

COMBINED CONTINUITY AND MASTER ENGLISH SUBTITLE/SPOTTING LIST

"C r i m e s   a n d   M i s d e m e a n o r s"

EXHIBITION FOOTAGE:

REEL 1	884-00	REEL 7	760-11
REEL 2	325-06	REEL 8	957-14
REEL 3	833-10	REEL 9	841-01
REEL 4	884-10	REEL 10	690-08
REEL 5	999-09	REEL 11	<u>1220-13</u>
REEL 6	956-10		

TOTAL EXHIBITION FOOTAGE: 9354-12

TOTAL NUMBER OF REELS: 11 (1,000 ft.)  
TOTAL EXHIBITION FOOTAGE: 9,354 Feet + 12 Frames  
TOTAL RUNNING TIME: 1 Hour 43 Minutes 56.5 Seconds

FLAT

SEPTEMBER 27, 1989

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE												
<p>START MEASURING 0.01 AT START MARK IN ACADEMY LEADER. 12-00</p> <p>FADE IN:</p> <p>SCENE 1 - ORION LOGO:</p> <p style="text-align: center;">An O R I O N (R) PICTURES RELEASE</p> <p>LOGO FADES OUT. (MUSIC IN: "ROSALIE") 39-15</p> <p>SCENE 2 - BLACK BG.</p> <p>MT #1 FADES IN:</p> <p style="text-align: center;">A Jack Rollins and Charles H. Joffe Production</p> <p>MT #1 POPS OUT. MT #2 POPS IN:</p> <p style="text-align: center;">Crimes and Misdemeanors</p> <p>MT #2 POPS OUT. MT #3 POPS IN:</p> <p style="text-align: center;">Starring (in alphabetical order)</p> <table style="width: 100%; border: none;"> <tr> <td>Caroline Aaron</td> <td>Joanna Gleason</td> </tr> <tr> <td>Alan Alda</td> <td>Anjelica Huston</td> </tr> <tr> <td>Woody Allen</td> <td>Martin Landau</td> </tr> <tr> <td>Claire Bloom</td> <td>Jenny Nichols</td> </tr> <tr> <td>Mia Farrow</td> <td>Jerry Orbach</td> </tr> <tr> <td>Sam Waterston</td> <td></td> </tr> </table> <p>MT #3 POPS OUT. MT #4 POPS IN:</p> <p style="text-align: center;">Associate Producers Thomas Reilly Helen Robin</p> <p>MT #4 POPS OUT. MT #5 POPS IN:</p> <p style="text-align: center;">Casting Juliet Taylor</p> <p>MT #5 POPS OUT. MT #6 POPS IN:</p> <p style="text-align: center;">Costume Designer Jeffrey Kurland</p> <p>MT #6 POPS OUT.</p>	Caroline Aaron	Joanna Gleason	Alan Alda	Anjelica Huston	Woody Allen	Martin Landau	Claire Bloom	Jenny Nichols	Mia Farrow	Jerry Orbach	Sam Waterston		<p>1 MAIN TITLE</p>	<p>50.7</p>	<p>57.12</p>	<p>7.5</p>	<p><u>LABORATORY:</u> 0.01 AT START MARK</p> <p>39.15 = 1ST SCENE END</p> <p>133.7 = 2ND SCENE END</p> <p>139.11 = 3D SCENE END (flat)</p> <p><u>NARRATIVE TITLE)</u> Crimes and Misdemeanors</p>
Caroline Aaron	Joanna Gleason																
Alan Alda	Anjelica Huston																
Woody Allen	Martin Landau																
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COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 2 - (CONTINUED)</p> <p>MT #7 POPS IN:</p> <p style="padding-left: 40px;">Editor Susan E. Morse, A.C.E.</p> <p>MT #7 POPS OUT. MT #8 POPS IN:</p> <p style="padding-left: 40px;">Production Designer Santo Loquasto</p> <p>MT #8 POPS OUT. MT #9 POPS IN:</p> <p style="padding-left: 40px;">Director of Photography Sven Nykvist, A.S.C.</p> <p>MT #9 POPS OUT. MT #10 POPS IN:</p> <p style="padding-left: 40px;">Executive Producers Jack Rollins Charles H. Joffe</p> <p>MT #10 POPS OUT. MT #11 POPS IN:</p> <p style="padding-left: 40px;">Produced by Robert Greenhut</p> <p>MT #11 POPS OUT. MT #12 POPS IN:</p> <p style="padding-left: 40px;">Written and Directed by Woody Allen</p> <p>MT #12 POPS OUT. <span style="float: right;">133-07</span></p>					
<p>SCENE 3 - EXT. COUNTRY CLUB - NIGHT - FS - LOOKING ACROSS A RIVER TO THE CLUBHOUSE OF A COUNTRY CLUB.</p> <p style="padding-left: 40px;">(MUSIC FADES OUT)</p> <p>GUESTS (voice over) (applaud - continues under following scene) <span style="float: right;">139-11</span></p>					
<p>SCENE 4 - INT. COUNTRY CLUB/BANQUET ROOM - NIGHT - LS - PAST TABLES OF APPLAUDING GUESTS TO A SPEAKER STANDING AT THE PODIUM IN BG. THE GUESTS QUIET DOWN.</p>					

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 4 - (CONTINUED)					
SPEAKER (into microphone) We're all very proud of Judah	2	145.2	151.6	6.4	SPEAKER INTO MICROPHONE TO AUDIENCE) We're all proud of Judah Rosenthal's philanthropic efforts...
Rosenthal's philanthropic efforts, his					
endless hours of fund-raising for the hospital, the new medical center and	3	151.12	157.14	6.2	SPEAKER INTO MICROPHONE TO AUDIENCE) ...his endless hours of fund-raising for the hospital...
now...the ophthalmology wing, which, until this year, had just been a dream. 169-08	4	158.4	161.8	3.4	SPEAKER INTO MICROPHONE TO AUDIENCE) ...the new medical center, and now...
SCENE 5 - MF. - PAST SHARON ROSENTHAL AND CHRIS MARIAN, HER FIANCEE, SEATED AT A TABLE, TO SHARON'S FATHER JUDAH ROSENTHAL, AND HIS WIFE, MIRIAM, WHO ARE SEATED ACROSS THE TABLE FROM THEM. CAMERA DOLLIES IN ON JUDAH INTO MCS, OFF THE OTHERS, AS HE SMILES SELF-EFFACINGLY.	5	161.12	169.0	7.4	SPEAKER INTO MICROPHONE TO AUDIENCE) ...the ophthalmology wing, which, until this year, had just been a dream. (ophthalmology : branch of medicine specializing in the function and diseases of the eye) (wing : section of a building)
SPEAKER (over loudspeaker) But it's Judah Rosenthal, our friend,	6	170.2	176.0	5.14	SPEAKER OVER LOUDSPEAKER TO AUDIENCE) But it's Judah Rosenthal, our friend, that we most appreciate.
that we most appreciate. The husband, the father...the golf companion.	7	176.8	182.0	5.8	SPEAKER OVER LOUDSPEAKER TO AUDIENCE) The husband, the father...the golf companion.
GUESTS (chuckle)					
SPEAKER (over loudspeaker) Naturally, if you have a medical problem...					
MIRIAM LEANS INTO FRAME AND WHISPERS TO JUDAH AS CAMERA PANS L. SLIGHTLY TO INCLUDE HER.					
MIRIAM (overlapping) You're blushing, darling.	8	184.8	186.12	2.4	MIRIAM TO JUDAH) You're blushing, darling. (blushing : reddening in the face, often caused by embarrassment or shame)

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 5 - (CONTINUED)</p> <p>SPEAKER (over loudspeaker) ...you can call Judah day or night, weekends or holidays.</p> <p>JUDAH (overlapping) (chuckles)</p> <p>MIRIAM LEANS L. OUT OF FRAME AS CAMERA PANS R. TO JUDAH.</p>	9	187.2	191.2	4.0	SPEAKER OVER LOUDSPEAKER TO AUDIENCE) You can even call Judah weekends and holidays.
<p>SPEAKER (over loudspeaker) But you can also call Judah to find out... 194-09</p>	10	191.8	194.8/	3.0	SPEAKER OVER LOUDSPEAKER TO AUDIENCE) You can also call him about...
<p>SCENE 6 - MFS - PAST SOME GUESTS SEATED AT TABLES TO THE SPEAKER STANDING BEHIND THE PODIUM.</p> <p>SPEAKER (into microphone) ...which is the best restaurant in Paris...</p> <p>GUESTS (laugh)</p>	11	/194.12	198.10	3.14	SPEAKER INTO MICROPHONE TO AUDIENCE) ...the best restaurant in Paris...
<p>SPEAKER (into microphone) ...or Athens. Or which hotel to stay at in Moscow. Or...the best recording of a particular Mozart symphony. 212-03</p>	12	199.0	205.6	6.6	SPEAKER INTO MICROPHONE TO AUDIENCE) ...or Athens. Or which hotel to stay at in Moscow.
<p>SCENE 7 - MCS - SHARON LOOKS R. AT O.S. CHRIS.</p>	13	205.14	212.0/	6.2	SPEAKER INTO MICROPHONE TO AUDIENCE) Or the best recording of a Mozart symphony. (Mozart : W.A. Mozart - Austrian musician and composer, who lived from 1756 to 1791)
<p>SHARON My father is so nervous about (off) having to get up and speak.</p>	14	/212.6	217.0	4.10	SHARON TO CHRIS) My father is so nervous about having to get up and speak. (so : i.e., 'very')
<p>CAMERA PANS R., OFF SHARON AND PAST MIRIAM AND JUDAH IN BG., TO CHRIS.</p>					
<p>CHRIS (overlapping) I know.</p>					
<p>CHRIS TURNS TO O.S. JUDAH.</p>					
<p>CHRIS (cont'd) I know. I knew he was nervous when you didn't eat any of those cocktail weenies at hors d'oeuvres.</p>	15	217.6	223.10	6.4	CHRIS TO SHARON) I knew he was nervous when he didn't eat any cocktail weenies . (cocktail weenies : small sausages served as appetizers)
<p>MIRIAM (off) (overlapping) (chuckles)</p>					

TITLE & REEL CRIMES AND MISDEMEANORS R/1

P/5

SPOTTING LIST FOOTAGES & TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 7 - (CONTINUED)					
<u>CAMERA PANS L., OFF CHRIS AND PAS JUDAH, TO MIRIAM.</u>					
MIRIAM (cont'd) (whispering) He was so courageous all week, then suddenly tonight, stage fright. Really, Judah, you were fine 'til you got home from (off) work today.	16	224.0	229.12	5.12	MIRIAM TO SHARON AND CHRIS) He was so courageous all week, then tonight, stage fright. (stage fright : i.e., 'he got stage fright - note that 'stage fright' is nervousness felt by a speaker or performer when appearing before an audience)
<u>CAMERA PANS R., OFF MIRIAM, TO JUDAH.</u>					
SPEAKER (over loudspeaker) (overlapping above dialogue) (low) Or am I overpaying for a painting or a piece of sculpture? But you can also call Judah, as I once did, to find out the best way to marinate steaks for my barbecue.	17	230.2	235.0	4.14	MIRIAM TO JUDAH) You were fine until you got home from work today.
GUESTS (off) (overlapping above dialogue) (low) (chuckle)  236-03					
SCENE 8 - FLASHBACK BEGINS - INT. JUDAH'S HOME/HALLWAY - DAY - FS - MIRIAM, WEARING A BATHROBE, HANGS JUDAH'S COAT IN THE HALLWAY CLOSET.					
JUDAH (off) Any mail?	18	236.12	238.6	1.10	JUDAH TO MIRIAM) Any mail? (I.e., 'Did we get any mail?')

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 8 - (CONTINUED)</p> <p>MIRIAM The mail's exactly where I left it this morning. I haven't had a free second all day.</p>	19	238.12	245.14	7.2	<p>MIRIAM TO JUDAH) It's where I left it this morning. I haven't had a free second all day. (i.e., 'to look at it')</p>
<p>MIRIAM CLOSSES THE CLOSET DOOR AND WALKS BG. DOWN THE HALLWAY. CAMERA PANS L., OFF MIRIAM, TO REVEAL JUDAH IN THE LIVING ROOM TAKING OFF HIS SUIT JACKET AND LAYING IT ON THE SOFA.</p>					
<p>JUDAH (off) If you're gonna take a shower, you better (on) do it, because I have to use it, too.</p>	20	246.4	251.6	5.2	<p>JUDAH TO MIRIAM) If you're going to shower, do it. I have to use it, too. (have to : have to shower) (use it : use the shower - i.e., 'take a shower')</p>
<p>JUDAH STEPS FG., PUTS ON HIS READING GLASSES AND PICKS UP SOME MAIL FROM THE GLASS COFFEE TABLE.</p>					
<p>JUDAH (cont'd) I dread making that speech tonight. I....</p>	21	253.8	257.4	3.12	<p>JUDAH TO MIRIAM) I dread making that speech tonight.</p>
<p>JUDAH LOOKS THROUGH THE MAIL, THEN STOPS AND REACTS WHEN HE SEES THE HAND-WRITING ON ONE OF THE LETTERS. HE DROPS THE OTHER PIECES OF MAIL BACK ONTO THE TABLE.</p> <p style="text-align: right;">280-10</p>					
<p>SCENE 9 - INT. JUDAH'S HOUSE/LIVING ROOM - DAY - MCS - JUDAH'S HANDS OPEN THE ENVELOPE AND TAKE OUT THE LETTER. HE UNFOLDS THE LETTER AND READS.</p>					
<p>DEL (voice over) Dear Miriam Rosenthal; I am at the</p>	22 ITAL	291.6	294.10	3.4	<p>DEL AS IF TO MIRIAM) (voice over) Dear Miriam Rosenthal:</p>
<p>lowest point of my life as I write you this letter. I wish to cause no</p>	23 ITAL	296.0	301.12	5.12	<p>DEL AS IF TO MIRIAM) (voice over) I am at the lowest point of my life as I write you this letter.</p>
<p>suffering, but, because I am going through pure hell, I ask if you can meet me one time.</p>	24 ITAL	302.6	305.12	3.6	<p>DEL AS IF TO MIRIAM) (voice over) I wish to cause no suffering...</p>
<p>CAMERA SLOWLY TILTS UP OFF THE LETTER AND ALONG JUDAH'S TORSO TO HIS FACE.</p>	25 ITAL	306.2	313.6	7.4	<p>DEL AS IF TO MIRIAM) (voice over) ...but, because I'm going through hell, I ask if you can meet me one time. (going through hell : colloquial for, 'experiencing an extremely trying period' - 'suffering a great deal')</p>

TITLE & REEL	CRIMES AND MISDEMEANORS R/1	P/7	SPOTTING LIST FOOTAGES & TITLES			
COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE	
SCENE 9 - (CONTINUED)						
DEL (voice over) (cont'd) Your husband and I are more than intimate friends...and have been deeply in love for over two years now.	26 ITAL	314.12	319.10	4.14	DEL AS IF TO MIRIAM) (voice over) Your husband and I are more than intimate friends...	
	27 ITAL	320.0	325.6	5.6	DEL AS IF TO MIRIAM) (voice over) ...and have been deeply in love for over two years now.	
<u>CAMERA HOLDS ON JUDAH'S FACE READING THE LETTER.</u>	28 ITAL	326.14	334.2	7.4	DEL AS IF TO MIRIAM) (voice over) This must be faced, as there are so many ramifications and complications. (This : This situation) (faced : dealt with - confronted directly)	
DEL (voice over) (cont'd) This must be faced, as there are so many ramifications and complications. Many promises were made, et cetera. I need an open exchange with you to clear things. For all three of us to go on, the situation has got to be confronted in some fashion. Please contact me at this number. I want what's best for everyone. Dolores Paley.	29 ITAL	334.10	338.14	4.4	DEL AS IF TO MIRIAM) (voice over) Many promises were made, et cetera. (et cetera : i.e., 'and so forth')	
	30 ITAL	339.14	345.0	5.2	DEL AS IF TO MIRIAM) (voice over) I need an open exchange with you to clear things. (clear things : i.e., 'clarify the situation')	
	31 ITAL	345.6	348.6	3.0	DEL AS IF TO MIRIAM) (voice over) For all three of us to go on... (go on : continue living)	
<u>JUDAH REACTS AND LOOKS AROUND NERVOUSLY. HE TURNS TO THE FIREPLACE BEHIND HIM AND KNEELS DOWN AS CAMERA TILTS DOWN WITH HIM. HE PLACES THE LETTER ON THE BURNING LOGS AND WATCHES AS IT CATCHES FIRE. JUDAH THEN STRAIGHTENS UP AND EXITS L.</u>	32 ITAL	348.12	354.4	5.8	DEL AS IF TO MIRIAM) (voice over) ...this situation must be confronted in some fashion. (fashion : manner)	
JUDAH (voice over) That the new ophthalmo-...	33 ITAL	355.6	359.2	3.12	DEL AS IF TO MIRIAM) (voice over) Please contact me at this number. (number : telephone number)	
<u>FLASHBACK ENDS.</u>						
					403-07	
SCENE 10 - INT. COUNTRY CLUB/BANQUET ROOM - NIGHT - MS - JUDAH STANDS AT THE PODIUM GIVING HIS SPEECH.	34 ITAL	360.0	363.8	3.8	DEL AS IF TO MIRIAM) (voice over) I want what's best for everyone.	
	35 ITAL	364.2	366.8	2.8	DEL AS IF TO MIRIAM) (voice over) Dolores Paley. (Dolores : Note that this is Del's full name)	
	36	401.8	408.10	7.2	JUDAH INTO MICROPHONE TO AUDIENCE) That the new ophthalmology wing became a reality is not a tribute to me... (wing : ophthalmology wing)	



COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 10 - (CONTINUED)					
JUDAH (into microphone) ...-logy wing has become a reality is not just a tribute to me, but to a spirit of community generosity...of mutual caring...and answered prayers. 421-04	37	409.2	414.10	5.8	JUDAH INTO MICROPHONE TO AUDIENCE) ...but to a spirit of community generosity...
spirit of community generosity...of mutual caring...and answered prayers. 421-04	38	415.2	417.12	2.10	JUDAH INTO MICROPHONE TO AUDIENCE) ...of mutual caring...
SCENE 11 - MFS - PAST SHARON AND CHRIS, SEATED AT THE TABLE, TO MIRIAM SEATED ACROSS FROM THEM AS THEY ALL LOOK FG. AT O.S. JUDAH.					
JUDAH (over loudspeaker) Now it's funny I use the term "answered prayers." You see...I'm a man of science. 429-15	40	422.4	426.6	4.2	JUDAH OVER LOUDSPEAKER TO AUDIENCE) It's funny I use the term "answered prayers". (funny : odd)
SCENE 12 - MS - JUDAH AT THE PODIUM.					
JUDAH (into microphone) I've always been a skeptic, but I was raised quite religiously. And while I challenged it, even as a child... 439-15	42	430.4	435.10	5.6	JUDAH INTO MICROPHONE TO AUDIENCE) I've always been a skeptic, but I was raised quite religiously. (skeptic : person who doubts the existence of God)
SCENE 13 - INT. SYNAGOGUE - DAY - FS - FLASHBACK - PAST A TABLE TO A YOUNGER JUDAH AND HIS FATHER READING RELIGIOUS BOOKS. OTHER MEN ARE PRAYING ON THE FLOOR IN FRONT OF THEM.					
JUDAH (voice over) ...some of that feeling must have stuck with me. I remember my father telling me...the eyes of God are on us always.	44	440.12	445.0	4.4	JUDAH INTO MICROPHONE TO AUDIENCE) (voice over) ...some of that feeling must have stuck with me.
CAMERA DOLLIES IN ON JUDAH AND HIS FATHER. 454-10	45	446.6	449.6	3.0	JUDAH INTO MICROPHONE TO AUDIENCE) (voice over) I remember my father telling me...
	46	449.14	454.6/	4.8	JUDAH INTO MICROPHONE TO AUDIENCE) (voice over) ...the eyes of God are on us always.

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 14 - INT. COUNTRY CLUB/BANQUET ROOM - NIGHT - MS - JUDAH STANDING BEHIND THE PODIUM.					
JUDAH (into microphone) The eyes of God. What a phrase to a	47	455.4	457.12	2.8	JUDAH INTO MICROPHONE TO AUDIENCE) The eyes of God.
young boy. I mean, what were God's eyes like? Unimaginably penetrating,	48	459.2	463.0	3.14	JUDAH INTO MICROPHONE TO AUDIENCE) What a phrase to a young boy.
intense eyes, I assumed. And I wonder if it was just a coincidence that I					(What a phrase : i.e., 'What an intimidating phrase')
made my specialty ophthalmology.	49	463.8	466.14	3.6	JUDAH INTO MICROPHONE TO AUDIENCE) What were God's eyes like?
GUESTS (off) (laugh) 485-08	50	467.14	474.2	6.4	JUDAH INTO MICROPHONE TO AUDIENCE) Unimaginably penetrating, intense eyes, I assumed.
SCENE 15 - INT. COUNTRY CLUB/BANQUET ROOM - LATER - FS - A MUSICAL COMBO PLAYS FOR THE GUESTS, WHO ARE MINGLING AND DRINKING COCKTAILS.					
(MUSIC IN: "TAKING A CHANCE ON LOVE")					
GUESTS (overlapping, indistinct chatter - continues under following dialogue)					
CHRIS (off) That was a good picture now, wasn't it?					
CAMERA DOLLIES BACK FROM THE COMBO TO REVEAL MIRIAM, SHARON, CHRIS AND JUDAH STANDING TOGETHER AND POSING FOR A PHOTOGRAPHER.					
MIRIAM (overlapping) I'm so proud of you, Judah. And Sharon is. We all are.	52	487.12	492.12	5.0	MIRIAM TO JUDAH) I'm so proud of you. And Sharon is. We all are.
PHOTOGRAPHER Let's get one of Miriam and Judah, the two of you together.	53	493.4	497.6	4.2	PHOTOGRAPHER TO JUDAH AND MIRIAM) Let's get Miriam and Judah together. (get : get a photograph of)
CHRIS Okay.					
MIRIAM Okay. Yes.					
CHRIS (overlapping) (to Sharon) Let's get out of their way.					
MIRIAM (overlapping) (chuckles)					

TITLE & REEL CRIMES AND MISDEMEANORS R/1

P/10

SPOTTING LIST FOOTAGES & TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 15 - (CONTINUED)					
MIRIAM STANDS BESIDE JUDAH AND CAMERA HOLDS AS THE PHOTOGRAPHER SNAPS A NUMBER OF PICTURES. SOME GUESTS CAN BE SEEN DANCING ON THE DANCE FLOOR IN BG.					
PHOTOGRAPHER Oh! Beautiful!					
CHRIS Beautiful. Great.					
PHOTOGRAPHER That's great. One more.					
(MUSIC OUT) 509-02					
SCENE 16 - EXT. SIDEWALK - DAY - FS - DOLORES "DEL" PALEY, CARRYING A BAG OF GROCERIES, WALKS R.FG. DOWN THE SIDEWALK AS CAMERA DOLLIES BACK WITH HER INTO MFS.					
PEDESTRIANS (off) (overlapping, indistinct chatter)					
DEL STEPS R. AND EXITS INTO HER APARTMENT BUILDING AS CAMERA HOLDS. 526-12					
SCENE 17 - INT. DEL'S APARTMENT/LIVING ROOM - DAY - MFS - DEL ENTERS THROUGH THE FRONT DOOR AND STEPS FG. THROUGH THE ENTRANCE HALLWAY AND INTO THE LIVING ROOM.					
JUDAH (off) Why did you write that letter?	54	534.8	537.4	2.12	JUDAH TO DEL) Why did you write that letter?
DEL IS STARTLED TO SEE O.S. JUDAH, THEN REACTS ANGRILY.					
DEL You know why. We've been through it.	55	537.10	539.12	2.2	DEL TO JUDAH) You know why.
DEL EXITS L. INTO HER KITCHEN.					
JUDAH (off) Do you wanna destroy my life...and my (on) family?	56	540.2	543.10	3.8	JUDAH TO DEL) Do you want to destroy my life, my family?
JUDAH ENTERS R. AS DEL RE-ENTERS L. AND HEADS BG. DOWN THE HALLWAY TOWARD THE BEDROOM DOORWAY.					

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 17 - (CONTINUED)</p> <p>DEL I want her to know the kind of man she's married to.</p>	57	543.14	547.2/	3.4	<p>DEL TO JUDAH) She should know what her husband's like. (She : Miriam)</p>
<p><u>DEL EXITS INTO THE BEDROOM.</u> 547-05</p>					
<p>SCENE 18 - MS - JUDAH LOOKS L. IN THE DIRECTION OF O.S. DEL.</p> <p>JUDAH It was lying on the table all day!</p> <p>JUDAH STEPS L. TO DEL'S BEDROOM DOORWAY AS CAMERA PANS WITH HIM TO REVEAL DEL IN HER BEDROOM REMOVING HER COAT.</p>	58	/547.6	554.6	7.0	<p>JUDAH TO DEL) It was lying on the table all day! By a miracle I got it first! (It : The letter)</p>
<p>JUDAH (cont'd) By sheer chance she didn't open it. By a miracle I got it first!</p>					
<p><u>JUDAH STEPS BG. IN. DEL'S BEDROOM AS DEL ANGRILY REMOVES HER SCARF.</u></p> <p>DEL You told me over and over again you'd leave Miriam! We made plans!</p>	59	554.12	560.2	5.6	<p>DEL TO JUDAH, THEN JUDAH TO DEL) -You said you'd leave her! We planned! -I didn't!</p>
<p>JUDAH (overlapping) I didn't!</p> <p><u>DEL TAKES OFF HER SUNGLASSES AND ANGRILY TOSSES THEM DOWN.</u></p>					
<p>DEL You did! I gave up things for you! Business opportunities.</p> <p>JUDAH (overlapping) Oh, pipe dreams!</p>	60	560.10	565.14	5.4	<p>DEL TO JUDAH, THEN JUDAH TO DEL) -I gave up opportunities for you! -Pipe dreams. (Pipe dreams : i.e., 'Those were fantastic ideas, impossible plans, vain hopes, as might be produced in the mind of an opium smoker')</p>
<p><u>DEL WALKS AROUND HER BED AND EXITS L.BG.</u></p> <p>DEL (off) And there were other men who wanted me.</p>					
<p>JUDAH What do you want from me? You think this was an easy decision?!</p>	61	568.6	572.6	4.0	<p>JUDAH TO DEL) What do you want? You think this was easy? (this : this decision)</p>
<p>DEL (off) I want what you told me you wanted! To be together! Otherwise I—...</p>	62	572.12	577.14	5.2	<p>DEL TO JUDAH) I want what you said you wanted! To be together!</p>

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 18 - (CONTINUED)</p>					
<p><u>DEL RE-ENTERS L.BG. AND WALKS R. AROUND JUDAH.</u></p>					
<p>DEL (cont'd) ...I don't know what I'll do, Judah! I'll jump out the window! I swear!</p>	63	578.6	583.8	5.2	DEL TO JUDAH) Or I don't know what I'll do! I'll jump out the window! (Or : Otherwise)
<p><u>DEL STOPS BESIDE JUDAH.</u></p>					
<p>DEL (cont'd) You've been my whole life for two years! I can't go back to the way things were!</p>	64	583.14	590.4	6.6	DEL TO JUDAH) You've been my life for 2 years! I can't go back to the way things were!
<p><u>DEL STEPS FG. TO THE DOORWAY, THEN TURNS BACK TO JUDAH.</u></p>					
<p>DEL (cont'd) I was at a low point when I met you!</p>	65	590.10	594.0	3.6	DEL TO JUDAH) You turned my life around!
<p><u>DEL EXITS R.FG. INTO THE HALLWAY. JUDAH STEPS FG. AND STOPS IN THE DOORWAY IN MCS.</u></p>					
<p>DEL (off) (cont'd) You turned everything around!</p>					
<p>JUDAH (overlapping) I never said I'd leave Miriam! That's wish-...  596-14</p>	66	594.4	596.14/	2.10	JUDAH TO DEL) I never said I'd leave Miriam!
<p>SCENE 19 - INT. DEL'S APARTMENT/KITCHEN - DAY - MS - DEL ENTERS R.BG. FROM AROUND A CORNER AND STEPS FG. INTO HER TINY KITCHEN.</p>					
<p>JUDAH (off) ...-ful thinking on your part!</p>					
<p>DEL Yeah, well, there's no passion left!  It's boring!</p>	67	598.8	602.2	3.10	DEL TO JUDAH) "There's no passion! It's boring!" (It's : I.e., 'My relationship with Miriam' - Note that Del is repeating what Judah supposedly once told her)
<p><u>DEL TAKES A CIGARETTE OUT OF A PACK AND TOSSES THE PACK DOWN. JUDAH ENTERS FROM AROUND THE CORNER BEHIND HER.</u></p>					
<p>DEL (cont'd) Those are your words, unless you were lying to me...</p>	68	602.10	609.10	7.0	DEL TO JUDAH) Those are your words, unless you were lying to me!

TITLE & REEL

CRIMES AND MISDEMEANORS R/1

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SPOTTING LIST FOOTAGES & TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 19 - (CONTINUED)					
JUDAH Listen, Del---					
DEL (overlapping) ...or that there's more to this than	69	510.2	612.6	2.4	DEL TO JUDAH)
there---, uh, that I don't know. Have					Have you met someone else?
you met someone else?					(someone else : another woman)
JUDAH What? Oh, come on, will ya? For	70	612.12	616.12	4.0	JUDAH TO DEL)
God's sake, Dolores!					Oh, come on. For God's sake, Dolores!
DEL LIGHTS HER CIGARETTE. JUDAH TUGS ON HER ARM TO MAKE HER FACE HIM.					(For God's sake : Mild colloquial exclamation)
JUDAH (cont'd) Dolores.					
DEL What?!					
JUDAH Now, look...I've lived with her twenty-	71	519.12	621.10	1.14	JUDAH TO DEL)
five years. The roots are very deep.					Look,...
I mean, I can't go on leading two	72	622.2	627.6	5.4	JUDAH TO DEL)
lives.					I've lived with her 25 years. The roots are very deep.
DEL (overlapping) Yeah, well, you're not doing her any	73	628.12	631.6	2.10	JUDAH TO DEL)
favor by pretending with her. I'm not					I can't go on leading two lives.
going to be without you. I'm not gonna					(leading two lives : i.e., 'maintaining two separate lifestyles')
let this happen to me without a fight.	74	631.10	635.10	4.0	DEL TO JUDAH)
JUDAH (overlapping) Wait a minute, listen!					You're not doing her a favor by pretending.
DEL PUSHES PAST JUDAH AND WALKS R. INTO THE LIVING ROOM AS CAMERA PANS WITH HER, OFF JUDAH.	75	636.0	641.8	5.8	DEL TO JUDAH)
DEL I want to speak to Miriam! I'm not					I won't let this happen to me without a fight.
gonna let this happen to me again!	76	641.14	645.6	3.8	DEL TO JUDAH)
JUDAH (off) (overlapping) Dolores, (on) nothing is happening,					(this : this ending of our relationship)
all right?	77	645.12	648.0	2.4	DEL TO JUDAH)
					I want to speak to Miriam!
					JUDAH TO DEL)
					Nothing is happening!

TITLE & REEL

CRIMES AND MISDEMEANORS R/1

P/14

SPOTTING LIST FOOTAGES & TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 19 - (CONTINUED)					
<u>JUDAH RE-ENTERS L. AND STOPS BESIDE DEL. HE TURNS HER AROUND TO FACE HIM AS CAMERA HOLDS.</u>					
DEL No!					
JUDAH Yes! Now listen to me, please. Just...bear with me. We'll work something out. Let me get my thoughts together. Just don't do anything rash.	78	649.12	655.8	5.12	JUDAH TO DEL) Listen, please. Bear with me. We'll work something out. (Bear with me : colloquial for, 'Maintain your patience with me') (work something out : i.e., 'arrange a solution')
<u>DEL STARTS TO STEP AWAY FROM JUDAH, WHO HOLDS HER AND STOPS HER.</u>					
JUDAH (cont'd) Now...Dolores.	79	656.0	662.2	6.2	JUDAH TO DEL) Let me gather my thoughts. Just don't do anything rash. (rash : without serious consideration - foolhardy and hasty)
DEL (sobbing) What?					
JUDAH (sighs) It's gonna be okay.	80	674.4	676.6	2.2	JUDAH TO DEL) It'll be okay.
<u>JUDAH EMBRACES DEL.</u>					
JUDAH (cont'd) (sighing) Oh, God.					
<u>DEL HOLDS ONTO JUDAH TIGHTLY.</u> 684-15					
SCENE 20 - INT. BLEECKER STREET CINEMA - DAY - MFS - THE OLD BLACK AND WHITE HITCHCOCK FILM "MR. AND MRS. SMITH" IS SHOWING IN THE REVIVAL THEATRE. DAVID AND ANN SMITH ARE WEARING PAJAMAS. (NOTE THAT THE FOLLOWING FILM CLIP IS FROM THE 1941 RKO FILM "MR. AND MRS. SMITH", SINGLE REEL 3, STARTING AT 646 FEET AND RUNNING TO 736 FEET - SEE ADDENDUM, PAGES A - C. DUBBING TERRITORIES ARE TO USE THE ORIGINAL FOREIGN DUBBED TRACK IF AVAILABLE)					
ANN (on movie screen) You were gonna wait until-- DAVID (on movie screen) (overlapping) Annie, I--	81	/685.0	690.0	5.0	MRS. SMITH ON SCREEN TO MR. SMITH) You were going to throw me aside like a squeezed lemon. (throw me aside : leave me - discard me)
ANN (on movie screen) ...and then throw me aside like a squeezed lemon.					
DAVID (on movie screen) Squeezed lemon? Don't dramatize this!	82	690.6	692.10	2.4	MR. SMITH ON SCREEN TO MRS. SMITH) Don't dramatize this.

TITLE &amp; REEL

CRIMES AND MISDEMEANORS R/1

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SPOTTING LIST FOOTAGES &amp; TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 20 - (CONTINUED)					
ANN (on movie screen) I've given you the best years of my life, and you were willing to go on and on! 698-10	83	693.0	698.8/	5.8	MRS. SMITH ON SCREEN TO MR. SMITH) I gave you the best years of my life!
SCENE 21 - MS - LOW ANGLE - PAST SOME THEATRE SEATS TO CLIFF STERN, A DOCUMENTARY FILMMAKER, AND HIS FOURTEEN-YEAR-OLD NIECE, JENNY. THEY EAT POPCORN AS THEY WATCH THE O.S. MOVIE.					
ANN (over movie speaker) Get out of here!	84	698.14	704.10	5.12	MRS. SMITH OVER SPEAKER TO MR. SMITH) Get out of here! I know you for what you are! I found you out!
DAVID (over movie speaker) May I--?					(I...out : i.e., 'I discovered your true character!')
ANN (over movie speaker) (interrupting) I know you for what you are. I'm lucky I found you out! You're going out of here!					
DAVID (over movie speaker) Those are my clothes! 706-09	85	705.0	706.8/	1.8	MR. SMITH OVER SPEAKER TO MRS. SMITH) My clothes!
SCENE 22 - FS - ON THE MOVIE SCREEN, SOME CLOTHES ARE TOSSED OUT OF A BEDROOM INTO THE LIVING ROOM. DAVID EMERGES FROM THE BEDROOM AND PICKS THEM UP. (MOVIE MUSIC)					
THE BEDROOM DOOR SLAMS CLOSED AND DAVID REACTS. 712-01					
SCENE 23 - EXT. BLEECKER STREET CINEMA - DAY - FS - CHRIS AND JENNY EMERGE FROM THE THEATRE BEHIND SOME OTHER MOVIE GOERS. IT IS RAINING.					
CLIFF That was great, wasn't it?	86	713.6	720.0	6.10	CLIFF TO JENNY) That was great. With the tuxedos and evening gowns.
JENNY (overlapping) Yeah, I loved it.					(tuxedos : men's formal attire) (evening gowns : women's formal attire)
JENNY AND CLIFF STOP ON THE STEPS OF THE THEATRE.					
CLIFF (overlapping) With the tuxedos and the evening gowns and everything.					



COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 23 - (CONTINUED)</p> <p>JENNY (overlapping) Oh, it was great.</p>					
<p><u>CLIFF BUTTONS HIS OVERCOAT AND REACTS TO THE WEATHER.</u></p>	87	720.8	725.0	4.8	CLIFF TO JENNY)
<p>CLIFF God, it was wonderful to live like that. This is...awful. Let me see if I can get a cab. You stay here.</p>					How wonderful to live like that. This is awful. (like that : i.e., 'in the wealthy lifestyle portrayed in the film') (This : The weather)
<p>JENNY (overlapping) Okay.</p>	88	725.6	728.12	3.6	CLIFF TO JENNY) Let me see if I can get a cab. (cab : taxicab)
<p><u>CLIFF WALKS L. TO THE CURB AS CAMERA PANS WITH HIM INTO MFS. OFF JENNY.</u></p>					
<p>CLIFF So you wanna go to the movie...again tomorrow?</p>	89	730.12	736.0	5.4	CLIFF TO JENNY, THEN JENNY TO CLIFF) -Want to go again tomorrow? -Sure, Uncle Cliff.
<p>JENNY (off) Oh, sure, Uncle Cliff.</p>					
<p><u>CLIFF LOOKS AROUND AND REACTS.</u></p>					
<p>CLIFF Oh, Jesus.</p>					
<p><u>CLIFF WALKS R. BACK TO JENNY AS CAMERA DOLLIES IN WITH HIM INTO MFS.</u></p>					
<p>CLIFF (cont'd) Unless, unless maybe we should make it a museum day, you know? I-I-I promised your father on-on his death bed that I</p>	90	738.10	743.2	4.8	CLIFF TO JENNY) Unless we should make it a museum day. (a museum day : i.e., 'a day in which we go to a museum')
<p>would give you a well-rounded education and...you know, we probably shouldn't</p>	91	743.8	750.10	7.2	CLIFF TO JENNY) I promised your father on his deathbed I'd give you a well-rounded education. (well-rounded : well-balanced - desirably varied)
<p>...go to the movies every day. Just... just once in a while, you see, even though I'd love to...you know? So</p>	92	751.0	755.2	4.2	CLIFF TO JENNY) We probably shouldn't go to the movies every day.
<p>while we wait for a cab, I'll give you your lesson for today. Okay?</p>	93	755.8	761.4	5.12	CLIFF TO JENNY) Just once in a while, even though I'd love to.
<p><u>JENNY NODS.</u></p>					
<p></p>	94	761.12	767.0	5.4	CLIFF TO JENNY) While we wait for a cab, here's your lesson for today:

TITLE & REEL CRIMES AND MISDEMEANORS R/1

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SPOTTING LIST FOOTAGES & TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 23 - (CONTINUED)					
CLIFF (cont'd) Your lesson is this: Don't listen to what your schoolteachers tell you...	95	767.6	773.2	5.12	CLIFF TO JENNY) Don't listen to what your schoolteachers say.
you know? Don't pay attention to that. Just-Just see what they look like and that's how you'll know what life is really gonna be like. Okay? You heard it here first.	96	773.8	777.0	3.8	CLIFF TO JENNY) Just see what they look like. (they : your schoolteachers)
	97	777.4	781.8	4.4	CLIFF TO JENNY) That's how you'll know what life'll be like.
<u>CLIFF POINTS R. AT AN O.S. TAXI CAB.</u>	98	782.0	785.12	3.12	CLIFF TO JENNY) You heard it here first. I see a cab. (here : i.e., 'from me') (You heard it here first : note that this is a familiar sign-off by television news commentators)
CLIFF (cont'd) I think I see a cab. If we run quickly, we can kick the crutch from that old lady and get it.	99	786.2	792.6	6.4	CLIFF TO JENNY) If we run, we can kick the crutch from that old lady and get it. (crutch : staff or support used to assist the lame or infirm in walking) (it : the cab)
<u>CLIFF AND JENNY RUN AND EXIT R.FG.</u> 793-13					
SCENE 24 - INT. CLIFF'S APARTMENT/ LIVING ROOM - DAY - FS - LOOKING DOWN THE LONG HALLWAY LEADING FROM THE LIVING ROOM TO THE FRONT DOOR AS CLIFF ENTERS THE APARTMENT.					
CLIFF I'm back!	100	796.12	798.12	2.0	CLIFF TO WENDY) I'm back!
<u>CLIFF STOPS TO REMOVE HIS TOPCOAT. WENDY, CLIFF'S WIFE, ENTERS R. THROUGH A DOORWAY AND WALKS FG. INTO THE LIVING ROOM. SHE IS READING A NOTECARD AND CARRYING SOME BOOKS.</u>					
WENDY Where were you?	101	799.4	803.10	4.6	WENDY TO CLIFF, THEN CLIFF TO WENDY) -Where were you? -Just out and around.
CLIFF Oh, you know, just out (off) and around.					
<u>CAMERA DOLLIES L. WITH WENDY IN MS, OFF CLIFF, AS SHE WALKS ACROSS THE LIVING ROOM.</u>					
WENDY You probably took your niece to the movies again.	102	804.0	807.4	3.4	WENDY TO CLIFF) You took your niece to a movie again. (your niece : referring to Jenny)
<u>WENDY EXITS L. AS CAMERA HOLDS ON THE DOORWAY TO THE KITCHEN IN FS.</u>					

TITLE & REEL

CRIMES AND MISDEMEANORS R/1

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SPOTTING LIST FOOTAGES & TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 24 - (CONTINUED)</p> <p>CLIFF (off) Oh, I m crazy about that kid.</p>	103	807.10	812.6	4.12	<p>CLIFF TO WENDY) I'm crazy about that kid. She's great. (crazy about : colloquial for, 'exceedingly fond of') (kid : colloquial for, 'child')</p>
<p><u>CLIFF ENTERS R. IN THE KITCHEN.</u></p>					
<p>CLIFF (cont'd) You know, she's just great.</p>					
<p>WENDY (off) My brother called. He's in town. He wants us to join him for a little dinner party tonight.</p>	104	812.12	818.2	5.6	<p>WENDY TO CLIFF) My brother wants us to join him for a dinner party tonight.</p>
<p><u>CLIFF SHRUGS.</u></p>					
<p>CLIFF Jesus.</p>	105	818.8	820.4	1.12	<p>CLIFF TO HIMSELF) Jesus. (Mild colloquial exclamation)</p>
<p>WENDY (off) Oh...  820-09</p>					
<p>SCENE 25 - INT. CLIFF'S APARTMENT/ KITCHEN - DAY - FS - WENDY ROUNDS A CORNER AND WALKS FG. INTO THE KITCHEN AS CAMERA DOLLIES BACK WITH HER INTO MS TO INCLUDE CLIFF IN R.FG.</p>					
<p>WENDY ...please, Clifford. You gonna make another scene?</p>	106	820.10	825.10	5.0	<p>WENDY TO CLIFF, THEN CLIFF TO WENDY) -You going to make another scene? -I didn't last time. (make another scene : i.e., 'cause another spectacle' - 'create another disturbance')</p>
<p>CLIFF Hey, I didn't make a scene last (off) time.</p>					
<p><u>WENDY WALKS L. AS CAMERA PANS WITH HER, OFF CLIFF.</u></p>					
<p>WENDY (overlapping) Yes, you certainly did.</p>	107	825.14	830.4	4.6	<p>WENDY TO CLIFF) You did. You were not nice and your resentment showed.</p>
<p><u>WENDY EXITS L. INTO THE HALLWAY AS CAMERA HOLDS ON THE DOORWAY.</u></p>					
<p>WENDY (cont'd) You were not nice (off) and your resentment showed.</p>					
<p><u>CLIFF ENTERS R. AND STOPS IN THE DOORWAY.</u></p>					
<p>CLIFF (off) I don't (on) resent him. I've told you that, you know.</p>	108	830.10	833.10	3.0	<p>CLIFF TO WENDY) I don't resent him.</p>
<p><u>CLIFF MUTTERS TO HIMSELF.</u></p>					

TITLE & REEL	CRIMES AND MISDEMEANORS R/1	P/19	SPOTTING LIST FOOTAGES & TITLES			
COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE	
SCENE 25 - (CONTINUED)						
CLIFF (cont'd) I happen to think he's a pompous ass. You don't see it 'cause you're in love with him. Th-That's all.	109	834.0	338.4	4.4	CLIFF AS IF TO WENDY) He's an ass. You don't see it because you love him. (He : Lester) - (ass : vulgar slang for, 'obnoxious and despicable person' - also slang for, 'buttocks')	
WENDY (off) (overlapping) What are you (on) muttering?	110	838.10	841.4	2.10	WENDY TO CLIFF, THEN CLIFF TO WENDY) -What are you muttering? -Nothing.	
<u>WENDY RE-ENTERS L. THROUGH THE DOORWAY AND WALKS R. ACROSS THE KITCHEN AS CAMERA PANS WITH HER, OFF CLIFF.</u>						
CLIFF I'm not muttering (off) anything.						
WENDY You certainly are. You're running down Lester under your breath.	111	841.10	845.4	3.10	WENDY TO CLIFF) Yes, you are. You're running down Lester. (running down : colloquial for, 'saying bad things about' - 'denigrating')	
<u>WENDY STOPS AND PUTS A VIAL OF PILLS ON THE COUNTER AS SHE OPENS A CUPBOARD. CAMERA HOLDS IN MFS.</u>						
CLIFF (off) Hey, I like your brother Ben.	112	845.10	850.12	5.2	CLIFF TO WENDY, THEN WENDY TO CLIFF) -I like your brother Ben. -You're not jealous of Ben.	
WENDY Sure, Ben is a saint. You're not jealous of Ben.						
<u>WENDY TAKES A GLASS OUT OF THE CUPBOARD AND FILLS IT WITH WATER AT THE SINK. CLIFF ENTERS L. AND CROSSES R. IN FG.</u>						
CLIFF (off) You think I'm jealous of Lester (on) 'cause he's a television producer?	113	851.2	855.4	4.2	CLIFF TO WENDY) You think I'm jealous of Lester 'cause he's a producer? (producer : television producer - person responsible for the financial and administrative aspects of a television production)	
<u>CLIFF EXITS R.</u>						
WENDY No. I think you're jealous because he's a much-honored, highly-respected man, and he's a millionaire ten times over.	114	855.10	862.6	6.12	WENDY TO CLIFF) No, because he's an honored, respected man, and a multimillionaire. (multimillionaire : person with many millions of dollars)	
<u>WENDY TAKES A PILL OUT OF THE VIAL.</u>						
WENDY (cont'd) And he's doing what you'd like to be doing.	115	862.12	865.6	2.10	WENDY TO CLIFF) And he does what you want to do.	
CLIFF (off) Hey, listen.						

