

CLIENT

“FILM TITLE”

COMBINED CONTINUITY AND SPOTTING LIST

FINAL

EXHIBITION RUN TIME

REEL 1A/B	1603+09 / 17:49:01	204 SUBTITLES
REEL 2A/B	1648+02 / 18:18:18	178 SUBTITLES
REEL 3A/B	1631+05 / 18:07:13	168 SUBTITLES
REEL 4A/B	1864+08 / 20:43:00	250 SUBTITLES
REEL 5A/B	2008+14 / 22:19:06	235 SUBTITLES
REEL 6A/B	1989+07 / 22:06:07	141 SUBTITLES

TOTAL EXHIBITION RUN TIME: 10,745+13 / 01:59:23:21

TOTAL SUBTITLES: NNNN

Prepared by:

VENDOR INFORMATION

Date, 20xx

<u>COMBINED CONTINUITY & DIALOGUE</u>			<u>MASTER ENGLISH SUBTITLE/SPOTTING LIST</u>				
<u>Shot</u>	<u>Footage / Timecode</u>	<u>Shot Description/Dialogue</u>	<u>Title</u>	<u>Start</u>	<u>End</u>	<u>Dur.</u>	<u>Subtitle/Spotting</u>
START MEASURING 0+00 / 01:00:00:00 AT PICTURE START.			<p><u>LABORATORY NOTES</u></p> <p>ASPECT RATIO: PLEASE CHECK PRINT/DCP</p> <p>START MARK: 0+00 / 01:00:00:00</p> <p>1ST SCENE END: 55+01 / 01:00:36:17 2ND SCENE END: 64+01 / 01:00:42:17 3RD SCENE END: 73+02 / 01:00:48:18</p> <p>LAST FRAME OF PICTURE: 1615+09 / 01:17:57:01</p> <p>THE FOLLOWING SUBTITLES CONTAIN POSITIONING NOTES: #25</p> <p>THE FOLLOWING SUBTITLES CONTAIN WHITE/LIGHT BACKGROUND NOTES: N/A</p>				
1	12+00 01:00:08:00	MT #1 FADES ON/OFF OVER BG: PRODUCING COMPANY (LOGO)					
2	30+15 01:00:20:15	MT #2 FADES ON/OFF OVER BLACK: WORKING TITLE (LOGO)					
3	46+14 01:00:31:06	EXT. SALTON SEA, COACHELLA, CALIFORNIA - DAY - WS OF A FLAT, GRASSY LAND WITH PONDS SCATTERED ACROSS IT. TALLER GRASSES GROW IN FG AND A BREEZE BLOWS THROUGH THEM					

4	55+02 01:00:36:18	CAMERA RACKS FOCUS TO THE GRASSES IN CU TO LOOK BEYOND THEM AT A BODY OF WATER IN HIGH ANGLE WS. MT #3 FADES ON/OFF OVER BG: COMPANY NAME PRESENTS					
5	64+02 01:00:42:18	HIGH ANGLE MFS OF A TREE REFLECTED IN A SHALLOW POND. GRASS GROWS IN THE WATER, CUTTING THROUGH THE SURFACE OF IT. THE WIND MAKES RIPPLES ACROSS THE WATER.					
6	73+03 01:00:48:19	WS OF THE TREE ON THE SHORE OF THE POND. VERY TALL GRASSES GROW ON THE EDGE OF THE WATER. WIND BLOWS, PUSHING THE GRASSES.					
7	81+14 01:00:54:14	CAMERA RACKS FOCUS TO GRASS IN HIGH ANGLE CS AS THE WIND RUSHES THROUGH IT. MT #4 FADES ON/OFF OVER BG: A WORKING TITLE / XXX PICTURES PRODUCTION					
8	93+04 01:01:02:04	WS OF THE SHORE. GREY CLOUDS FILL THE SKY. MT #5 FADES ON/OFF OVER BG: In Association With OTHER COMPANIES and OTHER FILM PRODUCTIONS					

