13	02.21.36.08
735	02.21.38.03	MCU PAUL. TRACK IN.			
736	02.21.42.14	CU FARNON.			
		FARNON: [sighs] Thank you. Could you keep that door closed... please.	614	02.21.44.20	02.21.50.12
737	02.21.51.16	CU HANDS [FARNON'S] SQUEEZE TEA BAG INTO CUP. TILT UP TO CU AS SHE LIFTS CUP TO HER MOUTH.			
		FARNON: Why did Celia keep visiting you even though parents had forbidden it?	615	02.21.56.05	02.21.59.01
		PAUL: Parents?	616	02.21.59.03	02.21.59.14
		FARNON: Her Mother.	617	02.22.00.03	02.22.00.12
738	02.22.01.14	O/S PAUL, FARNON IN RIGHT FG.			
		PAUL: Reckon she saw something in me.	618	02.22.01.15	02.22.02.21
		FARNON [off]: And what was that?	619	02.22.04.17	02.22.05.04
		PAUL: Well, I'm not Celia.	620	02.22.06.21	02.22.07.21
739	02.22.08.03	CU FARNON.			
		FARNON: Then perhaps you'd like to tell me what it was you saw in her.	621	02.22.08.19	02.22.11.03
740	02.22.11.13	O/S PAUL, FARNON IN RIGHT FG. TRACK IN TO MCU.			
		FARNON [off] I know this is difficult.	622	02.22.14.19	02.22.16.02
		PAUL: I remember being her.	623	02.22.20.02	02.22.21.05
741	02.22.22.10	CU FARNON.			
742	02.22.25.02	CU PAUL IN POLICE CAR THROUGH WINDOW.			

SHOT NO	START (Min.Sec.Fr)	ACTION & DIALOGUE	SPOT NO	START (Min.Sec.Fr)	END (Min.Sec.Fr)
743	02.22.32.18	WS PAN AROUND GROUP OF TEENAGERS BY VIDEO STORE. PAUL IN LEFT FG.			
		TEENAGER: Mother fucker. fuck you.	624	02.22.34.12	02.22.35.21
744	02.22.36.03	CU PAUL IN POLICE CAR . HE TURNS BACK.			
		CELIA [V/O]: What did I do this time?	625	02.22.39.15	02.22.40.10
		PAUL [V/O]: Go on. Leave me alone now. Go away.	626	02.22.41.11	02.22.43.06
745	02.22.43.16	WS PAUL AND CELIA BY RIVER. PAUL PUSHES CELIA AWAY.			
		PAUL: Just fucking go. Come on. Leave me alone. I don't need this shit, Celia. Just go.	627	02.22.45.12	02.22.49.18
746	02.22.48.13	M2S PAN PAUL AND CELIA.			
		CELIA: What? Did mum say something to you?	628	02.22.49.18	02.22.53.01
		PAUL: Your mum threatened to ring the school, yeah. Okay?	629	02.22.52.16	02.22.55.03
747	02.22.52.23	MCU PAUL.			
		CELIA: No, it's not okay. Fuck, she's so fucking rambunctious.	630	02.22.55.15	02.22.59.24
748	02.22.55.19	M2S PAUL AND CELIA PAUL EXITS LEFT OF FRAME.			
749	02.22.57.07	WS PAUL AND CELIA BY RIVER.			
		CELIA: Who the fuck cares what she thinks? Look at her fucking boyfriend. He wears boat shoes. And he bought her a pair and now they're both wearing them. I never see a fucking boat round here.	631	02.23.01.20	02.23.12.07
750	02.23.05.17	MS CELIA. SHE SITS TO O/S CELIA, PAUL IN LEFT FG.			
751	02.23.18.17	M2S PAUL AND CELIA BY RIVER.			
		CELIA: I just came to tell you that I entered the competition.	632	02.23.18.18	02.23.20.16
		PAUL: Well, that's great. Now get going.	633	02.23.20.17	02.23.21.20
		CELIA: It's not illegal to be friends with someone, Paul.	634	02.23.22.17	02.23.24.05

SHOT NO	START (Min.Sec.Fr)	ACTION & DIALOGUE	SPOT NO	START (Min.Sec.Fr)	END (Min.Sec.Fr)
		CELIA: It was you who said that you shouldn't care about what other people think. Were you just...?	635	02.23.28.18	02.23.31.19
		CELIA: [sighs].	636	02.23.34.18	02.23.35.05
		CELIA: Were you just saying that?	637	02.23.39.13	02.23.40.08
752	02.23.44.18	O/S CELIA, PAUL IN LEFT FG.			
753	02.23.48.06	WS PAUL AND CELIA BY RIVER. CELIA STANDS AND WALKS, EXITING RIGHT OF FRAME.			
754	02.23.56.17	MS PAUL BY RIVER. HE STANDS AND EXITS RIGHT OF FRAME. TILT DOWN TO ROCK SCULPTURE.			
755	02.24.07.02	CU RAINDROPS ON WATER.			
		CELIA [off]: [screams].	638	02.24.14.03	02.24.16.04
756	02.24.15.11	WS RIVERBANK CELIA AND PAUL RUN [AWAY FROM CAMERA] THROUGH RAIN.			
		PAUL: [laughs].	639	02.24.18.22	02.24.20.09
		CELIA: It's funny how you and mum used to go out and now it's me and you that are friends.	640	02.24.21.10	02.24.24.00
757	02.24.24.11	M2S PAUL AND CELIA.			
		CELIA: I feel like I've known you my whole life.	641	02.24.27.17	02.24.29.10
		PAUL: Yeah, well, it's a small world.	642	02.24.30.15	02.24.31.18
		CELIA: I don't live in a small world.	643	02.24.32.17	02.24.33.20
		CELIA: Were you guys in love?	644	02.24.38.06	02.24.39.00
		CELIA: There must have been something going on if you tattooed each other's feet.	645	02.24.44.15	02.24.46.24
		CELIA: It's a bit hard to imagine what you saw in her.	646	02.24.51.04	02.24.52.19
		PAUL: Yeah, well you're not the first person to think that about their parents. Anyway, it's a long time ago.	647	02.24.53.02	02.24.58.07
758	02.24.54.12	M2S PAUL AND CELIA.			
		CELIA: I know I wasn't planned.	648	02.25.02.12	02.25.03.10
759	02.25.03.23	M2S PAUL AND CELIA.			

SHOT NO	START (Min.Sec.Fr)	ACTION & DIALOGUE	SPOT NO	START (Min.Sec.Fr)	END (Min.Sec.Fr)
		CELIA: Mum was only sixteen.	649	02.25.05.12	02.25.06.11
760	02.25.13.23	MCU CELIA. PAUL IN LEFT FG.			
		CELIA: You'd tell me if you knew anything, eh?	650	02.25.14.15	02.25.15.23
761	02.25.20.20	M2S PAUL AND CELIA.			
		CELIA: Is that a promise?	651	02.25.24.12	02.25.25.09
762	02.25.26.03	M2S PAUL AND CELIA. PAUL NODS. PAUL STANDS AND STARTS TO EXIT RIGHT OF FRAME.			
		PAUL: Ah, stuff it. Let's get wet. Come on.	652	02.25.32.14	02.25.36.16
763	02.25.36.19	MCU CELIA. PAUL EXITS RIGHT OF FRAME IN BG. CELIA PUTS HER HOOD UP.			
		PAUL: [grunts].	653	02.25.38.07	02.25.38.16
		CELIA [off]: Hey.	654	02.25.47.11	02.25.47.15
764	02.25.47.15	MS PAUL WALKS. HE IS HIT BY HORSE MANURE. PAN AROUND TO WS CELIA. PAUL ENTERS LEFT OF FRAME. PAUL AND CELIA HAVE HORSE MANURE FIGHT.			
		PAUL: Oi.	655	02.25.48.09	02.25.48.14
		CELIA: [laughs]	656	02.25.49.17	02.25.50.05
		CELIA: Don't. Don't. Don't. I didn't mean to. Ow [laughs]. Don't. I will stop. I will stop. [laughs] No... [screams].	657	02.25.53.15	02.26.05.04
		PAUL: [laughs, grunts] No. No. No. Leave it. Leave it. Leave it. [grunts]. Fuck...	658	02.25.55.13	02.26.04.22
765	02.25.57.00	WS PAUL AND CELIA HAVE HORSE MANURE FIGHT.			
766	02.26.02.17	CU HANDS [PAUL'S] PICKS UP HORSE MANURE. TILT UP AS HE THROWS IT. THEY EXIT THROUGH TREES IN BG. HORSES ENTER RIGHT OF FRAME AND WALK AWAY.			
767	02.26.17.06	WS KITCHEN. DOOR OPENS AND PAUL ENTERS. PAN TO REVEAL ANDREW.			
		PAUL: Oh, Jesus. Andrew, Jonathan.	659	02.26.18.15	02.26.21.13