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 25 - (CONTINUED)					
<u>WENDY TAKES A PILL, THEN WASHES IT DOWN WITH THE GLASS OF WATER AS CLIFF ENTERS R.FG. AND WALKS BG. PAST HER, CAMERA DOLLYING IN WITH HIM.</u>					
CLIFF (cont'd) I can't watch his stuff, okay? It's- It's sub-mental.	116	865.10	870.10	5.0	CLIFF TO WENDY) Listen. I can't watch his stuff. It's sub-mental. (his stuff : i.e., 'the shows he produces')
<u>CLIFF STOPS AT A CUTTING BOARD AND STARTS TO CUT AN APPLE AS CAMERA HOLDS IN MS.</u>					
WENDY I think he wants to talk to you about a job.	117	871.0	873.10	2.10	WENDY TO CLIFF) He wants to talk about a job.
CLIFF I don't need a job. Didn't I get honorable mention at that festival in-in-in--?	118	874.0	880.6	6.6	CLIFF TO WENDY) I don't need a job. I got that honorable mention in.... (Note that Cliff can't remember where the film festival was held)
WENDY In Cincinnati? The Cincinnati Documentary Film Festival? This is what you're clinging to? Everybody got honorable mention who showed up.					
CLIFF Boy, things have really changed around here.	119	880.12	885.0	4.4	WENDY TO CLIFF) Cincinnati? The Documentary Film Festival? (Cincinnati : Industrial city in Ohio, not noted for its artistic community)
EXHIBITION REEL FOOTAGE: 896-00 884-00	120	885.6	890.12	5.6	WENDY TO CLIFF) You cling to that? Everyone there got honorable mention. (Everyone...mention : i.e., 'All those who showed films at the festival received an honorable mention award')
<u>END OF REEL ONE</u>					
	121	891.2	895.10	4.8	CLIFF TO HIMSELF) Boy, things have sure changed around here. (Boy : Colloquial exclamation of surprise or exasperation) (things : i.e., 'the situation')
					LAST FRAME OF PICTURE IS 896.0
					<u>END OF REEL ONE</u> (reel one, part A)

TITLE & REEL CRIMES AND MISDEANORS R/2

P/1

SPOTTING LIST FOOTAGES & TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>START MEASURING 0.01 AT FIRST FRAME OF PICTURE.</p>					<p>LABORATORY: 0.01 AT FIRST FRAME OF PICTURE 183.15 = 1ST SCENE END</p>
<p>SCENE 1 - INT. TAVERN ON THE GREEN - NIGHT - FS - CAMERA TILTS DOWN FROM THE TREE BRANCHES DECORATED WITH WHITE LIGHTS OUTSIDE A WINDOW, THEN DOLLIES WITH CLIFF AND WENDY AS THEY ENTER R. AND WALK L. INTO THE COCKTAIL AREA OF THE RESTAURANT.</p> <p>(PIANO MUSIC IN: "I KNOW THAT YOU KNOW")</p> <p>GUESTS (off) (overlapping, indistinct chatter - continues under following scene and dialogue)</p>					
<p>LESTER (off) Wendy. Wendy, Cliff, come here. I want you to meet Lisa.</p>	122	12.8	15.12	3.4	LESTER TO CLIFF AND WENDY) Wendy, Cliff, come meet Lisa.
<p>WENDY LEADS CLIFF R.BG. PAST SEVERAL GROUPS OF GUESTS AS CAMERA DOLLIES IN WITH THEM TO REVEAL LESTER KAUFMAN, WENDY'S BROTHER, AND LISA CROSLY, A YOUNG, BLONDE ACTRESS.</p>					
<p>LESTER (cont'd) Hi-ya, this is my--</p> <p>WENDY (overlapping) (low) Hi, Lisa.</p>					
<p>LESTER KISSES WENDY ON THE CHEEK AS CAMERA HOLDS IN MFS.</p>					
<p>LESTER My sister, Wendy.</p> <p>LISA (overlapping) (low) Hi.</p>	123	16.2	20.12	4.10	LESTER TO LISA) My sister, Wendy, my brother-in-law, Clifford.
<p>WENDY AND LISA SHAKE HANDS.</p>					
<p>LESTER My brother-in-law, Clifford.</p> <p>LISA Hi.</p>					
<p>LESTER SHAKES CLIFF'S HAND.</p>					
<p>LESTER This is Lisa Crosley. Lisa's gonna star in my new series.</p>	124	21.4	24.12	3.8	LESTER TO CLIFF AND WENDY) Lisa's starring in my new series. (starring in : i.e., 'the featured performer in') (series : television series)
<p>LESTER PUTS HIS ARM AROUND LISA.</p>					

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 1 - (CONTINUED)					
WENDY Oh!					
LISA (overlapping) I'm not really starrng. (chuckles)	125	25.0	29.0	4.0	LISA TO CLIFF AND WENDY, THEN LESTER (TO LISA)
LESTER (overlapping) Yeah, well, you're one of the stars.					-I'm not starrng. -You're one of the stars.
LISA Well....					
LESTER It's an ensemble piece.	126	29.6	33.6	4.0	LESTER TO LISA It's an ensemble. Tell them who you're playing.
WENDY Hrrm, mmm.					(ensemble : ensemble cast)
<u>A WOMAN ENTERS L. AND STOPS BESIDE LESTER.</u>					
LESTER Tell 'em who you're playing.					
WOMAN (overlapping) Hello, Lester.					
LESTER Oh, hi! Hello, darling.	127	34.4	38.0	3.12	LESTER TO WOMAN) Hello, darling. So glad to see you.
<u>LESTER AND THE WOMAN SHAKE HANDS.</u>					
LESTER (cont'd) I'm so glad to see you.					
WOMAN (overlapping) Thank you so much for inviting me.	128	38.6	41.12	3.6	WOMAN TO LESTER) It's a beautiful party.
LESTER Oh, sure.					
WOMAN (overlapping) It's a beautiful party. Thank you.					
LESTER (overlapping) Thank you. Why don't you have a drink? I'll be right-- I'm gonna see you in a second.	129	42.2	46.12	4.10	LESTER TO WOMAN) Have a drink. I'll see you in a second. (in a second : shortly - soon)
WOMAN Yes.					
LESTER Be right there.					
<u>THE WOMAN EXITS R. LESTER LEANS CLOSER TO WENDY.</u>					

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 1 - (CONTINUED)					
LESTER (cont'd) She gave a bundle to the Museum of Broadcasting.	130	47.2	53.2	6.0	LESTER TO WENDY AND CLIFF) She gave a bundle to the Museum of Broadcasting. (gave : donated) (bundle : slang for, large sum of money')
WENDY Oh, nice, nice.					
LESTER (overlapping) She really gave a lot.					
<u>LESTER GESTURES TO LISA.</u>					
LESTER (cont'd) She plays a--- She plays, um....	131	53.12	56.2	2.6	LESTER TO WENDY AND CLIFF) She plays a.... (She : Lisa)
LISA A lawyer for the A.C.L.U.					
LESTER (overlapping) A.C.L.U., yeah.	132	56.6	62.12	6.6	LISA TO WENDY AND CLIFF) Lawyer for the A.C.L.U., whose husband writes for a conservative magazine. (A.C.L.U. : abbreviation for, 'American Civil Liberties Union', an organization founded in 1920 to defend the civil rights of U.S. citizens) (conservative : politically conservative)
WENDY (overlapping) No kidding?					
LISA With a husband who writes for a conservative magazine.					
LESTER Yeah. Yeah, it gives us a chance to get into issues, you know?	133	63.4	66.0	2.12	LESTER TO WENDY AND CLIFF) It lets us get into issues. (i.e., 'The situation of the characters on the show allows us to develop plots which explore important political issues.')
LISA We're gonna try to be fair to both sides, but, knowing Lester, it'll be heavily slanted to the left.					
LESTER Well, let's hope so.	134	66.6	73.6	7.0	LISA TO WENDY AND CLIFF) We'll try to be fair, but knowing Lester, it will be slanted to the left. (it : the views expressed in the show) (slanted to the left : i.e., 'favoring liberal views')
LISA (chuckles)					
LESTER You know, we're gonna shoot it here.	135	73.12	77.4	3.8	LESTER TO LISA, THEN TO WENDY) Let's hope so. We're shooting it here. (shooting : filming) (here : i.e., 'in New York')
WENDY You're kidding?					
LESTER Yeah, yeah!					
WENDY (overlapping) You'll be here?	136	77.10	79.10	2.0	WENDY TO LESTER) You'll be here?



TITLE & REEL

CRIMES AND MISDEANORS R/2

P/4

SPOTTING LIST FOOTAGES & TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<b>SCENE 1 - (CONTINUED)</b>					
LESTER Yeah, I want to shoot more shows in New York.	137	80.0	84.0	4.0	LESTER TO WENDY AND CLIFF) I want to shoot more shows in New York.
WENDY (overlapping) Oh, God, I couldn't be happier.					
LESTER (overlapping) I know. Me, too.					
WENDY Oh, this is great.					
LESTER Oh, I love this town. I mean, i-it's, you know, out there it's such a Mickey Mouse environment, I'm not interested.	138	84.8	91.4	6.12	LESTER TO WENDY AND CLIFF) I love this town. Out there is such a Mickey Mouse environment. (Out there : i.e., 'Los Angeles' - 'Hollywood') (Mickey Mouse : slang for, 'juvenile and simplistic' - taken from the name of the Walt Disney cartoon character)
<b>A MAN ENTERS R.FG. AND WORKS HIS WAY OVER TO LESTER.</b>					
LESTER (cont'd) In fact, that's one of the reasons I'm in this week.	139	91.10	94.6	2.12	LESTER TO WENDY AND CLIFF) That's why I'm in this week. (in : in New York)
MAN (interrupting) Hello, Lester! How are you?					
LESTER (overlapping) Hi. I wanna talk to you. I'm gonna—  Don't go away. I'm gonna, I'll be right with you.	140	95.4	99.8	4.4	LESTER TO MAN) I want to talk to you. Don't go away.
MAN (overlapping) All right. Okay.					
<b>THE MAN STOPS AND CHATS WITH SOME PEOPLE IN R.BG.</b>					
LESTER Uh, we got— A bunch of us are getting together to, uh, to build major studio space for production right here in, uh, you know, in the city. In fact....	141	100.0	103.8	3.8	LESTER TO WENDY AND CLIFF) A bunch of us are getting together... (bunch : group) (getting together : i.e., 'working in tandem and pooling our resources')
I'm sorry. Just give me one second.	142	104.0	110.8	6.8	LESTER TO WENDY AND CLIFF) ...to build studio space for production here in the city.
<b>LESTER TAKES A MINI TAPE RECORDER OUT OF HIS POCKET AND SPEAKS INTO IT.</b>					
LISA (chuckles)	143	111.0	114.0	3.0	LESTER TO WENDY AND CLIFF) I'm sorry. One second. (One second : i.e., 'Wait for a moment')

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 1 - (CONTINUED)</p> <p>LESTER (into tape recorder) Idea for series: A wealthy, high-profile builder who's always trying to realize, uh, grandiose dreams, a la Donald Trump. To be shot in New York.</p>	144	114.8	119.12	5.4	<p>LESTER INTO TAPE RECORDER) Idea for series. A wealthy, high-profile builder... (series : television series) (high-profile : easily recognized - newsworthy)</p>
<p>LESTER TURNS OFF THE TAPE RECORDER AND PUTS IT INTO HIS POCKET.</p> <p>WENDY Look who's here.</p> <p>EVERYONE TURNS AND LOOKS L.</p>	145	120.2	126.12	6.10	<p>LESTER INTO TAPE RECORDER) ...who's always trying to realize grandiose dreams, a la Donald Trump. (a la : French for, 'in the style of') (Donald Trump : New York multimillionaire and real estate developer)</p>
<p>LESTER Oh, this is my brother, Ben.</p>	146	127.0	128.8	1.8	<p>WENDY TO LESTER) Look who's here.</p>
<p>WENDY (overlapping) Ah!</p>	147	128.14	134.2	5.4	<p>LESTER TO LISA, THEN TO BEN AND CAROL) It's my brother, Ben. I want you to meet Ben. Ben! Carol!</p>
<p>LESTER I want you to meet Ben. Ben!</p> <p>CAMERA PANS L., OFF THE GROUP, TO REVEAL WENDY AND LESTER'S BROTHER, BEN KAUFMAN, WHO WALKS R. WITH HIS WIFE CAROL.</p>					
<p>LESTER (cont'd) Ben! Carol! Come here.</p>					
<p>BEN AND CAROL WALK R. AS CAMERA PANS WITH THEM TO INCLUDE LESTER AND THE GROUP AGAIN.</p>					
<p>WENDY (off) Hi, Carol.</p>					
<p>BEN (overlapping) Les, hi.</p>					
<p>LESTER (overlapping) How are you, kid?</p>					
<p>LESTER EMBRACES BEN AND KISSES HIM ON THE CHEEK.</p>					
<p>LESTER (cont'd) How you doin'?</p>					
<p>BEN (overlapping) Good to see you.</p>					
<p>LESTER All right. (to Carol) Hi-ya, honey.</p>					

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 1 - (CONTINUED)</p> <p>CAROL (overlapping) (to Les) Hi.</p> <p>BEN (overlapping) (to Wendy) Hi, honey.</p> <p>WENDY (overlapping) (to Ben) Hi, sweetheart.</p>					
<p>LESTER KISSES CAROL AS BEN KISSES WENDY.</p>					
<p>LESTER (to Carol) This is Lisa Crosley.</p>					
<p>CAROL SHAKES LISA'S HAND.</p>					
<p>CAROL (to Lisa) Hello.</p>					
<p>BEN Hi, Cliff.</p>					
<p>BEN SHAKES CLIFF'S HAND.</p>					
<p>CLIFF Hi, Ben.</p>					
<p>LISA (overlapping) (to Carol) Hello.</p>					
<p>CAROL Good evening.</p>					
<p>LESTER TURNS TO BEN AGAIN AS CLIFF AND CAROL WAVE TO EACH OTHER.</p>					
<p>LESTER (overlapping) Listen, how are you doing? How are your eyes?</p>	148	142.12	145.4	2.8	LESTER TO BEN) How are your eyes?
<p>CAROL (overlapping) (low) (to Cliff) Hello. How are you?</p>					
<p>BEN (overlapping) Not so good. It's not so optimistic.</p>	149	145.10	149.2	3.8	BEN TO LESTER) Not good. It's not optimistic.
<p>THE OTHERS STOP GREETING ONE ANOTHER AND TURN THEIR ATTENTION TO LESTER AND BEN.</p>					
<p>LESTER Oh, you're kidding.</p>					
<p>BEN I've been seeing Dr. Rosenthal for the past few months.</p>	150	150.6	153.8	3.2	BEN TO LESTER) I've been seeing Dr. Rosenthal. (i.e., 'for medical treatment')

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 1 - (CONTINUED)					
LESTER Yeah, and it isn't--?					
WENDY (interrupting) Uh, Lester, I'm sorry. Don't you wanna talk to Clifford?	151	154.0	158.0	4.0	WENDY TO LESTER) Lester, you wanted to talk to Clifford.
LESTER Oh, yeah, yeah. Step into my office.	152	158.8	162.0	3.8	LESTER TO CLIFF) Yeah. Step into my office. (Step into my office : Humorously implying they should move away from the group)
<u>LESTER PUTS HIS ARM AROUND CLIFF'S SHOULDER AND LEADS HIM R.FG. OUT OF FRAME.</u>					
BEN (to Lisa) Hi.					
LISA (chuckling) Hi.					
BEN Hi.					
LISA (overlapping) I'm Lisa.	153	164.14	166.8	1.10	LISA TO BEN) I'm Lisa.
<u>CAMERA DOLLIES IN ON BEN, CAROL, LISA - AND WENDY AS LISA SHAKES BEN'S HAND.</u>					
BEN Oh, hi. Uh, we didn't meet.					
WENDY (overlapping) Oh, I'm sorry.					
LISA (overlapping) That's all right.					
BEN I'm sorry.					
<u>CAMERA HOLDS ON THE FOURSOME IN MS.</u>					
LISA (chuckles) So are you in TV, too?	154	169.12	172.12	3.0	LISA TO BEN) Are you in TV, too? (i.e., 'Do you work in television, too?')
WENDY No! (laughs)					
BEN (overlapping) No.					
CAROL & LISA (chuckle)					
BEN (overlapping) No, I'm a rabbi.  (PIANO MUSIC SEGUES TO: "DANCING ON THE CEILING")	155	175.4	178.0	2.12	BEN TO LISA) No, I'm a rabbi.

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 1 - (CONTINUED)					
<u>LISA REACTS WITH SURPRISE AND POINTS AT BEN'S BUSINESS SUIT.</u>					
LISA You don't have to wear an outfit or (chuckling) anything?  WENDY, BEN & CAROL (chuckle)  183-15	156	179.6	182.4	3.8	LISA TO BEN) You don't have to wear an outfit? (outfit : specific uniform of a man of the cloth)
SCENE 2 - MS - LESTER AND CLIFF STEP OVER TO THE SIDE OF THE ROOM AND CHAT.					
LESTER Public Television wants to do a documentary on me. You know, f-follow me around. The way I talk, the way I think and that kind of thing. So, i-it's part of their, uh, uh...Creative Mind series. So...I told 'em about you.	157	184.8	188.12	4.4	LESTER TO CLIFF) Public Television wants to do a documentary on me. (Public Television : Referring to the Public Broadcasting System, a television network funded by grants and donations which offers programming such as documentaries, educational programs and other shows not seen on commercial networks)
CLIFF Oh, thank you. Uh, you-you know, I'm-	158	189.2	193.6	4.4	LESTER TO CLIFF) How I talk, how I think. That kind of thing.
I'm-I'm working on a thing of my own. I've been putting together a little film.	159	193.12	197.12	4.0	LESTER TO CLIFF) It's part of their "Creative Mind" series.
LESTER Yeah, I know. Yeah, Wendy told me.	160	198.4	201.8	3.4	LESTER TO CLIFF) So I told them about you.
You're-You're tryin' to make a film about, uh...some philosophy professor, which is admirable. That's fine. But	161	202.0	207.8	5.8	CLIFF TO LESTER) Thanks, but I'm working on a film of my own.
I'm-I'm-I'm offering you the chance to earn some decent money, you know, and reach a big audience.	162	208.0	212.8	4.8	LESTER TO CLIFF) I know. You're making a film about...
CLIFF Well...	163	212.14	216.8	3.10	LESTER TO CLIFF) ...a philosophy professor. Admirable.
<u>CLIFF SIPES HIS DRINK.</u>	164	216.14	223.8	6.10	LESTER TO CLIFF) But this is a chance to earn decent money, reach a big audience. (reach a big audience : i.e., 'make a film that will be seen by large numbers of people')

TITLE & REEL CRIMES AND MISDEANORS R/2

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SPOTTING LIST FOOTAGES & TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 2 - (CONTINUED)					
CLIFF (cont'd) ...the last thing in the world you need...is for me to be your biographer. You know, I-I make these-these little	165	224.0	228.6	4.6	CLIFF TO LESTER) The last thing you need is for me to be your biographer.
films on-on, you know, toxic waste and-and...  LESTER (overlapping) Yeah. Yeah. Mm-hmm.  CLIFF (overlapping) ...starving children.	166	228.12	234.10	5.14	CLIFF TO LESTER) I make films about toxic waste and starving children. (toxic waste : toxic byproducts of chemical manufacturing)
LESTER (overlapping) Yeah, look, uh, look, I'll be frank with you. You're not my first choice.	167	235.0	239.12	4.12	LESTER TO CLIFF) Frankly, you're not my first choice.
I'm doing this strictly as a favor to Wendy. She says you haven't worked in a long time. She's embarrassed.	168	240.2	246.6	6.4	LESTER TO CLIFF) I'm doing this for Wendy. She says you haven't worked in a long time.
CLIFF I've worked, it's just that nobody's paying me. I'm, you know, puttin' this film together and—	169	246.12	250.4	3.8	CLIFF TO LESTER) I have. It's just that nobody's paid me.
LESTER (interrupting) Look, I know you don't respect what I do. I understand that. But, you know, I got a closet full of Emmys. You-You realize that? All-All right, okay, you think that's bullshit. Fine. Okay, fine. I understand. Fine.	170	250.10	257.10	7.0	LESTER TO CLIFF) I know you don't respect me, but I have a closet full of Emmys. (Emmy : The award for outstanding achievement by the Academy of Television Arts and Sciences)
CLIFF I don't know. Maybe I could use the money to finish my movie, you know? I-I do have some debts and things. That would—	171	258.0	263.0	5.0	LESTER TO CLIFF) You think that's bullshit. Okay. Fine. (bullshit : vulgar slang for, 'nonsense' - 'laughable')
<u>LESTER TAKES HIS MINI TAPE RECORDER OUT OF HIS POCKET AND SPEAKS INTO IT.</u>	172	263.10	271.0	7.6	CLIFF TO LESTER) Maybe I could use the money to finish my movie. I do have some debts.

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 2 - (CONTINUED)					
LESTER (into tape recorder) Idea for farce: A poor, uh, a poor loser agrees to do the story of a great man's life, and in the process comes to learn deep values.	173	271.12	273.12	2.0	LESTER INTO TAPE RECORDER) Idea for farce:
LESTER TURNS OFF THE TAPE RECORDER AND POCKETS IT.  (PIANO MUSIC OUT) 287-14	174	274.4	280.8	6.4	LESTER INTO TAPE RECORDER) A poor loser decides to do the story of a great man's life... (poor : unfortunate) (loser : slang for, 'person who habitually fails at all endeavors') (do : film)
SCENE 3 - EXT. HIGHWAY - DAY - MCS - THROUGH THE WINDSHIELD OF JUDAH'S CAR TO JUDAH AS HE DRIVES, DEEP IN THOUGHT.	175	281.0	285.0	4.0	LESTER INTO TAPE RECORDER) ...and in the process learns deep values. (deep : profound)
DEL (voice over) What will you be doing in Boston?	176 ITAL	290.4	292.10	2.6	DEL TO JUDAH) (voice over) Why are you going to Boston?
JUDAH (voice over) I'm lecturing at a symposium. 296-08	177 ITAL	293.0	296.0	3.0	JUDAH TO DEL) (voice over) To lecture at a symposium.
SCENE 4 - INT. AIRPLANE - DAY - MCS - FLASHBACK - DEL, WORKING AS AN AIRLINE STEWARDESS, SMILES DOWN AT O.S. JUDAH.	178	/296.10	300.2	3.8	DEL TO JUDAH) Incidentally, my name is Dolores.
DEL Incidentally, my name's Dolores.					
JUDAH (off) Hello, Dolores.					
DEL Hello.					
JUDAH (off) Pretty name.	179	303.2	306.10/	3.8	JUDAH TO DEL, THEN DEL TO JUDAH) -Pretty name. -Thank you very much.
DEL Thank you very much. 306-11					
SCENE 5 - EXT. HIGHWAY - DAY - MCS - THROUGH THE WINDSHIELD OF JUDAH'S CAR TO JUDAH AS HE DRIVES, DEEP IN THOUGHT.					
DEL (voice over) Do you go to Boston often?	180 ITAL	307.4	310.0	2.12	DEL TO JUDAH) (voice over) Do you go to Boston often?
JUDAH (voice over) Not very often, no. 312-11	181 ITAL	310.8	312.10/	2.2	DEL TO JUDAH) (voice over) Not very often, no.

TITLE & REEL

CRIMES AND MISDEANORS R/2

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SPOTTING LIST FOOTAGES & TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 6 - INT. HOTEL CORRIDOR - NIGHT                      - FS - FLASHBACK - JUDAH AND DEL STAND                      BY THE DOOR TO A HOTEL ROOM, KISSING                      PASSIONATELY.</p> <p>JUDAH (voice over)                      I...don't know anyone (chuckling) in                      Boston, actually.</p> <p>DEL (voice over)                      Really?</p> <p>JUDAH (voice over)                      Yeah.</p> <p style="text-align: right;">319-10</p>	<p>182                      ITAL</p>	<p>314.0</p>	<p>317.8</p>	<p>3.8</p>	<p>JUDAH TO DEL) (voice over)                      I don't know anyone in Boston.                      (in : who lives in)</p>
<p>SCENE 7 - EXT. HIGHWAY - DAY - MCS -                      THROUGH THE WINDSHIELD OF JUDAH'S CAR                      TO JUDAH AS HE DRIVES, DEEP IN THOUGHT.</p> <p style="text-align: right;">325-06</p>					<p>LAST FRAME OF PICTURE IS 325.6</p>
<p>EXHIBITION REEL FOOTAGE: 325-06</p>					<p><u>END OF REEL TWO</u></p>
<p><u>END OF REEL TWO</u></p>					<p>(reel one, part B)</p>



COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
START MEASURING 0.01 AT START MARK IN ACADEMY LEADER. 12-00					LABORATORY: 0.01 AT START MARK 34.0 = 1ST SCENE END
SCENE 1 - INT. JUDAH'S OFFICE/ RECEPTION AREA - DAY - MFS - THE NURSE SITS AT THE RECEPTION DESK IN R.FG., DRINKING A CUP OF COFFEE, AS JUDAH ENTERS THROUGH THE DOORS, L. PATIENTS ARE SITTING IN THE WAITING ROOM IN BG.  NURSE (chuckles)  JUDAH Good morning.					
JUDAH STOPS BY THE DESK AS THE NURSE LOOKS OVER THE TELEPHONE MESSAGES.					
NURSE Hi, how are you? Uh, Miss Paley called and she said it was urgent.	183	19.0	24.0	5.0	NURSE TO JUDAH) Hi. Miss Paley called. She said it was urgent. (it : the - later)
JUDAH REACTS, THEN EXITS L.FG. 34-00					
SCENE 2 - INT. JUDAH'S OFFICE - DAY - MCS - JUDAH IS ON THE TELEPHONE.					
JUDAH (into telephone) Why did you phone me? I told you I'd call you. 40-01	184	/34.4	39.12	5.8	JUDAH INTO TELEPHONE TO DEL) Why did you phone me? I said I'd call you.
SCENE 3 - INT. DEL'S APARTMENT/KITCHEN - DAY - MS - LOOKING OVER THE KITCHEN COUNTER TO DEL TALKING ON THE TELE- PHONE IN THE DINING ROOM. HER FACE IS STREAKED WITH TEARS.					
DEL (into telephone) I couldn't help it. (sighs) I was going out of my skin.	185	/40.4	45.12	5.8	DEL INTO TELEPHONE TO JUDAH) I couldn't help it. I'm going out of my skin. (help it : prevent myself from calling) (I'm...skin : Colloquial for, 'I'm frantic from worry and concern')
DEL PACES BACK AND FORTH.					
DEL (into telephone) (cont'd) (sighs) I have to see you later. I have to!	186	49.0	51.12	2.12	DEL INTO TELEPHONE TO JUDAH) I have to see you later. (see you : meet with you)
DEL LISTENS.					
DEL (into telephone) (cont'd) Okay. After work is okay.	187	52.10	55.0	3.6	DEL INTO TELEPHONE TO JUDAH) I have to!
DEL TAKES A DRAG ON HER CIGARETTE. 65-00	188	60.4	62.12	2.8	DEL INTO TELEPHONE TO JUDAH) After work is okay.

TITLE &amp; REEL

CRIMES AND MISDEMEANORS R/3

P/2

## SPOTTING LIST FOOTAGES &amp; TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 4 - INT. JUDAH'S OFFICE - DAY - MCS - A TINY SPOT OF LIGHT IS PROJECTED ONTO THE WALL IN THE OTHERWISE DARK OFFICE. O.S. JUDAH MOVES THE LIGHT CONTINUOUSLY.					
JUDAH (off) (sighs)	189	67.14	69.14	2.0	BEN TO JUDAH) I see it.
BEN (off) I see it. Yeah. I see it.					(it : the spot of light)
<u>THE SPOT OF LIGHT STOPS MOVING.</u>	190	74.8	76.8	2.0	BEN TO JUDAH) I see it.
JUDAH (off) (sighs) Oh, God.	191	79.0	81.4	2.4	JUDAH TO HIMSELF) Oh, God.
BEN (off) What?					
JUDAH (off) I need to take a minute.	192	86.10	89.2	2.8	JUDAH TO BEN) I need to take a minute. (take a minute : i.e., 'rest momentarily' - 'briefly interrupt our examination')
<u>THE LIGHTS IN THE ROOM COME ON. CAMERA PANS L., OFF THE WALL, AND DOLLIES BACK TO REVEAL JUDAH SEATED AT A TABLE.</u>					
JUDAH (cont'd) (sighs)					
BEN (off) What's wrong, Judah?	193	93.0	95.4	2.4	BEN TO JUDAH) What's wrong?
<u>CAMERA CONTINUES DOLLING BACK TO REVEAL BEN SEATED ACROSS FROM JUDAH. BEN IS WEARING EYEGLASSES WITH A CLOTH COVERING HIS RIGHT EYE. THERE IS A MEDICAL DEVICE ON THE TABLE BETWEEN JUDAH AND BEN.</u>					
JUDAH I'm in such trouble, Ben.	194	97.8	100.8	3.0	JUDAH TO BEN) I'm in such trouble, Ben.
<u>CAMERA HOLDS IN MS.</u>					
BEN What is it?	195	101.4	103.0	1.12	BEN TO JUDAH) What is it?
JUDAH I need to talk to someone.	196	104.12	107.12	3.0	JUDAH TO BEN) I need to talk to someone.
<u>BEN NODS.</u>					
BEN Sure.					

TITLE & REEL COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 4 - (CONTINUED)					
JUDAH We've know each other many years. You're a religious man. Okay, I'm noi.	197	112.8	118.8	6.0	JUDAH TO BEN) We've known each other many years. You're religious, I'm not.
We've differed on many points, but you're somebody I do respect. May I confide in you?	198	118.14	124.0	5.2	JUDAH TO BEN) We differ on many points, but I respect you. (points : philosophical matters)
BEN Of course. Go ahead. Everything's confidential.	199	125.8	127.8	2.0	JUDAH TO BEN) May I confide in you?
<u>JUDAH TAKES A SHEET OF PAPER OUT OF THE MEDICAL DEVICE AND STANDS UP.</u>	200	131.4	134.12	3.8	BEN TO JUDAH) Go ahead. Everything is confidential. (Everything : Everything you tell me)
JUDAH I've done a foolish thing.	201	141.8	144.12	3.4	JUDAH TO BEN) I've done a foolish thing.
<u>JUDAH WALKS L.BG. TO A SHELF AS CAMERA PANS WITH HIM. OFF BEN.</u>					
JUDAH (cont'd) Senseless, vain, dumb.	202	145.4	149.8	4.4	JUDAH TO BEN) Senseless, vain, dumb.
<u>JUDAH PICKS UP A FILE FOLDER FROM THE SHELF AND TURNS TO O.S. BEN AS CAMERA HOLDS IN MFS.</u>					
JUDAH (cont'd) Another woman. (sighs)	203	155.6	157.8	2.2	JUDAH TO BEN) Another woman. (i.e., 'I've had an affair with another woman.')
<u>JUDAH PUTS THE PIECE OF PAPER INTO THE FOLDER.</u>					
JUDAH (cont'd) Maybe I was...flattered, vulnerable.	204	164.4	169.0	4.12	JUDAH TO BEN) Maybe I was...flattered, vulnerable.
<u>JUDAH STEPS L. BEHIND HIS DESK AS CAMERA PANS WITH HIM. HE STOPS AND ADDS SOME PAPERS TO THE FOLDER.</u>					
JUDAH (cont'd) Maybe because she was helpless and alone, I don't know. But now my life's about to go up in smoke.	205	171.4	178.8	7.4	JUDAH TO BEN) She was helpless and alone. Now my life's about to go up in smoke. (my...smoke : colloquial for, 'my life is about to be ruined')
<u>JUDAH WALKS L. TO A FILING CABINET AS CAMERA PANS WITH HIM.</u>					
BEN (off) Can't you break it off?	206	180.8	182.8	2.0	BEN TO JUDAH) So break it off. (Colloquial for, 'So put an end to the affair.')
<u>JUDAH STOPS AND PUTS THE FOLDER INTO THE FILING CABINET AS CAMERA HOLDS IN MS.</u>					
JUDAH The woman won't allow it.	207	183.0	185.12	2.12	JUDAH TO BEN) The woman won't allow it.

TITLE & REEL COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 4 - (CONTINUED)					
<u>JUDAH WALKS R. BACK TO THE SHELF AS CAMERA PANS WITH HIM, OFF THE FILING CABINET.</u>					
JUDAH (cont'd) She's young. She's very unstable. She's an hysteric. And vindictive.	208	186.12	193.8	6.12	JUDAH TO BEN) She's young. She's very unstable. She's an hysteric. (unstable : emotionally unstable)
<u>JUDAH STOPS AT THE SHELF AND PICKS UP A PACK OF CIGARETTES AS CAMERA HOLDS IN MFS. HE TURNS TO O.S. BEN.</u>					
JUDAH (cont'd) And it's my fault. I instigated it. I	209	194.0	196.6	2.6	JUDAH TO BEN) And vindictive.
prolonged it. Many times I tried to back off, but I was too weak. But I promised her nothing. Or did I? See,	210	196.14	203.4	6.6	JUDAH TO BEN) And it's my fault. I instigated it. I prolonged it. (it : the affair)
I don't even know anymore. In the heat of passion, you say things. All I know is, after two years of shameful deceit where I led this double life, I	211	204.4	209.0	4.12	JUDAH TO BEN) Many times I tried to back off, but I was too weak. (back off : colloquial for, 'retreat' - i.e., 'end the affair')
awakened as if from a dream and... realized what I'd be losing.	212	209.8	212.0	2.8	JUDAH TO BEN) But I promised her nothing.
BEN (off) It's called wisdom.	213	213.4	217.8	4.4	JUDAH TO BEN) Or did I? I don't even know anymore.
237-08	214	217.14	221.10	3.12	JUDAH TO BEN) In the heat of passion, you say things. (you : one) (say things : i.e., 'make insincere promises')
	215	222.12	227.6	4.10	JUDAH TO BEN) But after two years of leading this double life...
	216	227.12	234.4	6.8	JUDAH TO BEN) ...I awakened as if from a dream, and realized what I'd be losing.
	217	234.12	237.4/	2.8	BEN TO JUDAH) It's called wisdom.

CRIMES AND MISDEMEANORS R/3  
TITLE & REEL

P/5

SPOTTING LIST FOOTAGES & TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 5 - MFS - BEN, SEATED IN THE CHAIR, LOOKS L.FG. AT O.S. JUDAH.					
BEN It comes to some suddenly. We realize the difference between what's real and deep and lasting...versus...the superficial payoff of the moment.	218	237.10	240.10	3.0	BEN TO JUDAH) It comes to some suddenly. (some : some people)
JUDAH ENTERS L.FG. AND WALKS BG. TO A TABLE BESIDE BEN.					
JUDAH (off) You know, I (face off) kidded myself about loving her, but...deep down I knew....	219	241.0	246.8	5.8	BEN TO JUDAH) We realize the difference between what is deep and lasting...
JUDAH SITS ON THE TABLE.					
JUDAH (cont'd) ...and knowing, I behaved selfishly. For pleasure, for adventure, for lust.	220	246.14	252.6	5.8	BEN TO JUDAH) ...versus the superficial payoff of the moment. (payoff : consequence, outcome or final sequence of a series of actions of circumstances)
BEN Sometimes where there's real love...and ...true acknowledgment of a mistake, there can be, uh, uh, forgiveness, too.	221	252.12	258.12	6.0	JUDAH TO BEN) I kidded myself about loving her, but deep down, I knew. (I kidded myself : i.e., 'I lied to myself' - 'I deluded myself') (deep down : i.e., 'in my innermost self')
JUDAH I know Miriam...her values...her feelings...our place among our friends and colleagues.	222	259.4	266.8	7.4	JUDAH TO BEN) And knowing, I behaved selfishly. For pleasure, for adventure, for lust.
	223	267.0	271.4	4.4	BEN TO JUDAH) Sometimes where there's real love...
	224	272.4	279.0	6.12	BEN TO JUDAH) ...and true acknowledgement of a mistake, there can be forgiveness.
	225	280.4	282.8	2.4	JUDAH TO BEN) I know Miriam...
	226	283.4	289.4	6.0	JUDAH TO BEN) ...her values...our place among our friends and colleagues. (place : position)

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 5 - (CONTINUED)					
BEN					
But what choice do you have if the woman is going to tell her? You...you have to...confess the wrong and hope for understanding and...maybe Miriam	227	289.10	294.10	5.0	BEN TO JUDAH) What choice do you have if the woman plans to tell her? (i.e., 'of your affair')
was responsible in some ways, too, and ...you have to discuss it and hope for the best. And maybe you and Miriam can	228	295.0	300.8	5.8	BEN TO JUDAH) You have to confess and hope for understanding.
never go back to the old life, but maybe there's a new one with maturity and understanding. Maybe, uh...maybe	229	301.4	305.8	4.4	BEN TO JUDAH) Maybe Miriam was responsible in some ways, too.
even a richer one.	230	306.0	310.8	4.8	BEN TO JUDAH) You have to discuss it and hope for the best.
JUDAH (chuckles) You know, it's funny.	231	311.4	315.0	3.12	BEN TO JUDAH) Maybe you can't go back to your old life... (i.e., 'Maybe you and Miriam cannot resume the same relationship and life you had prior to the affair...')
JUDAH GETS UP AND STEPS R. ACROSS THE ROOM AS CAMERA PANS WITH HIM INTO MCS, OFF BEN.					
JUDAH (cont'd) Our entire adult lives, you and I...	232	315.6	322.2	6.12	BEN TO JUDAH) ...but maybe there's a new one, with maturity and understanding.
JUDAH PICKS UP AN ASHTRAY, THEN TURNS AND WALKS L. BACK TO THE TABLE AS CAMERA PANS WITH HIM TO INCLUDE BEN AGAIN.	233	322.12	325.8	2.12	BEN TO JUDAH) Maybe even a richer one.
JUDAH (cont'd) ...have been having this same conversation (off) in one form or another.	234	328.8	330.8	2.0	JUDAH TO BEN) It's funny. (funny : amusing)
CAMERA HOLDS ON BEN IN MS AS JUDAH EXITS L.	235	331.12	336.8	4.12	JUDAH TO BEN) Our entire adult lives, you and I...
	236	337.4	342.8	5.4	JUDAH TO BEN) ...have been having this sort of conversation.