9	100+07 01:01:06:23	LS OF A DAMP, FLAT GRASSY LAND AND GREY CLOUDS.					
10	106+02 01:01:10:18	HIGH ANGLE WS OF THE SEA AND MOUNTAINS. THE SKY IS FILLED WITH CLOUDS, WHICH ALSO MOVE IN FRONT OF THE CAMERA LIKE MIST AND STEAM.					
11	113+06 01:01:15:14	WS - CAMERA LOOKS PAST A CLIFF AT THE SEA. THE CLOUDS MOVE OVER THE CLIFFSIDE LIKE RISING STEAM. MT #6 FADES ON/OFF OVER BG: A FILM BY DIRECTOR					
12	122+01 01:01:21:09	HIGH ANGLE WS OF THE SEA AND SOME ROCKY LAND. SUNLIGHT STEAKS THROUGH THE CLOUDS AND HITS THE WATER. MT #7 FADES ON/OFF OVER BG: FILM TITLE (MAIN TITLE)	1	122+01 01:01:21:09	129+09 01:01:26:09	7+08 05:00	MAIN TITLE) (fades in) FILM TITLE
13	130+09 01:01:27:01	WS OF A MOUNTAIN, THE TOP HIDDEN BY CLOUDS. TREES LINE A WATER BANK.					
14	135+11 01:01:30:11	FS OF STARK TREES. PEOPLE AT EXHIBITION <walla> (continues through scene)					
15	142+01 01:01:34:17	INT. GALLERY - NIGHT - FS OF A PAINTING OF THE SAME STARK TREES.					

16	147+11 01:01:38:11	<p>CU - SUSAN STARES AT THE PAINTING, OFF CAMERA FG. SHE TURNS HER FACE TOWARD OLDER WOMAN, OFF CAMERA L.</p> <p>OLDER WOMAN (off) Don't you wish you could paint like that?</p> <p>SUSAN Oh. I'm sorry?</p>	2	154+12 01:01:43:04	158+02 01:01:45:10	3+06 02:06	<p>OLDER WOMAN TO SUSAN) Don't you wish you could paint like that?</p>
			3	158+06 01:01:45:14	160+01 01:01:46:17	1+11 01:03	<p>SUSAN TO OLDER WOMAN) I'm sorry? <i>(polite request to repeat the question)</i></p>
17	160+02 01:01:46:18	<p>CAMERA LOOKS PAST THE OLDER WOMAN AT SUSAN IN MCS. PEOPLE MILL AROUND IN BG, LOOKING AT ARTWORK. THE OLDER WOMAN TURNS AWAY FROM SUSAN.</p> <p>OLDER WOMAN I said, don't you wish you could paint like your husband? Really. You must be so proud of him. (to female companion) (whispering) Yes, they're wonderful.</p>	4	160+07 01:01:46:23	164+09 01:01:49:17	4+02 02:18	<p>OLDER WOMAN TO SUSAN) I said, don't you wish you could paint like your husband? <i>(your husband = referring to JOHN Wegener, SUSAN's husband, whose paintings they are looking at)</i></p>
			5	164+13 01:01:49:21	169+08 01:01:53:00	4+11 03:03	<p>OLDER WOMAN TO SUSAN) Really. You must be so proud of him.</p>
18	173+13 01:01:55:21	<p>CS - SUSAN.</p> <p>OLDER WOMAN (whispering) Yes. So elegant.</p> <p>VINOD (off) Yes, they're all LA, where he grew up.</p>	6	177+07 01:01:58:07	181+02 01:02:00:18	3+11 02:11	<p>VINOD TO GROUP) Yes, they're all LA, where he grew up. <i>(they're all = 'JOHN's paintings are all landscapes of')</i> <i>(LA = Los Angeles, California)</i></p>
19	181+06 01:02:00:22	<p>LOW ANGLE MFS - SUSAN STANDS IN FRONT OF TWO PAINTINGS. SHE TURNS TOWARD FG.</p> <p>VINOD (off) Now, I don't say my client is the best landscape...</p>	7	181+06 01:02:00:22	186+12 01:02:04:12	5+06 03:14	<p>VINOD TO GROUP) Now, I don't say my client is the best landscape artist in California... <i>(my client = referring to JOHN, whose paintings VINOD is selling)</i></p>