SHOT NO	START (Min.Sec.Fr)	ACTION & DIALOGUE	SPOT NO	START (Min.Sec.Fr)	END (Min.Sec.Fr)
		ANDREW: We were on our way home from church. Thought we'd stop in for a cuppa.	660	02.26.22.07	02.26.24.20
768	02.26.23.15	MS PAUL. CELIA ENTERS THROUGH DOORWAY IN BG.			
		CELIA: Oooh. Fuck. It's freezing	661	02.26.24.04	02.26.29.12
769	02.26.26.03	MCU JONATHAN.			
770	02.26.28.02	MS PAUL, CELIA TAKES HER TOP OFF IN BG. SHE WALKS TO M2S.			
771	02.26.33.21	MS ANDREW. HE STARTS TO STAND.			
772	02.26.38.15	MS PAUL AND CELIA IN MIRROR. ANDREW STANDS. PAN AS HE WALKS AND BENDS OVER.			
		ANDREW: Have you seen this new thing that they're building? It's like a giant barn.	662	02.26.39.18	02.26.44.05
773	02.26.42.22	MCU CELIA. CELIA EXITS LEFT OF FRAME. PAN AND TILT TO MCU PAUL.			
		CELIA: I'm gonna go to the bathroom.	663	02.26.47.07	02.26.48.07
774	02.26.54.13	MS ANDREW, PAUL AND ANDREW REFLECTED IN MIRROR.			
775	02.26.57.02	MCU PAUL. HE TURNS AND STARTS TO EXIT RIGHT OF FRAME.			
		PAUL: I'll put the kettle on.	664	02.26.58.13	02.26.59.05
776	02.27.02.06	MCU JONATHAN. EH TURNS.			
		ANDREW [off]: What are you playing at, Paul?	665	02.27.04.19	02.27.05.18
777	02.27.09.02	MWS CELIA'S SILHOUETTE THROUGH DOOR.			
		PAUL: It started raining. Celia, she just popped in.	666	02.27.09.02	02.27.10.24

SHOT NO	START (Min.Sec.Fr)	ACTION & DIALOGUE	SPOT NO	START (Min.Sec.Fr)	END (Min.Sec.Fr)
		TV REPORTER [V/O]: Family and friends of Celia Steimer are doing everything possible to help police find her. More than fifty volunteers are now scouring waterways and bushlands in the Marshall Road Forest. The sixteen-year-old Rapere Junction high school student has been missing now for more than a week. Detective Inspector Robin Farnon says they have to consider every option. She acknowledged that a local man is helping them with their enquiries and that police will also be visiting every house in the area.	667	02.27.11.21	02.27.37.01
778	02.27.17.01	CU TELEVISION PLAYING IMAGES OF SEARCHERS WALKING THROUGH FOREST AND TV REPORTER.			
779	02.27.23.09	MCU ANDREW. PAN AND TILT TO MS PENNY AS SHE SITS. JONATHAN IN BG.			
780	02.27.27.15	MS [HAND HELD] PAN AROUND PAUL. REPORTERS IN BG. HE GETS INTO POLICE CAR.			
781	02.27.34.17	MS PENNY, JONATHAN IN BG. HE EXITS FRAME THROUGH DOORWAY. PAN TO MCU ANDREW.			
782	02.27.45.10	CU HANDS [PENNY'S] DIAL. ANDREW ENTERS RIGHT OF FRAME. TILT UP TO M2S.			
		ANDREW: He'll be fine. Let them handle it.	668	02.27.53.19	02.27.57.03
783	02.28.00.02	MWS PAUL LYING IN BED.			
784	02.28.03.15	MS PAN LEGS RUN THROUGH TREES.			
785	02.28.04.17	L/A WS PAN [HAND HELD] TREES.			
786	02.28.06.01	WS TREES IN FG. IRIS LYING IN WATER.			
787	02.28.07.20	MWS PAUL LYING IN BED. HE SITS UP INTO CU.			
788	02.28.13.19	CU HANDS [PAUL'S] CRUSH PILLS. PILL BOTTLE IN FG.			
789	02.28.16.15	CU HANDS [PAUL'S] LIGHT FOIL.			
790	02.28.18.14	ECU PAUL. SMOKE IN FG.			
791	02.28.20.14	CU HANDS [PAUL'S] HOLD FOIL. STRAW SUCKS UP SMOKE. TILT UP TO PAUL AS HE SMOKES.			

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792	02.28.26.14	ECU PAUL. HE DRINKS.			
793	02.28.39.08	M2S ANDREW AND PAUL.			
		ANDREW: Please, just use an ashtray, at least.	669	02.28.41.23	02.28.43.18
		PAUL: Oh, yeah.	670	02.28.43.09	02.28.43.18
794	02.28.44.04	O/S ANDREW, PAUL IN RIGHT FG. TILT DOWN AS ANDREW SITS.			
		ANDREW: Listen, I, I spoke to the lawyer in Alexandra. He reckons he's handled this sort of thing before so he wants you to give him a call first thing in the morning.	671	02.28.45.09	02.28.53.07
795	02.28.47.21	O/S PAUL, ANDREW IN LEFT FG.			
		PAUL: Hey, hey. What, um, what sexual position creates the ugliest offspring?	672	02.28.52.20	02.29.00.02
796	02.29.00.20	O/S ANDREW, PAUL IN RIGHT FG.			
		PAUL [off]: What sexual position creates the...?	673	02.29.03.24	02.29.05.11
		ANDREW: I don't know, Paul.	674	02.29.04.24	02.29.05.22
797	02.29.07.07	O/S PAUL, ANDREW IN LEFT FG.			
		PAUL: Ask your mother [laughs].	675	02.29.07.12	02.29.11.17
798	02.29.09.17	O/S ANDREW, PAUL IN RIGHT FG.			
		PAUL: Can you imagine if she saw us now? Can you imagine that? What do you think she'd say? Two brothers having a drink and a chat. What do you think? She'd, she'd be proud or... huh?	676	02.29.12.01	02.29.22.16
799	02.29.12.04	O/S PAUL, ANDREW IN LEFT FG.			
800	02.29.19.16	O/S ANDREW, PAUL IN RIGHT FG.			
		ANDREW: Why are you doing this, Paul?	677	02.29.25.11	02.29.26.11
		PAUL: Doing what?	678	02.29.26.04	02.29.26.16
		ANDREW: You know exactly what.	679	02.29.28.07	02.29.29.05
801	02.29.29.02	O/S PAUL, ANDREW IN LEFT FG.			
		PAUL: Why can't you just talk to me, huh?	680	02.29.29.02	02.29.31.05
802	02.29.31.06	O/S ANDREW, PAUL IN RIGHT FG.			

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803	02.29.34.02	O/S PAUL, ANDREW IN LEFT FG. HE PUTS OUT HIS CIGARETTE AND STANDS. PAN AS HE WALKS AWAY.			
		PAUL: Fuck you.	681	02.29.39.01	02.29.39.13
		PAUL: What the fuck are you looking at? You never seen two brothers talking before?	682	02.29.42.03	02.29.45.09
804	02.29.43.05	WS BAR PATRONS.			
805	02.29.45.06	L/A MCU PAUL. TURN AS HE WALKS. ANDREW ENTERS LEFT OF FRAME. PAN TILT DOWN AS THEY START TO WALK DOWNSTAIRS. ANDREW GRABS PAUL'S ARM.			
		ANDREW: Alright then. If you want to talk, let's talk. I mean, forget the fact that you come in here blind drunk and interrupt a meeting but then you just bring up Mum like that. I mean, how dare you. I realise you're in a spot of bother, Paul but that doesn't give you the right to behave like this. Want the truth?	683	02.29.52.17	02.30.06.20
806	02.29.59.13	O/S ANDREW, PAUL IN LEFT FG.			
		PAUL: Yes.	684	02.30.07.07	02.30.07.16
		ANDREW: You were never there for mum. And when mum was sick, where the hell were you?	685	02.30.07.17	02.30.10.05
807	02.30.08.08	O/S PAUL, ANDREW IN RIGHT FG.			
		PAUL: Brilliant. So you do have an opinion. Okay, Andrew, what the fuck is that supposed to mean? I couldn't get near her.	686	02.30.10.06	02.30.14.01
		ANDREW: Alright, blame it all on me. I had to be you. Did you know that? And him. I had to be all of you...	687	02.30.14.03	02.30.18.05
		PAUL: You made fucking sure of it. It was a happy little fucking threesome - Andy, mum and God. No-one else invited.	688	02.30.17.14	02.30.22.12
808	02.30.18.21	O/S ANDREW, PAUL IN LEFT FG.			
		ANDREW: You abandoned her. You abandoned her, Paul. And you never took one single step towards her when she was sick...	689	02.30.22.21	02.30.27.22
809	02.30.27.15	O/S PAUL, ANDREW IN RIGHT FG.			

SHOT NO	START (Min.Sec.Fr)	ACTION & DIALOGUE	SPOT NO	START (Min.Sec.Fr)	END (Min.Sec.Fr)
		PAUL: And then we wonder why dad turns to the booze, you know, at least for all his faults, at least he let me in. He let me in Andrew.	690	02.30.27.03	02.30.31.10
		ANDREW: Hey, I was the one, I was the one who went to his funeral, remember? And if you're going to stand here and defend that man...No you listen to me, Paul. You listen good and you listen to me. You know, sometimes I look at you... and all I see is him, just him. And I find that quite disheartening.	691	02.30.30.00	02.30.47.17
810	02.30.31.10	O/S ANDREW, PAUL IN LEFT FG.			
811	02.30.36.10	MS PAUL, ANDREW IN RIGHT FG.			
812	02.30.46.05	O/S ANDREW, PAUL IN LEFT FG. PAN AS ANDREW WALKS AWAY.			
813	02.30.52.02	MCU PAUL.			
		PAUL: Yeah, well at least I didn't marry my fucking mother.	692	02.30.53.15	02.30.55.17
814	02.30.55.23	WS ANDREW AT TOP OF STAIRS [BACK TO CAMERA]. HE TURNS.			
815	02.30.58.13	MCU PAUL.			
816	02.31.01.20	WS ANDREW AT TOP OF STAIRS. HE TURNS AND WALKS AWAY.			
		PAUL: Has she always been like that or was it just when she met you?	693	02.31.02.08	02.31.04.02
		ANDREW: Go to hell, Paul	694	02.31.06.08	02.31.07.08
817	02.31.11.08	MCU PAUL.			
818	02.31.14.11	MS PAUL SITS INTO MS AS HE GETS INTO CAR.			
819	02.31.20.21	CU HANDS [PAUL'S] HOLD NEWSPAPER. "POLICE CONFIRM BLOOD TRACES BELONG TO MISSING GIRL".			
820	02.31.25.12	MS PAUL IN CAR. TWO FIGURES ENTERS LEFT OF FRAME. ONE OPENS DOOR, GRABS PAUL OUT OF THE CAR. THEY ALL EXIT RIGHT OF FRAME.			
		ATTACKER [OFF]: Come on, mate. I'll fuckin' have him.	695	02.31.26.15	02.31.30.13
821	02.31.31.03	MS PAUL BEING KICKED ON GROUND.			