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 5 - (CONTINUED)					
BEN Yes, I know. It's a fundamental difference in the way we view the world. You see it as harsh a-and empty of values and pitiless...uh, and I couldn't go on living if I didn't feel with all my heart a moral structure with real meaning and...forgiveness. And some kind of higher power. Otherwise there's no basis to know how to live. And I know you well enough to know that the spark of that notion is inside you somewhere, too.	237	342.14	347.6	4.8	BEN TO JUDAH) It's a fundamental difference in our view of the world.
	238	347.10	354.0	6.6	BEN TO JUDAH) You see it as harsh, empty of values and pitiless.
	239	355.0	359.8	4.8	BEN TO JUDAH) I couldn't go on if I didn't feel with all my heart... (go on : continue living) (with all my heart : colloquial for, 'with complete conviction')
	240	360.0	367.4	7.4	BEN TO JUDAH) ...a moral structure with real meaning, and forgiveness.
JUDAH (off) Now you're talking to me like your congregation. (chuckles)	241	367.12	374.4	6.8	BEN TO JUDAH) And a higher power. Otherwise there's no basis to know how to live.
BEN (overlapping) (chuckles) That's true. We went from a small infidelity to the meaning of existence.	242	375.0	382.4	7.4	BEN TO JUDAH) I know there's a spark of that notion somewhere inside you, too.
	243	383.0	386.8	3.8	JUDAH TO BEN) You're talking to me like your congregation.
<u>CAMERA PANS L., OFF BEN, TO JUDAH, WHO IS LEANING AGAINST THE WALL.</u>	244	389.12	395.12	6.0	BEN TO JUDAH) We went from a small infidelity to the meaning of existence. (went from : progressed in our discussion)
JUDAH Miriam won't think two years of scheming and dishonesty is a...is a small infidelity. 408-15	245	397.4	403.0	5.12	JUDAH TO BEN) Miriam won't think two years of scheming and dishonesty...
SCENE 6 - INT. DEL'S APARTMENT/KITCHEN - DAY - MCS - DEL STARES OFF, DEEP IN THOUGHT. 416-00	246	403.8	406.8	3.0	JUDAH TO BEN) ...is a small infidelity.

TITLE & REEL	CRIMES AND MISDEMEANORS R/3	P/8	SPOTTING LIST FOOTAGES & TITLES			
COMBINED CONTINUITY & DIALOGUE		TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 7 - EXT. BEACH - DUSK - FS - FLASHBACK - JUDAH AND DEL RUN L.F.G. ALONG THE BEACH AS CAMERA DOLLIES BACK WITH THEM. JUDAH RUNS OVER A STEEP MOUND OF SAND AND REACTS.</p> <p>JUDAH (grunts)</p> <p>DEL (laughs) Oh! How can you do it? I give up.</p> <hr/> <p>DEL SLOWS DOWN FOR A MOMENT.</p>		247	427.8	431.12	4.4	DEL TO JUDAH) How can you do it? I give up.
<p>DEL (cont'd) God, you're in such wonderful shape.</p> <hr/> <p>DEL RESUMES RUNNING AND KEEPS IN PACE BESIDE JUDAH AS CAMERA CONTINUES DOLLYING BACK WITH THEM IN MS.</p>		248	432.12	435.4	2.8	DEL TO JUDAH) You're in wonderful shape. (shape : physical condition)
<p>JUDAH For a man my age.</p> <p>DEL For any age. (pants)</p>		249	435.10	439.10	4.0	JUDAH TO DEL, THEN DEL TO JUDAH) -For a man my age. -For any age.
<p>JUDAH (sighs) I was actually quite athletic when I was a young student.</p> <hr/> <p>DEL WRAPS HER ARMS AROUND JUDAH'S NECK.</p>		250	441.0	444.4	3.4	JUDAH TO DEL) I <u>was</u> athletic as a young student.
<p>DEL (cont'd) You still make love like a young student.</p> <p>JUDAH Yeah?</p> <hr/> <p>DEL STOPS JUDAH AS CAMERA HOLDS.</p>		251	444.10	448.6	3.12	DEL TO JUDAH) You still make love like a young student. (Translators : Please be sure Del repeats "young student")
<p>DEL Yeah.</p> <p>JUDAH Yeah?</p> <hr/> <p>JUDAH AND DEL KISS. JUDAH LOOKS AROUND NERVOUSLY.</p>		252	455.8	458.12	3.4	JUDAH TO DEL) We shouldn't do this here. (do this : embrace)
<p>JUDAH (cont'd) You know...I don't think we should do this here.</p> <p>DEL Well, why not? We're all alone.</p>		253	459.4	461.4	2.0	DEL TO JUDAH) Why? We're alone.
<p>JUDAH I don't know. I...feel a little self-conscious.</p>		254	461.8	465.8	4.0	JUDAH TO DEL) I don't know. I feel a little self-conscious.



TITLE & REEL	TITLE NO.	START	END	TOTAL	TITLE
COMBINED CONTINUITY & DIALOGUE					
SCENE 7 - (CONTINUED)					
DEL Let's go back to the cottage and light a fire, and you can play me the Schumann.	255	466.0	471.8	5.8	DEL TO JUDAH) Let's go back to the cottage. You can play the Schumann. (the Schumann : the Schumann piano piece - 'Schumann' refers to Robert Schumann, 1810-1856, a German composer)
<u>JUDAH AND DEL WALK L.FG. AS CAMERA DOLLIES BACK WITH THEM.</u>					
JUDAH Schubert. Schumann is flowery.	256	472.0	476.8	4.8	JUDAH TO DEL) Schubert. Schumann is flowery. (Schubert : Franz Schubert, 1797-1828, Austrian composer) (flowery : highly ornate or sentimental)
DEL Oh.					
JUDAH Schubert is.... He reminds me of you. The sad one.	257	477.8	483.8	6.0	JUDAH TO DEL) Schubert reminds me of you. The sad one. (Schubert : i.e., 'Schubert's music')
DEL Schubert. God, you have to teach me all that. I'm so ignorant in classical music.	258	484.0	485.8	1.8	DEL TO JUDAH) Schubert.
JUDAH I'll teach you. <span style="float: right;">493-09</span>	259	486.0	491.8	5.8	DEL TO JUDAH) You have to teach me. I'm so ignorant in classical music.
SCENE 8 - INT. DEL'S APARTMENT/KITCHEN - DAY - MCS - DEL STARES OFF, DEEP IN THOUGHT.					
JUDAH (voice over) Someday, we'll have a lot of time.  (KNOCK ON DOOR)	261 ITAL	494.0	497.12	3.12	JUDAH TO DEL) (voice over) Someday, we'll have a lot of time.
<u>DEL STEPS R. INTO THE LIVING ROOM AS CAMERA PANS WITH HER, THEN SHE WALKS DOWN THE HALLWAY TO THE DOOR IN BG. SHE OPENS THE DOOR TO REVEAL JUDAH IN THE CORRIDOR. THEY EMBRACE. DEL THEN LEADS JUDAH FG. INTO THE APARTMENT.</u>					
DEL Would you like a drink?	262	521.0	523.8	2.8	DEL TO JUDAH) Would you like a drink?
<u>DEL STEPS L. INTO THE KITCHEN AS CAMERA PANS WITH HER, OFF JUDAH, WHO CLOSES THE DOOR.</u>					
JUDAH (off) Yeah. Oh, fix me whatever you're having.	263	526.6	530.8	4.2	JUDAH TO DEL) Yeah. Fix me whatever you're having. (Fix : Prepare)

## SPOTTING LIST FOOTAGES &amp; TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 8 - (CONTINUED)					
DEL POURS SOME LIQUOR INTO A GLASS AS JUDAH ENTERS R. BEHIND HER, RUBBING HIS HEAD. HE LEANS AGAINST A COUNTER IN BG.	264	544.10	549.2	4.8	JUDAH TO DEL) Why did you call the house last night and hang up?
JUDAH (cont'd) (sighs) Why'd you call the house last night and hang up, huh, Del?	265	550.12	554.2	3.6	DEL TO JUDAH) I'm not playing games, Judah. (playing games : i.e., 'engaging in manipulative tactics or insincere behavior')
DEL I'm not playing games, Judah. Just because you've decided I'm through in your life doesn't mean I'm gonna roll over and die.	266	555.8	562.0	6.8	DEL TO JUDAH) Just because you decided we're through, I won't roll over and die. (we're : our relationship is) (roll over and die : i.e., 'easily accept defeat' - 'passively accede to your wishes')
DEL CAPS THE LIQUOR BOTTLE AND SETS IT DOWN.					
JUDAH Del, what happened to us? I mean... we had a wonderful few years. We both knew it couldn't go on forever.	267	562.8	565.12	3.4	JUDAH TO DEL) Del, what happened to us?
DEL I gave up things for you.	268	566.12	572.4	5.8	JUDAH TO DEL) We had some wonderful years. We knew it couldn't go on forever. (had : shared)
JUDAH Oh, come on! That's poppycock! Don't give me that, will ya? For God's sake. There were no business opportunities. It's all in your head. No lovers begging for your hand. I mean...I prevented nothing. I-I-I....	269	573.0	575.2	2.2	DEL TO JUDAH) I gave up things for you. (i.e., 'I made sacrifices in my life to continue our relationship.')
	270	575.8	582.8	7.0	JUDAH TO DEL) Come on! That's poppycock! Don't give me that. For God's sake. (poppycock : slang for, 'absurd nonsense') (give me that : colloquial for, 'make those ridiculous assertions') (For God's sake : Colloquial exclamation of frustration)
	271	583.2	587.8	4.6	JUDAH TO DEL) Those business opportunities are all in your head. (are...head : colloquial for, 'are in your imagination')
	272	588.0	594.8	6.8	JUDAH TO DEL) No lovers begging for your hand. I prevented nothing. (for your hand : colloquial for, 'for you to marry them')

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 8 - (CONTINUED)					
DEL Can we not argue? I just wanted to talk.	273	595.8	599.14	4.6	DEL TO JUDAH) Can we not argue? I just wanted to talk.
<u>DEL HANDS JUDAH THE DRINK.</u>					
JUDAH I'm just so rattled.	274	600.4	602.12	2.8	JUDAH TO DEL) I'm just so rattled. (rattled : slang for, 'nervous and upset to the point of not being able to think rationally')
<u>DEL WALKS R. INTO THE LIVING ROOM AS CAMERA PANS WITH HER, OFF JUDAH.</u>					
DEL I had an idea. I thought if we could get away, just...just for a little while on one of our trips.	275	604.0	606.8	2.8	DEL TO JUDAH) I had an idea.
	276	608.8	615.12	7.4	DEL TO JUDAH) I thought if we could get away, just for a while, on one of our trips.
<u>DEL STOPS IN FRONT OF A WINDOW AND TURNS BACK TO O.S. JUDAH AS CAMERA HOLDS IN MFS.</u>					
DEL (cont'd) Our trips are the warmest memories I have.	277	616.10	620.2	3.8	DEL TO JUDAH) Our trips are my warmest memories.
<u>JUDAH RE-ENTERS L. AND STOPS BESIDE DEL.</u>					
DEL (cont'd) Not just in our relationship, but some of the loveliest times I've ever had.	278	620.8	626.14	6.6	DEL TO JUDAH) Not just in our relationship, but the loveliest times I've ever had.
<u>DEL AFFECTIONATELY STROKES JUDAH'S HEAD.</u>	279	627.4	634.4	7.0	DEL TO JUDAH) You're so much more relaxed away from home. You come to life.
DEL (cont'd) And you're always so much more relaxed away from home. You come to life. Your whole face changes. I thought if...we could just get away to Boston or Washington, just without any pre-conceived notions.	280	634.10	638.0	3.6	DEL TO JUDAH) Your whole face changes.
	281	638.8	644.12	6.4	DEL TO JUDAH) If we could get away to Boston or Washington... (Washington : Washington, D.C.)
JUDAH I can't go away, Del.	282	645.2	648.2	3.0	DEL TO JUDAH) ...with no preconceived notions.
DEL (sighs) Just a weekend. Just to be together!	283	648.8	651.8	3.0	JUDAH TO DEL) I can't go away, Del.
	284	654.4	658.8	4.4	DEL TO JUDAH, THEN JUDAH TO DEL) -Just a weekend. Why not?! -I can't!

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 8 - (CONTINUED)					
JUDAH (overlapping) I can't, Del! I ca--	285	658.14	661.10	2.12	JUDAH TO DEL, THEN DEL TO JUDAH) -I can't! -You won't.
DEL (interrupting) Why not?!					
JUDAH I can't!					
DEL You won't.					
JUDAH Of course, I won't. Right.	286	662.0	665.0	3.0	JUDAH TO DEL) Of course I won't.
DEL Why not?	287	668.2	670.2	2.0	DEL TO JUDAH) Why not?
JUDAH (sighs) Be-Because you're very un- realistic, you know that? Sit-Sit down for a second. Come on.	288	674.12	679.4	4.8	JUDAH TO DEL) Because you're unrealistic, you know that?
<u>JUDAH STEPS R. TO THE COUCH AS CAMERA PANS WITH HIM, OFF DEL MOMENTARILY.</u>	289	681.0	684.4	3.4	JUDAH TO DEL) Sit down for a second.
JUDAH (cont'd) Let's talk.	290	685.0	687.0	2.0	JUDAH TO DEL) Let's talk.
<u>DEL ENTERS L. AND SITS DOWN ON THE COUCH WITH JUDAH AS CAMERA TILTS DOWN WITH THEM.</u>					
JUDAH (cont'd) (sighs) Look...I've been...	291	694.6	696.6	2.0	JUDAH TO DEL) I've been....
<u>DEL DOWNS HER DRINK QUICKLY AND JUDAH HOLDS HER HAND.</u>					
JUDAH (cont'd) ...I've been thinking, too. And...it occurs to me, I mean, if I...if I have caused you to miss out on any oppor- tunities that might have been lucrative for you, I'm-I'm perfectly prepared to-to reimburse you. I mean, I certainly don't want to feel I've cost you any--	292	698.12	701.4	2.8	JUDAH TO DEL) I've been thinking, too.
	293	704.0	707.0	3.0	JUDAH TO DEL) It occurs to me...
	294	707.8	714.0	6.8	JUDAH TO DEL) ...if I made you miss an opportunity that might have been lucrative...
	295	714.6	720.6	6.0	JUDAH TO DEL) ...I'm perfectly prepared to reimburse you--
<u>DEL YANKS HER HAND OUT OF JUDAH'S GRASP.</u>					

TITLE & REEL COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 8 - (CONTINUED)					
DEL (interrupting) I'm not after your goddamn money! I want to speak to Miriam! It's her	296	720.12	724.8	3.12	DEL TO JUDAH) (interrupting) I'm not after your goddamn money!
problem, too!	297	725.0	728.8	3.8	DEL TO JUDAH) I want to speak to Miriam!
JUDAH Now keep her out of it!	298	728.14	734.6	5.8	JUDAH TO DEL, THEN DEL TO JUDAH) -Keep her out of it!
DEL (overlapping) I want her to know the truth!					-She should know the truth!
JUDAH Keep her out of it, all right?					
<u>DEL GETS UP AND EXITS L. CAMERA DOLLIES IN SLIGHTLY ON JUDAH AS HE SIPS HIS DRINK.</u>					
DEL (off) I think she should know her husband's a liar and an embezzler.	299	738.8	743.14	5.6	DEL TO JUDAH) She should know her husband is a liar and an embezzler. (embezzler : one who fraudulently appropriates funds entrusted to one's care for one's own use)
<u>JUDAH REACTS AND STARES AT O.S. DEL. HE GETS UP AND MARCHES ACROSS THE LIVING ROOM AS CAMERA TILTS UP AND PANS L. WITH HIM.</u>					
JUDAH Listen. Don't you dare call me an embezzler.	300	750.12	754.0	3.4	JUDAH TO DEL) Don't you dare call me that. (that : an embezzler)
<u>JUDAH STOPS AT THE KITCHEN DOORWAY AND LOOKS IN AT O.S. DEL AS SHE POURS HERSELF ANOTHER DRINK.</u>					
DEL (off) I'm not blind.					
<u>JUDAH STEPS L. INTO THE KITCHEN AS CAMERA PANS WITH HIM TO INCLUDE DEL AGAIN.</u>					
DEL (cont'd) I know what went on between those philanthropies and your stocks.	301	757.0	763.12	6.12	DEL TO JUDAH) I know what went on between those philanthropies and your stocks. (those philanthropies : i.e., 'the funds from your philanthropic organizations') (Implying that Judah took funds belonging to philanthropical organizations and used them to cover his losses on the stock market)
JUDAH I took nothing. Not a nickel. Ev-- My conscience is completely clear.					
DEL You needed money to cover your losses. I was around when it was happening.	302	764.2	770.2	6.2	JUDAH TO DEL) I took nothing. My conscience is completely clear.
<u>DEL WALKS R. OUT OF THE KITCHEN AS CAMERA PANS WITH HER. OFF JUDAH.</u>					
DEL TO JUDAH) You needed money to cover your losses. I was there.	303	770.8	774.12	4.4	

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 8 - (CONTINUED)</p> <p>JUDAH Okay, okay.</p>					
<p><u>DEL WALKS BG. DOWN THE HALLWAY AND EXITS INTO HER BEDROOM.</u></p>					
<p>JUDAH (off) (cont'd) I needed some temporary help. I mean.... I've--</p>	304	775.2	779.8	4.6	JUDAH TO DEL) Okay. I needed some temporary help.
<p><u>JUDAH RE-ENTERS L. FROM THE KITCHEN AND WALKS BG. DOWN THE HALLWAY.</u></p>					
<p>JUDAH (off) (cont'd) For chrissake, I mean, after a lifetime (on) of hard work, a man doesn't sit still and watch himself go down the toilet!</p>	305	780.0	787.4	7.4	JUDAH TO DEL) After a lifetime of hard work, a man doesn't let himself go down the toilet! (go down the toilet : slang for, 'be ruined' - 'become bankrupt')
<p><u>JUDAH STOPS OUTSIDE DEL'S BEDROOM DOORWAY.</u></p>					
<p>JUDAH (cont'd) I mean, does he?! I mean, moving around funds is certainly not stealing!</p> <p style="text-align: center;">(BATHROOM CABINET DOOR SHUTS)</p>	306	787.12	793.8	5.12	JUDAH TO DEL) Does he?! Moving around funds is not stealing!
<p><u>DEL EMERGES FROM HER BEDROOM WITH A VIAL IN HER HAND AND WALKS FG. DOWN THE HALLWAY PAST JUDAH.</u></p>					
<p>DEL Without asking or telling anyone?</p>	307	795.8	797.8	2.0	DEL TO JUDAH) Without telling anyone?
<p><u>DEL WALKS R. INTO THE LIVING ROOM AS CAMERA PANS WITH HER. OFF JUDAH. JUDAH FOLLOWS, SHAKING HIS FINGER AT HER.</u></p>					
<p>JUDAH (overlapping) Look, listen to me! Every cent was accounted (off) for with interest!</p>	308	797.14	802.2	4.4	JUDAH TO DEL) Every cent was accounted for, with interest! (Every cent : i.e., 'that I borrowed from the philanthropies') (with interest : i.e., 'and repaid with interest on the borrowed amount')
<p><u>DEL STOPS BY THE WINDOW AND TURNS BACK TO O.S. JUDAH AS CAMERA HOLDS IN MFS.</u></p>					
<p>DEL I don't think they would see it that way.</p>	309	804.12	807.12	3.0	DEL TO JUDAH) They won't see it that way. (i.e., 'The administrators of the philanthropies will not agree with your interpretation.')
<p><u>DEL PUTS HER DRINK ON THE O.S. COFFEE TABLE, THEN POURS SOME PILLS FROM THE VIAL INTO HER HAND.</u></p>					

TITLE & REEL

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 8 - (CONTINUED)</p> <p>JUDAH (off) So this is it, right?</p> <hr/> <p>JUDAH ENTERS L.</p>					
<p>JUDAH (cont'd) This is what you plan on doing? You're gonna hold onto me with threats, right?</p> <hr/> <p>DEL GLARES AT JUDAH AS CAMERA SLOWLY DOLLIES IN ON THEM.</p>	310	808.4	814.8	6.4	<p>JUDAH TO DEL) This is what you plan to do? Hold onto me with threats? (Hold onto me : i.e., 'Force me to maintain our relationship')</p>
<p>JUDAH (cont'd) Stupid threats and slander. This is your idea of love, right?</p>	311	815.0	820.0	5.0	<p>DEL TO JUDAH) Stupid threats and slander. This is your idea of love?</p>
<p>DEL (overlapping) I will not be tossed out! I want to speak to Miriam!</p> <hr/> <p>DEL TAKES A PILL AND DOWNS IT WITH HER DRINK AS CAMERA HOLDS IN MS.</p>	312	820.8	824.12	4.4	<p>DEL TO JUDAH) I won't be tossed out! I want to speak to Miriam! (tossed out : slang for, 'thoughtlessly abandoned')</p>
<p>JUDAH Think, for chrissake! Well,</p>	313	825.4	827.8	2.4	<p>JUDAH TO DEL) Think, for Christ's sake!</p>
<p>think-think what the hell you're doing to me, will you?! Please!</p>	314	827.14	833.6	5.8	<p>JUDAH TO DEL) Think of what the hell you're doing to me! Please!</p>
<p>DEL I can't figure it out. I need you.</p>	315	833.12	836.8	2.12	<p>DEL TO JUDAH) I can't figure it out.</p>
<p>JUDAH (sighs) Oh....</p> <hr/> <p>JUDAH RUBS HIS BROW WEARILY.</p>	316	837.6	839.10	2.4	<p>DEL TO JUDAH) I need you.</p>
<p>845-10</p>					
<p>EXHIBITION REEL FOOTAGE: 833-10</p>					<p>LAST FRAME OF PICTURE IS 845.10</p>
<p><u>END OF REEL THREE</u></p>					<p><u>END OF REEL THREE</u></p>

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
START MEASURING 0.01 AT FIRST FRAME OF PICTURE.					<u>LABORATORY:</u> 0.01 AT FIRST FRAME OF PICTURE
					18.2 = 1ST SCENE END
SCENE 1 - EX'. RIVERSIDE PARK - DAY - FS - PAST SOME WINTER TREES TO A TALL APARTMENT BUILDING. THERE IS A STATUE IN FRONT OF THE BUILDING.					
LESTER (off) I love New York. I was born in that building right there.	317	1.0	4.12	3.12	LESTER INTO CAMERA TO AUDIENCE) I was born in that building there.
<u>CAMERA TILTS DOWN, OFF THE APARTMENT BUILDING, TO REVEAL LESTER SITTING ON A BENCH AND POINTING OVER HIS SHOULDER AT IT.</u>					
LESTER (cont'd) Behind the-guy, uh, the statue there. The guy on the pedestal.	318	5.2	10.0	4.14	LESTER INTO CAMERA TO AUDIENCE) Behind the statue there. The guy on the pedestal. (Behind : i.e., 'In the building behind') (the...pedestal : referring to the statue)
<u>CAMERA HOLDS IN MS ON LESTER.</u>					
LESTER (cont'd) I love New York. It's like, uh, uh, it's like thousands of, uh, straight lines just lookin' for a punch line, you know? 18-02	319	10.6	12.14	2.8	LESTER INTO CAMERA TO AUDIENCE) I love New York.
	320	13.4	18.2/	4.14	LESTER INTO CAMERA TO AUDIENCE) It's like thousands of straight lines looking for a punch line. (straight lines : dialogue to set up a joke spoken by an entertainer playing the part of a foil for a comic partner) (punch line : climactic phrase or sentence in a joke)
SCENE 2 - MFS - CLIFF OPERATES A FILM CAMERA AND FILMS O.S. LESTER. AN ASSORTMENT OF AIDES AND CREW MEMBERS ARE ASSEMBLED AROUND HIM. CLIFF REACTS AND ROLLS HIS EYES, THEN TURNS HIS ATTENTION BACK TO THE CAMERA.					
LESTER (off) And what makes New York such a funny place is that... 23-11	321	19.8	23.8/	4.0	LESTER INTO CAMERA TO AUDIENCE) What makes New York such a funny place is... (funny : note double meaning, 'humorous' and 'odd')
SCENE 3 - MS - LESTER SEATED ON THE PARK BENCH.					



TITLE &amp; REEL

CRIMES AND MISDEMEANORS R/4

P/2

SPOTTING LIST FOOTAGES &amp; TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 3 - (CONTINUED)					
LESTER ...there's so much tension and pain and misery and craziness here. And that, they got, that's the first part of comedy. But, see, you gotta get some distance from it, you know what I mean? But the main, the thing to remember about comedy is, if it's, if it bends, it's funny. If it breaks, it's not funny. So you gotta get back from the pain, you see what I mean? But, uh, the, the, uh.... Uh, like--	322	23.14	29.4	5.6	LESTER INTO CAMERA TO AUDIENCE) ...there's so much pain and misery and craziness here. (craziness : colloquial for, 'insanity')
They said, they asked me up in, uh, uh, at Harvard, a bunch of kids asked me, "Wha-What's comedy?" So I said -- and then th-this is, this is part of what I'm trying to say about getting back from it -- they, I-I-I said, "Comedy is tragedy plus plus time.	323	29.10	32.6	2.12	LESTER INTO CAMERA TO AUDIENCE) That's the first part of comedy.
	324	32.12	39.2	6.6	LESTER INTO CAMERA TO AUDIENCE) But you got to get distance from it. The thing to remember about comedy... (it : i.e., 'misery and pain')
	325	39.8	46.4	6.12	LESTER INTO CAMERA TO AUDIENCE) ...is if it bends, it's funny. If it breaks, it's not funny. (funny : humorous)
	326	46.10	51.10	5.0	LESTER INTO CAMERA TO AUDIENCE) So you got to get back from it, see what I mean? (get back : separate yourself - distance yourself)
	327	52.0	58.6	4.6	LESTER INTO CAMERA TO AUDIENCE) They asked me at Harvard, "What's comedy?" (They : Students) (Harvard : University in Cambridge, Massachusetts)
	328	58.12	63.6	4.10	LESTER INTO CAMERA TO AUDIENCE) I said, and this is the part about getting back....
	329	63.12	69.8	5.12	LESTER INTO CAMERA TO AUDIENCE) I said, "Comedy is tragedy plus time."

TITLE &amp; REEL

CRIMES AND MISDEMEANORS R/4

P/3

## SPOTTING LIST FOOTAGES &amp; TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 3 - (CONTINUED)					
LESTER (cont'd) "Tragedy plus time." See when, uh, the night Lincoln was shot, you couldn't joke about it. You couldn't make a joke about that. You just couldn't do it. Now time has gone by...and now it's fair game. See what I mean? It's tragedy plus time."	330	70.4	77.0	6.12	LESTER INTO CAMERA TO AUDIENCE) "Tragedy plus time." The night Lincoln was shot, you couldn't joke about it. (Lincoln : Abraham Lincoln, U.S. President assassinated in 1865)
it. Now time has gone by...and now it's fair game. See what I mean? It's tragedy plus time."	331	77.6	80.12	3.6	LESTER INTO CAMERA TO AUDIENCE) You couldn't make a joke about that.
CLIFF (off) Okay, we're out.	332	81.2	86.10	5.8	LESTER INTO CAMERA TO AUDIENCE) Now time has gone by, and now it's fair game. (it : the subject of Lincoln's death) (fair game : colloquial for, 'a legitimate object of mockery or attack')
LESTER That's it? So fast? 95-07	333	87.0	90.0	3.0	LESTER INTO CAMERA TO AUDIENCE) See? It's tragedy plus time. (See : Colloquial for, 'Understand')
SCENE 4 - MFS - CLIFF STANDING WITH THE CAMERA AND HIS CREW.					
CLIFF I shot up ten rolls on your first question. 99-09	334	90.6	92.8	2.2	CLIFF TO LESTER) We're out. (I.e., 'We have run out of film.')
	335	92.14	95.6/	2.8	LESTER TO CLIFF) That's it? So fast? (That's it : i.e., 'That is all the time we have')
	336	95.12	99.8/	3.12	CLIFF TO LESTER) I shot 10 rolls on your first question. (shot : filmed on) (rolls : rolls of film)

TITLE & REEL CRIMES AND MISDEMEANORS R/4

P/4

SPOTTING LIST FOOTAGES & TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 5 - MS - LESTER CHECKS THE TIME ON HIS WRISTWATCH.</p> <p>LESTER All right, I gotta, I gotta get to CBS anyway.</p> <p>LESTER STANDS UP AS CAMERA TILTS UP WITH HIM INTO MCS.</p> <p>LESTER (cont'd) Remember where we were. We'll start this again tomorrow. Just...</p> <p>LESTER STARTS TO EXIT R.FG. <span style="float: right;">105-14</span></p>	337	99.14	105.10/	5.12	<p>LESTER TO CLIFF) I got to get to CBS anyway. We'll start this again tomorrow. (CBS : Abbreviation for, 'Columbia Broadcasting System' - one of the largest television networks in the U.S.)</p>
<p>SCENE 6 - MFS - CLIFF, STANDING AMONG THE CREW MEMBERS, REMOVES THE MAGAZINE FROM THE CAMERA.</p> <p>LESTER (off) ...-Just remember what I was saying.</p> <p>CLIFF STEPS L. AND CAMERA PANS L. TO REVEAL LESTER AS HE JOINS SOME TELEVISION EXECUTIVES WHO WERE LOOKING ON.</p>	338	/106.0	108.4	2.4	<p>LESTER TO CLIFF) Remember what I was saying.</p>
<p>EXECUTIVE #1 Okay, very nice.</p> <p>LESTER (overlapping) What do you think?</p> <p>EXECUTIVE #2 (overlapping) It was wonderful.</p> <p>EXECUTIVE #1 (overlapping) Excellent.</p> <p>LESTER (overlapping) Was it all right?</p> <p>FEMALE EXECUTIVE (overlapping) Oh...I'm speechless.</p> <p>EXECUTIVE #1 Absolutely!</p> <p>LESTER (overlapping) I think I'm too cute.</p> <p>EXECUTIVE #1 No, Lester, you were wonderful.</p> <p>CLIFF EXITS L. WITH THE MAGAZINE, THEN LESTER MAKES HIS WAY R. AS CAMERA DOLLIES WITH HIM, OFF THE EXECUTIVES.</p>	339	108.10	112.14	4.4	<p>LESTER TO GROUP) What do you think? I think I'm too cute.</p>

TITLE & REEL COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 6 - (CONTINUED)</p> <p>LESTER (overlapping) I'm gonna do— I'm gonna do it more— I'm gonna be more relaxed tomorrow, you know?</p> <p>EXECUTIVE #1 (off) (overlapping) Excellent!</p> <p>LESTER I'm gonna do that tragedy stuff. I got good stuff on that.</p> <p><u>CAMERA HOLDS AS LESTER STOPS BESIDE HALLEY REED, AN ASSOCIATE PRODUCER, WHO TALKS ON A CELLULAR TELEPHONE. ANOTHER WOMAN STANDS NEXT TO HALLEY.</u></p>	340	113.6	119.8	6.2	<p>LESTER TO EXECUTIVE #1) I'll be more relaxed tomorrow. I'll do the tragedy stuff. (do...stuff : i.e., 'speak on the subject of tragedy')</p>
<p>HALLEY (into telephone) Yeah, this is Halley Reed for Mr. Kurnitz, please.</p> <p>LESTER (overlapping) Listen— (to woman) Would you—? Would you excuse me one second? Just—</p> <p><u>THE WOMAN NODS AND EXITS R.</u></p>	341	119.14	125.2	5.4	<p>HALLEY INTO TELEPHONE, THEN LESTER TO WOMAN) -This is Halley Reed for Mr. Kurnitz. -Excuse me, please.</p>
<p>LESTER (cont'd) Listen, I know I told you this before, but if you play your cards right, you could have my body.</p> <p>HALLEY Wouldn't you rather leave it to</p>	342	125.8	130.14	5.6	<p>LESTER TO HALLEY) If you play your cards right, you could have my body. (play your cards right : colloquial for, 'act sensibly or cleverly') (Note that Lester is implying sexual activity)</p>
<p>science?</p>	343	131.4	133.14	2.10	<p>HALLEY TO LESTER) Don't you want to leave it to science? (leave...science : i.e., 'donate your body for scientific study after your death' - note play on 'have my body' in the previous Title)</p>

TITLE & REEL

CRIMES AND MISDEMEANORS R/4

P/6

SPOTTING LIST FOOTAGES & TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 6 - (CONTINUED)</p>					
<p>LESTER Now, will you listen to me? Will you listen to me?</p>	344	134.4	139.14	5.10	LESTER TO HALLEY) Listen. I'm offering you my heart and you're squashing it. Come on.
<p>HALLEY (into telephone) (overlapping) That's okay, I'll wait. Thank you.</p>					
<p>LESTER (overlapping) I'm offering you my heart, and you're squashing it. Come on. When are you gonna quit this organization? Come work for me?</p>	345	140.12	144.4	3.8	LESTER TO HALLEY) When will you quit and work for me? (quit : i.e., 'resign from this job')
<p>HALLEY Oh, you-you'd fire me. I'm much too opinionated.</p>	346	144.10	148.14	4.4	HALLEY TO LESTER) You'd fire me. I'm much to opinionated.
<p>LESTER No, no, no, listen, I--</p>	347	149.4	155.0	5.12	LESTER TO HALLEY) No, no. I like mental stimulation.
<p>HALLEY (into telephone) (overlapping) That's okay, I'll wait.</p>					
<p>LESTER I like, I like mental stimulation. You know?</p>					
<p>HALLEY (overlapping) You tried shock therapy?</p>	348	155.6	160.2	4.12	HALLEY TO LESTER, THEN LESTER TO HALLEY) -You tried shock therapy? -That's good! Funny!
<p>LESTER (chuckles) That's good! That's funny!</p>					
<p>EXECUTIVE #1 ENTERS L. AND STOPS BESIDE LESTER.</p>					
<p>LESTER (cont'd) That's very good!</p>					(shock therapy : treatment involving the use of electric shocks to produce convulsions or unconsciousness for symptomatic relief in certain mental disorders - note play on 'stimulation' in previous Title)

TITLE & REEL	CRIMES AND MISDEMEANORS R/4	P/7	SPOTTING LIST FOOTAGES & TITLES			
COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE	
SCENE 6 - (CONTINUED)						
EXECUTIVE #1 (overlapping) Listen, Lester, I'm sorry, but we've gotta go. It's getting late.	349	160.8	163.12	3.4	EXECUTIVE #1 TO LESTER) Lester, we've got to go.	
HALLEY (overlapping) Oh, no don't cut me off!						
<u>HALLEY GETS CUT OFF AND RE-DIALS THE TELEPHONE.</u>						
LESTER (overlapping) Okay, I'll be-- I'll be right with you. Wait in the car for me.	350	164.2	169.14	5.12	LESTER TO EXECUTIVE #1) I'll be right with you. Wait in the car for me. In the car.	
EXECUTIVE #1 (overlapping) Wait? It's five o'clock.						
LESTER (overlapping) Wait in the car. Arthur, wait in the car. I'll be right with you.	351	170.4	173.8	3.4	EXECUTIVE #1 TO LESTER) Please come. You promise? (promise : i.e., 'promise to come quickly')	
EXECUTIVE #1 (overlapping) Would you please come?						
LESTER Yes, wait in the car, Arthur.						
EXECUTIVE #1 (overlapping) Will you promise?						
LESTER Wait in the car.						
EXECUTIVE #1 (overlapping) Please, come on.	352	175.0	179.10	4.10	HALLEY INTO TELEPHONE) I was holding for Mr. Kurnitz. It's Halley Reed. (holding : waiting)	
<u>EXECUTIVE #1 RELUCTANTLY EXITS R.FG.</u>						
HALLEY (into telephone) (overlapping) Yes, I-I was holding for Mr. Kurnitz, please. It's Halley Reed.	353	180.0	183.10	3.10	LESTER TO HALLEY) Why don't you come with me to Barbados? (Barbados : Resort island in the West Indies)	
LESTER (overlapping) (to Halley) What do you think--? How 'bout this? What do you--? Why don't you come with me down to Barbados?	354	184.0	186.14	2.14	LESTER TO HALLEY) We'll swim, get some sun.	
We'll swim, you know, we'll get some sun. Come on. Why?	355	187.4	190.6	3.2	HALLEY TO LESTER) Sorry, I freckle. (I freckle : i.e., 'My skin gets freckles when I am in the sunlight' - note that 'freckles' are small, brownish spots on the skin caused by exposure to the sun)	
HALLEY (overlapping) Sorry, I freckle.						

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 6 - (CONTINUED)					
LESTER That's my best shot! I can't do any better than that.	356	190.14	193.14	3.0	LESTER TO HALLEY) I can't do any better than that! (do any : i.e., 'offer anything better' - 'offer an opportunity for romance')
HALLEY (into telephone) That's okay, I-I...I-I'll wait.	357	194.4	197.0	2.12	HALLEY INTO TELEPHONE) Okay, I'll wait.
LESTER (overlapping) Oh, okay, look, think about it, okay? Please think about it. Talk to you tomorrow.	358	197.6	201.0	3.10	LESTER TO HALLEY) Think about it. Talk to you tomorrow. (Talk...tomorrow : Colloquial phrase of farewell)
<u>LESTER EXITS R.FG. CAMERA DOLLIES IN ON HALLEY INTO MS.</u>					
HALLEY Oh...!					
<u>HALLEY GETS CUT OFF AGAIN AND RE-DIALS THE TELEPHONE. CLIFF ENTERS L.FG. AND STOPS NEXT TO HALLEY. HE WATCHES O.S. LESTER, THEN TURNS TO HER.</u>					
HALLEY (into telephone) (cont'd) Yeah, it's Halley Reed. You cut me off.	359	214.12	219.0	4.4	HALLEY INTO TELEPHONE) Yeah, it's Halley Reed. You cut me off. (cut me off : i.e., 'disconnected my call')
CLIFF Shhh!					
HALLEY (into telephone) Okay.					
<u>CLIFF EXTENDS HIS HAND TO HALLEY.</u>					
CLIFF Excuse me, we haven't officially met.	360	222.0	224.6	2.6	CLIFF TO HALLEY) We haven't officially met.
<u>HALLEY SHAKES CLIFF'S HAND.</u>					
HALLEY Hi, I'm Halley Reed.	361	224.12	228.12	4.0	HALLEY TO CLIFF) I'm Halley Reed, one of the associate producers.
CLIFF Hi.					
HALLEY (overlapping) I'm one of the associate producers.					
CLIFF I'm Clifford Stern. Can I ask you the same question that I asked the	362	229.0	230.12	1.12	CLIFF TO HALLEY) Clifford Stern. (I.e., 'I am Clifford Stern.')
producer? What do you bother with this guy for?	363	231.2	237.8	6.6	CLIFF TO HALLEY) Can I ask you a question I asked the producer? Why bother with this guy? (bother : concern oneself with) (this guy : Lester)
HALLEY (sighs)					

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 6 - (CONTINUED)					
<u>HALLEY TURNS OFF THE TELEPHONE.</u>					
<p>CLIFF I mean, he's, you know, he's such a pompous bore and your show does such great profiles.</p>	364	237.14	241.12	3.14	<p>CLIFF TO HALLEY). He's a bore, and your show does great profiles. (profile : biographical sketch of the life and character of a person)</p>
<p>HALLEY (overlapping) (sighs) Well, listen, I'll tell you. Just between you and me, I wanted to do Gabriel Garcia Marquez, okay?</p>	365	244.2	249.14	5.12	<p>HALLEY TO CLIFF) Between you and me, I wanted to do Gabriel Garcia Marquez. (Between...me : Colloquial for, 'Confidentially') (do : produce a show about) (Gabriel Garcia Marquez : Colombian author)</p>
<p>CLIFF (overlapping) That's perfect.</p>					
<p>HALLEY They like to mix it up. They like a little variety. After all, he is an American phenomenon.</p>	366	251.4	257.10	6.6	<p>HALLEY TO CLIFF) They like a little variety. He is an American phenomenon. (They : The producers) (variety : i.e., 'variety in subject matter') (He : Lester)</p>
<p>CLIFF Yeah, but so is acid rain.</p>					
<p>HALLEY Boy, you really don't like him, do you?</p>	367	258.0	263.4	5.4	<p>CLIFF TO HALLEY, THE HALLEY TO CLIFF) -So's acid rain. -You really don't like him. (So's acid rain : i.e., 'Acid rain is also an American phenomenon' - note that 'acid rain' is precipitation harmful to the environment containing high concentrations of acid-forming chemicals, such as pollutants from coal smoke and chemical manufacturing that have been released into the atmosphere and combined with water vapor)</p>
<p>CLIFF I love him like a brother. David Greenglass.</p>					
	368	263.10	267.14	4.4	<p>CLIFF TO HALLEY) I love him like a brother. David Greenglass. (David Greenglass : American citizen who, when working for the Army at the Los Alamos atomic bomb test site, supplied his sister and brother-in-law, Ethel and Julius Rosenberg, with valuable data on nuclear weapons. Greenglass was sentenced to 15 years imprisonment after serving as the government's chief witness against the Rosenbergs. The Rosenbergs were convicted and became the first U.S. civilians to be executed for espionage)</p>



TITLE & REEL	COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
	SCENE 6 - (CONTINUED)					
	HALLEY So, w-why are you, why are you doing this show? It's very unusual for them to bring in an outside person like this.	369	268.4	271.12	3.8	HALLEY TO CLIFF) Why are you doing this show? (doing : filming)
	CLIFF Well, yes, I know. I'm-I'm doing it strictly for the money. I wanna, you know, I'm trying to make my own documentary on--	370	272.2	276.6	4.4	HALLEY TO CLIFF) It's unusual for them to bring in an outside person. (them : the producers)
	HALLEY (overlapping) Oh.	371	276.12	284.0	7.4	CLIFF TO HALLEY) I know. I'm doing it for the money. I'm trying to make a documentary on-- (doing it : filming this show)
	CLIFF I'm doing a profile on the guy who would be absolutely perfect for your show. He would be worthy.	372	284.8	291.0	6.8	CLIFF TO HALLEY) I'm doing a profile on a guy who would be perfect for your show.
	HALLEY (overlapping) Yeah? Who's that?	373	291.6	292.14	1.8	HALLEY TO CLIFF) Who?
	CLIFF His name is Louis Levy. Do you-Do you-Do you have...a little time?  (MUSIC IN: "ENGLISH SUITE No. 2 IN A MINOR") 300-03	374	293.4	299.8	6.4	CLIFF TO HALLEY) His name is Louis Levy. Do-Do you have a little time? (i.e., 'to spare')
	SCENE 7 - INT. EDITING ROOM - DAY - MCS - A MONITOR ON A STEENBECK EDITING SYSTEM SHOWS THE FACE OF LOUIS LEVY, AN ELDERLY PHILOSOPHY PROFESSOR.	375	300.12	304.14	4.2	LEVY ON MONITOR TO AUDIENCE) Now, then unique thing that happened...
	LEVY (on monitor) Now the unique thing that happened... to the early Israelites was that they conceived a God that cares. He cares, but at the same time, He also demands that you behave morally. 326-07	376	305.6	308.12	3.6	LEVY ON MONITOR TO AUDIENCE) ...to the early Israelites...
		377	309.2	314.0	5.0	LEVY ON MONITOR TO AUDIENCE) ...was that they conceived a God that cares.
		378	314.10	319.0	4.6	LEVY ON MONITOR TO AUDIENCE) He cares, but at the same time...
		379	319.10	325.10	6.0	LEVY ON MONITOR TO AUDIENCE) ...He also demands that you behave morally.