20	185+01 01:02:03:09	HIGH ANGLE WS - JOHN SHAKES HANDS WITH SOME PEOPLE. VINOD IS AT JOHN'S SIDE. VINOD (on) ...artist in California, but he is in the top one. Yes. Oh, hello!	8	187+00 01:02:04:16	190+02 01:02:06:18	3+02 02:02	VINOD TO GROUP) but, he is in the top one. <i>(note humorous variation of the phrase 'to be in the top three' [or whatever number])</i>
			9	190+06 01:02:06:22	192+08 01:02:08:08	2+02 01:10	VINOD TO GROUP, THEN TO MAN AT GALLERY #1) Yes. Oh, hello!
21	192+12 01:02:08:12	CAMERA MOVES R IN MFS OF RACHEL AND SUSAN, STANDING TOGETHER IN THE CROWD. RACHEL It's going very well. SUSAN Mm. Yes. He'll be impossible. MEN AT EXHIBITION <walla> (continues under following dialogue)	10	192+12 01:02:08:12	196+01 01:02:10:17	3+05 02:05	RACHEL TO SUSAN) It's going very well.
			11	196+08 01:02:11:00	200+07 01:02:13:15	3+15 02:15	SUSAN TO RACHEL) Yes. He'll be impossible. <i>(impossible = hard to live with, presumably because JOHN will be boastful)</i>
22	200+08 01:02:13:16	CAMERA LOOKS PAST VINOD AT JOHN IN MCS. JOHN LOOKS AT SUSAN, OFF CAMERA FG. VINOD (off) Oh, my.	12	201+12 01:02:14:12	203+09 01:02:15:17	1+13 01:05	VINOD TO SELF) Oh, my. <i>(colloquial expression of surprise)</i>
23	202+07 01:02:14:23	CS - SUSAN LOOKS AT JOHN, OFF CAMERA LFG.					
24	204+15 01:02:16:15	FS - JOHN, VINOD AND A GROUP OF MEN AT THE EXHIBITION. VINOD (shouts) Oh! <laughs loudly> (continues off then on through following shots) MEN AT EXHIBITION (overlaps) <laugh>					

25	207+13 01:02:18:13	CAMERA LOOKS PAST ROB AND ELSA AT RACHEL AND SUSAN IN MFS. RACHEL <chuckles>					
26	209+07 01:02:19:15	CAMERA LOOKS PAST VINOD AT JOHN IN MCS.					
27	212+00 01:02:21:08	CS - SUSAN.					
28	213+08 01:02:22:08	FS - VINOD AND JOHN STAND WITH A GROUP OF MEN. A MAN SHAKES VINOD'S HAND. VINOD Oh, thank you, thank you. SUSAN (VO) (overlaps) And VINOD!	13	215+11 01:02:23:19	217+02 01:02:24:18	1+07 00:23	VINOD TO MAN AT GALLERY #2) Thank you.
			14 <i>ITAL</i>	217+06 01:02:24:22	218+15 01:02:25:23	1+09 01:01	SUSAN TO JOHN) (VO) <i>And VINOD!</i>
29	219+00 01:02:26:00	EXT. LA STREET - NIGHT - WS - SUSAN AND JOHN WALK TOWARD FG DOWN THE CENTRE OF A NARROW STREET WITH BUILDINGS RISING ON EITHER SIDE. JOHN Oh, come on. Be kind. At least he agreed to see your work. SUSAN It was only because he was drunk. JOHN I know. <chuckles> SUSAN Yes, you were loving it. JOHN (chuckling) I was not! SUSAN	15	219+03 01:02:26:03	223+01 01:02:28:17	3+14 02:14	JOHN TO SUSAN) Oh, come on. Be kind. At least he agreed to see your work. <i>(work = here, 'paintings')</i>
			16	223+05 01:02:28:21	225+07 01:02:30:07	2+02 01:10	SUSAN TO JOHN) It was only because he was drunk.
			17	225+11 01:02:30:11	226+12 01:02:31:04	1+01 00:17	JOHN TO SUSAN) I know.
			18	227+00 01:02:31:08	228+11 01:02:32:11	1+11 01:03	SUSAN TO JOHN) Yes, you were loving it. <i>(i.e., VINOD's flattery and attention)</i>
			19	228+15 01:02:32:15	231+01 01:02:34:01	2+02 01:10	JOHN TO SUSAN) I was not!