SHOT NO	START (Min.Sec.Fr)	ACTION & DIALOGUE	SPOT NO	START (Min.Sec.Fr)	END (Min.Sec.Fr)
822	02.31.33.09	L/A MS ATTACKERS KICKING.			
823	02.31.35.24	MS PAUL BEING KICKED ON GROUND.			
824	02.31.37.01	L/A M2S ATTACKER AND GARETH. GARETH LEANS FORWARD PUNCHES THEN SPITS. FADE TO BLACK.			
825	02.31.40.15	BLACK.			
826	02.31.43.10	WS RAIN FALLS IN PUDDLE.			
827	02.31.41.04	MS RAIN FALLING ON BENCH.			
828	02.31.48.05	WS DEN . PAUL CLEARS AWAY "POLICE. CAUTION TAPE' AND ENTERS ROOM. PAN AS HE WALKS OVER AND PICKS PAINTING OF 'HOPE' OFF FLOOR.			
829	02.32.13.03	CU HANDS [PAUL'S] SORT THROUGH CASSETTE TAPES.			
830	02.32.16.04	CU DRAWER IS OPENED AND HANDS [PAUL'S] PULL OUT CASSETTE TAPE.			
831	02.32.19.20	CU HANDS [PAUL'S] PULLS TAPE OUT OF STEREO. HE PUTS IT BACK INTO STEREO AND PUSHES PLAY.			
832	02.32.29.03	MS PAUL BY STEREO. TRACK IN AS HE STANDS TO MCU.			
833	02.32.39.21	CU HAND [PAUL'S] PICK UP STARFISH.			
834	02.32.42.00	MS PAUL. HE HOLDS UP STARFISH.			
835	02.32.51.11	CU HAND [PAUL'S] HOLDS UP STARFISH TO SKYLIGHT. ZOOM IN.			
		PAUL [V/O]: Just open it!	696	02.32.54.12	02.32.55.00
		CELIA [V/O]: No.	697	02.32.55.00	02.32.55.13
		PAUL [V/O]: Give it.	698	02.32.56.11	02.32.57.00
		CELIA [V/O]: No. [laughs]. No.	699	02.32.57.03	02.32.58.19
		PAUL [V/O]: Celia, give me the flaming letter.	700	02.32.59.09	02.33.01.02
836	02.32.59.17	MS CELIA IN CAR HOLDING LETTER OUT THE WINDOW. SHE LETS IT GO.			
		CELIA: No.	701	02.33.00.03	02.33.00.16
		PAUL [off]: Oh...	702	02.33.01.24	02.33.02.17

SHOT NO	START (Min.Sec.Fr)	ACTION & DIALOGUE	SPOT NO	START (Min.Sec.Fr)	END (Min.Sec.Fr)
		CELIA: Oh. [laughs].	703	02.33.01.19	02.33.03.12
837	02.33.02.18	WS CAR DRIVING ON ROAD. IT STOPS.			
		CELIA: It doesn't matter!	704	02.33.04.04	02.33.05.02
838	02.33.06.02	MS LETTER IN BUSH. HANDS [PAUL'S] PICK IT UP. PAN AND TILT TO MCU PAUL. HE WAVES.			
839	02.33.09.16	MS CELIA CLIMBS INTO THE BACKSEAT.			
840	02.33.14.19	MWS PAUL IN SIDE VIEW MIRROR OF CAR.			
841	02.33.16.20	MS CELIA IN BACKSEAT OF CAR. PAUL ENTERS RIGHT OF FRAME AND LEANS IN WINDOW. PAUL GETS IN CAR. CELIA REACHES FORWARD FOR LETTER.			
		PAUL: Open it! Will you just open it.	705	02.33.18.22	02.33.20.05
		CELIA: No.	706	02.33.19.07	02.33.19.15
		CELIA: No! You open it.	707	02.33.20.05	02.33.20.24
		PAUL: Open it.	708	02.33.21.21	02.33.22.06
		CELIA: I don't want to.	709	02.33.22.14	02.33.23.07
		PAUL: No?	710	02.33.29.12	02.33.29.18
		CELIA: No.	711	02.33.30.05	02.33.30.14
842	02.33.33.19	CU HANDS [CELIA'S] GRAB LETTER FROM HANDS [PAUL'S]. PAN AS SHE SITS BACK TO MCU. SHE OPENS LETTER.			
		CELIA: Wonder who came first?	712	02.33.51.13	02.33.52.13
843	02.33.52.24	M2S PAUL AND CELIA SEATED IN CAR. PAUL TAKES LETTER FROM CELIA.			
844	02.33.58.24	CU LETTER. <i>"Dear Celia. Otago Daily Times Short Story Competition. Congratulations! We are pleased to inform you that your story 'The Day The Tide Went Away' won first runner up prize in the open section of the competition of Otago Daily Times Short Story competition.</i>			
		PAUL [off]: [laughs].	713	02.34.02.08	02.34.03.07
845	02.34.02.10	M2S PAUL AND CELIA SEATED IN CAR. PAUL READS LETTER FROM CELIA.			

SHOT NO	START (Min.Sec.Fr)	ACTION & DIALOGUE	SPOT NO	START (Min.Sec.Fr)	END (Min.Sec.Fr)
		PAUL: Jesus!. <i>Amid the 2000 or so entries, we were delighted with Miss Steimer's story. This works shows an emerging and remarkable talent for someone so young and captures a sense of beauty, mystery and loss while never losing sight of what might be. I wonder who came first?</i>	714	02.34.04.19	02.34.19.16
846	02.34.05.24	MS [HAND HELD] CELIA.			
847	02.34.19.17	CU PAUL IN REAR VISION MIRROR.			
		PAUL: I'LL tell you who came first. Someone three times your age probably, someone who bloody well deserved to come first.	715	02.34.24.08	02.34.28.24
848	02.34.25.10	MS [HAND HELD] CELIA.			
849	02.34.30.17	CU PAUL IN REAR VISION MIRROR.			
850	02.34.32.06	WS COUNTRYSIDE. PAN TO CAR. PAN AROUND TO PAUL AND CELIA SEATED ON ROCK.			
		CELIA: Thank you for making it special for me.	716	02.34.45.15	02.34.47.06
		CELIA: The den and everything.	717	02.34.51.11	02.34.52.08
851	02.34.59.24	WS PAUL AND CELIA SEATED ON ROCK CAR IN BG.			
		PAUL: I need a cigarette to cope with this sort of scenery. In the car. I'll be back in a tick.	718	02.35.04.19	02.35.09.08
		CELIA: Can you leave me your jacket?	719	02.35.10.04	02.35.11.00
852	02.35.21.17	MS CELIA. TILT DOWN AS SHE REACHES INTO JACKET POCKET. SHE PULLS OUT WALLET. TILT UP TO MS CELIA.			
853	02.35.28.24	CU HANDS [CELIA'S] HOLD PAUL'S WALLET. SHE PULLS PHOTOGRAPH OF BABY OUT OF WALLET. SHE TURNS IT OVER.			
854	02.35.47.12	MCU CELIA LOOKING DOWN. TILT AS SHE LOOKS UP.			
855	02.35.49.24	WS PAUL AT CAR.			
856	02.35.53.00	MCU CELIA. SHE LOOKS DOWN.			
857	02.35.56.07	M2S PAUL AND CELIA IN CAR.			
858	02.36.04.21	CU PHOTOGRAPHS OF CELIA IN PHOTO ALBUM. THE PAGES TURN.			

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859	02.36.10.14	L/A CU CELIA.			
		JACKIE: Are you going to be home tonight? I need you to babysit Sam.	720	02.36.13.03	02.36.16.08
860	02.36.14.06	CU PAN PHOTOGRAPHS OF CELIA AS BABY.			
861	02.36.18.20	MCU CELIA, JACKIE IN BG. CELIA EXITS LEFT OF FRAME. PULL FOCUS TO JACKIE. TRACK BACK AS SHE WALKS TO MS. TILT DOWN AS SHE PICKS UP PHOTOGRAPH. TILT UP TO L/A MS.			
		JACKIE: Celia, I asked you a question!	721	02.36.20.17	02.36.22.05
		JACKIE: Fuck!	722	02.36.37.13	02.36.38.05
862	02.36.39.04	CU CELIA.			
863	02.36.42.01	CU PHOTOGRAPHS OF WAR ON WALL [PAUL'S]. TILT UP TO PHOTOGRAPH OF PAUL.			
864	02.36.46.16	MS JACKIE AT DOOR. PAN AS SHE WALKS AND SITS TO M2S CELIA AND JACKIE.			
865	02.36.56.08	CU CELIA. PAN TO M2S CELIA AND JACKIE.			
		CELIA: Is... is he my father?	723	02.37.03.09	02.37.05.00
		JACKIE: Um, ah, I wish it were that simple.	724	02.37.10.14	02.37.16.13
866	02.37.22.03	MWS PAN PAUL BURNING LEAVES. PAN AROUND TO REVEAL CELIA PARKING MOTORCYCLE. PAN AROUND AS CELIA WALKS FORWARD. SHE UNFOLDS PHOTOGRAPH.			
		PAUL: Hey, you.	725	02.37.28.22	02.37.29.04
		PAUL: What's up?	726	02.37.34.04	02.37.34.11
867	02.37.48.17	O/S PAUL, CELIA IN RIGHT FG. TRACK IN. SHE HANDS PAUL PHOTOGRAPH.			
		CELIA: [cries] Did you know? Did you know? Answer me! Did you know?	727	02.37.53.08	02.38.01.20
868	02.7.59.10	O/S CELIA, PAUL IN LEFT FG.			
869	02.38.02.16	O/S PAUL, CELIA IN RIGHT FG.			
		PAUL: Oh, Celia.	728	02.38.03.04	02.38.04.02