TITLE &amp; REEL

CRIMES AND MISDEMEANORS R/4

P/11

SPOTTING LIST FOOTAGES &amp; TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 8 - MCS - HALLEY LOOKS R. AT THE O.S. MONITOR AND LISTENS CAREFULLY.  (MUSIC OUT)					
LEVY (over monitor) But here comes the paradox. What's one of the first things that that God asks?	380 ITAL	326.12	329.6	2.10	LEVY OVER MONITOR TO AUDIENCE) But here comes the paradox.
CAMERA PANS R., OFF HALLEY, AND TILTS UP TO REVEAL CLIFF STANDING BESIDE HER.					
LEVY (over monitor) (cont'd) That God asks Abraham to sacrifice his only son, his beloved son to Him. 347-14	381 ITAL	329.14	335.2	5.4	LEVY OVER MONITOR TO AUDIENCE) What's one of the first things that God asks?
LEVY (over monitor) (cont'd) That God asks Abraham to sacrifice his only son, his beloved son to Him. 347-14	382 ITAL	335.12	341.2	5.6	LEVY OVER MONITOR TO AUDIENCE) That God asks Abraham to sacrifice... (Referring to the story of Abraham and Isaac in the Old Testament of the Bible, in which God asks Abraham to sacrifice Isaac, his son, in order to test Abraham's loyalty to God)
SCENE 9 - MCS - LEVY ON THE EDITING MONITOR.					
LEVY (on monitor) In other words, in spite of millennia of efforts, we have not succeeded to create a really and entirely loving image of God. This was beyond our capacity to imagine. 370-06	383 ITAL	341.10	347.0	5.6	LEVY OVER MONITOR TO AUDIENCE) ...his only son, his beloved son to Him. (his : Abraham's) (Him : referring to God)
LEVY (on monitor) In other words, in spite of millennia of efforts, we have not succeeded to create a really and entirely loving image of God. This was beyond our capacity to imagine. 370-06	384	348.2	352.14	4.12	LEVY ON MONITOR TO AUDIENCE) In other words, in spite of millennia of efforts... (In other words : Colloquial for, 'To say it in a different way')
SCENE 10 - MS - HALLEY TURNS TO CLIFF AFTER HE TURNS OFF THE O.S. STEENBECK.					
HALLEY Boy, he's really interesting.	385	354.2	358.0	3.14	LEVY ON MONITOR TO AUDIENCE) ...we have not succeeded to create...
CLIFF I know. This is a fascinating guy.	386	358.6	364.6	6.0	LEVY ON MONITOR TO AUDIENCE) ...a really and entirely loving image of God.
HALLEY (overlapping) He could be wonderful for the series.	387	365.0	369.10	4.10	LEVY ON MONITOR TO AUDIENCE) This was beyond our capacity to imagine.
CLIFF EXITS R. AS CAMERA ZOOMS IN ON HALLEY INTO MCS.					
	388	372.6	374.14	2.8	HALLEY TO CLIFF) He's really interesting.
	389	375.4	379.10	4.6	CLIFF TO HALLEY, THE HALLEY TO CLIFF) -He's fascinating. -He could be wonderful for the series.

TITLE &amp; REEL

CRIMES AND MISDEMEANORS R/4

P/12

SPOTTING LIST FOOTAGES &amp; TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 10 - (CONTINUED)					
CLIFF (off) Well, that would be great. You want to dump Lester and do him?	390	380.0	386.10	6.10	CLIFF TO HALLEY) That would be great. You want to dump Lester and do him? I would love to. (dump : slang for, 'dismiss' - 'release from a contract')
HALLEY (laughing) You--					
CLIFF (off) (overlapping) 'Cause I would love to. You know, we could scrap Lester.					
HALLEY (overlapping) (laughing) We can't do-- We can't dump Lester, but I think I could talk them into a little financing for you.	391	387.0	392.14	5.14	HALLEY TO CLIFF) We can't dump Lester, but I could talk them into financing you. (them : the producers) (you : your project)
<u>HALLEY REMOVES HER EYEGLASSES AND RUBS HER EYE.</u>					
HALLEY (cont'd) (sniffs) And if this, you know, if all this comes together right, and it should, I...I-I-I can tell you right now, we've got some free spots in the fall schedule.	392	393.4	398.2	4.14	HALLEY TO CLIFF) And if this all comes together, and I think it should... (this : this project) (comes together : colloquial for, 'is viable' - 'works')
CLIFF (off) That would be wonderful. For me to get something on your series would be such a feather in my cap. (on) Here.	393	398.8	403.6	4.14	HALLEY TO CLIFF) ...we have some free spots in the fall schedule. (free : open - unreserved) (spots : broadcast times) (fall : autumn)
<u>CLIFF RE-ENTERS R. WITH TWO CUPS OF COFFEE AND GIVES HALLEY ONE.</u>					
HALLEY Thanks. Oh, coffee.					
<u>CLIFF WALKS L. PAST HALLEY AS CAMERA PANS WITH HIM, OFF HER.</u>					
CLIFF (overlapping) You know, that would be great. It'll be the biggest audience I ever had.	394	403.12	409.12	6.0	CLIFF TO HALLEY) For me to get something on your series would be a feather in my cap. (something : a show) (feather...cap : colloquial for, 'an achievement to be proud of' - referring to an American Indian custom of awarding feathers to be worn in a headdress as a symbol of honor or to a custom in many countries for a soldier to be awarded a feather for killing an enemy)
<u>CLIFF PICKS UP TWO PACKETS OF SUGAR.</u>	395	410.2	414.0	3.14	CLIFF TO HALLEY) It'll be the biggest audience I've had.

TITLE &amp; REEL

CRIMES AND MISDEMEANORS R/4

P/13

## SPOTTING LIST FOOTAGES &amp; TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 10 - (CONTINUED)					
HALLEY (off) Well, great. You know, let's work on it.	396	414.6	418.2	3.12	HALLEY TO CLIFF) Let's work on it, make it happen.
<u>CLIFF STEPS R. TO HALLEY AS CAMERA PANS WITH HIM INTO MS. HE GIVES HER ONE OF THE SUGAR PACKETS.</u>					
HALLEY (cont'd) Let's-Let's make it happen.					
CLIFF Really? I got so much good footage on him.	397	418.8	420.12	2.4	CLIFF TO HALLEY) I've got good footage on him. (footage : motion-picture film)
HALLEY (overlapping) Thank you.					
CLIFF You know, even though we just met, I've taken an instant liking to you.	398	421.2	425.6	4.4	CLIFF TO HALLEY) Though we just met, I've taken an instant liking to you.
<u>HALLEY GESTURES TOWARD THE O.S. EDITING MONITOR.</u>					
HALLEY And I to him. <span style="float: right;">428-12</span>	399	425.12	428.2	2.6	HALLEY TO CLIFF) And I to him. (him : note that Halley indicates Louis Levy)
SCENE 11 - INT. BABS' APARTMENT/ ENTRANCE HALLWAY - DAY - MFS - THE FRONT DOOR OF BABS' APARTMENT.  (DOOR BUZZER)					
BABS, CLIFF'S SISTER, ENTERS R.FG. AND OPENS THE APARTMENT DOOR TO REVEAL CLIFF IN THE CORRIDOR. HE IS HOLDING A SHOPPING BAG.					
CLIFF Hi.					
BABS Hi.					
CLIFF (overlapping) I thought I'd come by on my way home.  I-I got Jenny a present.	400	434.12	439.4	4.8	CLIFF TO BABS) I came by on my way home. I brought Jenny a present.
<u>BABS STEPS BACK AROUND A CORNER AND OUT OF VIEW AS CLIFF STEPS FG. INTO THE APARTMENT.</u>					
BABS (off) Okay, come on in.					

TITLE & REEL

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 11 - (CONTINUED)</p> <p>CLIFF Yeah?</p> <p>BABS (off) Yeah?</p> <p>JENNY (off) (overlapping) Is that you, Uncle Cliff?</p> <p>CLIFF Yes, Jenny.</p>	401	439.10	445.10/	6.0	<p>JENNY TO CLIFF, THEN CLIFF TO JENNY) -Is that you, Uncle Cliff? -Yes. I got you something.</p>
<p>CLIFF EXITS R.FG. AS BABS RE-ENTERS L. AND CLOSES THE DOOR.</p> <hr/> <p>CLIFF (off) (cont'd) I got you something.</p> <p style="text-align: right;">445-11</p>					
<p>SCENE 12 - INT. BABS' APARTMENT/ LIVING ROOM - DAY - MFS - CLIFF ENTERS THE LIVING ROOM FROM THE HALLWAY ENTRANCE.</p> <p>CLIFF I got you a great book.</p>	402	446.0	451.6	5.6	<p>CLIFF TO JENNY) I got you a great book. An absolutely terrific book.</p>
<p>JENNY ENTERS L.FG. AND WALKS UP TO CLIFF. BABS ENTERS FROM THE HALLWAY IN BG.</p> <hr/> <p>CLIFF (cont'd) I got you an absolutely terrific book. Hi.</p>					
<p>CLIFF KISSES JENNY.</p> <hr/> <p>CLIFF (cont'd) How are you?</p>					
<p>CLIFF TAKES A LARGE PHOTOGRAPHY BOOK OUT OF HIS SHOPPING BAG AND TOSSES THE BAG ON THE FLOOR.</p>					
<p>CLIFF (cont'd) I got you this great book with great pictures of old New York in it. Look at this. Here, look at this.</p>	403	452.0	457.10	5.10	<p>CLIFF TO JENNY) I got you this book with pictures of old New York in it.</p>
<p>CLIFF OPENS THE BOOK AND SHOWS IT TO JENNY.</p>	404	458.0	462.8	4.8	<p>CLIFF TO JENNY) Look. This is old Fifth Avenue. See? (Fifth Avenue : major street in Manhattan)</p>
<p>CLIFF (cont'd) This is old Fifth Avenue.</p> <p>JENNY (overlapping) Oh, my God.</p>					

TITLE & REEL COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 12 - (CONTINUED)					
<u>CLIFF LEADS JENNY L. INTO ANOTHER HALLWAY AS CAMERA PANS WITH THEM, OFF BABS.</u>					
CLIFF See? I told you.					
JENNY (overlapping) This is great.					
CLIFF Carriages and tophats. I told you. And there's a whole section on speakeasies here, which is really interesting.	405	463.6	466.8	3.2	CLIFF TO JENNY) Carriages and top hats. (Note that Cliff is referring to items seen in the photographs) (top hat : men's tall, cylindrical hat, usually with a stiff brim, worn on formal occasions)
<u>CLIFF AND JENNY STOP BY THE DOOR TO THE BACK HALLWAY AS CAMERA HOLDS IN MS.</u>					
CLIFF (cont'd) And that-that's the Flatiron Building...	406	466.14	471.10	4.12	CLIFF TO JENNY) And there's a whole section on speakeasies. (speakeasies : saloons or nightclubs selling alcoholic beverages illegally, especially during the Prohibition era)
JENNY Mm-hmm.	407	472.0	476.2	4.2	CLIFF TO JENNY) That's the Flatiron Building, which is famous.
CLIFF ...which is very famous building. I'm in a great mood today. I had a	408	476.8	480.14	4.6	CLIFF TO JENNY) I'm in a great mood. I had a creative breakthrough.
creative breakthrough so my juices are flowing. (to Babs) I heard you got some action on your ad in the personals, which is, I guess, terrific.	409	481.4	486.8	5.4	CLIFF TO BABS) I heard you got some action on your ad in the personals. (some action on : i.e., 'a response to') (ad : short for, 'advertisement') (personals : section of classified advertisements in a newspaper or magazine wherein customers may advertise for a prospective friend or lover)
<u>CLIFF TURNS ANOTHER PAGE AND SHOWS JENNY.</u>					
CLIFF (cont'd) This is-This is the old Madison Square Garden...					
<u>BABS RE-ENTERS R. AND STOPS BESIDE JENNY.</u>					
JENNY (low) Oh, God.	410	486.14	492.2	5.4	CLIFF TO JENNY) This is the old Madison Square Garden. It's moved many times. (Madison Square Garden : Sports arena in New York City)
CLIFF (overlapping) ...which moved many times.					

TITLE & REEL	CRIMES AND MISDEMEANORS R/4	P/16	SPOTTING LIST FOOTAGES & TITLES			
COMBINED CONTINUITY & DIALOGUE		TITLE NO.	START	END	TOTAL	TITLE
SCENE 12 - (CONTINUED)						
BABS (interrupting) Jen, don't you have some homework to finish?		411	492.8	495.14	3.6	BABS TO JENNY, THEN JENNY TO CLIFF) -Don't you have homework? -I'll go do it. (homework : work assigned by a schoolteacher to be done outside of class)
JENNY Yeah, I have to go do that.						
CLIFF So we'll l---, we'll look at this later. But there's great pictures in there.		412	496.4	501.6	5.2	CLIFF TO JENNY) We'll look at this later. There's great pictures in there.
JENNY (overlapping) Yeah, thanks a lot.						
CLIFF Okay.						
<u>JENNY TAKES THE BOOK AND WALKS BG. DOWN THE BACK HALLWAY. CLIFF TURNS TO BABS.</u>						
BABS (sobs)						
CLIFF What's the matter?		413	504.6	506.8	2.2	CLIFF TO BABS) What's the matter?
<u>BABS STEPS L. TO A COUCH AS CAMERA DOLLIES WITH HER. OFF CLIFF.</u>						
BABS (sobbing) I'm a wreck.		414	507.8	512.2	4.10	BABS TO CLIFF, THEN CLIFF TO BABS) -I'm a wreck. -What is it? (a wreck : colloquial for, 'emotionally troubled')
CLIFF (off) Barbara						
<u>BABS SITS ON THE COUCH AS CAMERA TILTS DOWN WITH HER.</u>						
CLIFF (off) What-What is it?		415	513.10	515.12	2.2	BABS TO CLIFF) I'm a wreck.
BABS (sobbing) I'm a wreck.						
<u>CLIFF ENTERS R.FG. AND REMOVES HIS TOPCOAT.</u>						
CLIFF (face off) (cont'd) Barbara, what's-what's the matter?		416	519.2	523.0	3.14	CLIFF TO BABS) Barbara, what's the matter? (Barbara : Note that this is Babs's full name)
<u>CLIFF SITS IN A CHAIR IN R.FG.</u>						
CLIFF (cont'd) Barbara, what--?						
BABS (overlapping) (sobbing) I feel sick.		417	523.14	528.10	4.12	BABS TO CLIFF, THEN CLIFF TO BABS) -I feel sick. -What? What is it?

TITLE & REEL

CRIMES AND MISDEMEANORS R/4

P/17

SPOTTING LIST FOOTAGES & TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 12 -- (CONTINUED)					
CLIFF What...What is it?					
BABS (overlapping) (sobbing) I'm still shaking. I've been shaking like this for days.	418	529.0	532.12	3.12	BABS TO CLIFF) I've been shaking like this for days.
CLIFF What's wrong?	419	533.2	535.10	2.8	CLIFF TO BABS) What's wrong?
BABS (sobbing) I...I've been going out with this man that I met through the personal columns.  (MUSIC IN: "HOME COOKING") 547-01	420	539.2	546.0	6.14	BABS TO CLIFF) I've been going out with this man I met through the personals.
SCENE 13 - FLASHBACK BEGINS - INT. CORSO'S NIGHTCLUB - NIGHT - FS - PAST SOME TABLES OF SEATED NIGHTCLUB PATRONS TO BABS AND MURRAY, HER PERSONAL-AD DATE, ON THE DANCE FLOOR. THEY DANCE R. AS CAMERA DOLLIES WITH THEM.					
NIGHTCLUB PATRONS (low) (overlapping, indistinct chatter - continues under following dialogue)					
BABS (voice over) (sobbing) He's very attractive. It's very nice. I went out with him three times.	421 ITAL	/547.4	550.2	2.14	BABS TO CLIFF) (voice over) He's very attractive.
	422 ITAL	550.8	553.8	3.0	BABS TO CLIFF)(voice over) It's very nice.
<u>CAMERA DOLLIES IN ON BABS AND MURRAY AS THEY STOP IN FRONT OF THE BANDSTAND.</u>	423 ITAL	554.14	557.14	3.0	BABS TO CLIFF) (voice over) I went out with him three times.
BABS (voice over) (cont'd) (sobbing) He was never fresh. He was always a perfect gentleman.	424 ITAL	558.6	564.10	6.4	BABS TO CLIFF) (voice over) He was never fresh. Always a perfect gentleman. (fresh : disrespectful - sexually aggressive)
<u>CAMERA HOLDS IN MFS AS BABS AND MURRAY CONTINUE TO DANCE.</u>					
BABS (voice over) (cont'd) So...					
583-12					



COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 14 - INT. BABS'S APARTMENT/ LIVING ROOM - NIGHT - FS - LOOKING DOWN THE BACK HALLWAY FROM THE DARKENED LIVING ROOM.					
BABS (voice over) ...we both came back here...and, um, (inhales) Jenny was away. You know, she was sleeping over at a friend's house.	425 ITAL	584.10	587.4	2.10	BABS TO CLIFF (voice over) So, we both came back here.
BABS AND MURRAY EMERGE FROM THE BEDROOM AND TALK IN THE MIDDLE OF THE HALLWAY.					
BABS (voice over) (cont'd) And...it was five o'clock in the morning or something, and we both had had a little to drink.	426 ITAL	587.14	594.12	6.14	BABS TO CLIFF (voice over) And Jenny was away. She was sleeping over at a friend's house.
BABS (voice over) (cont'd) And...it was five o'clock in the morning or something, and we both had had a little to drink.	427 ITAL	595.6	599.12	5.6	BABS TO CLIFF (voice over) And it was five o'clock in the morning or something... (or something : i.e., 'or some such early hour')
MURRAY You know, I wanna tie you to the bed.	428 ITAL	600.4	604.12	4.8	BABS TO CLIFF (voice over) ...and we both had had a little to drink. (Implying they were slightly drunk)
BABS Really?					
MURRAY And rip your dress off.	429	605.4	608.10	3.6	MURRAY TO BABS) I want to tie you to the bed.
BABS Oh! I-I....					
MURRAY Have you ever, uh, been bound up, tied up and made love to?	430	609.4	613.6	4.2	BABS TO MURRAY, THEN MURRAY TO BABS) -Really? -And rip your dress off.
BABS Um, I'm, I'm, uh, uh, I'm, I'm a s-sensible gal. (chuckles nervously)	431	615.8	622.8	7.0	MURRAY TO BABS) Have you ever been bound up, tied up, and made love to?
MURRAY No more you're not.	432	627.0	630.4	3.4	BABS TO MURRAY) I'm a sensible gal. (gal : colloquial for, 'girl')
BABS Oh....	433	632.2	634.10	2.8	MURRAY TO BABS) No more you're not.
MURRAY GRABS BABS BY HER HAIR AND EXITS BACK INTO THE BEDROOM WITH HER.					
BABS (cont'd) God, Murray. (chuckles nervously) (off) God, oh. (grunts)					
FLASHBACK ENDS.					

642-09

TITLE &amp; REEL

CRIMES AND MISDEMEANORS R/4

P/19

SPOTTING LIST FOOTAGES &amp; TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 15 - INT. BABS' APARTMENT/ LIVING ROOM - DAY - MCS - CLIFF LOOKS L. AT O.S. BABS.					
(MUSIC OUT)					
CLIFF Barbara, I'm shocked at what I'm hearing. You're my sister. You're-	434	642.12	646.10	3.14	CLIFF TO BABS) Barbara, I'm shocked at what I'm hearing.
You're this nice middle-class mother. What-What are you telling me?	435	647.0	654.4	7.4	CLIFF TO BABS) You're my sister, a nice middle-class mother. What are you telling me?
BABS (off) I couldn't move. I was tied tightly to the bedposts.	436	655.0	661.4	6.4	BABS TO CLIFF) I couldn't move. I was tied tightly to the bedposts.
CLIFF Oh, Jesus, by a stra—, um, uh, a guy that you didn't know? What, and now, now you're gonna tell me that he robbed you, right?	437	661.10	667.0	5.6	CLIFF TO BABS) Jesus, by a stra— a guy that you didn't know. (Jesus : Mild colloquial exclamation) (stra— : note that Cliff stops before possibly saying 'stranger')
<u>CAMERA PANS L., OFF CLIFF, TO BABS.</u>					
BABS (off) (sobbing) No. (on) He got on top of me and...and....	438	667.6	671.12	4.6	CLIFF TO BABS) Now you'll tell me that he robbed you, right?
CLIFF (off) And what? What?	439	672.4	674.4	2.0	BABS TO CLIFF) No.
BABS (overlapping) (sobbing) I can't say it. I just— I can't say it.	440	675.14	679.10	3.12	BABS TO CLIFF) He got on top of me and....
CLIFF (off) What? Tell me. What's so terrible?	441	682.4	686.10	4.6	BABS TO CLIFF) I can't say it. I just can't say it.
<u>BABS GETS UP FROM THE COUCH AND WALKS R. AS CAMERA PANS WITH HER TO INCLUDE CLIFF. CAMERA HOLDS ON CLIFF AS BABS EXITS R.BG.</u>	442	687.0	690.12	3.12	CLIFF TO BABS) What? Tell me. What's so terrible?
BABS (face off) (sobbing) He sat (off) over me and went to the bathroom.	443	692.0	697.12	5.12	BABS TO CLIFF) He sat over me and went to the bathroom. (went to the bathroom : in this case, euphemism for, 'defecated')
<u>CLIFF CRINGES AND COVERS HIS FACE WITH HIS HAND.</u>					
CLIFF Oh! Oh! Oh!					
<u>CLIFF REMOVES HIS EYEGASSES AND COVERS HIS FACE WITH BOTH HANDS.</u>					

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 15 - (CONTINUED)					
CLIFF (cont'd) That's so disgusting! Oh, my God!	444	701.8	704.6	2.14	CLIFF TO BABS) That's so disgusting!
That's the worst thing I ever heard in my life!	445	704.12	709.6	4.10	CLIFF TO BABS) That's the worst thing I ever heard in my life!
BABS (off) (sobbing) And then he took his clothes and left.	446	709.12	713.2	3.6	BABS TO CLIFF) Then he took his clothes and left.
<u>CLIFF PUTS ON HIS EYEGASSES.</u>					
CLIFF (overlapping) Oh! Oh, Barbara, you idiot! This guy could have cut your throat! He could have murdered you! What--?	447	714.2	716.14	2.12	CLIFF TO BABS) Barbara, you idiot: (idiot : slang for, 'stupid person')
BABS (off) (overlapping) (sobbing) I would have preferred it.	448	717.4	721.6	4.2	CLIFF TO BABS) This guy could have murdered you!
CLIFF Oh, Jesus! You're such a dope! I wish I could have sympathy for this.	449	721.12	724.2	2.6	BABS TO CLIFF) I would have preferred it.
That's the....	450	724.8	730.0	5.8	CLIFF TO BABS) You're such a dope! I wish I could have sympathy for this. (dope : slang for, 'stupid person')
BABS (off) (overlapping) (sobbing) Oh, that's so easy for you to say, but I'm so lonely.	451	730.8	735.12	5.4	BABS TO CLIFF) That's so easy for you to say, but I'm so lonely.
CLIFF (overlapping) (sighs)					
BABS (off) You don't know what it's like to be by yourself all the time.	452	736.4	741.0	4.12	BABS TO CLIFF) You don't know what it's like to be by yourself all the time.
<u>CLIFF GETS UP FROM THE CHAIR AND WALKS R.BG. AS CAMERA TILTS UP AND DOLLIES IN WITH HIM TO REVEAL BABS STANDING IN A CORNER. STILL SOBBING.</u>					
CLIFF Look, I'm sure you're lonely. I know it's painful. But promise me that you're never gonna place another ad again, because that's just, you know, it's ridiculous.	453	741.6	745.10	4.4	CLIFF TO BABS) I'm sure you're lonely. I know it's painful.
	454	746.0	753.4	7.4	CLIFF TO BABS) But promise me you'll never place an ad again, because that's ridiculous. (place an ad : advertise in the newspaper for a partner)

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<b>SCENE 15 - (CONTINUED)</b>					
BABS (overlapping) (sobbing) My whole life is passing me by and I don't have anyone to love. I	455	753.10	760.12	7.2	BABS TO CLIFF) My whole life is passing me by and I don't have anyone to love.
know that's so hard for you to comprehend because you're married, but it's-it's so lonely out there.	456	761.2	766.12	5.10	BABS TO CLIFF) I know it's hard for you to comprehend because you're married...
CLIFF (sighs)	457	767.2	770.6	3.4	BABS TO CLIFF) ...but it's so lonely out there. (out there : i.e., 'in the world' - referring to her own situation)
BABS (sobbing) I mean, you have a wife and you love her, and that's so nice.	458	770.12	776.12	5.0	BABS TO CLIFF) You have a wife and you love her, and that's so nice.
CLIFF Let me tell you something. Things are not so good between my wife and myself, just so you don't get any illusions, you know.	459	777.2	782.2	5.0	CLIFF TO BABS) Things are not so good between my wife and myself.
<u>CLIFF EXITS L. AND CAMERA DOLLIES IN ON BABS INTO MCS AS SHE REACTS.</u>	460	782.8	785.2	2.10	CLIFF TO BABS) So don't get any illusions.
CLIFF (cont'd) We're, we've—we've been coming apart (off) for the last year, you know.	461	785.8	789.10	4.2	CLIFF TO BABS) We've been coming apart for the last year.
It's just that neither of us has the energy to do anything about it, but, it's not so great.	462	790.0	795.6	5.6	CLIFF TO BABS) It's just that neither of us has the energy to do anything about it.
798-14	463	795.12	798.4	2.8	CLIFF TO BABS) It's not so great.
<b>SCENE 16 - INT. CLIFF'S APARTMENT/ BEDROOM - NIGHT - MS - WENDY LIES IN BED READING A MAGAZINE. CLIFF ENTERS R.FG. AND SITS ON THE BED BESIDE HER.</b>					
<u>CLIFF SLOWLY UNBUTTONS HIS SHIRT.</u>					
CLIFF (cont'd) (sighs) A strange man...defecated on my sister.	464	821.6	826.6	5.0	CLIFF TO WENDY) A strange man...defecated on my sister.
WENDY Why?	465	829.6	831.2	1.12	WENDY TO CLIFF) Why?

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<u>SCENE 16 - (CONTINUED)</u>					
<u>WENDY PUTS DOWN THE MAGAZINE AND SETS HER ALARM CLOCK.</u>					
CLIFF (sighs) I don't know. Is there any--?	466	835.8	837.4	1.12	CLIFF TO WENDY) I don't know.
Is there any...reason I could give you that would answer that satisfactorily?	467	838.2	840.8	2.6	CLIFF TO WENDY) Is there any...
You know, it's just so.... Human sexuality's just...it's so mysterious ...which I guess is...you know...I	468	841.0	846.8	5.8	CLIFF TO WENDY) ...reason I could give that would answer that satisfactorily?
guess it's good in a way. (sighs)	469	847.4	849.8	2.4	CLIFF TO WENDY) It's just so....
<u>WENDY PUTS DOWN THE ALARM CLOCK.</u>					
WENDY Yeah, well, I gotta be up at seven.	470	850.6	853.2	2.12	CLIFF TO WENDY) Human sexuality is just...
<u>WENDY TURNS HER BACK TO CLIFF TO SLEEP. CLIFF STARES OFF PENSIVELY.</u>					
CLIFF (sighs) 884-10	472	856.14	860.6	3.8	CLIFF TO WENDY) ...which I guess is, you know....
EXHIBITION REEL FOOTAGE: 884-10	473	860.12	863.12	3.0	CLIFF TO WENDY) I guess it's good in a way.
<u>END OF REEL FOUR</u>					
	474	866.6	870.4	3.14	WENDY TO CLIFF) Yeah, well, I got to be up at seven. (i.e., 'o'clock in the morning')
<p>LAST FRAME OF PICTURE IS 884.10</p> <p><u>END OF REEL FOUR</u> (reel two, part B)</p>					

TITLE & REEL

CRIMES AND MISDEMEANORS R/5

P/1

SPOTTING LIST FOOTAGES & TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
START MEASURING 0.01 AT START MARK IN ACADEMY LEADER. 12-00					LABORATORY: 0.01 AT START MARK 101.3 = 1ST SCENE END
SCENE 1 - EXT. JUDAH'S HOME/BACKYARD - DAY - FS - JUDAH AND HIS BROTHER JACK COME OUT OF THE FRONT DOOR AND STROLL ONTO THE PROPERTY.					
JACK (sighs) I knew it had to be some kind of a deep, dark secret for you to stoop to call me. I mean, to actually invite me to your home.	475	15.2	20.14	5.12	JACK TO JUDAH) I knew it had to be a dark secret for you to stoop to call me. (stoop : deign - condescend)
JUDAH Oh, Jack, don't hit me while I'm down. I mean, who should I turn to but a brother? I've been there for you.	476	21.4	24.0	2.12	JACK TO JUDAH) To actually invite me to your home.
JUDAH AND JACK WALK L. DOWN THE WALKWAY AS CAMERA PANS WITH THEM.	477	24.6	31.10	7.4	JUDAH TO JACK) Who should I turn to but a brother? I've been there for you. (turn to : i.e., 'seek assistance from') (been there for you: i.e., 'come to your aid when you needed me')
JACK I'm here, aren't I?	478	32.0	37.4	5.4	JACK TO JUDAH, THEN JUDAH TO JACK) -I'm here, aren't I? -So no cracks. I didn't stoop to call. (cracks : slang for, 'malicious remarks')
JUDAH So don't make sharp cracks. I didn't stoop to call you. I'm in serious trouble. She won't take money. She won't listen to reason. I even toyed with the idea of telling everything to Miriam, but...she'd never be able to live with it.	479	37.12	40.4	2.8	JUDAH TO JACK) I'm in serious trouble.
JUDAH AND JACK WALK FG. ALONG THE SIDE OF THE SWIMMING POOL.	480	40.10	44.10	4.0	JUDAH TO JACK) She won't take money or listen to reason. (She : De1).
	481	45.0	52.6	7.6	JUDAH TO JACK) I even thought of telling everything to Miriam, but she couldn't live with it. (it : the knowledge)

TITLE & REEL	CRIMES AND MISDEMEANORS R/5	P/2	SPOTTING LIST FOOTAGES & TITLES			
COMBINED CONTINUITY & DIALOGUE		TITLE NO.	START	END	TOTAL	TITLE
SCENE 1 - (CONTINUED)						
JUDAH (cont'd) Add to that her blabbing about my financial indiscretions. Not that I stole, but I...I was indiscreet and... if they look hard enough, who knows what they'll find.		482	52.14	57.10	4.12	JUDAH TO JACK) Add to that her blabbing about my financial indiscretions. (her : Del's) (blabbing about : colloquial for, 'revealing indiscreetly and thoughtlessly')
JACK AND JUDAH TURN AND WALK AROUND THE END OF THE POOL AS CAMERA DOLLIES L. WITH THEM IN MS.		483	58.2	63.2	5.0	JUDAH TO JACK) Not that I stole, but I was indiscreet, and...
JACK What would you like me to do?		484	63.10	67.8	3.14	JUDAH TO JACK) ...who knows what they could find? (i.e., 'if they look at my records')
JUDAH I don't know, but she's killing me.		485	67.14	70.6	2.8	JACK TO JUDAH) What do you want me to do?
JACK Want me to have somebody talk to her?		486	70.12	73.12	3.0	JUDAH TO JACK) I don't know, but she's killing me.
JUDAH Like what?		487	74.12	77.10	2.14	JACK TO JUDAH) Shall I have somebody talk to her?
JUDAH AND JACK WALK TO THE SPACIOUS POOL HOUSE IN L.BG. AS CAMERA PANS WITH THEM INTO FS.		488	78.8	82.8	4.0	JUDAH TO JACK, THEN JACK TO JUDAH). -Like what? -Straighten her out. (Straighten her out : i.e., 'Explain the situation to her with the clear implication that there will be unpleasant consequences for her if she doesn't let you break off the affair')
JACK Straighten her out.		489	84.4	88.10	4.6	JUDAH TO JACK) What do you mean, threaten her? That's all I need. (That's...need : Colloquial for, 'That is precisely what I don't need')
JUDAH What do you mean, threaten her? That's all I need.		490	89.0	92.2	3.2	JACK TO JUDAH) How do you expect to keep her quiet? (her : Del)
JUDAH AND JACK CLIMB THE STEPS TO THE POOL HOUSE AS CAMERA HOLDS.		491	92.8	96.10	4.2	JUDAH TO JACK) I don't know. Jack, I don't know.
JACK How else do you expect to keep her quiet?		492	102.4	105.8	3.4	JUDAH TO JACK) Christ, what are you suggesting? (Christ : Mild colloquial exclamation)
JUDAH I don't know. Jack, I don't know.						
JACK Well...?						
JUDAH STARTS TO OPEN THE SLIDING GLASS DOOR OF THE POOL HOUSE.						
101-03						
SCENE 2 - INT. POOL HOUSE - DAY - MFS - JUDAH OPENS THE SLIDING GLASS DOOR AND LEADS JACK L. INTO THE POOL HOUSE AS CAMERA PANS WITH THEM.						
JUDAH Christ, Jack, what are you suggesting?						

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 2 - (CONTINUED)					
<u>JUDAH CLOSSES THE DOOR AFTER JACK.</u>					
JACK What did you call me for?	493	106.12	109.6	2.10	JACK TO JUDAH) What did you call me for?
JUDAH I don't know. I-I hoped you'd have more experience with something like this.	494	111.0	117.2	6.2	JUDAH TO JACK) I hoped you'd have more experience with something like this.
<u>JUDAH WALKS L. TO A CABINET AND TAKES OUT A BOTTLE OF WHISKEY AS CAMERA PANS WITH HIM INTO MCS. OFF JACK.</u>					
JACK (off) You called me because you needed some dirty work done.	495	118.12	122.10	3.14	JACK TO JUDAH) You needed some dirty work done. (dirty work : colloquial for, 'unethical or criminal acts')
<u>JUDAH TURNS AROUND AS CAMERA PANS R. WITH HIM TO INCLUDE JACK IN MS IN R.BG.</u>					
JACK (off) (cont'd) That's all you ever (on) call for.	496	123.0	125.8	2.8	JACK TO JUDAH) That's all you ever call for. (I.e., 'That is the only reason you ever call me.')
JUDAH Look how bitter you are.	497	129.0	132.2	3.2	JUDAH TO JACK) Look how bitter you are. (bitter : resentful)
JACK Now you've...staked me plenty of times. I don't forget my obligations.	498	134.4	140.14	6.10	JACK TO JUDAH) You've staked me plenty of times. I don't forget my obligations. (staked me : i.e., 'provided me with money')
<u>JUDAH UNCORKS THE BOTTLE AND POURS A DRINK. JACK SHRUGS.</u>	499	141.4	145.0	3.12	JUDAH TO JACK) Threatening will only make it worse. (it : the situation with Del)
JACK Okay, forget about it. What do you want me to say?	500	146.0	150.6	4.6	JACK TO JUDAH) Okay, forget it. What do you want me to say?
<u>JACK SITS AT A TABLE AS CAMERA TILTS DOWN WITH HIM. HE SIPES FROM THE DRINK AS JUDAH WALKS INTO R.BG.</u>					



COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 2 - (CONTINUED)					
JUDAH How the hell can I forget about it? I'm fighting for my life. This woman's gonna destroy everything I've built.	501	150.14	156.14	6.0	JUDAH TO JACK) How the hell can I forget it? I'm fighting for my life. (the hell : colloquial emphatic)
JACK (sighs) That's what I'm saying, Judah. If the woman won't listen to reason, then you go on to the next step.	502	157.4	161.4	4.0	JUDAH TO JACK) She'll destroy everything I've built. (She : Del) (everything I've built : i.e., 'my place in society' - referring to his social position, his wealth, his marriage and the respect and trust he has earned, etc.)
JUDAH What? Threats?					
<u>JUDAH WALKS UP TO JACK.</u>	503	161.12	168.14	7.2	JACK TO JUDAH) That's what I'm saying. If she won't listen to reason, go to the next step. (step : level - plan)
JUDAH (cont'd) Violence? What are we talking about here?					
JACK She can be gotten rid of. I mean, I know a lot of people. Money'll buy whatever's necessary.	504	169.10	173.12	4.2	JUDAH TO JACK) Threats? Violence? What are we talking about?
JUDAH (overlapping) I'm not even gonna comment on that. That's mind-boggling.	505	174.2	180.10	6.8	JACK TO JUDAH) She can be gotten rid of. Money'll buy whatever's necessary. (gotten rid of : euphemism for, 'killed')
JACK Well, what did you want me to do when you called me?	506	181.0	184.8	3.8	JUDAH TO JACK) I won't even comment on that. (that : your statement)
JUDAH Not to do dirty work, despite what you think. Anyway, uh-uh...	507	185.2	188.4	3.2	JACK TO JUDAH) What did you want me to do?
<u>JUDAH PACES BG.</u>	508	188.10	193.2	4.8	JUDAH TO JACK) Not to do dirty work, despite what you think. (dirty work : see Title #495)

TITLE & REEL

CRIMES AND MISDEMEANORS R/5

P/5

SPOTTING LIST FOOTAGES & TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 2 - (CONTINUED)					
JUDAH (cont'd) ...it's gone beyond just Miriam now. She's...She's talking financial doings. I...	509	195.10	201.6	5.12	JUDAH TO JACK) Anyway, it's gone beyond just Miriam now. She's... (it's gone beyond : i.e., 'the situation now involves more than')
JUDAH PACES R.FG. AS CAMERA PANS WITH HIM, OFF JACK.	510	201.14	205.10	3.12	JUDAH TO JACK) She's talking financial doings. (She : Del) (talking : talking about) (doings : i.e., 'transactions' - 'indiscretions')
JUDAH (cont'd) ...I'm out of ideas. I don't know what I expected from you, Jack, but just help me.	511	207.14	210.10	2.12	JUDAH TO JACK) I'm out of ideas. (i.e., 'for solutions')
JACK (off) (overlapping) You know...	512	211.14	215.8	3.10	JUDAH TO JACK) I don't know what I expected from you.
JUDAH PUTS A CIGARETTE IN HIS MOUTH AND LIGHTS IT AS JACK ENTERS L.	513	215.14	220.10	4.12	JACK TO JUDAH) You're not aware of what goes on in this world.
JACK (off) (cont'd) ...you're not aware of what (on) goes on (chuckling) in this world. I mean, you sit up here with your four acres...	514	221.0	228.0	7.0	JACK TO JUDAH) You sit up here with your four acres, your country club, your rich friends. (four acres : referring to the size of Judah's property) (country club : private club centered around a golf course, usually with wealthy members, offering various social and athletic facilities and activities) (rich : wealthy)
JUDAH Don't give me any of that stuff. I don't wanna hear about my success.	515	228.6	233.6	5.0	JACK TO JUDAH) Out there in the real world, it's a whole different story. (it's...story : colloquial for, 'the situation is completely different')
JACK (overlapping) ...and your country club...and your rich friends and...out there in the real world, it's a whole different story.	516	234.2	239.10	5.8	JACK TO JUDAH, THEN JUDAH TO JACK) -I've met a lot of characters— -I've heard your stories before.
JUDAH (interrupting) I know you have. I've heard these stories before.					

TITLE & REEL

CRIMES AND MISDEMEANORS R/5

P/6

SPOTTING LIST FOOTAGES & TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 2 - (CONTINUED)					
JACK ...from Seventh Avenue, from Atlantic City...and I'm not so high-class that I can avoid looking at reality. I can't afford to be...aloof. When you come to me with a hell of a problem and, uh, then you get high-handed on me.	517	240.0	243.0	3.0	JACK TO JUDAH) ...from my restaurant, from Atlantic City. (my restaurant : referring to the restaurant Jack used to own and operate) (Atlantic City : City in New Jersey with legalized gambling)
JUDAH Jack, I don't mean to be high-handed. I haven't been sleeping nights. I'm irritable, okay?	518	243.6	248.6	5.0	JACK TO JUDAH) I'm not so high-class that I can avoid looking at reality.
JACK Okay. Okay, forget I said anything.	519	248.10	252.6	3.12	JACK TO JUDAH) I can't afford to be...aloof. (to be aloof : to remain at a distance - to remain uninvolved)
<u>JACK STEPS TO THE WINDOW IN R.BG.</u>	520	252.14	259.4	6.6	JACK TO JUDAH) You come to me with a problem, then get high-handed on me. (high-handed : colloquial for, 'arrogant and condescending')
JACK (cont'd) (sighs)	521	261.6	268.0	6.10	JUDAH TO JACK) I don't mean to be high-handed. I haven't been sleeping. I'm irritable.
JUDAH Uh, let me just get something straight here.	522	268.6	271.0	2.10	JACK TO JUDAH) Okay, forget I said anything.
<u>JUDAH PACES L. AS CAMERA PANS WITH HIM, OFF JACK.</u>	523	277.6	281.0	3.10	JUDAH TO JACK) Let me get something straight here. (get...straight : colloquial for, 'insure that I correctly understand what you're implying')
JUDAH (cont'd) Am I understanding you right? I mean...are you suggesting getting rid of her?	524	283.10	287.6	3.12	JUDAH TO JACK) Am I understanding you right? (right : correctly)
<u>JACK RE-ENTERS R.</u>	525	289.8	293.0	3.8	JUDAH TO JACK) Are you suggesting getting rid of her? (her : Del)
JACK You won't be involved...but, I'll need some cash.	526	295.2	300.2	5.0	JACK TO JUDAH) You won't be involved, but I'll need some cash. (i.e., 'to pay for it')
<u>JUDAH POURS HIMSELF A DRINK.</u>					

TITLE & REEL	CRIMES AND MISDEMEANORS R/5	P/7	SPOTTING LIST FOOTAGES & TITLES			
COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE	
SCENE 2 - (CONTINUED)						
JUDAH What will they do?	527	307.6	309.10	2.4	JUDAH TO JACK) What'll they do?	
JACK What'll they do? They'll handle it.	528	311.4	314.4	3.0	JACK TO JUDAH) They'll handle it.	
JUDAH I can't believe I'm talking about a human being. Jack, she's not an...an insect. You don't just step on her.	529	319.4	324.4	5.0	JUDAH TO JACK) I'm talking about a human being. She's not an...	
JACK I know. Playing hardball was never your game. You never liked to get your hands dirty. But apparently this woman is for real...and this thing isn't just gonna go away.	530	324.14	328.12	3.14	JUDAH TO JACK) ...insect. You don't just step on her.	
JUDAH I can't do it. I can't think that way.	531	330.10	336.0	5.6	JACK TO JUDAH) I know, playing hardball was never your game. (playing...game : note that Jack is speaking colloquially - i.e., 'you never enjoyed being engaged in a serious or rough activity', and that the literal meaning is, 'you were never good at the game of hardball' - note that 'hardball' is a synonym for, 'baseball')	
<u>JUDAH AND JACK EACH SIP THEIR DRINKS.</u>						
JUDAH (cont'd) Mm-mm.	376-08	532	336.8	339.8	3.0	JACK TO JUDAH) You never like to get your hands dirty. (get your hands dirty : note double meaning - colloquial for, 'do a bad or shameful thing' - 'do something to lower or hurt one's character or good name', and literally, 'get dirt on your hands')
SCENE 3 - INT. BLEECKER STREET CINEMA - DAY - MS - THE OLD BLACK AND WHITE MOVIE "THIS GUN FOR HIRE," DIRECTED BY FRANK TUTTLE, IS SHOWING ON THE SCREEN. A GENTLEMAN TALKS WITH HIS NEFARIOUS DRIVER. (THE FOLLOWING FILM CLIP IS FROM THE 1942 PARAMOUNT FILM "THIS GUN FOR HIRE", SINGLE REEL 5, STARTING AT 190 FEET AND RUNNING TO APPROXIMATELY 400 FEET - SEE ADDENDUM AT END OF LIST, PAGES D & E. DUBBING TERRITORIES ARE TO USE THE ORIGINAL DUBBED TRACK IF AVAILABLE)	533	339.12	346.12	7.0	JACK TO JUDAH) But this woman is for real, and this thing isn't just going to go away. (for real : colloquial for, 'a real and serious problem') (thing : problem)	
	534	351.0	353.4	2.4	JUDAH TO JACK) I can't do it.	
	535	356.6	359.2	2.12	JUDAH TO JACK) I can't think that way.	