		<p><laughs> (mimicking VINOD) "I don't say my client is the best landscape artist in California..."</p> <p>JOHN But...</p>	<p>20</p>	<p>231+15 01:02:34:15</p>	<p>236+12 01:02:37:20</p>	<p>4+13 03:05</p>	<p>SUSAN TO JOHN) "I don't say my client is the best landscape artist in California..." (I...one = for identical dialogue, see Titles #7-A -- 7-B)</p>
			<p>21</p>	<p>237+00 01:02:38:00</p>	<p>238+00 01:02:38:16</p>	<p>1+00 00:16</p>	<p>JOHN TO SUSAN) But...</p>
30	<p>238+01 01:02:38:17</p>	<p>CAMERA TRACKS SUSAN AND JOHN IN MS AS THEY WALK TOWARD FG.</p> <p>SUSAN (mimicking VINOD) (shouting) "He's in the top one!"</p> <p>JOHN (overlaps) <stifled giggles></p>	<p>22</p>	<p>238+04 01:02:38:20</p>	<p>241+01 01:02:40:17</p>	<p>2+13 01:21</p>	<p>SUSAN TO JOHN) "He's in the top one!"</p>
31	<p>241+02 01:02:40:18</p>	<p>LOW ANGLE WS - A MAN IN ONE OF THE TALL BUILDINGS LINING THE ROAD OPENS HIS WINDOW AND LEANS OUT.</p> <p>JOHN (off) Shh! <chuckles></p> <p>MAN AT WINDOW (overlaps) Quiet! People are sleeping.</p> <p>SUSAN (overlaps) (off) <chuckles></p>	<p>23</p>	<p>241+09 01:02:41:01</p>	<p>244+05 01:02:42:21</p>	<p>2+12 01:20</p>	<p>MAN AT WINDOW TO JOHN AND SUSAN) Quiet! People are sleeping.</p>
32	<p>244+09 01:02:43:01</p>	<p>LS - SUSAN AND JOHN WALK TOWARD FG.</p> <p>JOHN Sorry.</p> <p>SUSAN <stifled laugh></p> <p>JOHN (overlaps) <chuckles></p>	<p>24</p>	<p>244+09 01:02:43:01</p>	<p>246+04 01:02:44:04</p>	<p>1+11 01:03</p>	<p>JOHN TO MAN AT WINDOW) Sorry.</p>

33	250+07 01:02:46:23	EXT. HARBOR - DAY - HIGH ANGLE MS OF THE WATER WITH BUILDING REFLECTING IN IT. NARRATIVE TITLE (fades in) LOS ANGELES 1926	LABORATORY: IN TERRITORIES USING PRINTS/DCP WITH THE ORIGINAL TEXTED BACKGROUND, TITLE #25 IS TO APPEAR IN THE UPPER ONE-THIRD OF THE FRAME.				
			25	250+07 01:02:46:23	256+12 01:02:51:04	6+05 04:05	NARRATIVE TITLE) (fades in) LOS ANGELES 1926
34	254+14 01:02:49:22	LOW ANGLE MFS OF THE SAILS ON BOATS. SEAGULLS FLY AROUND. PEOPLE AT HARBOR <walla> (continues through scene)					
35	257+10 01:02:51:18	HIGH ANGLE WS - PEOPLE WORK AT THE HARBOR IN FG. WOMAN AT HARBOR #1 (off) We want to set up as quickly as possible. WOMAN AT HARBOR #2 (off) Who's got the hook, there? WOMAN AT HARBOUR #3 (off) You, there!					
36	261+05 01:02:54:05	CS OF THE HANDS OF A FISHMONGER AS HE SLICES A FISH'S STOMACH OPEN. WOMAN AT HARBOR #2 (off) Hold on a minute. Take the eels with you as well.					

37	264+09 01:02:56:09	INT. THE WIDOW HOUSE / HALLWAY - DAY - CAMERA LOOKS THROUGH A WINDOW AND TRACKS SUSAN IN MFS AS SHE CARRIES A TRAY TO THE BEDSIDE TABLE. SHE PUTS THE TRAY DOWN. JOHN IS STILL IN BED.					
38	274+09 01:03:03:01	INT. THE WIDOW HOUSE / BEDROOM - DAY - HIGH ANGLE CS - SUSAN'S HAND REACHES INTO FRAME AND PULLS DOWN THE COVERS, REVEALING JOHN. JOHN <sighs deeply> (continues into following shot) SUSAN (overlaps) (off) Do you know what time it is?	26	277+05 01:03:04:21	279+02 01:03:06:02	1+13 01:05	SUSAN TO JOHN) Do you know what time it is?
39	279+03 01:03:06:03	CAMERA LOOKS PAST JOHN AT SUSAN IN LOW ANGLE MS. SHE SITS DOWN ON THE EDGE OF THE BED.					
40	282+08 01:03:08:08	HIGH ANGLE CS - JOHN. JOHN Time you came back to bed?	27	282+08 01:03:08:08	285+06 01:03:10:06	2+14 01:22	JOHN TO SUSAN) Time you came back to bed?
41	285+10 01:03:10:10	CAMERA LOOKS PAST JOHN AT SUSAN IN LOW ANGLE MS. SUSAN LEANS OVER AND KISSES JOHN'S ARM. SHE STANDS, MOVING TO LOW ANGLE MFS. JOHN GRABS SUSAN'S HAND AND SHE TWISTS	28	285+10 01:03:10:10	287+02 01:03:11:10	1+08 01:00	SUSAN TO JOHN) No.