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870	02.38.04.16	O/S CELIA, PAUL IN LEFT FG. SHE RIPS UP PHOTOGRAPH. SHE TURNS, THEN TURNS BACK.			
		CELIA: I know what you did when you took the photo of that girl. You walked away and left her. That's why you withdrew the entry so you wouldn't even have to deal with it.	729	02.38.10.18	02.38.19.18
871	02.38.12.14	O/S PAUL, CELIA IN RIGHT FG.			
		PAUL: You don't know.	730	02.38.20.22	02.38.21.09
		CELIA: Don't.	731	02.38.21.09	02.38.21.21
872	02.38.22.08	O/S CELIA, PAUL IN LEFT FG. SHE PUSHES HIM.			
		CELIA: Was she just another photo? Was she just another picture of this fucking warped puzzle that you're trying to figure out?	732	02.38.24.00	02.38.31.05
873	02.38.32.12	O/S PAUL, CELIA IN RIGHT FG.			
		CELIA: Was she just like me?	733	02.38.34.12	02.38.15.14
874	02.38.36.23	O/S CELIA, PAUL IN LEFT FG.			
		CELIA: Was she just like me? Don't! Was she just someone that you can just pick up and throw away and forget about?	734	02.38.17.00	02.38.42.11
		PAUL [off]: Come on.	735	02.38.37.18	02.38.38.07
875	02.38.44.16	O/S PAUL, CELIA IN RIGHT FG.			
		CELIA: [cries] How do you live with yourself?	736	02.38.50.15	02.38.54.10
876	02.39.00.10	MS [TRAVELLING SHOT] PAUL IN CAR.			
877	02.39.08.17	WS [TRAVELLING SHOT] COUNTRYSIDE OUT CAR WINDOW.			
878	02.39.11.21	CU DOOR. PAN AND TILT TO MS PAUL THROUGH GLASS.			
		PAUL: Andrew! Penny! Are you there? Will you just open the door?	737	02.39.12.13	02.39.20.02
879	02.39.21.07	MS CROSS ON MANTELPIECE. PAN TO MS PROFILE.			
		PAUL [off]: I, I just need somewhere to stay.	738	02.39.23.03	02.39.25.12
		PENNY: [mutters, indistinct prayer].	739	02.39.21.07	02.39.33.02

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880	02.39.29.00	CU PAUL, THROUGH GLASS.			
		PAUL: Come on, Penny. I know you're in there.	740	02.39.30.24	02.39.32.10
881	02.39.31.02	MS PENNY. SHE SHUTS DOOR.			
882	02.39.34.17	CU PAUL, THROUGH GLASS. HE EXITS RIGHT OF FRAME.			
883	02.29.36.14	CU [TRAVELLING SHOT] PAUL IN CAR.			
884	02.39.40.18	WS [TRAVELLING SHOT] FARM THROUGH WINDSCREEN. PAN AROUND TO REVEAL JONATHAN. HE RUNS. PAUL AND STEERING WHEEL IN RIGHT FG. CAR STOPS. PAUL GETS OUT AND WALKS TO JONATHAN.			
		PAUL: You know, Jonathan. All that stuff in the papers, that's all just speculation.	741	02.39.54.21	02.39.58.17
885	02.39.59.10	M2S JONATHAN AND PAUL THROUGH WIRE MESH FENCE. PAUL TURN AND WALKS AWAY.			
		PAUL: Alright? That's ... it's rubbish. They have no proof.	742	02.39.59.20	02.40.03.01
		PAUL: I'm still your uncle.	743	02.40.09.13	02.40.10.09
		JONATHAN: No you're not. You both think I'm fuckin' stupid.	744	02.40.17.03	02.40.20.01
886	02.40.18.00	MS PAUL WALKS AWAY. JONATHAN BY FENCE IN BG. JONATHAN PICKS UP DIRT. PAUL TURNS.			
		PAUL: What did you say?	745	02.40.20.23	02.40.21.11
		JONATHAN: Leave me alone! I hope they kill you! I hope they chainsaw you to bits.	746	02.40.21.14	02.40.26.02
887	02.40.22.22	MWS JONATHAN THROWS MUD AT PAUL.			
		JONATHAN: She didn't do anything. Why'd ya... kill her?	747	02.40.27.22	02.40.31.05
		PAUL: Hey, hey, hey, hey, hey. Come on! It's okay! It's okay! It's okay! It's okay! It's alright. It's okay! It's okay! It's okay!	748	02.40.25.19	02.40.33.06
888	02.40.24.07	MWS [HAND HELD] JONATHAN. TRACK BACK AS HE RUNS TO REVEAL PAUL IN FG. PAUL GRABS HIM. THEY FIGHT.			

SHOT NO	START (Min.Sec.Fr)	ACTION & DIALOGUE	SPOT NO	START (Min.Sec.Fr)	END (Min.Sec.Fr)
889	02.40.32.02	M2S PAUL HOLDING JONATHAN.			
		PAUL: It's alright. I know you like her. I know you like her. It's alright.	749	02.40.36.16	02.40.39.19
890	02.40.38.08	WS PAUL AND JONATHAN THROUGH FENCE.			
891	02.40.40.18	M2S PAUL HOLDING JONATHAN.			
		PAUL: Listen, you have to tell me what you meant by 'both of you'. Huh? Look at me. What did you mean 'both of us think you're stupid'? Tell me what you meant by 'both of us'? I'm not going to hurt you. I promise you I won't hurt you.	750	02.40.41.24	02.40.53.02
892	02.40.44.18	M2S PAUL HOLDING JONATHAN. HE LETS HIM GO TO O/S JONATHAN, PAUL IN LEFT FG.			
893	02.40.51.01	O/S PAUL, JONATHAN IN RIGHT FG.			
		PAUL: What is it Jonathan?	751	02.40.59.06	02.41.00.00
894	02.40.54.14	O/S JONATHAN, PAUL IN LEFT FG.			
895	02.41.00.06	CU WORMS. HAND [JONATHAN'S] REACHES INTO WORMS. PAN AS HE PULLS OUT PLASTIC BAG			
		JONATHAN: I was looking for my camera.	752	02.41.01.20	02.41.03.02
896	02.41.03.23	MS JONATHAN AT FREEZER. HE TURNS AND HANDS OVER PLASTIC BAG.			
897	02.41.15.09	H/A MS HANDS [PAUL'S] OPEN PLASTIC BAG AND PULLS OUT BACKPACK. PAN AROUND.			
898	02.41.26.15	MS [HAND HELD] JONATHAN.			
		JONATHAN: I thought he was hiding it to protect you.	753	02.41.29.05	02.41.29.01
899	02.41.30.11	H/A CU HANDS [PAUL'S] LOOK THROUGH BACKPACK.			
900	02.41.31.23	H/A MS PAUL, JONATHAN IN RIGHT FG.			
		PAUL: Where is he?	754	02.41.34.18	02.41.35.09
901	02.41.35.10	CU JONATHAN.			
		JONATHAN: In Christchurch 'til tomorrow.	755	02.41.36.11	02.41.38.19

SHOT NO	START (Min.Sec.Fr)	ACTION & DIALOGUE	SPOT NO	START (Min.Sec.Fr)	END (Min.Sec.Fr)
902	02.42.42.10	WS ANDREW CLOSES CAR DOOR AND WALKS TO HOUSE AND KNOCKS ON DOOR.			
		ANDREW: Paul? Paul, are you there?	756	02.41.50.14	02.41.53.22
903	02.41.52.00	MS ANDREW THROUGH DOOR.			
904	02.41.55.10	CU NOTE ON DOOR. PAN TO MCU AS ANDREW TAKES NOTE OFF DOOR.			
905	02.41.58.07	CU HAND [ANDREW'S] UNFOLDS NOTE TO REVEAL "RIVER".			
906	02.41.59.24	CU ANDREW.			
907	02.42.02.18	WS ANDREW IN FG, PAUL IN BG. TRACK IN [HAND HELD] AS ANDREW WALKS TO PAUL.			
		ANDREW: I've just heard from the lawyer .	757	02.42.12.10	02.42.13.10
908	02.42.13.21	MS PAUL, ANDREW IN BG.			
		ANDREW: What do you mean you don't want to sell? You can't! I'm up to my eyeballs [grunts]...	758	02.42.14.15	02.42.18.13
909	02.42.17.00	MWS ANDREW AND PAUL. PAUL HITS ANDREW WITH BUTT OF GUN. PAUL CIRCLES ANDREW, POINTING GUN AT HIM.			
		ANDREW: What the hell did you do that for?	759	02.42.22.12	02.42.23.18
		PAUL: Get up! Get up!	760	02.42.23.24	02.42.26.05
910	02.42.31.02	O/S ANDREW, PAUL HOLDING GUN IN LEFT FG.			
		PAUL: What were you going to do? Plant it at my place like the atlas?	761	02.42.31.02	02.42.34.01
911	02.42.37.02	O/S PAUL AIMING GUN, ANDREW IN RIGHT FG.			
		ANDREW: This is really unnecessary, Paul. Okay... okay!	762	02.42.34.04	02.42.37.15
912	02.42.43.18	MW2S PAUL AIMING GUN AT ANDREW. TRACK IN TO M2S.			
		ANDREW: All this time, I wondered why you upped and left... You knew what he was up to, didn't you? At least, look at me and tell me you didn't know before you pull that trigger!	763	02.42.45.02	02.42.54.03