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 3 - (CONTINUED)					
GATES (on movie screen) Don't tell me. I don't wanna know anything about it.	536	376.10	380.0	3.6	GATES ON SCREEN TO TOMMY) Don't tell me anything about it.
TOMMY (on movie screen) This is a work of art. The ropes come off. I tie sash weights to her ankles with soft catgut.	537	380.6	383.8	3.2	TOMMY ON SCREEN TO GATES) This is a work of art. (This : This action - referring to the murder plan he is about to recount)
GATES (on movie screen) Please! That's a horrible word.	538	384.2	390.6	6.4	TOMMY ON SCREEN TO GATES) The ropes come off. I tie sash weights to her ankles with catgut. (sash weights : weights attached to a window frame by means of a rope to facilitate opening and closing) (catgut : cord made from the intestines of certain animals)
TOMMY (on movie screen) (overlapping) Now get the angle on this. She disappears. Two weeks, maybe three. Then up she pops. None of this stuff on her anymore. No marks. A suicide. 407-02	539	390.12	393.0	2.4	GATES ON SCREEN TO TOMMY) That's a horrible word. (That : Referring to 'catgut' in the previous Title)
SCENE 4 - MS - CAMERA SLOWLY DOLLIES IN ON CLIFF AND HALLEY, SEATED TOGETHER IN THE THEATRE, AS THEY WATCH THE O.S. FILM.					
TOMMY (over movie speaker) Now isn't that beautiful?					
GATES (over movie speaker) It's loathsome. Now be sure no one sees you.					
TOMMY (over movie speaker) Don't worry. I'll take the other car.					
<u>CAMERA HOLDS ON CLIFF AND HALLEY IN MCS.</u>					
	540	393.6	399.0	5.10	TOMMY ON SCREEN TO GATES) Get the angle on this. She disappears, two weeks; maybe three. (Get...this : Gangster slang for, 'Listen to my theory as to why we'll get away with this') (disappears : referring to the woman being tied and weighted beneath the surface of the reservoir)
	541	399.6	406.10	7.4	TOMMY ON SCREEN TO GATES) Then up she pops. None of this stuff on her anymore. No marks. A suicide. (up : to the surface of the water) (stuff : sash weights and catgut) (A suicide : i.e., 'It looks like a suicide')
	542	407.10	413.10	6.0	TOMMY OVER SPEAKER TO GATES, THEN GATES OVER SPEAKER TO TOMMY) -Isn't that beautiful? -Loathsome. Be sure no one sees you.

TITLE & REEL

CRIMES AND MISDEMEANORS R/5

P/9

SPOTTING LIST FOOTAGES & TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 4 - (CONTINUED)					
CLIFF (whispering) Oh, this-this-this only happens in the movies.	543	415.10	419.14	4.4	CLIFF TO HALLEY) This only happens in the movies. (This : One man killing someone as a favor to another man)
HALLEY (whispering) Oh, listen, we should get back. Lester's gonna be leaving the hotel soon.	544	420.6	426.4	5.14	HALLEY TO CLIFF) We should get back. Lester will be leaving the hotel soon.
<u>HALLEY CHECKS THE TIME ON HER WRIST-WATCH.</u>					
CLIFF (whispering) No, it's okay. We'll- We'll make it. We've been shooting Lester all week. I'm tired of it, you know. We'll, we-we'll catch him in time.	545	426.10	431.8	4.14	CLIFF TO HALLEY) We'll make it. We've been shooting Lester all week. (make it : i.e., 'be on time') (shooting : filming)
HALLEY (whispering) I never should have told you my weakness is going to the movies in the daytime.	546	431.14	434.6	2.8	CLIFF TO HALLEY) We'll catch him in time. (him : Lester)
HALLEY (whispering) I never should have told you my weakness is going to the movies in the daytime.	547	434.12	441.4	6.8	HALLEY TO CLIFF) I shouldn't have told you my weakness is going to the movies in the daytime.
CLIFF (chuckles) (whispering) I go all the time with my niece. It's wonderful. You know, it's like playing hooky.	548	441.10	447.12	6.2	CLIFF TO HALLEY) I go all the time with my niece. It's like playing hooky. (playing hooky : colloquial for, 'being truant', specifically, 'staying away from school without a proper excuse')
HALLEY (whispering) Yeah, that's what you said yesterday and we were late then, too.	549	448.2	451.12	3.10	HALLEY TO CLIFF) You said that yesterday and we were late.
CLIFF (overlapping) (whispering) We weren't late. We didn't miss anything. Here...	550	452.2	455.10	3.8	CLIFF TO HALLEY) We didn't miss anything.
<u>CLIFF PICKS UP AN ALUMINUM FOIL-WRAPPED CHEESEBURGER FROM THE FLOOR AND HANDS IT TO HALLEY.</u>	551	456.2	461.8	5.6	CLIFF TO HALLEY) Have another cheeseburger. It's our lunch hour. (cheeseburger : hamburger or other meat patty with cheese on top)
CLIFF (cont'd) (whispering) ...have another cheeseburger.					

TITLE & REEL	P/10	SPOTTING LIST FOOTAGES & TITLES			
COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 4 - (CONTINUED)</p> <p>HALLEY (whispering) Oh, thanks.</p> <p>CLIFF (overlapping) (whispering) It's our lunch hour.</p> <p>HALLEY (whispering) Listen, I've got everyone up at the network very excited over Professor Levy.</p>	552	463.0	468.8	5.8	<p>HALLEY TO CLIFF) I have everyone at the network excited over Professor Levy. (over : about)</p>
<p>HALLEY UNWRAPS THE CHEESEBURGER AND TAKES A BITE.</p> <p>CLIFF (whispering) Yes, well, I have some great stuff to show you later.</p>	553	468.14	473.4	4.6	<p>CLIFF TO HALLEY) I have some great stuff to show you later. (stuff : i.e., 'film')</p>
<p>HALLEY (whispering) Listen...</p> <p>HALLEY HANDS CLIFF A BOX OF MILK DUDS CANDY.</p> <p>HALLEY (cont'd) (whispering) ...I bought you a present.</p>	554	476.12	479.0	2.4	<p>HALLEY TO CLIFF) I bought you a present. (present : gift - referring to the box of candy she hands Cliff)</p>
<p>CLIFF (whispering) Great. Now I can get rid of my few remaining teeth.</p> <p>HALLEY (chuckles)</p>	555	481.4	486.2	4.14	<p>CLIFF TO HALLEY) (wryly humorous) Great. Now I can get rid of my few remaining teeth. (Note that Halley gives him Milk Duds, very chewy chocolate-covered caramel candy)</p>
<p>THE FOLLOWING MOVIE CLIP FROM "THIS GUN FOR HIRE" IS HEARD LOW UNDER THE ABOVE SCENE. (SEE ADDENDUM AT END OF LIST, PAGES D &amp; E)</p> <p>TOMMY (over movie speaker) You know, you're all upset over nothin', boss. Eat a good dinner. It'll calm you down.</p> <p>GATES (over movie screen) Such a lovely body. It's revolting!</p>					

TITLE & REEL

CRIMES AND MISDEMEANORS R/5

P/11

SPOTTING LIST FOOTAGES & TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 4 - (CONTINUED)</p> <p>RUBY (over movie screen) I don't understand it. That girl's so nuts about you that I'm sick of hearing about it. Now all of a sudden she rambles off with that fat wolf. Why? If I were you, lover, I'd scam right out there. That girl's wrestling by now or I'm no judge of character.</p> <p>MICHAEL (over movie screen) Yeah. Thanks.</p> <p>TOMMY (over movie screen) And when they find her--</p> <p>GATES (over movie screen) (interrupting) Don't tell me!</p> <p>TOMMY (over movie screen) Okay. Between me and the reservoir. 487-03</p>					
<p>SCENE 5 - INT. JUDAH'S HOME/LIVING ROOM - NIGHT - MCS - THE HANDLEBARS OF AN EXERCISE TREADMILL, WHICH IS WRAPPED WITH A BOW AND A "HAPPY BIRTHDAY" SIGN.</p> <p>SHARON, MIRIAM (face off) &amp; CHRIS (off) (singing) (in unison) 'HAPPY BIRTHDAY TO YOU'</p> <p>JUDAH (off) (overlapping) (mutters indistinctly)</p>	<p>556 ITAL</p>	<p>/487.4</p>	<p>491.10</p>	<p>4.6</p>	<p>GROUP TO JUDAH) (singing) Happy Birthday to you</p>
<p>CAMERA DOLLIES BACK FROM THE TREADMILL TO REVEAL MIRIAM, SHARON AND CHRIS WAITING FOR JUDAH AS HE COMES DOWN THE STAIRS IN BG.</p> <p>SHARON, CHRIS &amp; MIRIAM (singing) (in unison) (cont'd) 'HAPPY BIRTHDAY TO YOU'</p> <p>SHARON &amp; MIRIAM (laugh)</p> <p>CHRIS (overlapping) Ta da!</p> <p>CAMERA HOLDS IN MFS AS JUDAH REACTS.</p>					



COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 5 - (CONTINUED)					
JUDAH A treadmill.	557	499.12	504.10	4.14	JUDAH TO GROUP) A treadmill, just what I need. You trying to tell me something?
MIRIAM Yeah.					(trying...something : i.e., 'hinting at something')
SHARON Uh-huh.					
JUDAH Just what I need. You tryin' to tell me something?					
SHARON Yep. (chuckles)					
MIRIAM (overlapping) You said you were bored with the bicycle.	558	505.0	507.12	2.12	MIRIAM TO JUDAH) You were bored with the bicycle.
CHRIS I'm afraid you're gonna find this just as boring, though.	559	508.2	510.6	2.4	CHRIS TO JUDAH) You'll find this just as boring.
SHARON Well, I think you're in great shape already.	560	510.12	513.4	2.8	SHARON TO JUDAH) You're in great shape. (shape : physical condition)
MIRIAM (overlapping) Well, it's not really boring.					
<u>JUDAH STEPS R.FG. AROUND THE TREADMILL.</u>					
JUDAH Yeah, for a man my age.	561	513.10	517.4	3.10	JUDAH TO MIRIAM, THEN SHARON TO JUDAH) -For a man my age. -That's what I was going to say.
SHARON (chuckles)					
MIRIAM (overlapping) You can do more things with it.					
SHARON That's exactly what I was going to say.					
MIRIAM (overlapping) Oh, it's great to see you enjoying yourself.					
JUDAH (overlapping) Thank you.					
SHARON (overlapping) (chuckles)					
MIRIAM You've been so depressed lately.	562	517.8	521.0	3.8	MIRIAM TO JUDAH) You've been so depressed lately.

TITLE & REEL	P/13	SPOTTING LIST FOOTAGES & TITLES			
COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 5 - (CONTINUED)					
<u>JUDAH PUTS ON HIS EYEGLASSES AND EXAMINES THE INSTRUCTIONS ON THE HANDLEBARS.</u>					
CHRIS Uh, this thing's great for tension. You know, for relieving tension.	563	521.8	526.0	4.8	CHRIS TO JUDAH) This thing's great for relieving tension.
SHARON (overlapping) Oh, it's.... (TELEPHONE RINGS)					
MIRIAM Well...					
JUDAH How does this...?					
SHARON (overlapping) I'll go get it.					
<u>SHARON WALKS BG. AND EXITS INTO ANOTHER ROOM.</u>					
MIRIAM How does it work?					
CHRIS (overlapping) Well, it's just like the one at the club. The one that you saw that you liked, you know.	564	527.6	533.6	6.0	CHRIS TO JUDAH) It's just like the one you liked at the club. (the club : the country club)
JUDAH Uh-huh.					
MIRIAM (overlapping) The numbers come up.					
MIRIAM (overlapping) Burning calories. "M.E.T." I don't know what "M.E.T." is.					
JUDAH (overlapping) Now where are we gonna put this?	565	533.12	539.10	5.14	JUDAH TO MIRIAM, THEN MIRIAM TO JUDAH) -Where will we put it? -Twenty men will carry it upstairs.
MIRIAM I'm gonna have some twenty men take it upstairs.					
JUDAH (chuckles)					
MIRIAM Your weight.					

CRIMES AND MISDEMEANORS R/5		P/14	SPOTTING LIST FOOTAGES & TITLES			
TITLE & REEL	TITLE NO.	START	END	TOTAL	TITLE	
<p>SCENE 5 - (CONTINUED)</p> <p>JUDAH (overlapping) 'Cause it looks like a piece of kinetic sculpture sitting there.</p> <p>MIRIAM (overlapping) No, no, it's not, it's not gonna stay down here.</p> <p>CHRIS (overlapping) But, it-it...it tells you, uh, you know, how many calories you've burned off.</p> <hr/> <p>SHARON RE-ENTERS FROM THE ROOM IN BG.</p> <p>MIRIAM (overlapping) Well, I just....</p> <p>SHARON (overlapping) Dad: Dad, it's for you.</p> <p>MIRIAM (overlapping) I want you to see-- What?</p> <p>SHARON Miss Paley.</p> <p>JUDAH Oh.</p> <p>MIRIAM (to Chris) (whispers indistinctly)</p> <p>JUDAH Uh, she's a patient.</p> <p>MIRIAM Uh, what, on this phone?</p> <p>SHARON (to Chris) So did you figure out how it works?</p> <p>JUDAH (overlapping) Uh...yeah, I gave her the number.</p> <hr/> <p>JUDAH HEADS R.BG. TOWARD THE OTHER ROOM.</p> <p>CHRIS (overlapping) Oh, sure.</p> <p>SHARON (overlapping) There's a manual or something like that, isn't there?</p> <p>JUDAH (overlapping) She's going through a crisis.</p>	<p>566</p> <p>567</p> <p>568</p> <p>569</p> <p>570</p>	<p>540.0</p> <p>545.8</p> <p>549.4</p> <p>554.14</p> <p>559.10</p>	<p>545.2</p> <p>549.0</p> <p>552.10</p> <p>559.0</p> <p>564.2</p>	<p>5.2</p> <p>3.8</p> <p>3.6</p> <p>4.2</p> <p>4.8</p>	<p>JUDAH TO MIRIAM, THEN MIRIAM TO JUDAH) -It looks like kinetic sculpture . -It can't stay down here. (kinetic sculpture : sculptural art construction having movable parts activated by a motor, hand pressure, or other direct means)</p> <p>CHRIS TO JUDAH) It shows how many calories you burned. (burned : expended)</p> <p>SHARON TO JUDAH) It's for you. Miss Paley. (It : The telephone call)</p> <p>JUDAH TO MIRIAM, THEN MIRIAM TO JUDAH) -She's a patient. -On this phone? (On this phone : i.e., 'She is calling on our private telephone line')</p> <p>JUDAH TO MIRIAM) I gave her the number. She's going through a crisis.</p>	

TITLE & REEL	CRIMES AND MISDEMEANORS R/5	P/15	SPOTTING LIST FOOTAGES & TITLES			
COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE	
<p>SCENE 5 - (CONTINUED)</p> <p>CHRIS (overlapping) Hey, you don't-- You don't need a manual for this.</p> <hr/> <p>JUDAH EXITS R.BG. AS CAMERA DOLLIES IN ON SHARON, MIRIAM AND CHRIS.</p> <hr/> <p>MIRIAM What's the matter with the service? Why couldn't the service pick it up?</p> <p>CHRIS (overlapping) Any idiot could use this. I could use this.</p> <p>SHARON (overlapping) Oh, it's probably just an emergency or something she wanted to tell him.</p> <hr/> <p>SHARON STEPS ONTO THE TREADMILL. 570-02</p>	571	564.10	570.2/	5.8	MIRIAM TO JUDAH, SHARON TO MIRIAM) -What's wrong with the service? -It must be an emergency. (service : telephone answering service)	
<p>SCENE 6 - EXT. GAS STATION - DAY - FS - LOOKING ACROSS THE STREET TO A GAS STATION. DEL TALKS ON A PUBLIC TELEPHONE IN THE STATION'S PARKING AREA.</p>						
<p>DEL (into telephone) (sobbing) I'm calling from the gas station down the road from your house.</p>	572	571.0	576.4	5.4	DEL INTO TELEPHONE TO JUDAH) I'm at the gas station down the road from your house.	
<p>I can be there in five minutes. I'm going to unless you meet me right now!</p>	573	576.10	580.0	3.6	DEL INTO TELEPHONE TO JUDAH) I can be there in five minutes. (there : at your house)	
<p>No, Judah! No, Judah! No! I wanna talk to you in person or I'm coming over.</p>	574	580.10	586.2	5.8	DEL INTO TELEPHONE TO JUDAH) I'm going to unless you meet me right now! (going to : going to go to your house)	
<p>DEL HANGS UP THE TELEPHONE RECEIVER AND BEGINS TO PACE BACK AND FORTH. 622-04</p>	575	587.10	589.14	2.4	DEL INTO TELEPHONE TO JUDAH) No, Judah!	
<p>SCENE 7 - EXT. GAS STATION - LATER - FS - LOW ANGLE - THE ELECTRIC GAS STATION SIGN AS RAIN POURS DOWN.  (THUNDERCLAP)</p>	576	595.8	601.12	6.4	DEL INTO TELEPHONE TO JUDAH) No! I want to talk to you in person or I'm coming over. (over : over to your house)	
<p>JUDAH (off) Just calm down, okay?</p>	577	627.2	631.8/	4.6	JUDAH TO DEL, THEN DEL TO JUDAH) -Just calm down. -You said we were going away!	
<p>DEL (off) You keep saying we're going away! 631-11</p>						

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 8 - MCS - THROUGH THE WINDSHIELD OF DEL'S CAR TO JUDAH AND DEL SEATED IN THE FRONT SEAT.</p>					
<p>DEL (sobbing) I wanna be alone with you!  And when we get back, I want you to</p>	578	/631.14	636.10	4.12	DEL TO JUDAH) I want to be alone with you! When we get back...
<p>bring everything to a conclusion with Miriam!</p>	579	637.0	640.12	3.12	DEL TO JUDAH) ...I want you to finish with Miriam! (finish with Miriam : i.e., 'tell Miriam about our relationship, preparing her for the fact that you will be leaving her')
<p>JUDAH Now listen--</p>					
<p>DEL (interrupting, (sobbing) I can't go on like this! I can't wait forever!</p>	580	641.6	647.12	6.6	DEL TO JUDAH) I can't go on like this! You don't know what it's like!
<p>JUDAH (overlapping) Del, listen to - . Maybe it would--</p>					
<p>DEL (interrupting) (sobbing) You don't know what it's like!</p>					
<p>JUDAH Maybe it would help if you talk to somebody. I mean, like-like a therapist or somebody, you know?</p>	581	648.2	653.12	5.10	JUDAH TO DEL) Maybe you should talk to a somebody. like a therapist. (therapist : psychologist or psychiatrist)
<p>DEL Don't trick me, Judah!</p>	582	654.2	659.8	5.6	DEL TO JUDAH) Don't trick me, Judah! Christ, I'm shaking.
<p>JUDAH (overlapping) I--</p>					(Christ : Mild colloquial exclamation)
<p>DEL (sobbing) Christ, I'm shaking.  Listen...</p>					
<p><u>DEL GIVES JUDAH A PAPER BAG.</u></p>					
<p>DEL (cont'd) (sobbing) ...I brought you a birthday present. I know how much you love</p>	583	667.0	670.0	3.0	DEL TO JUDAH) I brought you a birthday present.
<p>Schubert.</p>	584	671.8	675.2	3.10	DEL TO JUDAH) I know how much you love Schubert.
<p><u>JUDAH TAKES THE PAPER BAG AS DEL SOBS.</u></p>					
<p>DEL (cont'd) (sobs)</p>					
<p style="text-align: right;">687-02</p>					

## SPOTTING LIST FOOTAGES &amp; TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 9 - INT. JUDAH'S HOUSE/LIVING ROOM - NIGHT - FS - A FLASH OF LIGHTENING ILLUMINATES THE DARK HALLWAY AND REVEALS JUDAH COMING DOWN THE STAIRS AT THE END OF THE HALLWAY IN BG.</p> <p>(THUNDERCLAP)</p> <p>JUDAH SLOWLY WALKS FG. DOWN THE HALLWAY. (NOTE THAT THE FOLLOWING VOICE OVER DIALOGUE IS THE SAME PERFORMANCE OF THIS DIALOGUE THAT WAS USED IN REEL 3 [REEL TWO, PART A]. DUBBING TERRITORIES ARE TO DO LIKEWISE)</p> <p>BEN (voice over) Sometimes when there's real love...  (echo effect) and...true acknowledgment of a mistake, there can be, uh, uh, forgiveness, too.</p> <p>JUDAH WALKS L. INTO THE DARK LIVING ROOM AS CAMERA PANS WITH HIM.</p> <p>JUDAH (voice over) I know Miriam. Her values, her feelings. (sighs)</p> <p>JUDAH WALKS TOWARD THE COUCH IN BG. AS CAMERA HOLDS.</p> <p>JUDAH (voice over) (cont'd) Our place among our friends and colleagues.</p> <p>A FLASH OF LIGHTNING REVEALS JUDAH STOPPING BY THE FIREPLACE.</p> <p>(THUNDERCLAP)</p> <p>BEN (voice over) But what choice do you have if the woman is going to tell her? You have to...</p> <p>724-03</p> <p>SCENE 10 - MCS - THE DYING EMBERS OF THE EVENING'S FIRE GIVE OFF A FAINT GLOW.</p> <p>BEN (voice over) ...confess the wrong and hope for understanding.</p> <p>CAMERA DOLLIES BACK FROM THE EMBERS TO REVEAL JUDAH'S FEET.</p>					
					TRANSLATORS: FOR THE FOLLOWING TITLE SEQUENCE SEE TITLES #223 THROUGH #228 IN REEL 3 (REEL TWO, PART A).
	585 ITAL	695.2	698.14	3.12	BEN TO JUDAH) (voice over) Sometimes when there's real love...
	586 ITAL	700.10	707.0	6.6	BEN TO JUDAH) (voice over) ...and true acknowledgment of a mistake, there can be forgiveness, too.
	587 ITAL	708.6	710.12	2.6	JUDAH TO BEN) (voice over) I know Miriam..
	588 ITAL	711.10	717.8	5.14	JUDAH TO BEN) (voice over) ...her values...our place among our friends and colleagues.
	589 ITAL	717.14	722.10	4.12	BEN TO JUDAH) (voice over) What choice do you have if the woman plans to tell her?
	590 ITAL	723.0	729.4 (over scene end)	6.4	BEN TO JUDAH) (voice over) You have to confess and hope for understanding.

TITLE & REEL

CRIMES AND MISDEMEANORS R/5

P/18

SPOTTING LIST FOOTAGES & TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<u>TRANSLATORS: FOR THE FOLLOWING TITLE SEQUENCE SEE TITLES #239 THROUGH #242 IN REEL 2AB.</u>					
SCENE 10 - (CONTINUED)					
BEN (voice over) (cont'd) I couldn't go on living if I didn't feel with all my heart a moral structure with real meaning and... forgiveness.	591 ITAL	729.10	733.14	4.4	BEN TO JUDAH) (voice over) I couldn't go on living if I didn't feel with all my heart...
<u>JUDAH WALKS L. TO THE COUCH AS CAMERA DOLLIES WITH HIM.</u>					
BEN (voice over) (cont'd) And some kind of higher power, otherwise there's no basis to know how to live.	593 ITAL	741.12	748.4	6.8	BEN TO JUDAH) (voice over) And a higher power, otherwise there's no basis to know how to live.
<u>JUDAH SITS ON THE COUCH AS CAMERA TILTS UP TO HIS WORRIED FACE.</u>					
BEN (voice over) (cont'd) And I know you well enough to know that the spark of that notion is inside you somewhere, too.	594 ITAL	749.4	756.2	6.14	BEN TO JUDAH) (voice over) And I know there's a spark of that notion somewhere inside you, too.
<u>JUDAH LIGHTS A CIGARETTE.</u>					
BEN (off) (cont'd) Could you really go through with it?	595	765.8	768.4	2.12	BEN TO JUDAH) Could you really go through with it? (go through with it : i.e., 'do it' - 'carry out the plan' - referring to the murder of Del)
<u>JUDAH REACTS AS HE SEES AN O.S. VISION OF BEN.</u>					
JUDAH What choice do I have, Ben? Tell me.	596	773.6	777.12	4.6	JUDAH TO BEN) What choice do I have, Ben? Tell me.
BEN (off) Give the people that you've hurt a chance to forgive you.	597	780.12	785.0	4.4	BEN TO JUDAH) Give those you've hurt a chance to forgive.

TITLE &amp; REEL

CRIMES AND MISDEMEANORS R/5

P/19

SPOTTING LIST FOOTAGES &amp; TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 10 - (CONTINUED)					
JUDAH Miriam won't forgive me. She'll be broken. She worships me. She'll be humiliated before our friends. This woman plans to make a stink.	598	786.10	789.6	2.12	JUDAH TO BEN) Miriam won't forgive me.
	599	790.6	792.12	2.6	JUDAH TO BEN) She'll be broken. (broken : emotionally destroyed)
(THUNDERCLAP)	600	793.8	796.0	2.8	JUDAH TO BEN) She worships me.
A FLASH OF LIGHTNING REVEALS A VISION OF BEN IN R.BG.					
BEN Did you make promises to her?	601	797.10	804.0	6.6	JUDAH TO BEN) She'll be humiliated. This woman plans to make a stink. (She : Miriam) (This woman : Del) (make a stink : colloquial for, 'cause a disturbance' - 'make a major problem')
JUDAH No. Maybe I led her on more than I realized. She's so emotionally hungry. But it's deeper than just Miriam now.	602	806.10	809.6	2.12	BEN TO JUDAH) Did you make promises to her? (her : Del)
	603	809.12	811.4	1.8	JUDAH TO BEN) No.
	604	813.0	817.0	4.0	JUDAH TO BEN) Maybe I led her on more than I realized. (led her on : i.e., 'encouraged her to believe that I wanted a long-term relationship with her when, in fact, I didn't')
	605	817.10	820.14	3.4	JUDAH TO BEN) She's so emotionally hungry.
	606	822.4	825.4	3.0	JUDAH TO BEN) But it's deeper than just Miriam now. (it : the problem) (deeper : more involved - more serious)



TITLE & REEL		CRIMES AND MISDEMEANORS	R/5	P/20	SPOTTING LIST FOOTAGES & TITLES		
COMBINED CONTINUITY & DIALOGUE		TITLE NO.	START	END	TOTAL	TITLE	
SCENE 10 - (CONTINUED)							
BEN (off) Meaning financial improprieties?		607	825.8	328.14	3.6	BEN TO JUDAH) Meaning financial improprieties?	
JUDAH No. Well, maybe I...maybe I did make some questionable moves.		608	833.8	835.8	2.0	JUDAH TO BEN) Well, maybe...	
(THUNDER) BEN (off) Only you would know that, Judah.		609	836.8	840.10	4.2	JUDAH TO BEN) ...maybe I did make some questionable moves. (moves : deals - transactions)	
JUDAH I don't anymore, Ben. Sometimes it's worse than...worse than jail.		610	847.4	850.2	2.14	BEN TO JUDAH) Only you would know that.	
<u>THE VISION OF BEN SITS ON THE COUCH IN BG. BESIDE JUDAH.</u>		611	851.0	853.12	2.12	JUDAH TO BEN) I don't anymore, Ben.	
BEN It's a human life. You don't think God sees?		612	855.14	860.14	5.0	JUDAH TO BEN) Sometimes it's worse than...worse than jail.	
<u>JUDAH TURNS TO THE VISION OF BEN.</u>							
JUDAH God is a luxury I can't afford.		613	863.4	865.14	2.10	BEN TO JUDAH) It's a human life.	
BEN Now you're talking like your brother Jack.		614	868.4	871.2	2.14	BEN TO JUDAH) You don't think God sees?	
JUDAH Jack lives in the real world.		615	874.8	877.10	3.2	JUDAH TO BEN) God is a luxury I can't afford.	
<u>JUDAH TURNS AWAY FROM THE VISION OF BEN.</u>		616	878.0	881.8	3.8	BEN TO JUDAH) Now you're talking like your brother.	
		617	884.2	887.6	3.4	JUDAH TO BEN) Jack lives in the real world.	

TITLE &amp; REEL

CRIMES AND MISDEMEANORS R/5

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## SPOTTING LIST FOOTAGES &amp; TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 10 - (CONTINUED)					
JUDAH (cont'd) You live in the kingdom of heaven. I	618	888.2	891.4	3.2	JUDAH TO BEN) You live in the kingdom of heaven.
managed to keep free of that real world	619	893.14	897.12	3.14	JUDAH TO BEN) I managed to keep free of that real
but...suddenly it's found me.					world...
BEN You fool around with her for your	520	898.10	901.12	3.2	JUDAH TO BEN) ...but suddenly it's found me.
pleasure and then...when you think					
it's enough...you wanna sweep her	621	902.14	909.0	6.2	BEN TO JUDAH) You fool around with her for pleasure,
under the rug?					then when you've had enough... (fool around with : colloquial for, 'have a casual sexual affair with')
<u>JUDAH TURNS TO THE VISION OF BEN.</u>					
JUDAH There's no other solution but Jack's,	622	909.6	912.6	3.0	BEN TO JUDAH) ...you want to sweep her under the rug?
Ben. I push one button and I can sleep					(sweep...rug : colloquial for, 'get her out of the way' - 'get rid of her')
again nights.					
BEN Could you sleep with that?	623	914.6	918.6	4.0	JUDAH TO BEN) There's no other solution but Jack's.
JUDAH No--					
BEN (interrupting) Is that who you really are?	624	920.2	924.14	4.12	JUDAH TO BEN) I push one button and I can sleep
JUDAH (sighs) I will not be destroyed by					again nights. (push one button : i.e., 'take one simple action' - referring to the act which will initiate the killing of Del) (nights : at night)
this neurotic woman.	625	925.4	927.10	2.6	BEN TO JUDAH) Could you sleep with that?
					(that : the guilt of that)
	626	930.8	933.4	2.12	BEN TO JUDAH) Is that who you really are?
					(that : the type of person who would kill)
	627	936.4	941.6	5.2	JUDAH TO BEN) I will not be destroyed by this
					neurotic woman. (neurotic : personality disorder typified by excessive anxiety and a degree of social maladjustment)

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 10 - (CONTINUED)					
BEN The law, Judah. Without the law, it's all darkness.	628	944.14	947.6	2.8	BEN TO JUDAH) The law, Judah.
JUDAH (chuckles) You sound like my father. What good is the law if it prevents me from receiving justice? 968-01	629	950.2	953.12	3.10	BEN TO JUDAH) Without the law, it's all darkness. (darkness : i.e., 'hopelessness and ignorance')
	630	957.0	959.12	2.12	JUDAH TO BEN) You sound like my father.
SCENE 11 - MCS - THE TELEPHONE ON THE TABLE.	631	961.0	967.12	6.12	JUDAH TO BEN) What good is the law if it prevents me from receiving justice?
JUDAH (off) Is what she's doing to me just? Is this what I deserve?	632	969.2	974.10	5.8	JUDAH TO BEN) Is what she's doing to me just? Is this what I deserve?
<u>CAMERA TILTS UP, OFF THE TELEPHONE, TO REVEAL JUDAH, WHO ENTERS R. AND PICKS UP THE RECEIVER. HE DIALS A NUMBER.</u>					
JUDAH (into telephone) (cont'd) Jack? It's Judah. I think we should move ahead with what we discussed. (THUNDERCLAP)	633	994.0	997.8	3.8	JUDAH INTO TELEPHONE TO JACK) Jack? It's Judah.
	634	1000.4	1004.8	4.4	JUDAH INTO TELEPHONE TO JACK) I think we should go ahead with what we discussed. (referring to the murder of Del)
<u>JUDAH PAUSES A MOMENT.</u>					
JUDAH (into telephone) (cont'd) How much will you need? 1011-09	635	1007.6	1009.14	2.8	JUDAH INTO TELEPHONE TO JUDAH) How much will you need? (much : much money)
EXHIBITION REEL FOOTAGE: 999-09					
<u>END OF REEL FIVE</u>					LAST FRAME OF PICTURE IS 1011.9 <u>END OF REEL FIVE</u> (reel three, part A)

TITLE & REEL	P/1	SPOTTING LIST FOOTAGES & TITLES			
COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>START MEASURING 0.01 AT FIRST FRAME OF PICTURE.</p>					<p>LABORATORY: 0.01 AT FIRST FRAME OF PICTURE 10.1 = 1ST SCENE END</p>
<p>SCENE 1 - INT. STATION WAGON - DAY - MFS - THROUGH THE SIDE WINDOW OF A STATION WAGON TO LESTER AND EXECUTIVE #1 AS THEY WALK R. DOWN A SIDEWALK. THE STATION WAGON MOVES ALONG THE ROAD WITH THEM AS O.S. CLIFF FILMS THEM.</p> <p>(MUSIC IN: "SWEET GEORGIA BROWN") 10-01</p>					
<p>SCENE 2 - EXT. STREET - DAY - MS - THROUGH THE OPEN SIDE WINDOW OF THE STATION WAGON TO CLIFF AND HALLEY INSIDE, WHO FILM O.S. LESTER AS THE STATION WAGON MOVES L. DOWN THE STREET, CAMERA DOLLYING WITH IT. 16-11</p>					
<p>SCENE 3 - EXT. COLLEGE CAMPUS - DAY - FS - A SOUNDMAN AND CLIFF QUICKLY BACK AWAY FROM LESTER AND A PROFESSOR, WHO ARE WALKING FG. DOWN A PATH AND CHATTING, AS CLIFF FILMS THEM. LESTER AND THE PROFESSOR TURN A CORNER AND THE SOUNDMAN AND CLIFF BACK R. OUT OF FRAME AS CAMERA DOLLIES R. SLIGHTLY. 26-01</p>					
<p>SCENE 4 - INT. LIMOUSINE - DAY - MS - PAST HALLEY AND CLIFF, STILL OPERATING THE FILM CAMERA, TO LESTER SEATED ACROSS FROM THEM. CLIFF FILMS LESTER AS HE TALKS ON A MOBILE TELEPHONE. 29-14</p>					
<p>SCENE 5 - INT. LESTER'S OFFICE - DAY - MFS - PAST A WRITER, R.FG., TO LESTER STANDING BEHIND HIS DESK LOOKING OVER A SCRIPT.</p>					
<p>LESTER Not funny. It's not funny, guys. No, it's not. It's not-not funny.</p> <p>WRITER (off) (overlapping, indistinct protests)</p> <p>LESTER (overlapping) You're not thinking funny. You gotta think with your ear. You know what I'm saying?</p> <p>(MUSIC OUT)</p>	636	31.10	38.14	7.4	<p>LESTER TO GROUP) It's not funny. You're not thinking funny. You got to think with your ear. (think with your ear : i.e., 'imagine the jokes as they would be heard' - note that this is not a common expression and that Lester sounds like a pretentious buffoon)</p>

TITLE & REEL

CRIMES AND MISDEMEANORS R/6

P/2

SPOTTING LIST FOOTAGES & TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 5 - (CONTINUED)					
<u>CAMERA PANS R., OFF LESTER AND THE FIRST WRITER, TO REVEAL MORE WRITERS SEATED AROUND THE OFFICE.</u>					
LESTER (off) (cont'd) You-You understand what I'm trying to tell you? Look, here's the difference. It's very easy. Very easy.	637	39.4	46.8	7.4	LESTER TO GROUP) You understand what I'm saying? Look, here's the difference. It's easy.
<u>CAMERA CONTINUES PANNING, PAST THE OTHER WRITERS, TO REVEAL CLIFF, HALLEY AND SOME OTHER FILM CREW MEMBERS FILMING O.S. LESTER. CLIFF REACTS AND GIVES HALLEY A LOOK.</u>					
LESTER (off) (cont'd) If it bends, it's funny. If it breaks, it's not funny.	638	47.6	50.14	3.8	LESTER TO GROUP) If it bends, it's funny. (See Title #325)
WRITERS (off) (overlapping, indistinct chatter)	639	51.4	54.8	3.4	LESTER TO GROUP) If it breaks, it's not funny. (See Title #325)
LESTER (off) (overlapping) It's very simple. Wait a minute. Here. Wait a minute. Jeff...	640	54.14	57.6	2.8	LESTER TO GROUP) It's very simple.
<u>CAMERA PANS R. SLIGHTLY AS ALVA, A STATUESQUE BLACK WOMAN, ENTERS THE OFFICE. LESTER ENTERS L.FG. AND WALKS BG. TO ALVA.</u>					
LESTER (off) (cont'd) ...this is (on) Alva.	641	59.0	62.6	3.6	LESTER TO WRITER) Jeff, this is Alva. (Jeff : Male name, short for, 'Jeffrey')
ALVA Hi, pleased to meet you.					
JEFF (overlapping) Hi.					
<u>CLIFF TRAINS HIS CAMERA ON LESTER, WHO TAKES ALVA BY THE ARM. LESTER NOTICES CLIFF.</u>					
LESTER Uh, don't--don't--don't shoot this part. Don't-- Don't-- Uh--	642	63.14	66.14	3.0	LESTER TO CLIFF) Don't shoot this part. (shoot : film)
<u>CLIFF RESPONDS TO LESTER, BUT FOCUSES THE FILM CAMERA ON HIM WHEN LESTER TURNS AWAY.</u>					

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 5 - (CONTINUED)</p> <p>LESTER (cont'd) Alva's gonna play a small part in the, uh, new series. I don't know what she's gonna do, but I just know I want her. It's just gonna be great. (to Alva) It's wonderful!</p> <p>ALVA Thank you.</p> <p>LESTER (overlapping) You look great. Wonderful.</p> <p>ALVA (overlapping) Thank you.</p>	<p>643</p> <p>644</p>	<p>69.4</p> <p>76.12</p>	<p>76.8</p> <p>79.8</p>	<p>7.4</p> <p>2.12</p>	<p>LESTER TO GROUP) Alva will have a part in the series. I don't know which, but I want her. (I want her : Note double meaning - ostensibly, 'I want to cast her in my show', and also, 'I desire her sexually', which we discover is the case in Reel 10)</p> <p>LESTER TO GROUP, THEN TO ALVA) Wonderful! You look great.</p>
<p>LESTER OPENS THE DOOR FOR ALVA, WHO EXITS THE OFFICE.</p> <p>LESTER Just great. They love you. Wonderful. Be right out.</p> <p>LESTER CLOSSES THE DOOR AFTER ALVA LEAVES.</p>	<p>645</p>	<p>80.0</p>	<p>84.8</p>	<p>4.8</p>	<p>LESTER TO ALVA) Just great. They love you. Wonderful. Be right out. (Be : I will be)</p>
<p>LESTER (cont'd) All right. Okay.</p> <p>A MAKE-UP WOMAN STEPS UP TO LESTER AND TRIES TO COMB HIS HAIR, BUT HE PUSHES HER ASIDE.</p> <p>LESTER (cont'd) Don't do that while they're shooting. Don't be so-- It's messing my hair up.</p> <p>LESTER RUNS HIS FINGERS THROUGH HIS HAIR.</p>	<p>646</p>	<p>86.12</p>	<p>90.12</p>	<p>4.0</p>	<p>LESTER TO MAKE-UP WOMAN) Don't do that. It's messing my hair. (do that : comb my hair)</p>
<p>LESTER (cont'd) All right, now you understand what I'm saying?</p> <p>WRITER (off) No.</p> <p>LESTER (overlapping) Think of Oedipus. Oedipus is funny.</p> <p>WRITERS (off) (overlapping, indistinct chatter)</p>	<p>647</p>	<p>91.8</p>	<p>96.6</p>	<p>4.14</p>	<p>LESTER TO GROUP) Understand what I'm saying? Think of <u>Oedipus</u>. <u>Oedipus</u> is funny. (Oedipus : referring to the tragedy <u>Oedipus Rex</u>, written about 430 B.C. by Sophocles, in which Oedipus, the son of the king and queen of Thebes, fulfills a prophecy by unwittingly killing his father and marrying his mother, and thus angers the gods, who send plagues and famine to the city)</p>

TITLE &amp; REEL

CRIMES AND MISDEMEANORS R/6

P/4

## SPOTTING LIST FOOTAGES &amp; TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 5 - (CONTINUED)					
LESTER (overlapping) Oedipus— That's the structure of funny right there. "Who did this terrible thing to our city?" "Oh, my God, it was me!" That's funny. See?	648	96.12	100.12	4.0	LESTER TO GROUP) <u>Oedipus</u> is the structure of funny. (funny : i.e., 'humor')
THE MAKE-UP WOMAN AGAIN TRIES TO COMB LESTER'S HAIR AND HE REACTS.					
LESTER (cont'd) But the difference is, one's t-- (to make-up woman) Don't do it while they're shooting. What the hell are you doing?  (MUSIC IN: "ENGLISH SUITE No. 2 IN A MINOR") 115-01	649	101.2	106.10	5.8	LESTER TO GROUP) "Who did this terrible thing? Oh, my God, it was me!" Funny. (Who...me : Note that Lester is speaking as if he were the character Oedipus)
LESTER (cont'd) But the difference is, one's t-- (to make-up woman) Don't do it while they're shooting. What the hell are you doing?  (MUSIC IN: "ENGLISH SUITE No. 2 IN A MINOR") 115-01	650	107.0	113.0	6.0	LESTER TO GROUP, THEN TO MAKE-UP WOMAN) The difference is-- Don't do it while they're shooting! (do it : comb my hair)
SCENE 6 - INT. EDITING ROOM - DAY - MCS - THE EDITING MONITOR SHOWS PROFESSOR LEVY IN FS WALKING FG. DOWN A SNOWY PARK LANE.	651	116.10	123.12	7.2	LEVY OVER MONITOR TO AUDIENCE) (voice over) You will notice that what we are aiming at...
LEVY (voice over) You will notice that what we are aiming at...	652	124.6	129.12	5.6	LEVY ON MONITOR TO AUDIENCE) ...when we fall in love is a very strange paradox.
THE IMAGE ON THE MONITOR CHANGES TO SHOW PROFESSOR LEVY IN MS SEATED IN HIS OFFICE BEHIND HIS DESK.	653	130.4	136.4	6.0	LEVY ON MONITOR TO AUDIENCE) The paradox consists of the fact that when we fall in love...
(MUSIC FADES OUT)	654	137.2	141.4	4.2	LEVY ON MONITOR TO AUDIENCE) ...we are seeking to re-find...
LEVY (on monitor) (cont'd) ...when we fall in love is a very strange paradox. The paradox consists of the fact that when we fall in love, we are seeking to re-find all or some of the people to whom we were attached as children. On the other hand, we ask our beloved to correct all of the wrongs that these early parents or siblings inflicted on, upon us. So that love...	655	142.8	149.12	7.4	LEVY ON MONITOR TO AUDIENCE) ...all or some of the people to whom we were attached as children. (attached : emotionally involved with)
	656	150.14	155.14	5.0	LEVY ON MONITOR TO AUDIENCE) On the other hand, we ask our beloved...
	657	156.8	161.0	4.8	LEVY ON MONITOR TO AUDIENCE) ...to correct all of the wrongs...
	658	161.14	169.2	7.4	LEVY ON MONITOR TO AUDIENCE) ...that these early parents or siblings inflicted on us.
171-00					

TITLE & REEL

CRIMES AND MISDEMEANORS R/6

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SPOTTING LIST FOOTAGES & TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 7 - MS - CLIFF STANDS BESIDE HALLEY AND WATCHES THE O.S. MONITOR.					
LEVY (over monitor speaker) ...contains in it the contradiction.	659 ITAL	/171.2	174.8	3.6	LEVY OVER MONITOR TO AUDIENCE) So love contains in it a contradiction.
The attempt to return to the past and the attempt to undo the past.	660 ITAL	174.14	178.10	3.12	LEVY OVER MONITOR TO AUDIENCE) The attempt to return to the past...
<u>CLIFF TURNS OFF THE EDITING MACHINE AND TURNS TO HALLEY.</u>	661 ITAL	179.2	183.8	4.6	LEVY OVER MONITOR TO AUDIENCE) ...and the attempt to undo the past.
CLIFF See? No limos, no bimbos, no-no awards or anything.	662	184.14	190.2	5.4	CLIFF TO HALLEY) See? No limos, no bimbos, no awards or anything. (limos : short for, 'limousines') (bimbos : slang for, 'idiotic, sexy women')
HALLEY (overlapping) (chuckles)					
CLIFF This guy is just a, you know, just a, uh-uh-uh, a thinker. An intellect.	663	190.8	194.2	3.10	CLIFF TO HALLEY) This guy is a thinker. An intellect. (This guy : Referring to Levy)
HALLEY (overlapping) You know, I was just thinking. I was thinking when you, when you ultimately show this to the, uh, pro--, uh, the people that make the final decision...	664	194.8	199.8	5.0	HALLEY TO CLIFF) I was thinking, when you show this to the pro-- (this : this film) (pro-- : note that Halley stops herself before saying 'producers')
CLIFF Mm-hmm.	665	199.12	206.12	7.0	HALLEY TO CLIFF) ...people making the final decision, emphasize his overall view of life.
HALLEY (overlapping) ...I think you should...emphasize his overall view of life, you know. 'Cause it's great. It's-It's-It's large and life-affirming. They love a positive statement.	666	207.2	212.6	5.4	HALLEY TO CLIFF) It's life-affirming. They love a positive statement. (They : The producers)
CLIFF (overlapping) Right, right. Well, I plan to. I plan to.					
HALLEY Good.					