		HER ARM TO BREAK FREE. SUSAN No. <kisses> I'm ready to start work. JOHN <soft grunt>	29	289+04 01:03:12:20	292+04 01:03:14:20	3+00 02:00	SUSAN TO JOHN) I'm ready to start work. <i>(start work = start painting)</i>
42	294+15 01:03:16:15	HIGH ANGLE CS - JOHN. JOHN SUSAN. SUSAN (off) What?	30	295+06 01:03:16:22	297+09 01:03:18:09	2+03 01:11	JOHN TO SUSAN, THEN SUSAN TO JOHN) -SUSAN. -What?
43	299+04 01:03:19:12	CAMERA LOOKS PAST JOHN AT SUSAN IN LOW ANGLE MFS. THEY HOLD HANDS. SUSAN (on) Your face.	31	300+11 01:03:20:11	303+11 01:03:22:11	3+00 02:00	SUSAN TO JOHN) Your face.
44	301+15 01:03:21:07	HIGH ANGLE CS - JOHN. SUSAN REACHES INTO FRAME AND PUSHES BACK JOHN'S HAIR FROM HIS EYES.					
45	305+01 01:03:23:09	LOW ANGLE MCS - SUSAN. SUSAN You think I can't resist you?	32	306+05 01:03:24:05	308+05 01:03:25:13	2+00 01:08	SUSAN TO JOHN) You think I can't resist you?
46	308+06 01:03:25:14	HIGH ANGLE CS - JOHN. SUSAN'S HAND IS IN FRAME AS SHE LIGHTLY TOUCHES JOHN'S FACE. JOHN'S ARM IS OUTSTRETCHED,	33	309+02 01:03:26:02	311+15 01:03:27:23	2+13 01:21	JOHN TO SUSAN) Do you want to resist me?

		TOUCHING SUSAN. SUSAN TOUCHES JOHN'S ARM. JOHN Do you want to resist me? SUSAN (off) No. <light chuckle>	34	315+04 01:03:30:04	317+00 01:03:31:08	1+12 01:04	SUSAN TO JOHN) No.
47	317+01 01:03:31:09	CAMERA LOOKS PAST JOHN AT SUSAN IN LOW ANGLE MFS. SUSAN (on) But I'd like you to ask nicely, so I don't feel such a pushover. JOHN (overlaps) <chuckles>	35	317+04 01:03:31:12	322+07 01:03:34:23	5+03 03:11	SUSAN TO JOHN) But I'd like you to ask nicely, so I don't feel such a pushover. <i>(pushover = someone who capitulates easily to demands)</i>
48	324+02 01:03:36:02	HIGH ANGLE CS - JOHN. SUSAN'S HAND IS ON JOHN'S ARM. JOHN Susan, you are my life.	36	328+09 01:03:39:01	330+14 01:03:40:14	2+05 01:13	JOHN TO SUSAN) Susan,
			37	334+02 01:03:42:18	335+10 01:03:43:18	1+08 01:00	JOHN TO SUSAN) you are my life. <i>(meaning that SUSAN gives JOHN a reason to live)</i> <i>(life/wife = note rhyme)</i>
49	335+11 01:03:43:19	LOW ANGLE MCS - SUSAN.					
50	339+03 01:03:46:03	HIGH ANGLE CS - JOHN. JOHN My wife.	38	339+11 01:03:46:11	342+01 01:03:48:01	2+06 01:14	JOHN TO SUSAN) My wife.
51	343+02 01:03:48:18	LOW ANGLE MCS - SUSAN. CAMERA TRACKS AS SHE SHIFTS HER WEIGHT AND TURNS TOWARD JOHN.					