SHOT NO	START (Min.Sec.Fr)	ACTION & DIALOGUE	SPOT NO	START (Min.Sec.Fr)	END (Min.Sec.Fr)
		ANDREW: You know the really sad part?	764	02.42.59.01	02.43.00.01
913	02.43.01.05	O/S PAUL AIMING GUN, ANDREW IN RIGHT FG.			
		ANDREW: I didn't even find out until I read the will. That's how far back I was. But then, how was I to know, Paul? I was only a kid - a 15 year old kid! You killed me when you walked away and left me with that evil piece of scum! You think you even get a second fucking chance? You knew, you bastard! And you had the gall to come back here and bring that thing into our house! My mother's house! And God knows what you're doing with her but then like father, like son!	765	02.43.02.02	02.43.30.06
914	02.43.09.03	M2S PAUL AIMING GUN AT ANDREW.			
915	02.43.21.06	O/S ANDREW, PAUL HOLDING GUN IN LEFT FG.			
916	02.43.26.12	O/S PAUL AIMING GUN, ANDREW IN RIGHT FG.			
917	02.43.28.18	DOOR OPENS TO MS YOUNG PAUL IN DOOR. HE STARTS TO WALK.			
		PAUL [V/O]: Andrew, you don't know what the fuck you are talking about?	766	02.43.30.02	02.43.31.24
918	02.43.32.09	MS [HAND HELD] TRACK IN TO IRIS.			
919	02.43.36.09	MS YOUNG PAUL. HE WALKS FORWARD IN CU.			
920	02.43.40.06	MS PAN AROUND FROM GLOBE TO MS JEFF HAVING SEX WITH BLONDE [YOUNG JACKIE].			
		ANDREW: He was screwing her. The teenage whore of yours.	767	02.43.42.14	02.43.44.14
		PAUL: No!	768	02.43.44.15	02.43.45.00
		ANDREW: He was. You knew it.	769	02.43.45.00	02.43.46.05
		PAUL: No!	770	02.43.46.05	02.43.46.17
921	02.43.46.08	O/S PAUL AIMING GUN, ANDREW IN RIGHT FG.			
		ANDREW: And you walked.	771	02.43.46.13	02.43.47.05
		PAUL: Andrew, no! It's got nothing to fucking do with you	772	02.43.47.06	02.43.49.23

SHOT NO	START (Min.Sec.Fr)	ACTION & DIALOGUE	SPOT NO	START (Min.Sec.Fr)	END (Min.Sec.Fr)
922	02.43.48.05	PROFILE CU YOUNG PAUL. HAND HELD PAN TO MCU IRIS.			
		ANDREW: You saw him with your own eyes! You knew and you walked and you never looked back.	773	02.43.49.14	02.43.53.12
		PAUL: What did you do to her?	774	02.43.53.13	02.43.54.09
923	02.43.53.15	O/S PAUL AIMING GUN, ANDREW IN RIGHT FG. TRACK IN [HAND HELD] TO MS PAUL POINTING GUN.			
		ANDREW: Our mother died the moment that bastard was conceived!	775	02.43.54.09	02.43.56.24
		PAUL: Just tell me!	776	02.43.56.23	02.43.57.15
924	02.43.58.01	MWS YOUNG PAUL RUNS TO MS.			
925	02.43.59.24	ECU IRIS. TILT DOWN TO REVEAL GUN AT HER THROAT.			
		PENNY: <i>Wherefore come out from among them and be ye separate sayeth the Lord and touch not the unclean thing.</i>	777	02.44.01.21	02.44.07.17
926	02.44.04.06	ECU PENNY. PAN AROUND.			
		ANDREW: <i>Wherefore come out from among them and be ye separate sayeth the Lord and touch not the unclean thing.</i>	778	02.44.05.01	02.44.09.21
927	02.44.05.24	CU GUN AT THROAT [IRIS'S]. PAN AND TILT DOWN TO HAND [IRIS'S] ON TRIGGER.			
928	02.44.08.06	O/S ANDREW, PAUL IN LEFT FG.			
929	02.44.09.09	WS BIRD FLYING.			
930	02.44.10.18	MS YOUNG PAUL. CRASH ZOOM TO ECU.			
		YOUNG PAUL: [screams].	779	02.44.10.14	02.44.12.14
931	02.44.12.01	WS IRIS IN RIVER WITH GUN AT HER THROAT.			
932	02.44.12.16	WS BIRDS FLY.			
933	02.44.16.08	L/A [HAND HELD] WS TREES.			
934	02.44.17.15	MS [HAND HELD] LEGS RUNNING THROUGH FOREST.			
		YOUNG PAUL: Oh. Mum!	780	02.44.18.07	02.44.19.13

SHOT NO	START (Min.Sec.Fr)	ACTION & DIALOGUE	SPOT NO	START (Min.Sec.Fr)	END (Min.Sec.Fr)
935	02.44.18.18	MS YOUNG PAUL RUNNING THROUGH FOREST.			
936	02.44.19.16	WS TRACK IRIS LYING IN RIVER. TREES IN FG.			
937	02.44.21.13	MCU PAUL HOLDING GUN.			
		PAUL: Tell me.	781	02.44.21.13	02.44.22.04
938	02.44.22.22	O/S ANDREW, PAUL HOLDING GUN IN LEFT FG.			
		ANDREW: Go ahead and cry. It's about time you cried for our mother.	782	02.44.23.00	02.44.25.15
939	02.44.24.24	MCU PAUL HOLDING GUN.			
		PAUL: I'll kill you! I fucking swear I'll kill you!	783	02.44.25.17	02.44.27.06
940	02.44.28.02	O/S ANDREW, PAUL HOLDING GUN IN LEFT FG.			
		ANDREW: I told it everything. Everything. Someone had to set the record straight. It had no right to that money, Paul. That money was mine. If nothing else, at least that.	784	02.44.30.21	02.44.42.15
941	02.44.32.15	MS CELIA. CAR DRIVES PAST AND EXITS RIGHT OF FRAME.			
942	02.44.42.10	MS ANDREW THROUGH CAR WINDOW, CELIA IN REFLECTION. ANDREW WINDS DOWN WINDOW.			
943	02.44.46.05	MCU PAUL HOLDING GUN. THE GUN DROPS.			
		ANDREW: You know she'd get her third at eighteen along with a nice little letter. Rather convenient, eh? Nice and smooth.	785	02.44.47.03	02.44.54.05
944	02.44.49.06	MS ANDREW			
945	02.44.55.22	CU ANDREW.			
		ANDREW: She wanted proof.	786	02.44.56.07	02.44.57.05
		ANDREW: She asked to see the will.	787	02.45.01.03	02.45.02.05
946	02.45.02.17	WS DOOR OPEN AND ANDREW ENTERS IN RIGHT OF FRAME. HE EXITS RIGHT. PAN AS DOOR OPENS AND CELIA POPS HER HEAD ROUND DOOR.			
		ANDREW: Wait here.	788	02.45.07.04	02.45.07.16

SHOT NO	START (Min.Sec.Fr)	ACTION & DIALOGUE	SPOT NO	START (Min.Sec.Fr)	END (Min.Sec.Fr)
947	02.45.16.10	O/S ANDREW, PAUL IN LEFT FG.			
		ANDREW: Mum was there.	789	02.45.20.06	02.45.20.21
948	02.45.23	O/S PAUL, ANDREW IN RIGHT FG. TRACK IN [HAND HELD] TO MS PAUL.			
		PAUL: What?	790	02.45.23.23	02.45.24.10
		PAUL: What?	791	02.45.29.06	02.45.29.15
949	02.45.30.05	O/S ANDREW, PAUL IN LEFT FG. TRACK IN [HAND HELD] TO CU ANDREW.			
950	02.45.34.23	WS HOUSE. ANDREW ENTERS LEFT OF FRAME THROUGH DOORWAY AND WALKS AWAY.			
951	02.45.38.11	MWS HOUSE. PENNY ENTERS THROUGH DOORWAY CARRYING TOWELS. SHE STOPS AT CUPBOARD.			
952	02.45.42.06	WS ANDREW IN BG. PENNY IN RIGHT FG. CELIA ENTERS THROUGH DOORWAY.			
953	02.45.46.23	MCU PENNY.			
954	02.45.49.09	WS ANDREW IN BG. PENNY IN RIGHT FG. CELIA EXITS RIGHT OF FRAME THROUGH DOORWAY. TRACK IN [HAND HELD] AS PENNY FOLLOWS.			
955	02.45.57.06	CU HAND [CELIA'S] REACHES INTO POT OF ASHES.			
956	02.45.59.08	CU CELIA, PENNY IN BG. SHE TURNS TO O/S PENNY, CELIA IN RIGHT FG.			
		PENNY: What are you doing in here?	792	02.46.02.09	02.46.03.08
957	02.45.03.09	O/S CELIA, PENNY IN FG.			
		CELIA: I'm just looking.	793	02.46.03.21	02.46.05.14
958	02.46.06.10	O/S PENNY, CELIA IN RIGHT FG.			
		PENNY: Who are you?	794	02.46.06.11	02.46.07.02
		CELIA: He brought me here.	795	02.46.08.06	02.46.09.01
		PENNY: I know what you are. You have no right to be in my house. No, I want you to stay away from my family. Is that clear? Stay away!	796	02.46.14.20	02.46.23.11