TITLE & REEL

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 7 - (CONTINUED)					
CLIFF (overlapping) See, this is what I need: A little, a little interest in my work. A little encouragement or something. You know.	667	212.12	219.10	6.14	CLIFF TO HALLEY) This is what I need; a little interest, a little encouragement or something.
That's, uh.... M-May I ask you something? I got a, a, a bottle of	668	220.2	227.6	7.4	CLIFF TO HALLEY) Listen, I got a bottle of champagne as a prize. It's from Paris.
champagne as a prize. It was sent to me from Paris. I, uh, I got honorable mention, you know, for a little...	669	227.14	235.2	7.4	CLIFF TO HALLEY) I got honorable mention for a little documentary I did on leukemia. (honorable mention : see Title #118)
documentary I did on leukemia. And- And, um...y-you-you want some champagne?	670	236.8	242.14	6.6	CLIFF TO HALLEY, THEN HALLEY TO CLIFF) -Want some champagne? -I never say no to champagne or caviar. (say no to : i.e., 'reject offers of')
HALLEY I-I-I, I'd lo--					
CLIFF (overlapping) I mean, we could open it and celebrate or something.					
HALLEY (overlapping) I never say no to champagne. Or caviar.					
CLIFF Okay, that's perfect. I-I-I have no caviar, of course.	671	243.6	250.2	6.12	CLIFF TO HALLEY) I have no caviar. I have oat bran. It's better for your heart.
<u>CLIFF WALKS R. ACROSS THE ROOM AS CAMERA PANS WITH HIM, OFF HALLEY.</u>					
CLIFF (cont'd) I, I have oat bran. It's better for your heart.					
<u>CLIFF STARTS TO EXIT THROUGH A DOOR IN BG.</u>					
250-14					

TITLE & REEL	CRIMES AND MISDEMEANORS R/6	P/7	SPOTTING LIST FOOTAGES & TITLES			
COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE	
<p>SCENE 8 - MCS - HALLEY.</p> <p>(MUSIC IN: "THIS YEAR'S KISSES")</p> <p>HALLEY He was very eloquent on the subject of love, didn't you think?</p> <p>CLIFF (off) Yeah. I wi-wish I had read him... 262-02</p>	672	254.8	259.10	5.2	<p>HALLEY TO CLIFF) He was very eloquent on the subject of love, didn't you think?</p>	
<p>SCENE 9 - INT. EDITING OFFICE - DAY - MFS - CLIFF STANDS NEXT TO THE OPEN DOOR OF A TINY SERVICE REFRIGERATOR AND WORKS ON OPENING A BOTTLE OF CHAMPAGNE.</p> <p>CLIFF ...before I got married, you know?</p>	673	260.2	264.10 (over scene end)	4.8	<p>CLIFF TO HALLEY) I wish I'd read him before I got married. (him : i.e., 'his works')</p>	
<p>CLIFF PULLS OUT THE CORK AND POURS THE CHAMPAGNE INTO SOME GLASSES.</p>	674	265.2	268.6	3.4	<p>CLIFF TO HALLEY) It could've saved my gall bladder. (saved : i.e., 'spared me the operation on' - note that Cliff is implying the stress of his marriage caused him to suffer physical ailments)</p>	
<p>CLIFF (cont'd) It would have saved me a gall bladder operation.</p>	675	268.10	270.14	2.4	<p>HALLEY TO CLIFF) What did you say?</p>	
<p>HALLEY (off) I'm sorry. What did you say?</p>	676	271.4	278.2	6.14	<p>CLIFF TO HALLEY) Nothing. He wrote a very interesting book on human relationships.</p>	
<p>CLIFF Nothing. You know, he wrote a very interesting book on human relationships. He speaks very, very highly of love at first sight. 283-09</p>	677	278.8	283.6/	4.14	<p>CLIFF TO HALLEY) He speaks very, very highly of love at first sight. (speaks very highly of : colloquial for, 'speaks in strong support of' - 'speaks with a great regard for')</p>	
<p>SCENE 10 - INT. EDITING ROOM - DAY - MCS - PAST THE MONITOR, R.FG., TO HALLEY.</p>	678	/283.12	288.4	4.8	<p>HALLEY TO CLIFF) My ex-husband and I fell in love at first sight.</p>	
<p>HALLEY My ex-husband and I fell in love at first sight.</p>	679	288.10	292.0	3.6	<p>HALLEY TO CLIFF) Maybe I should've taken a second look. (second look : note play on 'first sight')</p>	
<p>HALLEY STANDS UP AND WALKS R. AS CAMERA TILTS UP, THEN PANS WITH HER.</p>	679	288.10	292.0	3.6	<p>HALLEY TO CLIFF) Maybe I should've taken a second look. (second look : note play on 'first sight')</p>	
<p>HALLEY STEPS BG. AND STOPS IN THE DOORWAY AS CAMERA HOLDS IN MFS.</p>						

## TITLE &amp; REEL

CRIMES AND MISDEMEANORS R/6

P/8

## SPOTTING LIST FOOTAGES &amp; TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 10 - (CONTINUED)					
HALLEY (cont'd) No, uh, it, actually, it was...it was my fault as much as his.	680	292.6	297.0	4.10	HALLEY TO CLIFF) Actually, it was my fault as much as his. (it : the breakup of my marriage) (his : my ex-husband's)
CLIFF, CARRYING THE BOTTLE AND GLASSES OF CHAMPAGNE, ENTERS FROM THE OTHER ROOM AND GIVES HALLEY A GLASS.					
CLIFF I notice that you-you still wear a wedding ring.	681	297.6	302.12	5.6	CLIFF TO HALLEY) But you still wear a wedding ring. (Note that Cliff is obliquely asking Halley the significance of the fact that she continues to wear her wedding ring after getting a divorce)
HALLEY (overlapping) Thank you. What? Um....					
CLIFF (overlapping) Is there any reason for that?					
HALLEY Well...I don't know. I guess I'm just not ready to take it off. It's good,	682	304.4	308.12	4.8	HALLEY TO CLIFF) I guess I'm just not ready to take it off.
you know. Yeah, it keeps me from, from being asked out on dates.	683	309.10	315.2	5.8	HALLEY TO CLIFF) It's good. It keeps me from being asked out on dates.
CLIFF Really? You must have had a pretty terrible marriage if you, if you don't want to be asked out on any dates.	684	315.8	321.2	5.10	CLIFF TO HALLEY) You must have had a pretty terrible marriage.
That's....					
HALLEY (overlapping) (sighs) Well, no. I mean, he-he was great. He was, you know, very brilliant. He's an architect.	685	321.8	324.10	3.2	HALLEY TO CLIFF) No, he was great. (he : my ex-husband)
CLIFF Mm-hmm.					
HALLEY (overlapping) He was real handsome and everything.	686	325.0	331.0	6.0	HALLEY TO CLIFF) He was brilliant. He's an architect. He was handsome and everything. (brilliant : colloquial for, 'very intelligent')
But if you're gonna have an affair, not with my best friend...	687	331.8	338.8	7.0	HALLEY TO CLIFF) But if you're going to have an affair, not with my best friend and in <u>my</u> bed.
CLIFF Really?					
HALLEY ...in my four-poster bed.					

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 10 - (CONTINUED)</p>					
<p>CLIFF Oh!</p>					
<p>HALLEY And they definitely didn't have to finish all my pistachio nuts.</p> <p>(TELEPHONE RINGING IN)</p>	688	338.14	343.10	4.12	<p>HALLEY TO CLIFF) And they definitely didn't have to finish my pistachio nuts. (finish : eat all of)</p>
<p>CLIFF Really? That inconsiderate?</p>	689	344.0	350.12	6.12	<p>CLIFF TO HALLEY) That inconsiderate? I hope it hasn't soured you on marriage or men. (soured you on : colloquial for, 'turned you against')</p>
<p><u>CLIFF WALKS L. ACROSS THE ROOM AS CAMERA PANS WITH HIM, OFF HALLEY.</u></p>					
<p>CLIFF (cont'd) Well, (chuckles) I hope it hasn't soured you on-on marriage or men or....</p>					
<p>HALLEY (off) I can hear myself sounding like a bore.</p>	690	351.2	354.6	3.4	<p>HALLEY TO CLIFF) I must sound like a bore.</p>
<p><u>CLIFF STOPS AND PICKS UP THE TELEPHONE RECEIVER AS CAMERA HOLDS IN MCS.</u></p>					
<p>(TELEPHONE RINGING OUT)</p>					
<p>CLIFF Just the opposite. (into telephone)</p>	691	354.12	357.4	2.8	<p>CLIFF TO HALLEY, THEN INTO TELEPHONE) Just the opposite. Hello.</p>
<p>Hello? Yeah, she's here. How, uh, how-how'd you know? Oh, h-hold on. One second.</p>	692	358.0	361.10	3.10	<p>CLIFF INTO TELEPHONE TO LESTER) Yeah, she's here. How'd you know?</p>
<p><u>CLIFF LOWERS THE TELEPHONE RECEIVER.</u></p>					
<p>CLIFF (cont'd) (to Halley) It's Lester.</p>	693	366.0	368.0	2.0	<p>CLIFF TO HALLEY) It's Lester.</p>
<p>HALLEY (off) (low) Really?</p>					
<p><u>HALLEY RE-ENTERS R. AND TAKES THE RECEIVER FROM CLIFF.</u></p>					
<p>HALLEY (into telephone) (cont'd) Hello? Yeah. Well, s-sure, if you</p>	694	375.12	379.4	3.8	<p>HALLEY INTO TELEPHONE TO LESTER) Sure, if you want me to.</p>
<p>want me to. Okay, at the office? At what time? Nine? (MUSIC OUT)</p>	695	380.8	385.6	4.14	<p>HALLEY INTO TELEPHONE TO LESTER) Okay. At the office? What time? Nine? (Nine : i.e., 'Nine P.M.')</p>
<p><u>CLIFF REACTS WITH ALARM.</u></p>					

TITLE &amp; REEL

CRIMES AND MISDEMEANORS R/6

P/10

## SPOTTING LIST FOOTAGES &amp; TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 10 - (CONTINUED)					
CLIFF Uh, at nine o'clock? The building'll be dark!	696	385.12	392.6	6.10	CLIFF TO HALLEY) Nine o'clock? The building'll be dark! There's nobody at the office.
HALLEY (into telephone) (overlapping) Uh, okay. That'll.... That's no problem.					
CLIFF The room, the floors, dark! There's nobody at the office.					
HALLEY (into telephone) (overlapping) No, no, I didn't--didn't hear that.					
CLIFF The office is closed.	697	392.12	398.12	6.0	CLIFF TO HALLEY) The office is closed. You'll be in a dark room with Lester.
HALLEY (into telephone) (overlapping) No. The out--? No, I won't forget the outline.					
CLIFF (overlapping) That's-- You'll be in a dark room with Lester. You--					
HALLEY (into telephone) (overlapping) (chuckling) Yeah, the office is kind of a spooky place at nine o'clock.	698	399.6	402.14	3.8	HALLEY INTO TELEPHONE TO LESTER) Yeah, the office is spooky at nine o'clock. (spooky : scary)
CLIFF Definitely.	699	403.2	404.14	1.12	CLIFF TO HALLEY) Definitely.
HALLEY (into telephone) Sure. Uh, the--the hotel's even nearer.	700	405.4	408.6	3.2	HALLEY INTO TELEPHONE TO LESTER) Sure, the hotel's even nearer. (i.e., 'than the office')
That's--That's better for me.					
CLIFF (overlapping) The ho--?! Don't go to the hotel!	701	408.12	411.2	2.6	CLIFF TO HALLEY) Don't go to the hotel!
(whispering) What are you--?!					
HALLEY (into telephone) What was that? Okay. Room nineteen eleven. Sure.	702	411.8	415.6	3.14	HALLEY INTO TELEPHONE TO LESTER) What? Okay, room 1911. Sure.
CLIFF (overlapping) Halley...do you--?					
HALLEY (into telephone) (overlapping) Okay, I'll se--, I'll se--, I'll see you there. Okay.	703	415.14	419.6	3.8	HALLEY INTO TELEPHONE TO LESTER) Okay, I'll see you there.

TITLE &amp; REEL

CRIMES AND MISDEMEANORS R/6

P/11

## SPOTTING LIST FOOTAGES &amp; TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 10 - (CONTINUED)					
<u>HALLEY HANGS UP THE TELEPHONE.</u>					
CLIFF You're not gonna go to the hotel with him. It-- I--	704	419.12	424.0	4.4	CLIFF TO HALLEY) You can't go to the hotel with him. It's crazy. (It's crazy : Slang for, 'It is not a sensible idea' - 'It is an idea an insane person would have')
HALLEY Well, sure.					
CLIFF (overlapping) That's crazy.	705	424.6	428.2	3.12	CLIFF TO HALLEY, THEN HALLEY TO CLIFF) -I better go with you. -Don't be ridiculous.
HALLEY (overlapping) What's the matter with you? Don't be sill--	706	428.6	432.14	4.8	CLIFF TO HALLEY) He won't be able to take his hands off you.
CLIFF (overlapping) I better go with you.	707	433.4	438.4	5.0	CLIFF TO HALLEY) He'll read you your Miranda rights and tear your clothes off. (read...rights : i.e., 'inform you of your legal rights' - note that 'Miranda rights' refer to the legal ruling of the Superior Court in the case of Miranda vs. Arizona, requiring law-enforcement officials to warn a person taken into custody of his or her right to remain silent and to have legal counsel. These rights are commonly read as, "You have the right to remain silent. Anything you say can and will be used against you in a court of law. You have the right to an attorney. If you cannot afford it, one will be provided to you by the state")
HALLEY Oh, come on, don't be ridiculous.					
CLIFF (overlapping) No, this guy-- I know this guy. You-- He--He won't be able to take his hands off you. He'll get you into a room, you know, and then he'll--he'll...read you your Miranda rights and he'll tear your clothes off.					
HALLEY (overlapping) Come on, he's interested in producing something of mine.					
CLIFF Y--Your first child.	708	438.10	442.2	3.8	HALLEY TO CLIFF) He wants to produce something of mine. (something of mine : referring to a show she has created)
HALLEY Oh, come on. Listen, I've never been seduced by a guy who wears loafers and no socks...much less one who says "nucular."	709	442.8	444.12	2.4	CLIFF TO HALLEY) Your first child. (I.e., 'He wants to produce your first child.')
CLIFF And he also says "foilage."					
<u>HALLEY NOTICES SOME REELS OF FILM ON A SHELF IN BG.</u>					

TITLE &amp; REEL

CRIMES AND MISDEMEANORS R/6

P/11A

SPOTTING LIST FOOTAGES &amp; TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
	710	445.2	449.14	4.12	HALLEY TO CLIFF) I've never been seduced by a guy who wears loafers and no socks... (loafers : slip-on shoes)
	711	450.4	452.14	2.10	HALLEY TO CLIFF) ...much less one who says "nucular". (i.e., '..and the fact that he says "nucular" makes it even less likely that I would succumb to his sexual advances.')
	712	453.4	456.6	3.2	CLIFF TO HALLEY) He also says, "foilage". (foilage : note that this is a mispronunciation of, 'foliage')

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 10 - (CONTINUED)					
CLIFF (cont'd) Gee, I don't like this.					
HALLEY (overlapping) What are you doing with a copy of "Singin' in the Rain?"	713	456.14	460.12	3.14	HALLEY TO CLIFF) Why do you have "Singin' in the Rain"? (Singin' in the Rain : 1952 comedy-musical film)
CLIFF It's-It's, uh, the one print that I own. It's a-- It's a very good sixteen millimeter print.	714	461.10	468.0	6.6	CLIFF TO HALLEY) It's the one print I own. It's a very good 16 millimeter print. (print : copy of a motion picture)
<u>CLIFF PICKS UP A CAN OF THE FILM.</u>					
CLIFF (cont'd) I play it every couple of months to get my spirits up.	715	468.6	472.12	4.6	CLIFF TO HALLEY) I play it every couple of months to get my spirits up. (get...up : colloquial for, 'cheer myself up')
HALLEY (overlapping) Nice. Yeah, you know, I-I-I saw it y-years a-- I don't know how many years ago. I remember loving it.	716	473.2	479.2	6.0	HALLEY TO CLIFF) I saw it I don't know how many years ago. I remember loving it.
CLIFF (overlapping) Oh, they-they-they play it on television very, uh, very frequently.	717	479.6	483.6	4.0	CLIFF TO HALLEY) They play it on television very frequently.
It's wonderful. You wanna watch it? You know, 'cause I could, I could play it on this thing reel by reel.	718	483.12	488.8	4.12	CLIFF TO HALLEY) You want to watch it? I could play it on this thing. (play...thing : i.e., 'run it on this editing machine')
HALLEY Really?					
CLIFF Yeah. You wanna have dinner? Would you--?	719	489.0	494.0	5.0	CLIFF TO HALLEY, THEN HALLEY TO CLIFF) -You want to have dinner? -Don't you have anything to do now?
HALLEY (overlapping) Don't you--? Don't you have some... anything to do right now?					



COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 10 - (CONTINUED)					
CLIFF (overlapping) No, no, no, no. You-You, and, y-y-y-y, you know, you got 'til nine o'clock.	720	494.6	499.0	4.10	CLIFF TO HALLEY) No, and you got until nine o'clock. (i.e., 'until you have to meet Lester')
I, uh, I, 'cause, you know. Why not? Well, uh, uh, uh, there's an Indian restaurant right near. I'll send out, you know. And, you know, we could... you know.	721	499.6	505.6	6.0	CLIFF TO HALLEY) There's an Indian restaurant right near. I'll send out. (send out : i.e., 'order food to be delivered here')
<u>HALLEY SMILES.</u> 509-11					
SCENE 11 - INT. EDITING ROOM - LATER - MCS - CAMERA DOLLIES R. OUT FROM BEHIND THE BACK OF THE EDITING MACHINE MONITOR TO REVEAL CLIFF AND HALLEY EATING INDIAN FOOD AND WATCHING AN O.S. FILM. (FROM THE 1952 MGM FILM "SINGIN' IN THE RAIN", SINGLE REEL 3, STARTING AT 465 FEET AND RUNNING TO 560 FEET - SEE ADDENDUM, PAGES E & F)					
(MUSIC IN: "ALL I DO IS DREAM OF YOU")	722	521.4	524.2	2.14	HALLEY TO CLIFF) I love this Indian food.
<u>CAMERA HOLDS ON CLIFF AND HALLEY.</u>					
HALLEY Mmm...I love this Indian food.	723	525.0	529.0	4.0	CLIFF TO HALLEY) (humorously) It's great. Want some Tandoori mouse? (Tandoori : Indian cookery term referring to a style of food cooked in a tandoor oven)
CLIFF It's great. Want some more Tandoori mouse?	724	529.8	531.4	1.12	CLIFF TO HALLEY) Just kidding. (kidding : joking - referring to his calling the meat 'mouse')
<u>HALLEY SHAKES HER HEAD.</u>					
HALLEY Mmm.					
CLIFF I'm just kidding.	725	532.2	534.12	2.10	HALLEY TO CLIFF) You want some curry? (curry : in Indian cookery, a pungent dish made with a mixture of spices and curry powder)
HALLEY You want some of the curry?					
CLIFF Mm-mm. Too hot, too hot. My-My teeth are melting.	726	535.4	541.0	5.12	CLIFF TO HALLEY) Too hot, too hot. My teeth are melting. (hot : spicy)
<u>CLIFF SIPS FROM A GLASS OF CHAMPAGNE.</u>					
HALLEY Wow...this is the perfect way to see this movie.	727	545.2	548.14	3.12	HALLEY TO CLIFF) This is the perfect way to see this movie.

## SPOTTING LIST FOOTAGES &amp; TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 11 - (CONTINUED)					
CLIFF It's great, isn't it? When you see Lester later, you know, be careful	728	550.8	552.10	2.2	CLIFF TO HALLEY) It's great.
'cause...this guy tells you he wants to...exchange ideas...when what he wants is to exchange fluids.	729	553.14	559.0	5.2	CLIFF TO HALLEY) When you see Lester later, be careful.
	730	560.6	564.12	4.6	CLIFF TO HALLEY) This guy tells you he wants to exchange ideas...
<u>HALLEY SMILES.</u>					
(THE FOLLOWING SONG IS FROM THE SOUNDTRACK OF "SINGIN' IN THE RAIN". IF POSSIBLE, PLEASE USE THE ORIGINAL DUBBED VERSION OF THIS SONG IN YOUR SOUNDTRACK. SEE ADDENDUM, PAGES F & G)	731	565.2	568.10	3.8	CLIFF TO HALLEY) ...when he wants to exchange fluids. (exchange fluids : implying sexual activities)
CHORUS GIRLS (over speaker) (singing) (overlapping above dialogue) 'ALL I DO IS DREAM OF YOU THE WHOLE NIGHT THROUGH WITH THE DAWN I STILL GO ON DREAMING OF YOU YOU'RE EVERY THOUGHT YOU'RE EVERYTHING YOU'RE EVERY SONG I EVER SING SUMMER, WINTER, AUTUMN AND SPRING AND WERE THERE MORE THAN TWENTY-FOUR HOURS A DAY THEY'D BE SPENT IN SWEET CONTENT DREAMING AWAY SKIES ARE GRAY, WHEN SKIES ARE BLUE MORNING, NOON AND NIGHTTIME, TOO ALL I DO THE WHOLE DAY THROUGH IS DREAM OF YOU' (MUSIC OUT) 569-10					
SCENE 12 - EXT. ROOFTOP PARKING GARAGE - DUSK - FS - A CAR EMERGES FROM INSIDE THE GARAGE AND MOVES L. ONTO THE ROOFTOP AREA OF THE PARKING GARAGE AS CAMERA PANS WITH IT.  (MUSIC IN: SCHUBERT: QUARTET No. 15 IN G MAJOR)  THE DRIVER PARKS THE CAR, GETS OUT AND WALKS L. TO THE LEDGE OF THE ROOFTOP AS CAMERA SLOWLY DOLLIES R. WITH HIM TO REVEAL A BRIDGE SPANNING A RIVER IN BG. THE MAN WALKS FG. AS CAMERA DOLLIES BACK WITH HIM, THEN EXITS R.FG. AS CAMERA HOLDS. 621-11					

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 13 - EXT. LIQUOR STORE - NIGHT - MS - LOOKING THROUGH THE WINDOW AND PAST A COUNTER OF WINE BOTTLES TO DEL. SHE PAYS A CLERK, TIPPED IN L., WHO GIVES HER A BOTTLE IN A PAPER BAG. SHE COMES OUT OF THE LIQUOR STORE AND GOES ONTO THE SIDEWALK AS CAMERA DOLLIES R. WITH HER. CAMERA HOLDS IN FS AS DEL WALKS BG. DOWN THE SIDEWALK, THEN STARTS TO CROSS THE STREET.</p> <p style="text-align: right;">644-14</p>					
<p>SCENE 14 - EXT. SIDEWALK - NIGHT - MFS - DEL WALKS R. DOWN THE SIDEWALK AS CAMERA DOLLIES WITH HER. SHE THEN CONTINUES BG. AS CAMERA HOLDS IN FG. THE MAN ENTERS IN L.FG. AND WATCHES DEL AS SHE EXITS AROUND A CORNER IN EXTREME R.BG. HE FOLLOWS.</p> <p style="text-align: right;">682-02</p>					
<p>SCENE 15 - EXT. DEL'S APARTMENT BUILDING - NIGHT - FS - PAST SOME CARS PARKED AT THE CURB TO DEL WHO WALKS R. DOWN THE SIDEWALK AS CAMERA DOLLIES WITH HER. SHE ENTERS HER APARTMENT BUILDING AS CAMERA HOLDS.</p> <p style="text-align: right;">709-07</p>					
<p>SCENE 16 - MS - CAMERA DOLLIES R. WITH THE TORSO OF THE MAN AS HE WALKS R. DOWN THE SIDEWALK.</p> <p style="text-align: right;">717-15</p>					
<p>SCENE 17 - INT. DEL'S APARTMENT/LIVING ROOM - NIGHT - MFS - THROUGH THE KITCHEN DOORWAY TO DEL IN THE KITCHEN. SHE TAKES THE WINE OUT OF THE BAG AND PUTS IT INTO THE FREEZER.</p> <p style="text-align: center;">(MUSIC FADES OUT)</p> <p>DEL COMES OUT OF THE KITCHEN AND, REMOVING HER COAT, STEPS L. TO HER DINING AREA TABLE AS CAMERA PANS WITH HER.</p> <p style="text-align: center;">(DOOR BUZZER)</p> <p>DEL DRAPES HER COAT OVER THE BACK OF A CHAIR, THEN WALKS R. TO THE INTERCOM AS CAMERA DOLLIES L. WITH HER.</p> <p>DEL (into intercom) Yes?</p>					
<p>MAN (over intercom) I have a delivery of some flowers.</p> <p style="text-align: right;">745-12</p>	<p>732 ITAL</p>	<p>742.0</p>	<p>745.8/</p>	<p>3.8</p>	<p>MAN OVER INTERCOM TO DEL) I have a delivery of some flowers.</p>

TITLE & REEL

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 18 - INT. JUDAH'S HOUSE/LIVING ROOM - NIGHT - MCS - THE FIRE BURNING IN THE FIREPLACE. MIRIAM ENTERS L.FG. AND TOSSES A PIECE OF WOOD ON THE FIRE.</p> <p>JUDAH (off) So what you're saying is Chris and you can't agree on where you want to spend your honeymoon.</p> <p>SHARON (off) (overlapping) We can a--- We can agree on something. We've been talking about a lot of different places.</p> <p>CHRIS (off) (overlapping) We're not-- Yeah. Yeah, (on) we're not disagreeing.</p> <p>SHARON (off) It's just that...</p>	<p>733</p> <p>734</p>	<p>/745.14</p> <p>750.0</p>	<p>749.10</p> <p>756.4</p>	<p>3.12</p> <p>6.4</p>	<p>JUDAH TO SHARON AND CHRIS) So, you can't agree on your honeymoon. (on : i.e., 'on the location of')</p> <p>SHARON TO JUDAH) We've talked about a lot of different places.</p>
<p>MIRIAM STEPS BACK FROM THE FIREPLACE AS CAMERA DOLLIES BACK WITH HER TO REVEAL THE OTHERS IN THE ROOM: CHRIS, SEATED ON A CHAIR IN R.BG., SHARON AND JUDAH SEATED ON THE COUCH, AND CHRIS'S PARENTS, THE NARIANS. MRS. NARIAN IS SEATED BACK TO CAMERA IN FG. AND MR. NARIAN IS LOOKING AT BOOKS AT THE BOOKSHELF IN BG.</p> <p>MRS. NARIAN You're not?</p> <p>CHRIS No. No. No.</p> <p>SHARON (overlapping) ...I told Chris and I told you-- I told you before...</p> <p>JUDAH (overlapping) Stanley...these kids....</p> <p>SHARON (overlapping) ...I wanna go someplace warm, has beaches, you know. Some-</p> <p>CHRIS (overlapping) Oh, don't bring Dad in here.</p> <p>MIRIAM (overlapping) Well, then there's the Caribbean.</p> <p>JUDAH (overlapping) Do you hear this?</p>	<p>735</p>	<p>756.12</p>	<p>763.12</p>	<p>7.0</p>	<p>SHARON TO GROUP) I've told Chris and I've told you, I want to go to someplace warm.</p>

TITLE & REEL COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 18 - (CONTINUED)</p> <p>MRS. NARIAN (overlapping) Well, why not?</p> <p>SHARON (overlapping) But I also wanna do things like maybe hike or something.</p> <p>MR. NARIAN (overlapping) Yeah. I think we ought to stay out of it.</p> <p style="text-align: center;">(TELEPHONE RINGING IN)</p>	736	764.4	770.0	5.12	SHARON TO GROUP) But I also want to do things like hike.
<p><u>SHARON GETS UP FROM THE COUCH AND RUNS TO THE ROOM IN BG., PASSING CHRIS AS HE STANDS UP.</u></p> <p>MRS. NARIAN Oh, no, I don't think so.</p> <p>JUDAH (overlapping) I don't have any problem with that.</p> <p>MIRIAM (overlapping) Yeah.</p> <p>SHARON (overlapping) (to Chris) You know, I haven't been to to Australia, you know?</p> <p>MIRIAM (overlapping) (to Mrs. Narian) Where did you go when you—?</p> <p>JUDAH (overlapping) Australia?</p> <p>CHRIS (overlapping) Oh, we don't want to go to Australia.</p> <p>MRS. NARIAN (overlapping) (indistinct)</p>	737	771.10	774.14	3.4	SHARON TO CHRIS) I haven't been to Australia.
<p><u>CHRIS STEPS L. TO THE COUCH.</u></p> <p>CHRIS (overlapping) You know, I should have done what my friends told me.</p> <p>MIRIAM (overlapping) (indistinct to:) ...enough for the kids.</p> <p>MRS. NARIAN (overlapping) Yeah.</p> <p style="text-align: center;">(TELEPHONE RINGING OUT)</p>	738	776.14	784.2	7.4	CHRIS TO GROUP) I should have done what my friends said. Go where we first discussed. (where...discussed : i.e., 'the place where we originally discussed wanting to go')

TITLE & REEL COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 18 - (CONTINUED)</p> <p>JUDAH (overlapping) What?</p> <p>CHRIS (overlapping) Just-Just go where we wanted to go in the first place.</p>					
<p><u>CHRIS SITS ON THE COUCH BESIDE JUDAH.</u></p>					
<p>MRS. NARIAN (overlapping) Yeah. Yeah.</p> <p>MIRIAM Which is where?</p> <p>MR. NARIAN (overlapping) Where did you want to go in the first place?</p>					
<p>CHRIS We wanted to go to Italy.</p>	730	784.14	789.2	4.4	CHRIS TO GROUP) We wanted to go to Italy.
<p>MIRIAM Yeah?</p>					
<p><u>SHARON RE-ENTERS FROM THE OTHER ROOM IN BG. AND RUNS FG. INTO THE LIVING ROOM.</u></p>					
<p>JUDAH So what's--what's--?</p>					
<p>MIRIAM (overlapping) Yeah?</p>					
<p>MRS. NARIAN (overlapping) What's wrong?</p>					
<p>SHARON (interrupting) Dad, it's Jack.</p>	740	789.12	792.8	2.12	SHARON TO JUDAH) Dad, it's Jack..
<p><u>EVERYONE STOPS TALKING AND TURNS TO SHARON AS SHE WALKS INTO THE ROOM.</u></p>					
<p>SHARON (cont'd) He's on the phone.</p>	741	793.6	795.4	1.14	SHARON TO JUDAH) On the phone.
<p><u>JUDAH REACTS.</u></p>					
<p>JUDAH Who?</p>					
<p>MIRIAM Huh.</p>					
<p>CHRIS (overlapping) I don't know what happened. We were going to go to Italy.</p>	742	795.12	801.12	6.0	CHRIS TO GROUP) We were going to go to Italy. I thought we had it all decided.

TITLE & REEL

CRIMES AND MISDEMEANORS R/6

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SPOTTING LIST FOOTAGES & TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 18 - (CONTINUED)</p> <p>SHARON (overlapping) (to Chris) What did you--? Did you ask--?</p> <p>JUDAH (overlapping) (to Sharon) Who?</p> <p>SHARON (overlapping) (to Judah) Jack.</p> <p>MIRIAM (overlapping) Well, go to Venice.</p> <p>CHRIS (overlapping) I thought we had it all decided.</p>					
<p><u>JUDAH REACTS AND GETS UP SHAKILY.</u></p>					
<p>MIRIAM Venice, Florence, Rome, and do what you want to do.</p>					
<p>JUDAH (overlapping) Would you excuse me?</p> <p>MR. NARIAN (overlapping) Italy is a wonderful place.</p>	743	802.6	804.14	2.8	MR. NARIAN TO GROUP) Italy is wonderful.
<p><u>JUDAH PASSES MIRIAM AS HE HEADS R. OUT OF THE ROOM.</u></p>					
<p>CHRIS (overlapping) Right. We can have sun. We can have snow.</p>	744	805.4	811.0	5.12	CHRIS TO GROUP) We can have sun. We can have snow. Everything we want.
<p>JUDAH (overlapping) (to Miriam) I'll take it upstairs.</p>					
<p>SHARON (overlapping) We'll be all right, you know. It'll work.</p>					
<p>MIRIAM (overlapping) (to Judah) Okay.</p>					
<p>CHRIS (overlapping) We can have everything we want.</p>					
<p><u>JUDAH EXITS R. AS SHARON TAKES HIS SEAT ON THE COUCH BESIDE CHRIS.</u></p>					
<p>MIRIAM (overlapping) You're not gonna get sn-- Well, you could get snow, I guess.</p>					
<p>MRS. NARIAN (overlapping) Italy has snow?</p>					

TITLE & REEL

CRIMES AND MISDEMEANORS R/6

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SPOTTING LIST FOOTAGES & TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 18 - (CONTINUED)</p> <p>SHARON (overlapping) Yeah, but I don't want-- I mean, I.... (sighs)</p> <p>MRS. NARIAN (overlapping) Yeah.</p> <p>SHARON (overlapping) I-- All my friends have come back from, you know...</p> <p>MIRIAM (overlapping) Depends what you want.</p> <p>SHARON (overlapping) ...a lot of my friends have gone to Italy and they've come back--</p> <p>CHRIS (interrupting) What? You're, you're not going to go there because all your friends have been there?</p> <p>MIRIAM (chuckles)</p> <p>SHARON (overlapping) No, it--!</p> <p style="text-align: right;">821-04</p>	<p>745</p> <p>746</p>	<p>813.0</p> <p>817.6</p>	<p>817.0</p> <p>821.4/</p>	<p>4.0</p> <p>3.14</p>	<p>SHARON TO CHRIS) All of my friends went to Italy--</p> <p>CHRIS TO SHARON) So now you don't want to go there?</p>
<p>SCENE 19 - EXT. SIDEWALK - NIGHT - MCS - JACK TALKS ON A PUBLIC TELEPHONE.</p> <p>JACK (into telephone) I just wanted you to know everything came out fine. It's over and done with. No problems. So you can forget about it.</p> <p style="text-align: right;">831-05</p>	<p>747</p> <p>748</p>	<p>821.12</p> <p>826.4</p>	<p>825.14</p> <p>831.4/</p>	<p>4.2</p> <p>5.0</p>	<p>JACK INTO TELEPHONE TO JUDAH) I wanted you to know everything came out fine.</p> <p>JACK INTO TELEPHONE TO JUDAH) It's over and done with. No problems. You can forget about it.</p>
<p>SCENE 20 - INT. JUDAH'S HOUSE/MASTER BEDROOM - NIGHT - MS - JUDAH IS SITTING ON THE SIDE OF THE BED TALKING ON THE TELEPHONE.</p> <p>JUDAH (into telephone) (whispering) Oh, my God. Oh, my God. I'm in shock, Jack.</p> <p style="text-align: right;">843-02</p>	<p>749</p> <p>750</p> <p>751</p>	<p>832.0</p> <p>836.2</p> <p>839.6</p>	<p>834.0</p> <p>838.6</p> <p>842.2</p>	<p>2.0</p> <p>2.4</p> <p>2.12</p>	<p>JUDAH TO HIMSELF) Oh, my God!</p> <p>JUDAH TO HIMSELF) Oh, my God.</p> <p>JUDAH INTO TELEPHONE TO JACK) I'm in shock, Jack.</p>



## TITLE &amp; REEL

CRIMES AND MISDEMEANORS R/6

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## SPOTTING LIST FOOTAGES &amp; TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 21 - EXT. SIDEWALK - NIGHT - MCS - JACK TALKS ON THE TELEPHONE.					
JACK (into telephone) Judah, I'm telling you, it's like the whole thing never existed. It's a small burglary. Nothing more. Yeah.	752	843.8	849.0	5.8	JACK INTO TELEPHONE TO JUDAH) I'm telling you, it's like the whole thing never existed. (thing : situation with Del)
So...go on back to your life and, uh, put it behind you. 862-01	753	849.6	853.8	4.2	JACK INTO TELEPHONE TO JUDAH) It's a small burglary. Nothing more. (It's...burglary : i.e., 'The police will think it's a small burglary' - Referring to the falsified circumstances of Del's death)
SCENE 22 - INT. JUDAH'S HOUSE/MASTER BEDROOM - NIGHT - MS - JUDAH SITTING ON THE SIDE OF THE BED TALKING ON THE TELEPHONE.					
JUDAH (into telephone) (whispering) I can't speak. I'm....	754	856.0	862.0/	6.0	JACK INTO TELEPHONE TO JUDAH) So, go on back to your life and put it behind you. (put it behind you : colloquial for, 'stop thinking about or worrying about this incident')
(pants) Uh, I need a drink. Jack... what am I gonna do? I've got guests here now. (pants) Jack...God have mercy on us, Jack.	755	864.6	866.10	2.4	JUDAH INTO TELEPHONE TO JACK) I can't speak.
	756	868.2	870.10	2.8	JUDAH INTO TELEPHONE TO JACK) I need a drink.
<u>JUDAH HANGS UP THE TELEPHONE RECEIVER.</u>					
JUDAH (cont'd) (pants)	757	875.8	879.6	3.14	JUDAH INTO TELEPHONE TO JACK) What'll I do? I've got guests here.
JUDAH GETS UP FROM THE BED AND WALKS INTO THE BATHROOM AS CAMERA TILTS UP AND PANS R. WITH HIM. HE RUNS THE WATER IN THE SINK AND WASHES HIS FACE. HE PICKS UP A TOWEL AND STOPS IN THE BATHROOM DOORWAY, STARING OFF DULLY. JUDAH SLOWLY WIPES THE WATER FROM HIS FACE. 956-10	758	892.0	895.6	3.6	JUDAH INTO TELEPHONE TO JACK) God have mercy on us, Jack.
EXHIBITION REEL FOOTAGE: 956-10					LAST FRAME OF PICTURE IS 956.10 <u>END OF REEL SIX</u> (reel three, part A)
<u>END OF REEL SIX</u>					

TITLE &amp; REEL CRIMES AND MISDEMEANORS R/7

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## SPOTTING LIST FOOTAGES &amp; TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
START MEASURING 0.01 AT START MARK IN ACADEMY LEADER. 12-00					
SCENE 1 - INT. JUDAH'S HOUSE/LIVING ROOM - NIGHT - MCS - MIRIAM STANDS LOOKING L. AT O.S. SHARON AND SIPs A CUP OF COFFEE.					
SHARON (off) Mom, you told me that Mary went, has, is, uh, has been having acupuncture?	759	14.0	20.0	6.0	SHARON TO MIRIAM, THEN MIRIAM TO SHARON) -Hasn't Mary been having acupuncture? -She's tried it. (acupuncture : the ancient practice, especially as practiced by the Chinese, of piercing parts of the body with needles in seeking to treat disease or relieve pain)
MIRIAM (overlapping) Yeah, she's tried it.					
SHARON (off) Yeah, she's, uh...					
MIRIAM (overlapping) Mmm.					
SHARON (off) ...I think she's been going for the last few months, right?	760	20.4	25.12	5.8	SHARON TO MIRIAM, THEN MIRIAM TO SHARON) -For the last few months, right? -But she stopped. (stopped : stopped having acupuncture)
MIRIAM (overlapping) No, she— She hasn't gone back. She stopped.					
CHRIS (off) (overlapping) It doesn't wor— But it— No, I don't think it worked. I don't think it worked.					
SHARON (off) (overlapping) She hasn't gone back?					
<u>MIRIAM LOOKS R. AND NOTICES O.S. JUDAH.</u>					
MIRIAM (overlapping) Is everything okay, sweetheart?	761	26.4	29.0	2.12	MIRIAM TO JUDAH) Is everything okay, sweetheart? (sweetheart : term of endearment)
CHRIS (off) (overlapping) It didn't work.					
MRS. NARIAN (off) (overlapping) Yeah?					
SHARON (off) (overlapping) No, it did.					
CHRIS & SHARON (off) (overlapping) (overlapping and indistinct comments)					
<u>CAMERA PANS R., OFF MIRIAM, TO REVEAL JUDAH STANDING BY THE WALL. HE STARES AT HER, ASHEN-FACED.</u>					

TITLE & REEL CRIMES AND MISDEMEANORS R/7		P/2	SPOTTING LIST FOOTAGES & TITLES			
COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE	
SCENE 1 - (CONTINUED)						
MIRIAM (off) (overlapping) You look kind of upset.	762	30.8	32.8	2.0	MIRIAM TO JUDAH) You look upset.	
JUDAH I'm fine. It's just Jack, you know.	763	32.14	36.0	3.2	JUDAH TO MIRIAM) I'm fine. It's just Jack. (Note that Judah is purposely implying that a problem of Jack's has been the cause of his distress)	
JUDAH WALKS L. ACROSS THE ROOM TO THE COUCH, PASSING MIRIAM, AS CAMERA PANS WITH HIM.						
SHARON (off) Yeah, she seems so--						
CHRIS (off) (overlapping) She's still wearing that collar when she drives. She's, you know, she can't look around or anything except--	764	36.12	41.12	5.0	CHRIS TO GROUP) She still wears a collar when she drives. (She : Mary) (collar : neck brace - a medical device worn by people with neck injuries to give the head support)	
MRS. NARIAN (off) (overlapping) Well, sometimes it does work.						
SHARON (off) (overlapping) I know, but it's done a lot.	765	42.10	46.10	4.0	SHARON TO CHRIS) I know, but the acupuncture has helped.	
MIRIAM (off) (overlapping) Yeah.						
JUDAH SITS DOWN ON THE COUCH AS CAMERA TILTS DOWN WITH HIM TO INCLUDE SHARON SEATED BESIDE HIM.						
SHARON (off) (overlapping) I mean... (on) I think I would consider trying it.						
MRS. NARIAN (off) (overlapping) We were just talking about, uh, Oriental medicine.	766	47.4	51.4	4.0	MRS. NARIAN TO JUDAH) We were discussing Oriental medicine.	
JUDAH NODS WEAKLY.						
JUDAH Uh-huh.						
JUDAH STARES OFF IN SHOCK AS CAMERA SLOWLY DOLLIES IN ON HIM, OFF SHARON.						
MRS. NARIAN (off) (overlapping) And I have a friend who consulted a Chinese physician with an eye problem...	767	51.8	58.8	7.0	MRS. NARIAN TO GROUP) A friend of mine consulted a Chinese physician about an eye problem. (friend : feminine gender)	
MIRIAM (off) Mmm-hmm.						