SHOT NO	START (Min.Sec.Fr)	ACTION & DIALOGUE	SPOT NO	START (Min.Sec.Fr)	END (Min.Sec.Fr)
959	02.46.19.16	O/S CELIA, PENNY IN FG. PENNY WALKS TO CELIA, CELIA BACKS AWAY.			
960	02.46.22.04	O/S PENNY, CELIA IN RIGHT FG. CELIA WALKS AWAY.			
961	02.46.22.24	MS PAN AS CELIA AND PENNY WALK THROUGH DOORWAY TO O/S CELIA, PENNY IN LEFT FG. ANDREW IN BG.			
		CELIA: So he told you about me?	797	02.46.28.03	02.46.29.05
962	02.46.29.16	O/S PENNY, CELIA IN RIGHT FG. CELIA TURNS.			
963	02.46.32.23	O/S [HAND HELD] ANDREW AND CELIA, PENNY IN LEFT FG.			
		CELIA: Haven't you told her?	798	02.46.33.03	02.46.33.24
		ANDREW: I told you to wait outside.	799	02.46.37.12	02.42.38.17
964	02.46.39.04	MCU PENNY.			
		PENNY: Is it true, Andrew?	800	02.46.42.00	02.46.42.23
965	02.46.45.10	MS ANDREW.			
966	02.48.48.05	MCU PENNY.			
967	02.46.52.10	O/S [HAND HELD] ANDREW AND CELIA, PENNY IN LEFT FG. TRACK IN TO MS CELIA, ANDREW IN BG.			
		CELIA: You people!	801	02.46.56.04	02.46.56.24
968	02.46.57.19	MCU PENNY. SHE LUNGES FORWARD.			
		PENNY: [grunts] Get out!	802	02.46.58.11	02.46.59.15
969	02.46.58.23	MS PENNY, PUSHES CELIA. ANDREW IN BG.			
		CELIA: [screams].	803	02.46.59.15	02.47.00.03
970	02.46.59.15	CU BOTTOM [CELIA'S] HITS HAND RAIL. AND FALLS OUT OF RIGHT OF FRAME.			
971	02.47.00.13	MS LEGS [CELIA'S] FALL THROUGH FRAME.			
972	02.47.00.22	CU [HAND HELD] ANDREW.			
973	02.47.03.19	MCU PENNY.			

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974	02.47.08.08	H/A WS CELIA LYING ON COFFEE TABLE. CRANE OVER RAILING.			
		ANDREW [V/O: She's smiled, Paul. A simple misunderstanding.	804	02.47.11.05	02.47.15.15
975	02.47.13.23	CU CELIA LYING DEAD.			
976	02.47.18.03	CU ANDREW.			
		ANDREW: What's done is done.	805	02.47.18.13	02.47.19.11
977	02.47.21.08	MS PAUL WRAPS OBJECT IN THE BACK OF CAR. PAN AS HE STANDS. PENNY IN BG AT WINDOW.			
978	02.47.26.02	MWS PENNY AT WINDOW.			
979	02.47.28.02	MS TRACK IN PAUL CLOSING HATCH OF CAR.			
980	02.47.32.05	MCU PAUL. ANDREW ENTERS RIGHT OF FRAME AND WALKS AWAY. TILT DOWN AS PAUL FALLS TO THE GROUND. TRACK BACK AND CRANE DOWN.			
		ANDREW: For what it's worth, Mum wants it this way.	806	02.47.33.03	02.47.34.17
981	02.47.59.11	MS PAUL ENTERS THROUGH DOORWAY AND LEANS AGAINST WALL.			
982	02.48.14.14	CU HANDS [PAUL'S] OPEN BOOK. INSCRIPTION READS, "OWLS DO CRY THIS BOOK BELONGS TO JEFF PRIOR".			
983	02.48.19.04	MS PAUL LEANING ON WALL. TILT DOWN AS HE SINKS TO THE GROUND. PAN AS HE LEANS OVER. DISSOLVE.			
		PAUL: [sobs].	807	02.48.39.16	02.49.01.15
984	02.49.04.09	CU CARPET. PAN AND TILT UP TO CU PAUL.			
985	02.49.18.24	MS PAUL ON HALLWAY FLOOR. PAN AS HE CRAWLS AND ANSWERS PHONE.			
		JONATHAN: Uncle Paul.	808	02.49.28.06	02.49.28.22
		PAUL: Jonathan.	809	02.49.30.00	02.49.30.13
		JONATHAN: [sniffs] Can you come over.	810	02.49.30.15	02.49.32.21

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986	02.49.33.09	BLACK. HEADLIGHTS APPEAR OVER ROAD AS CAR DRIVES FORWARD. PAUL DRIVING.			
987	02.49.38.17	WS [TRAVELLING SHOT] HOUSE AT NIGHT THROUGH CAR WINDOW. TRACK AROUND. TO REVEAL POLICE CARS IN DRIVEWAY. ANDREW IS LEAD TO POLICE CAR.			
988	02.49.47.01	CU PAUL IN CAR. TILT UP AS PAUL GETS OUT OF CAR.			
989	02.49.52.03	CU ANDREW, O'NEILL IN BG. PAN AND TILT DOWN AS O'NEILL PUSHES ANDREW INTO CAR.			
990	02.50.07.07	CU PAUL.			
991	02.50.10.05	CU ANDREW IN CAR.			
992	02.50.14.15	H/A PROFILE CU PENNY. POLICE LIGHTS IN BG. TRACK IN.			
993	02.50.22.22	PENNY ENTERS LEFT OF FRAME. TILT DOWN AS SHE SITS TO REVEAL JONATHAN LYING ON BED TO O/S JONATHAN, PENNY IN FG.			
994	02.50.33.19	CU JONATHAN LYING IN BED.			
		JONATHAN: I rang the police. Am I in trouble?	811	02.50.36.19	02.39.22
995	02.50.41.23	MS PENNY. JONATHAN ON EDGE OF BOTTOM OF FRAME LYING DOWN.			
996	02.50.44.22	MS PAUL. HE EXITS THROUGH DOORWAY.			
997	02.50.51.21	MS PENNY. JONATHAN ON EDGE OF BOTTOM OF FRAME LYING DOWN.			
		PENNY: No, you're not.	812	02.50.54.12	02.50.55.02
998	02.50.55.18	CU JONATHAN LYING IN BED.			
		JONATHAN: [sniffs].	813	02.50.57.00	02.50.58.05
999	02.51.00.03	H/A CU WATER. PAN AND TILT UP TO SEARCHERS PULLING PLASTIC BAG OUT OF RIVER.			
1000	02.51.18.17	CU FLOWERS. HANDS TAKE THEM OUT RIGHT OF FRAME TO REVEAL COFFIN.			
1001	02.51.22.15	CU JACKIE. PAN TO CU MINISTER.			

SHOT NO	START (Min.Sec.Fr)	ACTION & DIALOGUE	SPOT NO	START (Min.Sec.Fr)	END (Min.Sec.Fr)
1002	02.51.34.22	CU [MOUSE'S] HAND ON COFFIN. TILT UP TO CU MOUSE SOBBING.			
1003	02.51.43.14	CU NECKLACE ON COFFIN. COFFIN IS LOWERED.			
1004	02.51.49.14	CU O'NEILL CRYING.			
1005	02.51.53.07	CU JACKIE SOBBING.			
1006	02.52.00.13	MS PAUL SEATED IN CAR. MOURNERS BY GRAVESITE IN BG.			
1007	02.52.02.24	MCU PAUL SEATED IN CAR.			
1008	02.52.08.02	MS PAN DEN TO MS PAUL.			
1009	02.52.23.06	MCU YOUNG PAUL.			
1010	02.52.26.02	O/S JEFF, YOUNG PAUL IN RIGHT FG. HE CROSSES FRAME AND EXITS LEFT OF FRAME.			
1011	02.52.33.02	WS YOUNG PAUL WALKS, YOUNG ANDREW RUNS UP BEHIND HIM. YOUNG PAUL EXITS LEFT OF FRAME.			
		YOUNG ANDREW: Paul. Wait. Paul. Wait.	814	02.52.33.14	02.52.36.11
1012	02.52.36.12	MS YOUNG JACKIE. YOUNG PAUL CROSSES FG RIGHT TO LEFT.			
		YOUNG ANDREW: Paul, come back. Paul! Paul don't leave.	815	02.52.38.12	02.52.43.18
1013	02.52.39.06	WS YOUNG PAUL WALKS DOWN ORCHARD. CRANE UP.			
1014	02.52.45.06	CU HANDS [PAUL'S] LIGHTS LIGHTER. TILT UP TO MCU PAUL.			
1015	02.52.58.00	WS PAUL. BURNING HOUSE IN BG. CRANE DOWN TO REVEAL JACKIE IN FG. PAUL WALKS TO HER.			
		CELIA: <i>The people had no choice but to trust that the horses would leave them to their ocean.</i>	816	02.53.01.11	02.53.05.08
		CELIA: <i>Without reins or saddles, they rode the horses across the barren land.</i>	817	02.53.10.22	02.53.14.24
1016	02.53.13.02	PAUL WIPES FG TO M2S JACKIE AND PAUL EMBRACING. CRANE UP.			
		JACKIE: [sobs].	818	02.53.13.02	02.53.31.09

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1017	02.53.22.02	M2S PAUL AND JACKIE EMBRACING. DISSOLVE.			
		CELIA [V/O]: <i>But the ocean had disappeared for good.</i>	819	02.53.23.16	02.53.25.08
1018	02.53.33.17	MS PAN BURNING DEN.			
		CELIA [V/O]: <i>And the people, together, alone, had no choice but to face each other and their loss.</i>	820	02.53.34.00	02.53.39.19
1019	02.53.42.02	M2S PAUL AND JACKIE EMBRACING. CRANE UP AND PULL FOCUS TO BURNING HOUSE. DISSOLVE.			
		CELIA [V/O]: <i>They made a home for themselves in a new environment, although one that had changed forever.</i>	821	02.53.42.09	02.53.48.03
		CELIA [V/O]: <i>They learnt to live in the space the ocean had left...</i>	822	02.53.51.12	02.53.53.23
1020	02.53.54.24	CU WIND CHIMES.			
1021	02.53.57.18	CU PAN NEWSPAPER. "SHORT STORY. THIS WEEK WE PUBLISH THE RUNNER UP IN THIS YEAR'S COMPETITION. THE DAY THE TIDE WENT AWAY BY CELIA STEIMER" AND PHOTOGRAPH OF CELIA.			
		CELIA [V/O]: <i>...although it lingered in their dreams.</i>	823	02.54.00.05	02.54.01.20
1022	02.54.03.07	MCU PAUL READING PAPER. CELIA CROSSES FG LEFT TO RIGHT.			
		PAUL: Celia.	824	02.54.11.16	02.54.12.00
1023	02.54.12.08	MCU CELIA.			
		CELIA: Your email said it was urgent.	825	02.54.15.02	02.54.16.09
1024	02.54.17.08	O/S PAUL, CELIA IN RIGHT FG. TILT UP AS HE STANDS TO MCU.			
		PAUL: Yeah. I, ah, I just wanted to see you.	826	02.54.19.14	02.54.23.03
1025	02.54.23.24	MCU CELIA.			
		PAUL: I've just been reading your story.	827	02.54.24.19	02.54.26.00
		PAUL: So you want to come in and have a cup of tea?	828	02.54.28.20	02.54.30.05

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1026	02.54.30.17	MCU PAUL.			
		PAUL: I'll make you a 'macheeto'.	829	02.54.34.11	02.54.35.10
1027	02.54.36.16	MS CELIA AT MIRROR, PAUL CROSSES RIGHT TO LEFT TO BG.			
		PAUL: I wanted to give you this.	830	02.54.41.00	02.54.41.23
1028	02.54.41.11	WS PAUL AND CELIA. PAUL OFFERS CELIA ATLAS. THEN THROWS IT ON CHAIR. HE WALKS TO MS. CELIA IN BG.			
		CELIA: It's a bit out of date.	831	02.54.44.23	02.54.45.18
		PAUL: I don't think the world's changed that much in 25 years.	832	02.45.46.10	02.54.48.13
		PAUL: Have a look inside anyway.	833	02.54.51.15	02.54.52.23
1029	02.54.57.05	CU ATLAS ON CHAIR. HANDS [CELIA'S] OPEN ATLAS.			
1030	02.54.59.24	MS PAUL, CELIA IN BG.			
		CELIA: What's this?	834	02.55.02.24	02.55.03.11
		PAUL: What do you think it is?	835	02.55.03.22	02.55.04.13
1031	02.55.05.20	CU HANDS [CELIA'S] HOLDING ENVELOPE "RAPERE JUNCTION HOLIDAYS & TRAVEL." SHE OPENS IT			
		PAUL: It's open, so, ah, you can use it any time you like. You can leave after school's finished.	836	02.55.07.23	02.55.12.20
1032	02.55.11.15	MS PAUL AT SINK [BACK TO CAMERA]. HE TURNS PAN AS HE WALKS TO MS.			
		PAUL: You know, Celia, this is not some kind of pathetic attempt to make everything alright. It's, ah...	837	02.55.19.13	02.55.23.18
1033	02.55.22.21	MCU CELIA.			
		PAUL [off]: It's just ... the ticket is just a gift.	838	02.55.26.09	02.55.30.14
		CELIA: You knew about mum and your father together?	839	02.55.35.11	02.55.38.14
1034	02.55.38.22	MS PAUL.			
		PAUL: But I didn't know about you.	840	02.55.41.23	02.55.42.24
1035	02.55.44.02	MCU CELIA. TRACK IN TO CU.			

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		CELIA: Why didn't you just tell me?	841	02.55.48.11	02.55.49.14
1036	02.55.50.00	MS PAUL.			
		PAUL: I didn't know how. I'm sorry.	842	02.55.50.01	02.55.53.23
1037	02.55.52.10	CU CELIA. TRACK IN.			
		PAUL: Look...	843	02.56.01.14	02.56.01.20
1038	02.56.01.18	M2S PAUL AND CELIA. PAUL OPENS ATLAS.			
		PAUL: In Spain... there's a place called Andalusia.	844	02.56.05.22	02.56.11.06
1039	02.56.11.13	CU CELIA.			
		PAUL: It's hot and it's white and dusty, and you can see the ocean. Look. This is it.	845	02.56.13.10	02.56.21.20
1040	02.56.19.16	CU FINGER [PAUL'S] POINTS TO SPAIN ON MAP.			
1041	02.56.23.16	CU CELIA.			
1042	02.56.26.21	PROFILE CU PAUL.			
1043	02.56.29.13	H/A WS PAUL AND CELIA. CRANE DOWN AND PAN AS THEY WALK DOWN PATH OF ORCHARD.			
		PAUL: I can drive you home.	846	02.56.31.18	02.56.32.14
		CELIA: That's okay. I can walk.	847	02.56.32.24	02.56.34.07
1044	02.56.39.01	WS CELIA AND PAUL ENTER LEFT OF FRAME TO M2S. TRACK IN.			
		CELIA: Hey, Paul... about the ticket...	848	02.56.41.23	02.56.46.16
		PAUL: Don't worry about it. Of course.	849	02.56.46.22	02.56.58.22
		CELIA: Promise?	850	02.56.49.06	02.56.49.16
		PAUL: Yeah. It's our secret.	851	02.56.49.24	02.56.52.00
		CELIA: <i>Es nuestro secreto.</i> [laughs].	852	02.56.54.18	02.56.58.08
		PAUL: I thought you couldn't speak Spanish.	853	02.56.58.14	02.56.59.16
1045	02.56.59.16	CU CELIA. SHE BLOWS A KISS. PAN TO CU PAUL.			
		CELIA: Adios, brother.	854	02.57.11.01	02.57.11.24

SHOT NO	START (Min.Sec.Fr)	ACTION & DIALOGUE	SPOT NO	START (Min.Sec.Fr)	END (Min.Sec.Fr)
		PAUL: Bye, CELIA.	855	02.57.23.24	02.57.24.14
1046	02.57.30.13	WS CELIA WALKS DOWN ROAD.			
1047	02.58.00.02	BLACK			
		FADE IN TITLE:			
		Written and Directed by Brad McGann		02.58.03.02	02.58.06.19
		FADE OUT.			
		FADE IN TITLE:			
		Produced by Trevor Haysom Dixie Linder		02.58.06.23	02.58.10.15
		FADE OUT.			
		FADE IN TITLE:			
		Executive Producers Sue Bruce Smith James Mitchell		02.58.10.19	02.58.14.11
		FADE OUT.			
		FADE IN TITLE:			
		Executive Producers Paul Trijbits Jim Reeve Steve Robbins		02.58.14.15	02.58.18.07
		FADE OUT.			
		FADE IN TITLE:			
		Based on the book "In My Father's Den" by Maurice Gee		02.58.18.11	02.58.22.03
		FADE OUT.			
		FADE IN TITLE:			
		Director of Photography Stuart Dryburgh		02.58.22.07	02.58.25.24
		FADE OUT.			

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		FADE IN TITLE:			
		Editor Chris Plummer		02.58.26.03	02.58.29.20
		FADE OUT.			
		FADE IN TITLE:			
		Music by Simon Boswell		02.58.29.24	02.58.33.16
		FADE OUT.			
		FADE IN TITLE:			
		Production Designer Jennifer Kernke		02.58.33.20	02.58.37.12
		FADE OUT.			
		FADE IN TITLE:			
		Art Director Phil Ivey		02.58.37.16	02.58.41.08
		FADE OUT.			
		FADE IN TITLE:			
		Casting Director Diana Rowan		02.58.41.12	02.58.45.04
		FADE OUT.			
		FADE IN TITLE:			
		Costume Designer Kirsty Cameron		02.58.45.08	02.58.49.00
		FADE OUT.			
		FADE IN TITLE:			
		Make Up and Hair Designer Denise Kum		02.58.49.04	02.58.52.21
		FADE OUT.			
		FADE IN TITLE:			
		Sound Recordist Richard Flynn		02.58.53.00	02.58.56.17
		FADE OUT.			