## SPOTTING LIST FOOTAGES &amp; TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 1 - (CONTINUED)					
MRS. NARIAN (off) ...and he inserted a cat's whisker into her tear duct. He would stick--	768	58.14	63.2	4.4	MRS. NARIAN TO GROUP) He inserted a cat's whisker into her tear duct. (He : The Chinese physician) (her : my friend's) (tear duct : tiny hole in the corner of the lower eyelid, from which tears flow)
CHRIS (off) (interrupting) She's been telling this story all week long. She loves this story. This is her favorite story.	769	63.8	68.14	5.6	CHRIS TO GROUP) She's been telling this story all week. She loves it. (She's : Mrs. Narian has) (this story : i.e., 'about her friend's experience with the Chinese physician')
SHARON (off) (overlapping) It's just amazing.					
MIRIAM (off) (overlapping) No, now, Chris, no, I think she's-- Yeah, and what happened?					
MRS. NARIAN (off) Well, it cured her.	770	72.2	74.2	2.0	MRS. NARIAN TO SHARON) It cured her. (It : Inserting a cat's whisker into my friend's tear duct)
SHARON (off) It did?					
MRS. NARIAN (off) It did.					
CHRIS (off) Well, you told me also, he, uh...	771	74.8	79.6	4.14	CHRIS TO MRS. NARIAN) You told me he uses wires, too. (he : the Chinese physician) (uses wires : i.e., 'in treating patients')
MIRIAM (off) (overlapping) Well, I can see why it would.					
CHRIS (off) (overlapping) ...he, uh, uses, uh, wires, too.  (mutters indistinctly)					
CAMERA HOLDS ON JUDAH AS HE STARES OFF INTO SPACE.					
SHARON (off) (overlapping) Well, because why would you use...?					
MR. NARIAN (off) (overlapping) For acupuncture you use needles, not wires.	772	80.4	83.4	3.0	MR. NARIAN TO CHRIS) Acupuncturists use needles.
MIRIAM (off) But very fine. Almost like-- A1-... 85-09	773	(OUT)			

SPOTTING LIST FOOTAGES & TITLES

TITLE & REEL CRIMES AND MISDEMEANORS R/7

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COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 2 - INT. DEL'S APARTMENT/LIVING ROOM - NIGHT - MFS - FLASHBACK - JUDAH LIES ON THE COUCH WITH HIS HEAD IN DEL'S LAP. HE FONDLES HER HAND IN HIS.</p>					
<p>MIRIAM (voice over) ...most like (indistinct word).</p>					
<p>SHARON (voice over) (overlapping) Yeah, but that's a different procedure. It's for something else I think.</p>	774 ITAL	85.14	88.14	3.0	SHARON TO MIRIAM) (voice over) But that's a different procedure.
<p>CHRIS &amp; MR. NARIAN (voice over) (overlapping) (indistinct chatter)</p>					
<p>MIRIAM (voice over) (overlapping) What do you think, Judah? 91-13</p>	775 ITAL	89.4	91.12/	2.8	MIRIAM TO JUDAH) (voice over) What do you think, Judah? (i.e., 'What do you think about acupuncture, Judah?')
<p>SCENE 3 - INT. JUDAH'S HOUSE/LIVING ROOM - NIGHT - MCS - JUDAH STARES OFF.</p>					
<p>MIRIAM (off) Judah?</p>					
<p>MIRIAM ENTERS R. AND STROKES JUDAH'S HEAD.</p>					
<p>MIRIAM (face off) (cont'd) Judah, what do you think, hmm?</p>	776	96.10	99.0	2.6	MIRIAM TO JUDAH) What do you think?
<p>CAMERA DOLLIES BACK SLOWLY TO INCLUDE SHARON AND MIRIAM ON EITHER SIDE OF JUDAH, AND MR. NARIAN STANDING BY THE BOOKSHELF IN BG. THEY ARE ALL STARING AT JUDAH.</p>					
<p>JUDAH I think I've done a...a terrible thing.</p>	777	100.0	102.4	2.4	JUDAH TO GROUP) I think I have done...
<p>CAMERA HOLDS IN MFS AS MIRIAM LEANS OVER TO JUDAH. CHRIS STANDS UP, TIPPED IN L.FG.</p>	778	103.2	105.10	2.8	JUDAH TO GROUP) ...a terrible thing.
<p>MIRIAM What's wrong, honey?</p>	779	107.0	109.4	2.4	MIRIAM TO JUDAH) What's wrong, honey? (honey : term of endearment)
<p>CHRIS (clears throat)</p>					
<p>JUDAH I...I left these papers at the office which I absolutely need tonight.</p>	780	114.6	120.10	6.4	JUDAH TO GROUP) I left these papers at the office which I need tonight. (these : some) (papers : i.e., 'documents concerning my work as an ophthalmologist')
<p>MIRIAM (overlapping) Look, sweetheart, don't worry.</p>					

SPOTTING LIST FOOTAGES & TITLES

TITLE & REEL CRIMES AND MISDEMEANORS R/7

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COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 3 - (CONTINUED)</p> <p>JUDAH (overlapping) I can't believe I did this. How negligent of me.</p>	781	121.0	126.8	5.8	JUDAH TO GROUP) How negligent of me. I've never done this before.
<p><u>JUDAH STANDS UP AS CAMERA TILTS UP WITH HIM, OFF SHARON.</u></p>					
<p>JUDAH (cont'd) I've never done this before.</p>					
<p>MIRIAM We--</p>					
<p>JUDAH (interrupting) I've got this major conference first thing in the morning and I left these papers there.</p>	782	127.6	131.2	3.12	JUDAH TO GROUP) I need them for a conference tomorrow.
<p><u>CHRIS CROSSES R. IN FG., EXITING FRAME.</u></p>					
<p>MIRIAM (overlapping) No, darling, you're not going to go and get them tonight. You can go and get them in the morning.</p>	783	131.8	134.4	2.12	MIRIAM TO JUDAH) You can't go get them tonight.
<p><u>MIRIAM HOLDS BACK JUDAH AS MRS. NARIAN ENTERS IN R.FG.</u></p>					
<p>JUDAH (overlapping) Uh, but, I have to get them tonight because I have an hour's work to do.</p>	784	134.10	138.6	3.12	JUDAH TO MIRIAM) I have an hour's work to do on them. (i.e., 'I have to study the papers for at least an hour in preparation for the conference')
<p>MIRIAM Yeah, but we're in the middle of a dinner party.</p>	785	138.12	142.2	3.6	MIRIAM TO JUDAH) We're in the middle of a dinner party.
<p><u>JUDAH SHAKES MRS. NARIAN'S HAND.</u></p>					
<p>MRS. NARIAN (overlapping) It's-It's all right. No, it's really all right.</p>					
<p>JUDAH (overlapping) (to Mrs. Narian) I'm so sorry. I-- Please forgive me.</p>					
<p>MIRIAM (overlapping) Oh, I do apologize. Oh, I'm sorry.</p>					
<p>MRS. NARIAN No, please.</p>					
<p>JUDAH (overlapping) I-I-I...I....</p>					

TITLE & REEL CRIMES AND MISDEMEANORS R/7		SPOTTING LIST FOOTAGES & TITLES			
COMBINED CONTINUITY & DIALOGUE	P/6 TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 3 - (CONTINUED)</p> <p>MRS. NARIAN Don't apologize. It's all right.</p> <p>MIRIAM (overlapping) Yeah, I don't like you driving-- I don't like him driving at night. It worries me.</p> <p>JUDAH (overlapping) It's terrible of me to do this, but....</p> <p>MRS. NARIAN (overlapping) Well, Chris can drive him.</p> <hr/> <p>JUDAH TURNS TO MR. NARIAN IN BG.</p> <p>JUDAH I'll be fine.</p> <p>MIRIAM It wor-- I don't like--</p> <hr/> <p>JUDAH SHAKES MR. NARIAN'S HAND.</p>	786	146.12	152.0	5.4	MIRIAM TO GROUP) I don't like him driving at night.
<p>JUDAH (overlapping) Stanley, I'm so sorry about this, but I...</p> <p>MIRIAM (overlapping) Chris, would you go with him?</p> <p>MR. NARIAN (overlapping) Would you like--?</p> <p>CHRIS (off) (overlapping) Well, if he wants me to, yeah.</p> <p>JUDAH (overlapping) ...I have to get these papers.</p>	787	152.6	159.0	6.10	JUDAH TO MR. NARIAN) Stanley, I'm so sorry, but I must get these papers.
<p>MR. NARIAN Would you like some company? I'll be glad to accompany you.</p> <p>MIRIAM (overlapping) Well, I'd ra--</p> <p>MRS. NARIAN (overlapping) (to Chris) Why don't you?</p> <p>JUDAH (overlapping) (to Mr. Narian) No. No, not at all.</p> <hr/> <p>JUDAH STEPS L. AND SHAKES O.S. SHARON'S HANDS.</p>	788	159.6	162.14	3.8	MR. NARIAN TO JUDAH, THEN JUDAH TO MR. NARIAN) -Would you like company? -Not at all. (Would...company? : i.e., 'Do you want me to go with you?')

TITLE & REEL CRIMES AND MISDEMEANORS R/7	P/7	SPOTTING LIST FOOTAGES & TITLES			
COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 3 - (CONTINUED)</p> <p>MIRIAM (overlapping) (to Chris) Because I'd rather you drove. I mean, if he's going to go-- If he's got to go--</p> <p>JUDAH (overlapping) (to Sharon) Darling, forgive me, but I must leave.</p> <p>MRS. NARIAN (overlapping) (to Chris) You ride with him.</p> <p>CHRIS (off) (overlapping) Okay, fine.</p>	789	163.4	166.12	3.8	JUDAH TO SHARON) Darling, forgive me, but I must go.
<p>JUDAH STEPS R. BEHIND MIRIAM AND STARTS TO LEAVE.</p>					
<p>MIRIAM (overlapping) Then Chris will take you.</p> <p>JUDAH (overlapping) It-It was a wonderful evening. I-I enjoyed it so much.</p> <p>MRS. NARIAN (overlapping) Oh, it was so wonderful.</p> <p>JUDAH (overlapping) (to Mrs. Narian) And if you're here when I get back, I'll--</p>	790	167.4	173.10	6.6	JUDAH TO MR. & MRS. NARIAN) It was a wonderful evening. And if you're here when I get back....
<p>JUDAH STEPS UP TO MRS. NARIAN AND SHAKES HER HAND AGAIN.</p>					
<p>JUDAH (cont'd) Thank you.</p> <p>MRS. NARIAN Uh, oh, don't-don't worry about it.</p> <p>MIRIAM (overlapping) But--</p>	791	174.2	177.6	3.4	JUDAH TO MRS. NARIAN, THEN MRS. NARIAN TO JUDAH) -Thank you. -Don't worry about it.
<p>JUDAH EXITS R. MR. NARIAN TOUCHES MIRIAM ON THE ARM.</p>					
<p>MRS. NARIAN No, we're fine.</p> <p>MR. NARIAN (overlapping) (low) (mutters indistinctly to Miriam)</p> <p>MIRIAM (overlapping) (to Mr. Narian) I...I do apologize. I really couldn't apologize more.</p>	792	177.12	181.4	3.8	MIRIAM TO MR. NARIAN) I really couldn't apologize more. (i.e., 'I am extremely sorry about this.')



SPOTTING LIST FOOTAGES & TITLES

TITLE & REEL CRIMES AND MISDEMEANORS R/7

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COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 3 - (CONTINUED)</p> <p>MRS. NARIAN (overlapping) We'll go.</p> <p>SHARON (off) (overlapping) Don't worry about it.</p> <p>MIRIAM (overlapping) Let's just finish the coffee, sit down and...</p> <p>SHARON (off) (overlapping) I'll have another coffee.</p> <p>MIRIAM ...he'll be back.</p> <p>MRS. NARIAN (overlapping) Well, if it's not too late. I mean, what--?</p> <p style="text-align: right;">187-11</p>	<p>793</p>	<p>181.10</p>	<p>187.6</p>	<p>5.12</p>	<p>MIRIAM TO GROUP) Let's finish the coffee, sit down... and he'll be back.</p>
<p>SCENE 4 - EXT. DEL'S APARTMENT BUILDING - NIGHT - FS - JUDAH'S CAR MOVES FG. DOWN THE STREET INTO MS AND COMES TO A STOP BY THE CURB.</p> <p style="text-align: center;">(MUSIC IN: SCHUBERT QUARTET No. 15 IN G MAJOR)</p> <p>CAMERA TILTS DOWN OFF JUDAH TO THE HEADLIGHT OF JUDAH'S CAR AS THE LIGHT GOES OUT. CAMERA TILTS UP AGAIN TO REVEAL JUDAH STANDING BESIDE HIS PARKED CAR. HE LOOKS AROUND CAUTIOUSLY, THEN WALKS L. AROUND THE BACK OF HIS CAR TO THE SIDEWALK AS CAMERA DOLLIES WITH HIM. HE THEN WALKS R. INTO THE STREET AS CAMERA PANS WITH HIM TO REVEAL THE ENTRANCE OF DEL'S BUILDING ACROSS THE STREET IN BG. JUDAH STOPS FOR A MOMENT, THEN BRISKLY WALKS ACROSS THE STREET.</p> <p style="text-align: right;">267-05</p>					
<p>SCENE 5 - INT. DEL'S APARTMENT BUILDING /CORRIDOR - NIGHT - FS - LOOKING DOWN THE DARK CORRIDOR TO DEL'S APART- MENT DOOR. JUDAH ENTERS R. THROUGH A STAIRWAY DOORWAY AND LOOKS AROUND CAUTIOUSLY BEFORE WALKING BG. TO HER DOOR. HE STARTS TO UNLOCK IT WITH HIS KEY.</p> <p style="text-align: right;">283-06</p>					

## SPOTTING LIST FOOTAGES &amp; TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 6 - INT. DEL'S APARTMENT/ ENTRANCE HALLWAY - NIGHT - MCS - THE LOCK ON THE FRONT DOOR TO DEL'S APART- MENT UNLOCKS, THEN THE DOOR OPENS TO REVEAL JUDAH. HE STEPS FG. INTO THE HALLWAY, THEN LOOKS R. INTO DEL'S O.S. BEDROOM AND REACTS. 295-12					
SCENE 7 - INT. DEL'S APARTMENT/BEDROOM - NIGHT - MFS - DEL'S CORPSE LIES MOTIONLESS ON THE FLOOR. THERE IS A POOL OF BLOOD COLLECTING AROUND HER HEAD. 300-12					
SCENE 8 - MCS - JUDAH STARES DOWN AT DEL'S O.S. CORPSE. HE SLOWLY STEPS FG. INTO THE BEDROOM. CAMERA TILTS DOWN, OFF JUDAH'S FACE, THEN PANS R. TO REVEAL DEL'S FACE. HER EYES ARE STILL OPEN, STARING UP IN HIS DIREC- TION. CAMERA THEN PANS L., OFF DEL'S FACE, AND TILTS UP TO JUDAH'S FEET. HE STEPS R. TO THE BED AS CAMERA PANS WITH HIM. HE SITS ON THE BED. CAMERA THEN TILTS UP PAST JUDAH'S GLOVED HANDS TO HIS FACE, AS HE STARES DOWN AT O.S. DEL.					
SOL (voice over) I'll say it once again. 386-09	794 ITAL	384.0	386.8/	2.8	SOL TO JUDAH) (voice over) I'll say it once again.
SCENE 9 - FLASHBACK BEGINS - INT. SYNAGOGUE/BACK ROOM - NIGHT - FS - JUDAH IS SEATED AT A TABLE WITH HIS FATHER, SOL, IN THE ROOMFUL OF MEN.  (MUSIC OUT)					
SOL The eyes of God see all.  MEN (overlapping comments in agreement) 392-01	795	387.8	391.0	3.8	SOL TO JUDAH) The eyes of God see all. (all : i.e., 'everything that mankind does')
SCENE 10 - MS - PAST SOME MEN SEATED AT THE TABLE TO SOL SEATED AT THE HEAD. JUDAH, NOW A BOY, IS SEATED BESIDE HIM.					
SOL Listen to me, Judah. There is abso- lutely nothing that escapes His sight.  MAN (off) Uh-huh.	796	393.0	399.12	6.12	SOL TO JUDAH) Listen to me. There is absolutely nothing that escapes His sight.

TITLE &amp; REEL CRIMES AND MISDEMEANORS R/7

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## SPOTTING LIST FOOTAGES &amp; TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 10 - (CONTINUED)					
SOL He sees the righteous and He sees the wicked. And the righteous will be rewarded, but the wicked will be punished ...for eternity.	797	400.2	404.2	4.0	SOL TO JUDAH) He sees the righteous and the wicked. (righteous : those who are morally upright and virtuous) (wicked : those who are sinful and immoral)
MEN (overlapping comments in agreement)	798	404.14	408.6	3.8	SOL TO JUDAH) And the righteous will be rewarded.
<u>FLASHBACK ENDS.</u> 418-00	799	408.12	414.12	6.0	SOL TO JUDAH) But the wicked will be punished...for eternity.
SCENE 11 - INT. DEL'S APARTMENT/LIVING ROOM - NIGHT - FS - LOOKING DOWN THE HALLWAY TO JUDAH, WHO ENTERS R. FROM DEL'S BEDROOM. HE IS CARRYING HIS LETTERS TO DEL. HE STOPS IN MFS AND PUTS THE LETTERS INTO HIS COAT POCKET, THEN STEPS L. INTO THE KITCHEN AS CAMERA PANS WITH HIM INTO MS. HE FINDS DE'S ADDRESS BOOK ON THE COUNTER AND PICKS IT UP. HE TAKES THE ADDRESS BOOK AND WALKS R. INTO THE LIVING ROOM AS CAMERA PANS WITH HIM INTO MFS. HE NOTICES A TABLE DRAWER OPEN AND CHECKS INSIDE IT, THEN STEPS R.FG. TO ANOTHER TABLE AS CAMERA PANS WITH HIM INTO MS. HE PICKS UP A FRAMED PHOTOGRAPH FROM THE TABLE AS CAMERA TILTS DOWN WITH HIS HAND TO REVEAL AN OVERTURNED LAMP. HE HOLDS UP THE PHOTOGRAPH AS CAMERA TILTS UP TO HIS FACE AGAIN.					
JUDAH (breathes heavily)					
<u>JUDAH WALKS L.BG. THROUGH THE LIVING ROOM TO THE HALLWAY, LOOKING AROUND THE ROOM, AS CAMERA PANS WITH HIM. HE STOPS AT THE DOORWAY TO DEL'S BEDROOM AND LOOKS INSIDE AS CAMERA HOLDS. JUDAH THEN CAUTIOUSLY EXITS THE APARTMENT THROUGH THE FRONT DOOR.</u> 481-01					
SCENE 12 - INT. JUDAH'S HOUSE/MASTER BEDROOM - NIGHT - MS - MIRIAM IS ASLEEP IN BED. THE COVERS ON JUDAH'S SIDE HAVE BEEN PULLED ASIDE. CAMERA PANS R., OFF MIRIAM, AND ACROSS THE ROOM TO REVEAL JUDAH IN THE BATHROOM, SITTING AGAINST THE SINK AND HOLDING HIS HEAD IN HIS HAND. CAMERA HOLDS AS JUDAH RUBS HIS FACE WEARILY.					
(TELEPHONE RINGING IN)					

SPOTTING LIST FOOTAGES & TITLES

TITLE & REEL CRIMES AND MISDEMEANORS R/7

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COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 12 - (CONTINUED)</p> <p>JUDAH IS STARTLED BY THE TELEPHONE. HE WALKS L. OUT OF THE BATHROOM AND SITS ON THE BED AS CAMERA PANS WITH HIM INTO MCS. HE ANSWERS THE TELEPHONE.</p> <p style="text-align: center;">(TELEPHONE RINGING OUT)</p> <p>JUDAH (into telephone) (whispering) Hello? Hello?</p> <hr/> <p>THERE IS NO RESPONSE ON THE OTHER END OF THE TELEPHONE AND JUDAH REACTS, LOOKING AROUND NERVOUSLY.</p> <hr/> <p>JUDAH (into telephone) (cont'd) (whispering) Hello? Hello?</p> <hr/> <p>JUDAH PRESSES THE TELEPHONE'S PLUNGER REPEATEDLY, THEN HANGS UP THE RECEIVER AND STARES OFF IN A DAZE.</p> <p style="text-align: right;">576-11</p>	800	541.14	543.10	1.12	JUDAH INTO TELEPHONE) (OPTIONAL) Hello?
<p>SCENE 13 - INT. JAZZ CLUB - NIGHT - MCS - PAST SOME PATRONS SEATED AT TABLES TO A JAZZ COMBO PERFORMING ONSTAGE.</p> <p style="text-align: center;">(BAND MUSIC IN: "ROSALIE")</p> <p>CLUB PATRONS (overlapping, indistinct chatter - continues under following scenes and dialogue)</p> <hr/> <p>CAMERA PANS R., OFF THE BAND, TO REVEAL CLIFF, LESTER, WENDY AND HALLEY SEATED TOGETHER AT A TABLE IN THE CROWDED CLUB. CLIFF GLARES CONTEMPTUOUSLY AT LESTER.</p> <p style="text-align: right;">601-06</p>					
<p>SCENE 14 - MCS - LESTER LOOKS R. AT O.S. HALLEY.</p> <p>LESTER I want your opinion on this. I'm doing a special show on jazz and I'd really like to know what you think.</p> <hr/> <p>LESTER GLANCES L. AT O.S. CLIFF.</p>	801	601.14	608.8	6.10	LESTER TO HALLEY) I'm doing a special show on jazz, and I want your opinion. (show : television show) (your opinion : i.e., 'about my ideas for the show')

SPOTTING LIST FOOTAGES & TITLES

TITLE & REEL CRIMES AND MISDEMEANORS R/7

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COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 14 - (CONTINUED)</p> <p>LESTER (cont'd) I admire her opinion so.</p>	802	608.14	615.6	6.8	<p>LESTER TO CLIFF &amp; WENDY, THEN TO HALLEY) I admire her so. Did you tell them I want to produce your idea? (produce : i.e., 'produce on television') (idea : i.e., 'idea for a television series')</p>
<p><u>LESTER TURNS HIS ATTENTION BACK TO HALLEY AS CAMERA SLOWLY DOLLIES BACK TO INCLUDE HALLEY SEATED BESIDE LESTER.</u></p> <p>LESTER (cont'd) Did you tell them I wanna, I wanna get involved in producing that idea you have for a series?</p> <p>HALLEY (overlapping) No, no.</p>	803	615.12	622.2/	6.6	<p>LESTER TO CLIFF &amp; WENDY) She wants to do a different Chekhov story every month. (do : i.e., 'adapt and produce for television') (Chekhov : Anton Chekhov, Russian short story writer and dramatist who lived from 1860 to 1904)</p>
<p><u>CAMERA HOLDS ON LESTER AND HALLEY IN MS.</u></p> <p>LESTER (cont'd) She wants to do a different Chekhov story every month. <span style="float: right;">622-03</span></p>					
<p>SCENE 15 - MS - WENDY AND CLIFF LOOK R.FG. AT O.S. LESTER.</p> <p>LESTER (off) The guy wrote a million of them, you know.</p> <p>HALLEY (off) That's very sweet of you.</p>	804	622.8	626.8	4.0	<p>LESTER TO CLIFF &amp; WENDY, THEN HALLEY TO LESTER) -He wrote a million of them. -You're sweet. (He : Chekhov) (them : short stories)</p>
<p>LESTER (off) Well, I told you. <span style="float: right;">627-01</span></p>	805	/627.2	631.14	4.12	<p>LESTER TO HALLEY, THEN HALLEY TO LESTER) -I'm putty in your hands. -What'll I do with a handful of putty? (I'm...hands : colloquial for, 'I'll do whatever you want me to because I'm so enamored of you') (handful of putty : note that Halley is interpreting Lester's colloquialism literally)</p>
<p>SCENE 16 - MS - LESTER AND HALLEY.</p> <p>LESTER I'm putty in your hands.</p> <p>HALLEY Well, what am I gonna do with a handful of putty?</p>	806	632.4	638.0/	5.12	<p>LESTER TO CLIFF &amp; WENDY) She's always got a great zinger. This vixen. This minx. (zinger : slang for, 'witty retort') (vixen : female fox - also colloquial for, 'sly woman') (minx : originally, 'puppy' - colloquial for, 'pert, saucy girl')</p>
<p><u>LESTER RAPS THE TABLE EXCITEDLY AND TURNS TO O.S. CLIFF AND O.S. WENDY.</u></p> <p>LESTER Look at her. She's always got a zinger. They're great.</p>					

## SPOTTING LIST FOOTAGES &amp; TITLES

TITLE &amp; REEL CRIMES AND MISDEMEANORS R/7

P/13

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 16 - (CONTINUED)					
<u>LESTER TURNS TO HALLEY.</u>					
LESTER (cont'd) This...vixen. This minx. 638-01	807	638.6	644.10	6.4	CLIFF TO WENDY) We should go, because we have to pick up those airsick bags. (airsick bags : small bags used by airline passengers for vomiting when nauseated by air travel - note Cliff's implication that Lester is making him nauseous)
SCENE 17 - MS - CLIFF AND WENDY.					
CLIFF We-We-We should really be going, shouldn't we? 'Cause we have to pick up those airsick bags that we talked about.	808	645.0	650.8/	5.8	WENDY TO LESTER & HALLEY) Yes, I have to be up at dawn to teach Emily Dickinson to some... (be up : awaken) (Emily Dickinson : U.S. poet who lived from 1830 to 1886) (teach Emily Dickinson : i.e., 'teach the poetry of Emily Dickinson)
WENDY Uh, well, we really do have to go. I've got to get up at dawn and teach Emily Dickinson to a bunch... 650-11					
SCENE 18 - MS -- LESTER AND HALLEY LOOK L.FG. AT O.S. WENDY.	809	/650.12	653.4	2.8	WENDY TO LESTER & HALLEY) ...upper-middle class crack addicts. (crack : very pure cocaine intended for smoking rather than inhalation) (Note that Wendy is referring to her students)
WENDY (off) ...of upper-middle class crack addicts.					
HALLEY One of my favorite poets. 655-08	810	653.8	655.8/	2.0	HALLEY TO WENDY) One of my favorite poets. (One : i.e., 'Emily Dickinson is')
SCENE 19 - MS - WENDY AND CLIFF. CLIFF SMILES AND POINTS EAGERLY BETWEEN HIMSELF AND O.S. HALLEY.					
CLIFF Me, too.	811	655.14	657.8	1.10	CLIFF TO HALLEY) Me, too.
HALLEY (off) "Because I could not stop for death..."	812	658.0	660.10	2.10	HALLEY TO GROUP) "Because I could not stop for Death... (Note that Halley, and subsequently Cliff and Lester, are reciting from Volume 27 of Part Four, "Time and Eternity" in "The Poems of Emily Dickinson")
CLIFF "...he kindly stopped for me." The word "kindly," right?					
<u>CLIFF GESTURES WITH GREAT APPROVAL.</u> 666-03	813	660.14	665.14	5.0	CLIFF TO GROUP, THEN TO HALLEY) "He kindly stopped for me." The word "kindly," right? (The word "kindly" : i.e., 'The use of the word "kindly" in describing Death is what makes the poem particularly brilliant')

## SPOTTING LIST FOOTAGES &amp; TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 20 - MS - LESTER AND HALLEY. LESTER "The carriage held but just ourselves and Immortality. We slow-... 673-00	814	/666.4	671.4	5.0	LESTER TO GROUP) "The carriage held but just ourselves And Immortality.
SCENE 21 - MS - CLIFF REACTS AS WENDY SIPS FROM A GLASS OF WINE. LESTER (off) "...-ly drove. He knew no haste. And I had put away my Labor and my Leisure, too, for his Civility."	815	672.6	675.8 (over scene end)	3.2	LESTER TO GROUP) "We slowly drove -- He knew no haste
LESTER (off) "And I had put away my Labor and My Leisure, too, for his Civility."	816	675.12	681.4	5.8	LESTER TO GROUP) "And I had put away my Labor and My Leisure, too, for his Civility."
WENDY Lester was a great English student in college. LESTER (off) Not that I graduated.	817	681.10	686.10/	5.0	WENDY TO HALLEY, THEN LESTER TO HALLEY) -Lester was a great English student. -But I never graduated. (graduated : earned my university degree)
<u>WENDY SHAKES HER HEAD.</u> 686-11					
SCENE 22 - MS - LESTER AND HALLEY. LESTER I mean, it's-it's amazing! I couldn't graduate, and this same school now teaches a course... 693-11	818	687.2	693.10/	6.8	LESTER TO HALLEY) It's amazing. Now this same college teaches a course...
LESTER (off) ...in Existential Motifs in my situation comedies. HALLEY (off) Really? LESTER (off) Yeah.	819	694.0	699.0	5.0	LESTER TO HALLEY) ...in Existential Motifs in my situation comedies. (Existential : referring to Existentialism, a literary- philosophic cult of nihilism and pessimism, popularized in France after World War II, which holds that each man exists as an individual in a purposeless universe, and that he must oppose his hostile environment through the exercise of his free will) (Motifs : Main themes which are elaborated on and repeated within a dramatic work) (situation comedies : television comedy series with story lines made up of contrived episodes involving stock characters)
<u>CLIFF REACTS WITH AN EXAGGERATED SMILE.</u> WENDY Where'd you go to college, Halley? HALLEY (off) Columbia.	820	700.10	703.14	3.4	WENDY TO HALLEY, THEN HALLEY TO WENDY) -Where did you go to college? -Columbia. (Columbia : prestigious university in New York City)

## SPOTTING LIST FOOTAGES &amp; TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 23 - (CONTINUED)					
WENDY You went to Columbia? Well, uh, what'd you--? What'd you major in? 708-10	821	704.4	708.8/	4.4	WENDY TO HALLEY) You went to Columbia? What did you major in?
SCENE 24 - MS - LESTER AND HALLEY.					
HALLEY Law. I-I graduated from the law school.	822	/708.14	712.10	3.12	HALLEY TO WENDY) Law. I graduated from the law school.
WENDY (off) You didn't practice?	823	713.0	716.0	3.0	WENDY TO HALLEY, THEN HALLEY TO WENDY) -You didn't practice? -Yes, I did. (practice : i.e., 'work as a lawyer')
HALLEY Yes, I did. I, uh, uh, but then, you know, I-I met my husband and... we moved to Europe for a while. It's a long, boring story. It-- 727-07	824	716.8	721.0	4.8	HALLEY TO WENDY) But then I met my husband and...
SCENE 25 - MS - WENDY AND CLIFF.					
WENDY (to Cliff) I wish you'd go back to your old job.	826	/727.8	730.12	3.4	WENDY TO CLIFF) I wish you'd go back to your old job. (old : former)
CLIFF I used to edit newsreel footage. So...you know, floods and fires and famines and, uh, uh, uh...depressing. 740-05	827	731.4	734.0	2.12	CLIFF TO HALLEY) I edited newsreel footage. (newsreel : motion picture portraying current events) (footage : filmmakers' jargon for, 'film')
SCENE 26 - MS - LESTER TURNS TO HALLEY.					
LESTER Listen, we don't all have to go, you know.	829	740.14	743.6/	2.8	LESTER TO HALLEY) We don't all have to go.
HALLEY Oh, no, I do. 745-07	830	/743.10	745.6/	1.12	HALLEY TO LESTER) No, I do.



## SPOTTING LIST FOOTAGES &amp; TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 27 - MS - WENDY AND CLIFF. WENDY You know what? I'll tell you what. We'll go and why don't you two stay and-- You have business to talk over, right?	831	/745.10	750.10	5.0	WENDY TO LESTER & HALLEY) We'll go, and you two can stay to talk over business. (We'll : Cliff and I will) (business : i.e., 'concerning your Chekhov television series')
CLIFF (to Halley) I could go with you if you like.	832	751.0	753.0	2.0	CLIFF TO HALLEY) I'll go with you.
<u>WENDY GIVES CLIFF A LOOK.</u>					
WENDY Let's just go, okay? 755-01	833	753.6	754.14/	1.8	WENDY TO CLIFF) Let's just go.
SCENE 28 - MS - LESTER TURNS TO HALLEY. LESTER Why don't--? Why don't we go someplace quiet for a drink? 757-13	834	/755.2	757.12/	2.10	LESTER TO HALLEY) Let's go someplace quiet. (someplace quiet : i.e., 'to talk')
SCENE 29 - MS - WENDY AND CLIFF. WENDY GIVES CLIFF A LOOK. CLIFF I wouldn't mind that. (to Lester) Fine. 760-04	835	/758.0	760.0/	2.0	CLIFF TO LESTER & HALLEY) I wouldn't mind that. (that : i.e., 'going somewhere quiet with the two of you')
836	/760.6	762.14	2.8	HALLEY TO LESTER) No, I'm exhausted.	
SCENE 30 - MS - LESTER AND HALLEY. LESTER GIVES O.S. CLIFF A LOOK. HALLEY No, I'm-I'm just exhausted. LESTER From what? It's early. HALLEY (sighs) Some other time. LESTER Come on. One little drink. HALLEY Really...some other time. (BAND MUSIC OUT) 772-11	837	763.4	765.8	2.4	LESTER TO HALLEY) From what? It's early. (early : early in the evening)
838	765.12	768.14	3.2	HALLEY TO LESTER, THEN LESTER TO HALLEY) -Some other time. -One little drink. (Some other time : i.e., 'We'll go out for a drink another night')	
839	769.4	772.2	2.14	HALLEY TO LESTER) Really. Some other time. (Really : I mean it)	
EXHIBITION REEL FOOTAGE: 760-11					LAST FRAME OF PICTURE IS 772.11
<u>END OF REEL SEVEN</u>					<u>END OF REEL SEVEN</u> (reel four, part A)

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
START MEASURING 0.01 AT FIRST FRAME OF PICTURE.					LABORATORY: 0.01 AT FIRST FRAME OF PICTURE 211.12 = 2ND SCENE END
SCENE 1 - INT. CLIFF'S APARTMENT/ BEDROOM - NIGHT - MFS - CLIFF ENTERS L. AND SITS ON THE BED IN MS.					
CLIFF (off) (sighs) (face off) Jesus, Lester was so (on) pushy tonight, you know? He comes on...with Halley like it's	840	2.6	5.6	3.0	CLIFF TO WENDY) Jesus, Lester was so pushy tonight. (pushy : aggressive and assertive in a repellent way)
business, but he's after her.	841	5.12	10.12	5.0	CLIFF TO WENDY) He pretends it's business with Halley, but he's after her.
CLIFF STARTS TO UNTIE HIS SHOES AS WENDY ENTERS L. BEHIND THE BED AND STEPS R. TO THE BEDSIDE TABLE.					(after : i.e., 'romantically or sexually interested in')
WENDY Oh, please. What are you talking about? She really likes him. I can tell.	841	11.0	15.2	4.2	WENDY TO CLIFF) What are you talking about? She likes him.
WENDY PUTS HER WATCH ON THE BEDSIDE TABLE.					
CLIFF Oh, you've got to be kidding!	842	15.10	18.6	2.12	CLIFF TO WENDY) You've got to be kidding!
CLIFF TURNS TO WENDY.					
CLIFF (cont'd) You're telling me she likes him?					
WENDY (overlapping) Wha-- , kidding? What's not to like? What, you think I'm crazy?	843	18.12	24.12	6.0	WENDY TO CLIFF) What's not to like? He's attractive, he's rich, he's charming.
CLIFF TURNS AWAY FROM WENDY AND TAKES OFF HIS SHOES.					
WENDY (cont'd) He's-He's attractive. He's rich. He's the most charming man. He's, terrific.					
WENDY TAKES OFF HER EARRINGS AND BRACELETS AND PUTS THEM ON THE BEDSIDE TABLE.					