SHOT NO	START (Min.Sec.Fr)	ACTION & DIALOGUE	SPOT NO	START (Min.Sec.Fr)	END (Min.Sec.Fr)
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1048 02.58.57.15 ROLL CREDITS:

CAST

in order of appearance

celia	EMILY BARCLAY
paul	MATTHEW MACFADYEN
penny	MIRANDA OTTO
andrew	COLIN MOY
jonathan	JIMMY KEEN
paul "teenager"	TOBY ALEXANDER
andrew "teenager"	NICHOLAS HAYWARD
andrew "child"	LIAM HERBERT
iris	VANESSA RIDDELL
paul "child"	ASHER EMANUEL
jeff	MATTHEW CHAMBERLAIN
vet	PETER HISHON
winnie	MABEL BURT
ms seager	VICKY HAUGHTON
jackie	JODIE RIMMER
mouse	SAENGTIP KIRK
jake	DANIEL LUCAS
gareth	ANTONY STARR
jackie "teenager"	MEREDITH BLACK
sid	JOHN PACE
clerk	SIAN DAVIS
scottish woman	JOSEPHINE DAVISON
older guy at teabagging party	DANIEL RITTER
o'neill	GEOFFREY DOLAN
sam	SHANNEN HIRST
detective farnon	GERALDINE BROPHY
policewoman	ANNE CHAMBERLAIN
detective dunleavy	NICK BUTCHER
tv reporter	DOUGAL STEVENSON
sten	ANDREW DUFFY
kid # 1	SCOTT COTTER
kid # 2	RUTH McWHANNELL
minister	GERALDINE COATS
stunt co-ordinator	PETER BELL
assistant stunt co-ordinator	FRALEY CERUTTI
stunt performers	SHAYNE BLAIKIE KAREN THOMPSON FRALEY CERUTTI AMANDA FOUBISTER JASON TAHU
production manager	SUSAN PARKER
first assistant director	AXEL PATON
script supervisor	KATHLEEN THOMAS
script editor	CAROLINE GROSE

SHOT NO	START (Min.Sec.Fr)	ACTION & DIALOGUE	SPOT NO	START (Min.Sec.Fr)	END (Min.Sec.Fr)
		location manager			SALLY SHERRATT
		on-set art director			ANDY McLAREN
		second assistant director			STEPHANIE WESTSTRATE
		assistant editor			JULIE ALP
		casting UK			LEO DAVIS
		production accountant			ALEX COLE-BAKER
		production accountant UK			FRANK LEHANE
		production supervisor UK			SACHA GUTTENSTEIN
		production co-ordinator			SHARRON JACKSON
		assistant production co-ordinator			FIONA WADMAN
		shadow producer			LOREDANA CUNTI
		post production supervisor NZ			CATHERINE FITZGERALD
		production assistant			MINORI JAMES
		production PAs			ALANNA ELLIOTT HEIDI WATSON JODY SUTHERLAND
		focus puller			BRENDEN HOLSTER
		clapper loader			TODD BILTON
		video assistant			JAMES RUA
		stills photographer			NICK WALL
		boom operator			MARK WILLIAMS
		gaffer			GRANT McKINNON
		best boy			BRIAN LAIRD
		generator operator			STEPHEN JOYCE
		lighting assistants			JAMES YOUNG WHARE DAVIS MAAKA INKSTER JEFF BENTON
		key grip			SIMON HAWKINS
		grips			JONATHAN BIXLEY GARY ILLINGWORTH BAZ McGINN JAMES CREEVEY
		costume supervisor			KIRI RAINEY
		wardrobe standby			SARAH MILLER
		assistant wardrobe standby			MELODY NEWTON
		costume assistants			EMILY BARR SARAH KEE
		make up and hair artist			JANE O'KANE
		art department co-ordinator			BIRGITTA NILSSON
		props buyer			JUSTINE MUXLOW
		standby props			SIMON HARPER
		props assistant			ANITA COBB
		set dressers			MILTON CANDISH AMANDA MOLLOY
		set dresser assistants			GARETH MILLS RIHARI TARATOA-BANNISTER
		graphic artist			SIMON ELSON
		vehicle wranglers			SIMON NOLAN GRANT AITKEN

SHOT NO	START (Min.Sec.Fr)	ACTION & DIALOGUE	SPOT NO	START (Min.Sec.Fr)	END (Min.Sec.Fr)
		JOHN HARE LUKE FORD			
		story board artists		ANTHONY POHL BRUCE KNOX	
		special effects supervisors		JASON DUREY GUNNER ASHFORD	
		special effects technicians		TIM WATSON STEVE YARDLEY	
		armourer		GUNNER ASHFORD	
		location scouts		JOHN-PAUL WINGER BRETT HIGGINSON	
		construction manager		FRAZER HARVEY	
		carpenters		TERRY MORRIS BRIAN ROBERTSON MARCUS DYE ROSCO BARKER NICK FRASER	
		greensmen		ROGER ALLEN DAVE WISHART	
		scenic artist		BOB ASKWITH	
		painter		JAMES WICKISON	
		safety officers		MARK GABITES NICK FRYER SHANE ARMITAGE	
		2nd unit director of photography		KEVIN RILEY	
		focus puller		MALCOLM YORK	
		grip		KEVIN DONOVAN	
		playback operator		ETHAN SMITH	
		additional photography		GRANT MCKINNON NIGEL BLUCK	
		assistant accountant		LIZ GODDARD	
		assistant production accountant		TANYA BIDOIS	
		casting assistant		RIWIA FOX	
		publicist & extras casting		ANNE CHAMBERLAIN	
		third assistant director		SEAN MOBBS	
		set PAs		RACHAEL BOGGS HEATHER VINCENT	
		stand-ins		JACQUI FREEMAN KATIE YOUNG NICK MATTHEWS DEAN MORGANTY	
		chaperones		PAT QUIRKE ANNA QUIRKE	
		unit managers		MARCO MAJORANA PETER CLARKE	
		unit assistants		GRANT MOFFITT MIKE FORD	

caterers FLYING TRESTLES
RICK SHAW
ADAM LEWIS
JUSTY SCOTT

BONIFANT & SAXBY
GORDON SUTHERLAND
WILL KEELY

supervising sound editor CHRIS BURT
dialogue editors ERICA BELL
POLLY McKINNON
foley editor FRANCIS LINEHAN
effects editors BRUNO BARRETT-GARNIER
GLEN BULLEN
assistant sound editor OSCAR BURT SHEARER
re-recording mixers GETHIN CREAGH
CHRIS BURT
studio manager PAM SHEARER
foley artist STEPHAN BROUGH

music recorded and mixed at LANCASTER STUDIOS
by GEOFF FOSTER and SIMON BOSWELL

"Chants d'Auvergne - Series 1: Bailero" (J.Canteloube)
Performed by Dame Kiri Te Kanawa and The English Chamber Orchestra
Conducted by Jeffrey Tate
Copyright Editions Heugel et Cie., Paris / United Music Publishers Ltd., London
Courtesy of Universal Music New Zealand Ltd
With thanks to the British Musicians' Union

"Full of Stars"
Performed by Turin Brakes
Written by Oliver Knights and Gale Paridjanian
Published by EMI Music Publishing Ltd
Licensed courtesy of Virgin Records Limited

"Last Of The Golden Weather"
Performed by Space Waltz
Written by Alastair Riddell
Published by Control
Licensed by courtesy of Legend Music Limited

"Massacre Mics"
(B. Urale) Festival Music Publishing
Performed by King Kapisi
Licensed courtesy of Festival Mushroom Records

"What's going on"
Composed by Jed Town
Performed by Jed Town, Groove Myers.
Published by sawtooth recordings
Courtesy of fetus productions

"Free Money"
Performed by Patti Smith
Written by Patti Smith and Lenny Kaye

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"Hoki Mai Ano"

Written and Performed by Tony Waerea

"Lost in a Mansion"

Written and performed by Paul Bond, Grant Sowerby, Kris Bosman

Published by Deadletter Music

Courtesy of Jailbait Records

"Horses"

Performed by Patti Smith

Written by Patti Smith

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"Take Everything"

Performed by Mazzy Star

Written by David Roback and Hope Sandoval

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"Into Dust"

Performed by Mazzy Star

Written by David Roback and Hope Sandoval

Published by EMI Music Publishing Ltd

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sound post facility	THE INSIDE TRACK
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		NZ business consultant		RICHARD FLETCHER	
		completion guarantor		FILM FINANCES, INC.	
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		script advisors		FELICITY MORGAN-RHIND KATIE DUGDALE AMANDA REES	
		for the UK Film Council			
		senior executive new cinema fund		EMMA CLARKE	
		head of physical production		FIONA MORHAM	
		senior business affairs executive		NATALIE BASS	
		production co-ordinator		EMILY ANDERTON	
		head of development fund		JENNY BORGARS	
		for Visionview		GREGOR TRUTER	
		international distribution		ELEMENT X AND NEW ZEALAND FILM	

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JONATHAN CAVENDISH
CAROLINE GROSE
LIZZIE FRANCKE
MICHAEL WRENN

NATALIE BRENNER
JANINE GOLD

EMMA CLARKE

THE PRODUCERS AND DIRECTOR WISH TO THANK

Amy Ashworth, Mark Byrne, Central Otago District Council - Alexandra, Cynthia Cervini, Chinyee Chu, Cinemart, Claire Dobbin, Sarah Dugdale, Jan Evans, Sarah Fairhurst, Jackie Gilmore, Alex & Margaret Gordon, Melanie Hartigan, Sammy Haysom, Hirequip Ltd, Tony Holden, Vince Holden, Mary Ann Marino, John Maynard, Fiona McBlane, Tessa Mitchell, Nahrein Mirza, Imogen Murphy, Sue Murray, Karen O'Malley, Pascoes the Jewellers, The Phobic Trust of NZ, Sara Pritchard, Tara Richardson, Dorthe Scheffman, Adriane Scott-Kemp, Abigail Segall at Freedom PR, David Shields at Individual Hair & Body Studio, Pippa Sinclair, Leslie Spencer, Jon Staton, Taieri Gorge Railways, Shirley Talboys, Charles DS Tashima, Steven Trust, TVZOO, Claire Wise, Conrad Young at Life Pharmacy Manukau, Donna Walsh, Lynley Watson, Detective Sergeant Derek Webb, Tora Young

TECHNICOLOR
[LOGO]

DOLBY
[LOGO]

KODAK
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T.H.E
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LITTLE BIRD
[LOGO]

NEW ZEALAND FILM COMMISSION
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NZ ON AIR
[LOGO]

Ends 03.02.05.09