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 1 - (CONTINUED)</p> <p>CLIFF (overlapping) (sighs) He's your brother is what he is. You know, you're prejudiced. She put him down pretty good. When he said, "Let's go have a drink," she said, "Some other time." I loved that. The way she-- "Some other time."</p> <p>WENDY (overlapping) Oh, come on.</p>	844	25.2	28.8	3.6	<p>CLIFF TO WENDY) He's your brother, you're prejudiced. (prejudiced : i.e., 'in his favor')</p>
<p>WENDY WALKS L. TO THE BATHROOM DOOR AS CAMERA PANS WITH HER.</p> <p>CLIFF (overlapping) Just socked it right to him. "Some other time." That was-- I thought that was pretty witty.</p>	845	28.14	34.0	5.2	<p>CLIFF TO WENDY) He said, "Let's have a drink." She said, "Some other time."</p>
<p>WENDY (overlapping) Oh, come on.</p> <p>WENDY WALKS L. TO THE BATHROOM DOOR AS CAMERA PANS WITH HER.</p>	846	34.6	39.0	4.10	<p>CLIFF TO WENDY) I loved that. Socked it right to him. (Socked...him : Colloquial for, 'Successfully verbally rejected and insulted him')</p>
<p>CLIFF (overlapping) Just socked it right to him. "Some other time." That was-- I thought that was pretty witty.</p> <p>WENDY (overlapping) All right, I get-- All right, fine! Fine, you made your-- Yes! Yes, enough already. (off) That's enough!</p> <p>WENDY EXITS L. INTO THE BATHROOM AS CAMERA HOLDS.</p>	847	39.6	43.14	4.8	<p>CLIFF TO WENDY) "Some other time." That was pretty witty. (pretty : quite)</p>
<p>CLIFF What makes you think she likes him? That's so annoying.</p> <p>WENDY (off) What makes me--?</p> <p>WENDY'S REFLECTION CAN BE SEEN ON THE MIRROR ON THE BATHROOM DOOR.</p>	848	44.10	47.14	3.4	<p>CLIFF TO WENDY) What makes you think she likes him?</p>
<p>WENDY (off) (cont'd) Didn't you see (on) the way she was staring at him all night? She was staring at him all night.</p>	849	48.2	51.10	3.8	<p>WENDY TO CLIFF) Didn't you see how she stared at him?</p>
<p>CLIFF (overlapping) She probably can't believe her eyes. I stare at the guy.</p>	850	52.0	55.10	3.10	<p>CLIFF TO WENDY) She probably can't believe her eyes. (can't believe her eyes : colloquial for, 'does not believe what she sees')</p>
<p>WENDY EMERGES FROM THE BATHROOM AND WALKS R. BACK TO THE BEDSIDE TABLE AS CAMERA PANS WITH HER.</p>					

TITLE &amp; REEL

CRIMES AND MISDEMEANORS R/8

P/3

SPOTTING LIST FOOTAGES &amp; TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 1 - (CONTINUED)					
WENDY No, come on. You wouldn't pick up on those things if they hit you over the head. So-- You're not the least bit romantic and that's the problem.	851	56.0	60.0	4.0	WENDY TO CLIFF) You wouldn't see it if it hit you over the head.
WENDY PUTS A JAR OF FACIAL CREAM ON THE BEDSIDE TABLE AND REMOVES HER JACKET AS CLIFF REACTS.					
CLIFF Hey, honey, you're the one who stopped sleeping with me, okay? It'll be a year come April twentieth. I remember the date exactly 'cause it was Hitler's birthday.	852	60.6	64.2	3.12	WENDY TO CLIFF) You're totally unromantic. That's the problem.
CLIFF Hey, honey, you're the one who stopped sleeping with me, okay? It'll be a year come April twentieth. I remember the date exactly 'cause it was Hitler's birthday.	853	64.8	69.0	4.8	CLIFF TO WENDY) You're the one who stopped sleeping with me. (sleeping with : euphemism for, 'having sexual relations with')
WENDY PICKS SOME MAGAZINES OFF THE FLOOR AND PUTS THEM ON THE BEDSIDE TABLE BEFORE TAKING THE CLIPS OUT OF HER HAIR.					
CLIFF Hey, honey, you're the one who stopped sleeping with me, okay? It'll be a year come April twentieth. I remember the date exactly 'cause it was Hitler's birthday.	854	69.6	75.10	6.4	CLIFF TO WENDY) It'll be a year April 20th. I remember 'cause it was Hitler's birthday. (year : i.e., 'year since we had sex') (Hitler : Adolf Hitler, German dictator from 1932 to 1945)
WENDY I'm not discussing that anymore. I don't wanna talk about it, all right?	855	76.0	79.10	3.10	WENDY TO CLIFF) I don't want to talk about it.
CLIFF (overlapping) (muttering to himself) You're celibate.					
WENDY It's just enough about that. Meantime, I'll bet you she's out having a drink with him right now.	856	81.2	84.12	3.10	WENDY TO CLIFF) I bet she's having a drink with him right now. (him : Lester)
CLIFF UNBUTTONS HIS SHIRT. WENDY WALKS L. TO THE BATHROOM AS CAMERA PANS WITH HER.					
CLIFF For how much? For how much? I'm serious. For how much?	857	85.2	89.4	4.2	CLIFF TO WENDY) How much? How much? I'm serious. (How much : i.e., 'How much money would you like to bet')
WENDY EXITS INTO THE BATHROOM AS CAMERA HOLDS. SHE SLAMS THE DOOR CLOSED AFTER HER. STARTLING CLIFF.					
CLIFF (cont'd) Ho--? You really know how to get my goat!	858	89.10	93.0	3.6	CLIFF TO WENDY) You really know how to get my goat! (get my goat : colloquial for, 'annoy, irritate or anger me')

TITLE &amp; REEL

CRIMES AND MISDEMEANORS R/8

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## SPOTTING LIST FOOTAGES &amp; TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 1 - (CONTINUED)					
<u>CLIFF PICKS UP THE BEDSIDE TELEPHONE AND DIALS A NUMBER AS CAMERA DOLLIES IN ON HIM INTO P.S. HE WAITS A WHILE THEN REACTS.</u>					
CLIFF (into telephone) (cont'd) Hi, it's Clifford. Yes, I-I...I knew you'd be in. I just-- I just wa--	859	131.8	134.8	3.0	CLIFF INTO TELEPHONE TO HALLEY) Hi, it's Clifford. (Clifford : Cliff's full first name)
You know...w--, tonight was a lot of fu-- Wasn't Lester...so silly? I mean, the guy is so self-important.	860	135.4	139.0	3.12	CLIFF INTO TELEPHONE TO HALLEY) Yes, I knew you'd be in. (in : home)
He was pushing all night. The guy presses. I was-- I was frankly embarrassed for him. (chuckles)	861	139.8	145.8	6.0	CLIFF INTO TELEPHONE TO HALLEY) Tonight was a lot of fun. Wasn't Lester so silly?
<u>CLIFF REACTS.</u>	862	145.14	151.6	5.8	CLIFF INTO TELEPHONE TO HALLEY) The guy is so self-important. He was pushing all night. (self-important : having an exaggerated opinion of one's own importance - pompously conceited) (pushing : being pushy - being obnoxiously self-assertive)
CLIFF (into telephone) (cont'd) W-Well...w-w-what is he doing there?					
W-W-- What do you mean, y-you're talking business at twelve midnight?					
Well...g--, gee, that can be very dangerous. You w--? You want me to, uh, you want me to come over? O--	863	151.12	154.14	3.2	CLIFF INTO TELEPHONE TO HALLEY) I was frankly embarrassed for him.
Okay, if y-y-you, if you can handle it. Okay, I'll-I'll-I'll...I'll see you tomorrow.	864	161.8	163.12	2.4	CLIFF INTO TELEPHONE TO HALLEY) What is he doing there? (note that this is an indignant, somewhat peremptory way of asking, 'Why is he there?')
<u>CLIFF HANGS UP THE TELEPHONE AND STARES OFF. CONCERNED.</u>	865	168.8	172.12	4.4	CLIFF INTO TELEPHONE TO HALLEY) You're talking business at midnight?
(MUSIC IN: "ROSALIE") 211-12	866	177.4	183.0	5.12	CLIFF INTO TELEPHONE TO HALLEY) That can be very dangerous. You want me to come over?
SCENE 2 - EXT. GREENWICH VILLAGE SIDEWALK - DAY - FS - PAST A COUPLE SEATED AT A SIDEWALK TABLE IN R.FG., TO CLIFF, WHO EMERGES FROM A PIZZA RESTAURANT WITH JENNY. THEY EACH HAVE A SLICE OF PIZZA.	867	189.4	193.0	3.12	CLIFF INTO TELEPHONE TO HALLEY) Okay, if you can handle it.
	868	195.4	199.4	4.0	CLIFF INTO TELEPHONE TO HALLEY) Okay, I'll see you tomorrow.

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 2 - (CONTINUED)					
CLIFF I'm completely in love with Halley and Lester is starting to make his move. I can see it. And he-he wants her just for conquest, I can tell.	869	213.0	219.10	6.10	CLIFF TO JENNY) I'm completely in love with Halley and Lester's starting to make his move. (make his move : i.e., 'make a romantic advance toward her')
CLIFF AND JENNY WALK FG. DOWN THE SIDEWALK.					
CLIFF (cont'd) You know, it's so shallow, and I'm crazy about her, you know. And how can I compete with the guy because he's rich and he's famous. He's successful. You know.	871	224.0	228.2	4.2	CLIFF TO JENNY) It's so shallow, and I'm crazy about her. (It : Lester's motives for seeking Halley's company) (crazy about : colloquial for, 'exceedingly fond of')
JENNY (overlapping) Oh, come on. He's no competition for you.	872	228.8	233.6	4.14	CLIFF TO JENNY) How can I compete with a guy who's rich and famous?
CAMERA DOLLIES BACK WITH CLIFF AND JENNY IN MS.					
CLIFF Oh, God bless you for saying that, sweetheart, really. You know, but you'll find as you go through life, that-that great depth and-and smoldering sensuality does not always win. I'm sorry to say. Meanwhile, his brother Ben— You know Ben the rabbi?	874	237.6	240.8	3.2	CLIFF TO JENNY) God bless you for saying that.
JENNY NODS.					
JENNY Mm-hmm.	875	240.14	247.10	6.12	CLIFF TO JENNY) But you'll soon learn that great depth and smoldering sensuality... (depth : emotional and intellectual depth)
CLIFF He's a wonderful guy. The poor guy called me last night. He's going blind. He's got a terrible eye disease ...and he's losing his sight. He's gonna be blind in another few months... and he's got a great (off) attitude.	876	248.0	251.8	3.8	CLIFF TO JENNY) ...do not always win.
	877	252.0	255.6	3.6	CLIFF TO JENNY) His brother Ben— You know, the rabbi? (rabbi : In Judaism, the chief religious official at a synagogue)

TITLE & REEL

CRIMES AND MISDEMEANORS R/8

P/5A

SPOTTING LIST FOOTAGES & TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
	878	255.14	259.4	3.6	CLIFF TO JENNY) The poor guy called me last night. (poor : unfortunate)
	879	259.10	263.6	3.12	CLIFF TO JENNY) He's got a terrible eye disease.
	880	263.12	268.0	4.4	CLIFF TO JENNY) He's going to be blind in a few months.
	881	268.6	272.12/	4.6	CLIFF TO JENNY) And he's got a great attitude. He's really a mensch. (mensch : Jewish slang for, 'admirable person')

TITLE & REEL

CRIMES AND MISDEMEANORS R/8

P/6

SPOTTING LIST FOOTAGES & TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 2 - (CONTINUED)					
CAMERA HOLDS AND CLIFF AND JENNY EXIT R.FG.					
CLIFF (off) (cont'd) He's really a mensch. <span style="float: right;">272-14</span>					
SCENE 3 - INT. JUDAH'S OFFICE - DAY - MCS - BEN IS RESTING HIS HEAD ON AN EYE-EXAMINING DEVICE IN THE DARK OFFICE. A TINY BEAM OF LIGHT SHINES ON HIS RIGHT EYE AS BEN RESPONDS TO O.S. JUDAH'S DIRECTIONS.					
(MUSIC FADES OUT)					
JUDAH (off) All right, look left. Now straight ahead, Ben. Now to the right.	882	274.10	277.0	2.6	JUDAH TO BEN) Look left.
CAMERA PANS L., OFF BEN, TO REVEAL JUDAH, IN THE SHADOWS, EXAMINING BEN.					
JUDAH (cont'd) That's good.	883	279.0	281.8	2.8	JUDAH TO BEN) Now straight ahead. (straight : look straight)
JUDAH TURNS AWAY FROM O.S. BEN AND IS LOST IN HIS THOUGHTS.					
DEL (voice over) It's true. My mother said... <span style="float: right;">304-08</span>	884	285.4	287.6	2.2	JUDAH TO BEN) Now right.
DEL (voice over) It's true. My mother said... <span style="float: right;">304-08</span>	885	288.14	290.14	2.0	JUDAH TO BEN) Good.
SCENE 4 - INT. DEL'S APARTMENT BUILDING/LOBBY - DAY - MFS - FLASHBACK - DEL UNLOCKS THE FRONT DOORS LEADING INTO THE LOBBY OF HER APARTMENT BUILDING.					
DEL ...that I should go to the doctor.	886	302.12	304.8/	1.12	DEL TO JUDAH) (voice over) My mother said...
DEL STEPS R. AS CAMERA PANS WITH HER INTO MCS. JUDAH FOLLOWS.					
JUDAH Uh-huh.					
DEL Because I was, you know, (sighs) my eyes weren't so good.	887	306.10	309.12	3.2	DEL TO JUDAH) ...I should go to the doctor.
JUDAH Yeah.					
DEL (overlapping) Now you're an ophthalmologist.	888	311.4	318.8	7.4	DEL TO JUDAH) My eyes weren't so good. Now, you're an ophthalmologist.



COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 4 - (CONTINUED)					
JUDAH Right.					
DEL Do you agree the eyes are the windows of the soul?	889	319.14	324.0	4.2	DEL TO JUDAH) Do you believe the eyes are the windows of the soul?
JUDAH Well, I believe they're windows, but I'm...	890	324.6	330.8	6.2	JUDAH TO DEL) I believe they're windows, but I'm not sure it's the soul I see.
<u>JUDAH LEANS CLOSER TO DEL AND LOOKS INTO HER EYES. SHE SMILES.</u>					
JUDAH (cont'd) ...I'm not sure it's a soul I see.					
DEL My mother taught me I have a soul...and it'll live on after me when I'm gone.	891	330.14	334.6	3.8	DEL TO JUDAH) My mother taught me I have a soul.
DEL And if you look deeply enough in my eyes...you can see it.	892	334.14	339.4	4.6	DEL TO JUDAH) And it'll live on after me when I'm gone. (gone : i.e., 'dead')
<u>JUDAH GAZES INTO DEL'S EYES.</u>					
JUDAH Mmm. (chuckles)	893	340.0	346.4	6.4	DEL TO JUDAH) And if you look deeply enough into my eyes, you can see it.
<u>JUDAH AND DEL KISS.</u>					
BEN (voice over) So what's the verdict? 'Cause I'd like to get...  358-02	894 ITAL	353.2	357.14/	4.12	BEN TO JUDAH) (voice over) What's the verdict? I'd like to get this resolved... (verdict : i.e., 'prognosis') (this : this problem)
SCENE 5 - INT. JUDAH'S OFFICE - DAY - MS - JUDAH PULLS OPEN A FILING CABINET DRAWER.					
BEN (off) ...this resolved before my daughter's wedding.	895	/358.4	361.10	3.6	BEN TO JUDAH) ...before my daughter's wedding.
<u>JUDAH TAKES A FILE FOLDER OUT OF THE DRAWER, THEN CLOSSES THE DRAWER AS HE TURNS TO O.S. BEN AND SMILES.</u>					
JUDAH Julie's getting married?	896	364.8	370.2	5.10	JUDAH TO BEN, THEN BEN TO JUDAH) -Julie's getting married? -Time passes quickly, doesn't it? (Julie : The name of Ben's daughter)
BEN (off) Time passes quickly, doesn't it?					
<u>JUDAH STARES OFF.</u>					

TITLE &amp; REEL

CRIMES AND MISDEMEANORS R/8

P/8

## SPOTTING LIST FOOTAGES &amp; TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 5 - (CONTINUED)					
BEN (off) (cont'd) Remember she was just a baby? Well, yours, too.	897	370.10	375.8	4.14	BEN TO JUDAH) Remember when she was just a baby? Yours, too. (Yours : i.e., 'Your daughter Sharon')
JUDAH (low) Yes.					
BEN (off) Are you okay, Judah?	898	380.12	385.8	4.12	BEN TO JUDAH) Are you okay? You don't look good.
<u>JUDAH TURNS TO O.S. BEN AND REACTS.</u>					
JUDAH Oh, yeah, I--					
BEN (off) (overlapping) You don't look so good.					
<u>JUDAH WALKS R. ACROSS THE OFFICE AS CAMERA PANS WITH HIM.</u>					
JUDAH I'm fine. I-I just haven't been sleeping that well.	899	386.0	390.6	4.6	JUDAH TO BEN) I'm fine. I just haven't been sleeping well.
<u>BEN ENTERS R.FG. AS CAMERA HOLDS. JUDAH EXITS R.</u>					
BEN Tell me...if I'm not prying...	900	391.12	399.0	7.4	BEN TO JUDAH) Tell me, if I'm not prying, did you resolve your personal difficulties? (prying : colloquial for, 'asking questions concerning a subject about which you prefer privacy')
<u>BEN TURNS AROUND TO O.S. JUDAH.</u>					
BEN (cont'd) ...did you ever resolve your personal difficulties?					
<u>BEN PUTS ON HIS JACKET.</u>					
JUDAH (off) Uh, yes, actually. Uh...it resolved itself. The woman listened to reason.	901	401.10	404.6	2.12	JUDAH TO BEN) Yes, actually.
	902	405.0	408.8	3.8	JUDAH TO BEN) The woman listened to reason.
BEN Did she? That's wonderful. So you got a break.	903	409.2	411.2	2.0	BEN TO JUDAH) Did she?
<u>BEN STEPS R. AS CAMERA PANS WITH HIM TO INCLUDE JUDAH, WHO MAKES A NOTATION IN THE FILE FOLDER.</u>					
BEN (cont'd) Sometimes to have a little good luck is the most brilliant plan.	904	412.8	416.2	3.10	BEN TO JUDAH) That's wonderful. You got a break. (got a break : colloquial for, 'were lucky')
	905	417.4	422.8	5.4	BEN TO JUDAH) Sometimes to have good luck is the most brilliant plan.

423-15

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 6 - EXT. RIVERSIDE PARKING AREA - DAY - FS - PAST JUDAH'S CAR, R.FG., TO JACK'S CAR, IN WHICH JUDAH AND JACK ARE SEATED, TALKING.	906 ITAL	424.6	430.2	5.12	JACK TO JUDAH) (voice over) Relax. You're white. You'll have a breakdown. It's over. (white : referring to the pallor of Judah's skin caused by his nervousness and guilt)
JACK (voice over) Judah, relax. You're white. You're gonna have a breakdown. It's over.	907 ITAL	430.8	436.14/	6.6	JUDAH TO JACK) (voice over) What do you expect me to be, my old self? I jump when the phone rings. (jump : i.e., 'react with alarm' - 'flinch dramatically')
JUDAH (voice over) What do you expect me to be, my old self? I jump when the phone rings. 436-15	908	437.14	440.0	2.2	JUDAH TO JACK) No good can come of this.
SCENE 7 - MCS - THROUGH THE WINDSHIELD OF JACK'S CAR TO JUDAH AND JACK SEATED IN THE FRONT SEAT. CAMERA SLOWLY DOLLIES L. TO THE SIDE OF THE CAR.	909	440.5	444.2	3.13	JACK TO JUDAH) Don't be so guilty. I kept you uninvolved.
JUDAH No good can come of this, Jack.	910	444.8	449.8	5.0	JACK TO JUDAH) The guy who's responsible is gone. He's back in New Orleans. (New Orleans : City in Louisiana)
JACK It— Don't be so guilty. I kept you uninvolved. Uh, the guy who's responsible is gone. He's back in New Orleans.	911	449.14	452.10	2.12	JUDAH TO JACK) It's pure evil.
JUDAH It's pure evil, Jack. A man kills for money. He doesn't even know his victims. I mean...he kills, you pay	912	453.10	459.2	5.8	JUDAH TO JACK) A man kills for money. He doesn't even know his victims.
him and then he...he kills again.	913	459.10	464.12	5.2	JUDAH TO JACK) He kills, you pay him. and then he kills again.
JACK Hey, what was your alternative?	914	465.2	468.0	2.14	JACK TO JUDAH) What was your alternative?
JUDAH How did I get in so deep? I....	915	469.4	472.10	3.6	JUDAH TO JACK) How did I get in so deep? (get...deep : i.e., 'get so seriously involved in such an evil deed')
<u>CAMERA HOLDS ON JUDAH IN MCS. JACK IS IN BG.</u>	916	475.0	478.0	3.0	JUDAH TO JACK) What dream was I following?
JUDAH (cont'd) What dream was I following?	917	479.2	486.0	6.14	JACK TO JUDAH) Judah, you said it yourself a million times. You only go around once. (go around : colloquial for, 'live')
JACK Judah, you said it yourself a million times. You only go around once.					

TITLE &amp; REEL

CRIMES AND MISDEMEANORS R/8

P/10

## SPOTTING LIST FOOTAGES &amp; TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 7 - (CONTINUED)					
JUDAH Jack; I went to her place after. I had to retrieve some incriminating things. I...I saw her there...	918	487.14	491.6	3.8	JUDAH TO JACK) I went to her place after... (her : Del's) (after : after she had been killed)
JACK (sighs)	919	492.2	496.0	3.14	JUDAH TO JACK) ...to retrieve some incriminating things.
JUDAH ...just staring up. An inert object. There was nothing in...behind her eyes if you looked into them. All you saw was a...black void.	920	497.10	500.0	2.6	JUDAH TO JACK) I saw her...
JUDAH LOOKS DOWN SADLY. JACK SHAKES HIS HEAD AND LOOKS AWAY. 528-09	921	501.12	504.0	2.4	JUDAH TO JACK) ...just staring up.
JUDAH LOOKS DOWN SADLY. JACK SHAKES HIS HEAD AND LOOKS AWAY. 528-09	922	504.6	507.0	2.10	JUDAH TO JACK) An inert object.
SCENE 8 - INT. JUDAH'S CAR - DAY - FS - JUDAH'S POV - THROUGH THE WINDSHIELD OF JUDAH'S CAR TO SOME PASSING LIGHTS AS THE CAR MOVES BG. THROUGH A TUNNEL. 534-01	923	509.6	516.10	7.4	JUDAH TO JACK) There was nothing behind her eyes if you looked into them. All you saw...
SCENE 9 - INT. TUNNEL - DAY - MCS - THROUGH THE WINDSHIELD OF JUDAH'S CAR TO JUDAH. HE STARES OFF AS HE DRIVES. 542-05	924	518.12	521.0	2.4	JUDAH TO JACK) ...was a black void.
SCENE 10 - INT. SYNAGOGUE/BACK ROOM - NIGHT - FS - PAST THE TABLE TO THE MEN PRAYING IN THE BACK ROOM. CAMERA QUICKLY DOLLIES IN ON THE TWO MEN WITH BOOKS SEATED AGAINST THE WALL. 550-03					
SCENE 11 - INT. TUNNEL - DAY - MCS - THROUGH THE WINDSHIELD OF JUDAH'S CAR TO JUDAH AS HE DRIVES. 555-09					
SCENE 12 - INT. JUDAH'S CAR - DAY - FS - JUDAH'S POV - THROUGH THE WINDSHIELD OF JUDAH'S CAR TO THE STREET BEYOND AS THE CAR MOVES BG. OUT OF THE TUNNEL. 563-10					

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 13 - EXT. JUDAH'S CHILDHOOD HOME - DAY - FS - PAST SOME SHRUBBERY IN THE FRONT YARD TO JUDAH IN THE STREET AS HE APPROACHES THE O.S. HOUSE. HF STOPS ON THE WALKWAY AND STARES.</p>					
<p>OWNER (off) Can I help you?</p>	925	576.2	578.4	2.2	OWNER TO JUDAH) Can I help you?
<p>JUDAH Oh, uh...I u-used to live in this house once.</p>	926	582.2	566.0	3.14	JUDAH TO OWNER) I used to live in this house once.
<p>OWNER (off) Really?</p>	927	586.8	589.8	3.0	OWNER TO JUDAH) Really? When?
<p>THE CURRENT OWNER, A WOMAN, ENTERS R. ON THE WALKWAY AND STEPS L. TOWARD JUDAH.</p>					
<p>OWNER (cont'd) When?</p>					
<p>JUDAH Many years ago. <span style="float: right;">595-06</span></p>	928	591.0	593.4	2.4	JUDAH TO OWNER) Many years ago.
<p>SCENE 14 - INT. JUDAH'S CHILDHOOD HOME/DINING ROOM - DAY - MFS - PAST A DINING ROOM TABLE TO JUDAH AND THE WOMAN STANDING IN THE DOORWAY OF THE ROOM. CAMERA SLOWLY DOLLIES BACK AS JUDAH POINTS ALL AROUND THE ROOM.</p>					
<p>JUDAH My brother and I used to race...through these rooms.</p>	929	596.10	602.0	5.6	JUDAH TO OWNER) My brother and I used to race through these rooms.
<p>OWNER (overlapping) (chuckles)</p>	930	603.0	609.8	6.8	JUDAH TO OWNER) He was a wonderful kid, my brother. We were very close in those days.
<p>JUDAH He was a wonderful kid, my brother. We were very close in those days. My father had high hopes for him, but it never seemed to...work out for him.</p>	931	614.12	622.0	7.4	JUDAH TO OWNER) (kid : young person) (close : emotionally attached)
<p>JUDAH STEPS L. THROUGH AN ADJACENT DOORWAY AND INTO THE LIVING ROOM. THE OWNER FOLLOWS.</p>					
<p>JUDAH (cont'd) Would you mind if I just take a m--, a minute? I mean, everything seems to...</p>	932	629.0	631.14	2.14	JUDAH TO OWNER) Would you mind if I take a minute? (take a minute : i.e., 'spend a moment looking')
<p>OWNER Su-... <span style="float: right;">638-03</span></p>	933	632.4	637.12	5.8	JUDAH TO OWNER) Everything seems to be flooding through me.

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 15 - INT. JUDAH'S CHILDHOOD HOME/LIVING ROOM - DAY - MCS - JUDAH ENTERS R. AND LOOKS AROUND THE LIVING ROOM.</p> <p>OWNER (off). ...-re.</p> <hr/> <p>THE OWNER CROSSES L. IN FG.</p> <hr/> <p>FAMILY MEMBERS (off) (overlapping, indistinct chatter)</p> <hr/> <p>JUDAH RESPONDS TO THE SOUND OF HIS FAMILY AND STEPS R.BG. BACK TO THE DINING ROOM AS CAMERA DOLLIES BACK INTO FS TO REVEAL THE DINING ROOM IN BG. SEATED AROUND THE DINING TABLE ARE VISIONS OF JUDAH'S FATHER, SOL, HIS BROTHER JACK AND SOL'S SISTER, MAY, ALONG WITH SOME OTHER GUESTS. IT IS EVENING AND THEY ARE HAVING A PASSOVER SEDER.</p> <hr/> <p>SOL Baruch atah adonoi elo-hey-nu mei-lech. Ha-olam asher Kid-sha-nu b'mitz-vo-tov v'tzi-va-nu al a-chi-lat ma-ror. 671-07</p>					
<p>SCENE 16 - INT. JUDAH'S CHILDHOOD HOME/DINING ROOM - NIGHT - MCS - JUDAH STARES AT THE O.S. VISION OF HIS FAMILY.</p> <p>MAY (off) Come on, Sol. Get on with it. I'm hungry.</p> <p>FAMILY MEMBERS (off) (overlapping, indistinct chatter - continues under following scenes and dialogue)</p> <p>676-03</p>	934	672.4	676.2/	3.14	<p>MAY TO SOL) Get on with it. I'm hungry. (Get on with it : Colloquial for, 'Hurry')</p>
<p>SCENE 17 - MFS - PAST MAY AND OTHER FAMILY GUESTS SEATED AT THE DINING ROOM TABLE TO SOL SEATED AT THE HEAD OF THE TABLE.</p> <p>SOL Do you mind, May?</p> <p>AL (overlapping) (laughs) (mutters indistinctly)</p>					

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 17 - (CONTINUED)</p> <p>FEMALE GUEST (low and indistinct)</p> <p>MAY (overlapping) All this is nonsense anyway. What do you put everyone through this mumbo jumbo? Bring on the main course!</p> <p>SOL (overlapping) I apologize for my disrespectful sister.</p> <p>FEMALE GUEST (overlapping) You think she's (low and indistinct) 688-11</p>	<p>935</p> <p>936</p>	<p>678.0</p> <p>684.10</p>	<p>684.4</p> <p>688.10/</p>	<p>6.4</p> <p>4.0</p>	<p>MAY TO SOL) This is nonsense. Why do you put everyone through this? (put everyone through this : colloquial for, 'cause everyone to suffer')</p> <p>SOL TO GROUP) I apologize for my disrespectful sister.</p>
<p>SCENE 18 - MFS - PAST THE VISION OF MAY AND OTHER FAMILY MEMBERS TO JUDAH STANDING IN THE DINING ROOM DOORWAY IN BG. AND LOOKING ON.</p> <p>MAY Come on, this is the twentieth century. You have young boys sitting here. 694-00</p>	<p>937</p>	<p>689.0</p>	<p>694.0/</p>	<p>5.0</p>	<p>MAY TO SOL) This is the 20th century. You have young boys sitting here.</p>
<p>SCENE 19 - MS - JUDAH AS A YOUNG BOY IS SEATED BESIDE JACK AND A FEMALE RELATIVE.</p> <p>MAY (off) Don't fill their heads with superstition.</p> <p>SOL (off) Oh, the-the intellec-... 698-07</p>	<p>938</p>	<p>694.6</p>	<p>697.14</p>	<p>3.8</p>	<p>MAY TO SOL, THEN SOL TO MAY) Don't fill them with superstition.</p>
<p>SCENE 20 - MFS - PAST MAY AND OTHER FAMILY MEMBERS TO SOL AT THE HEAD OF THE TABLE.</p> <p>SOL ...-tual. The schoolteacher.</p> <p>OLDER WOMAN (overlapping) Oh, no.</p> <p>SOL Spare us your-your Leninist philosophy just this once!</p>	<p>939</p>	<p>/698.8</p> <p>705.0</p>	<p>705.0</p>	<p>6.8</p>	<p>SOL TO MAY) The intellectual. Spare us your Leninist philosophy this once! (Spare us : i.e., 'Save us from hearing') (Leninist philosophy : philosophy supporting the form of Communism espoused by Vladimir Lenin, Russian revolutionary leader, with emphasis on the dictatorship of the proletariat)</p>

TITLE & REEL	CRIMES AND MISDEMEANORS R/8	P/14	SPOTTING LIST FOOTAGES & TITLES			
COMBINED CONTINUITY & DIALOGUE		TITLE NO.	START	END	TOTAL	TITLE
SCENE 20 - (CONTINUED)						
MAY	You're afraid if you don't obey the rules, God's gonna punish you?	940	705.8	709.4	3.12	MAY TO SOL) You afraid if you don't obey the rules, God'll punish y-u?
FEMALE GUEST (gasps) (mutters)						
SOL (overlapping)	Uh, He won't punish me, May. He punishes the wicked.	941	709.10	712.6	2.12	SOL TO MAY) Not me. He punishes the wicked.
MAY	Oh, who? Like Hitler?	942	712.10	716.2	3.8	MAY TO SOL, THEN SOL TO MAY) -Like Hitler? -We're having a seder! (seder : ceremonial Jewish dinner of Passover)
SOL	May, we're having a seder!					
MAY	Six million Jews burned to death and they got away with it.	943	716.6	720.14	4.8	MAY TO SOL) Six million Jews burned to death and they got away with it. (Referring to the estimated number of Jews murdered by the Nazis under Hitler) (They got away with : i.e., 'The Nazis escaped retribution for')
SOL	Uh, how did they get away with it?!					
MAY	Now, six--					
SOL (interrupting)	How?!	944	721.4	723.6	2.2	SOL TO MAY) How did they get away with it?
MAY	Oh, come on, Sol. Open your eyes. Six million Jews and millions of others and they got off with nothing.	945	723.12	726.0	2.4	MAY TO SOL) Open your eyes. (Colloquial for, 'Be more aware.')
MOE (off)	How could human beings do such a thing?	946	726.6	731.6	5.0	MAY TO SOL) Six million Jews and millions of others.
MAY (overlapping)	Because might makes right. That is until the Americans marched in and stopped all--	947	731.10	736.10	5.0	MOE TO MAY, THEN MAY TO MOE) -How could humans do such a thing? -Might makes right. (Might makes right : Cliche for, 'Those with physical power are able to enforce their definition of what is proper')
MOE (off) (overlapping)	Do you really think that--?					
SOL (interrupting)	I do-- I don't like all this talk at my seder!	948	736.14	739.14	3.0	MAY TO MOE) Until the Americans marched in--
MAY (overlapping)	Okay, okay! Oka--...	949	740.2	743.10	3.8	SOL TO MAY) I don't like this talk at my seder!

744-03



TITLE &amp; REEL

CRIMES AND MISDEMEANORS R/8

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## SPOTTING LIST FOOTAGES &amp; TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 21 - MS - JUDAH STARES AT THE O.S. VISION. MAY (off) ...-y! All right!					
BOY (off) I think this is interesting.	950	745.10	748.10	3.0	BOY TO GROUP I think this is interesting.
MAY (off) (overlapping) Yeah, me, too.					
FAMILY MEMBERS (off) (chuckle)					
MAY (off) (overlapping) You know, wait a minute. There's this joke about... 754-04	951	751.4	754.0/	2.12	MAY TO GROUP) There's this joke about...
SCENE 22 - MCS - MAY SEATED AT THE TABLE WITH OTHER FAMILY MEMBERS. MAY ...the prizefighter who enters the ring...and his brother turns to the family priest and says, "Father, pray for him." And the priest said, "I will. But if he can punch, it'll help."	952	/754.6	757.10	3.4	MAY TO GROUP) ...the fighter who enters the ring... (fighter : boxer) (ring : boxing ring)
	953	758.0	763.0	5.0	MAY TO GROUP) ...and his brother turns to a priest and says, "Pray for him."
	954	763.6	767.12	4.6	MAY TO GROUP) And the priest says, 'I will, but if he can punch it will help.'
FAMILY MEMBERS (laugh - continues under following scene and dialogue)					
STAN (off) So what are you... 768-12					
SCENE 23 - MS - PAST MAY AND ANOTHER FAMILY MEMBER, TIPPED IN FG., TO STAN, BEVERLY AND AL SEATED ACROSS THE TABLE FROM THEM. STAN ...saying, May? You're saying you challenge the whole moral structure of everything? MAY (face off) What mor-... 775-10	955	/768.13	775.7/	6.10	STAN TO MAY) Are you saying you challenge the moral structure of everything?

TITLE &amp; REEL

CRIMES AND MISDEMEANORS R/8

P/16

## SPOTTING LIST FOOTAGES &amp; TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 24 - MCS - MAY SEATED AT THE TABLE WITH OTHER FAMILY MEMBERS.					
MAY ...-al structure? Is that the kind of nonsense you use on your pupils?	956	/775.12	781.12	6.0	MAY TO STAN) Moral structure? Is that the nonsense you use on your pupils?
STAN (off) Do you not... 782-02	957	/782.3	786.11 (over scene end)	4.8	STAN TO MAY) Do you not find human impulses basically decent?
SCENE 25 - MS - PAST MAY AND ANOTHER FAMILY MEMBER, TIPPED IN FG., TO STAN, BEVERLY AND AL SEATED ACROSS THE TABLE FROM THEM.					
STAN ...find...human impulses basically decent?					
MAY (face off) There's basically nothing. 789-12	958	787.0	789.8/	2.8	MAY TO STAN) There's basically nothing.
SOL (off) She's such... 789-12					
SCENE 26 - MS - PAST MAY, TIPPED IN L.FG., AND OTHER FAMILY MEMBERS TO SOL SEATED AT THE HEAD OF THE TABLE.					
SOL ...a cynic, my sister. A nihilist. Back to Russia! 794-05	959	/789.14	794.4/	4.6	SOL TO GROUP) She's such a cynic. A nihilist. Back to Russia! (cynic : person who believes only selfishness motivates human action) (nihilist : person who believes in the total rejection of established laws and institutions)
SCENE 27 - MCS - MAY SEATED AT THE TABLE WITH OTHER FAMILY MEMBERS.					
AL (off) Well, listen. 796-08					
SCENE 28 - MS - PAST MAY AND ANOTHER FAMILY MEMBER, TIPPED IN FG., TO STAN, BEVERLY AND AL.					
AL I happen to agree with May when it comes to all that mumbo-jumbo.	960	/796.10	802.12	6.2	AL TO SOL) I happen to agree with May when it comes to all that mumbo-jumbo. (mumbo-jumbo : colloquial for, 'meaningless ritual')

TITLE & REEL	CRIMES AND MISDEMEANORS R/8	P/17	SPOTTING LIST FOOTAGES & TITLES			
COMBINED CONTINUITY & DIALOGUE		TITLE NO.	START	END	TOTAL	TITLE
SCENE 28 - (CONTINUED)						
SOL (off) How can you say that? You-You come to every seder. You-You pray in Hebrew.	812-00	961	803.2	808.10	5.8	SOL TO AL) How can you say that? You come to every seder. You pray.
AL Yes, I'm going through the motions.	812-00	962	809.0	812.0/	3.0	AL TO SOL) I'm going through the motions. (Colloquial for, 'I complete the actions without any sentiment.')
SCENE 29 - MCS - A YOUNG JUDAH LOOKS AROUND.						
AL (off) It's like any i...'. It's a habit.		963	812.6	815.8	3.2	AL TO SOL) Like any ritual, it's a habit.
STAN (off) What are you s-...	815-15					
SCENE 30 - MS - PAST MAY, TIPPED IN R.FG., AND ANOTHER FAMILY MEMBER, TIPPED IN L.FG., TO STAN, BEVERLY AND AL.						
STAN ...-aying, May? There's no morality anywhere in the whole world?	821-08	964	/816.0	821.6/	5.6	STAN TO MAY) Are you saying there's no morality anywhere in the world?
SCENE 31 - MCS - MAY SEATED WITH OTHER FAMILY MEMBERS.						
MAY Listen, for those who want morality, there's morality. Nothing's handed down in stone.		965	/821.12	828.4	6.8	MAY TO STAN) There's morality for those who want it. Nothing's handed down in stone. (handed...stone : colloquial for, 'unchanging' - 'permanently fixed')
BEVERLY (off) Sol's kind of fai-...	830-03	966	828.10	831.14 (over scene end)	3.4	BEVERLY TO GROUP) Sol's kind of faith is a gift.
SCENE 32 - MS - PAST MAY AND ANOTHER FAMILY MEMBER, TIPPED IN FG., TO STAN, BEVERLY AND AL.						
BEVERLY ...-th is a gift. It's like, uh-uh, an ear for music or the talent to draw.		967	832.4	836.10	4.6	BEVERLY TO GROUP) Like an ear for music or the talent to draw. (an ear for music : colloquial for, 'musical ability')
He believes and you can use logic on him all day long and he still believes.		968	837.0	842.0	5.0	BEVERLY TO GROUP) You can use logic on him all day and he still believes.
SOL (off) Must every-...	842-13	969	842.4	844.12 (over scene end)	2.8	SOL TO BEVERLY) Must everything be logical?

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 33 - MCS - SOL LOOKS L. SOL ...-thing be logical? JUDAH (off) And if a man... 846-12</p>	970	845.0	846.12/ (over scene end)	1.12	JUDAH TO GROUP) And if a man...
<p>SCENE 34 - MFS - PAST THE VISIONS OF MAY AND OTHER FAMILY MEMBERS TO JUDAH STANDING IN THE DINING ROOM DOORWAY. JUDAH ...commits a crime, if he...</p>	971	847.12	850.12	3.0	JUDAH TO GROUP) ...commits a crime...
<p>MAY AND THE OTHER MEMBERS TURN AROUND TO JUDAH. JUDAH (cont'd) ...if he kills? 854-03</p>	972	851.12	854.2/	2.6	JUDAH TO GROUP) ...if he kills?
<p>SCENE 35 - MFS - SOL AND THE FAMILY MEMBERS ALL LOOK L.FG. AT O.S. JUDAH. SOL Then one way or another, he will be punished. AL If he's caught, Sol.</p>	973	855.12	861.6	5.10	SOL TO JUDAH, THEN AL TO SOL) -One way or another, he'll be punished. -If he's caught.
<p>SOL If he's not caught, that which originates from a black deed will blossom in a foul manner.</p>	974	861.12	868.10	6.14	SOL TO AL) That which originates from a black deed will blossom in a foul manner.
<p>AL Ah, you're relying a little too heavily on the Bible, Sol. SOL (overlapping) No, no, no... 873-10</p>	975	869.0	873.10/	4.10	AL TO SOL) You're relying a little too heavily on the Bible.
<p>SCENE 36 - MS - JUDAH STANDING IN THE DINING ROOM DOORWAY AND LOOKING AT HIS O.S. VISION. SOL (off) ...no! Whether it's the, uh, the Old Testament or Shakespeare, murder will out.</p>	976	874.0	880.4	6.4	SOL TO AL) Whether it's the Old Testament or Shakespeare, murder will out. (Old Testament : First section of the Bible) (Shakespeare : i.e., 'Shakespeare's works' - Referring to William Shakespeare, English playwright) (murder will out : i.e., 'murder will always be discovered' - preferably, use the quote from, "Don Quixote", by Cervantes, Part I, Book III, Chapter 8)

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 36 - (CONTINUED)					
<u>JUDAH REACTS.</u>					
JUDAH Who said anything about murder? 883-13	977	880.14	883.10/	2.12	JUDAH TO GROUP) Who said anything about murder?
SCENE 37 - MS - PAST SOME FAMILY MEMBERS TO SOL AT THE HEAD OF THE TABLE. THEY ALL LOOK FG. AT O.S. JUDAH.					
SOL You did. 886-04	978	/884.0	886.0/	2.0	SOL TO JUDAH) You did.
SCENE 38 - MS - JUDAH STANDING IN THE DOORWAY.					
JUDAH Did I? 891-13	979	889.10	891.6	1.12	JUDAH TO SOL) Did I?
SCENE 39 - MS - PAST SOME FAMILY MEMBERS TO SOL AT THE HEAD OF THE TABLE. SOL STARES AT O.S. JUDAH.					
MAY (off) And I s-... 895-13	980	895.0	899.2 (over scene end)	4.2	MAY TO JUDAH) I say if he can do it and get away with it...
SCENE 40 - MFS - PAST MAY AND OTHER FAMILY MEMBERS TO JUDAH STANDING IN THE DOORWAY IN BG.					
MAY ...-ay if he can do it and get away with it, and he chooses not to be bothered by the ethics, then ne's home free. STAN (off) Oh, May. FAMILY MEMBERS (overlapping) (indistinct comments)	981	899.8	905.6	5.14	MAY TO JUDAH) ...and chooses not to be bothered by the ethics, he's home free. (home free : colloquial for, 'assured of safety' - 'out of trouble')
MAY (overlapping) Remember... STAN (off) What?	982	905.12	910.0	4.4	MAY TO GROUP) Remember, history is written by the winners.

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 40 - (CONTINUED)</p> <p>MAY ...history is written by the winners.</p> <p>BEVERLY (off) (low and indistinct)</p> <p>MAY (overlapping) And if the Nazis had won, future generations would understand the story of World War Two quite differently.</p> <p>FAMILY MEMBERS (overlapping, indistinct comments)</p> <p>SOL (off) (overlapping) Your aunt is a brilliant woman, Judah, but she's had a very unhappy life.</p> <p>MAY (chuckles)</p> <p>AL (off) And if... <span style="float: right;">926-05</span></p>					
<p>SCENE 41 - MFS - AL AND THE FAMILY MEMBERS SEATED AROUND THE DINING ROOM TABLE.</p> <p>AL ...all your faith is wrong, Sol?</p> <p>SOL (chuckles)</p> <p>AL (overlapping) I mean, just what if, huh?</p> <p>SOL (overlapping) (sighs)</p> <p>AL If, hmm?</p>					
<p>SOL Then I'll still have a better life than all of those that doubt.</p> <p>MAY Wait a minute. (chuckles) Y-- Are you telling me that you prefer God to the truth?</p>					<p>AL TO SOL) And if all your faith is wrong, Sol? I mean, just what if? If?</p> <p>SOL TO AL) I'll still have a better life than everyone who doubts.</p> <p>MAY TO SOL) Wait a minute. Are you telling me you prefer God to the truth? (minute : moment)</p>

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 41 - (CONTINUED)					
SOL If necessary, I will always choose God over truth.	989	945.0	951.0	6.0	SOL TO MAY) If necessary, I will always choose God over truth.
FEMALE GUEST Well, I agree with him.	990	(OUT)			
AL (chuckles) You agree with him.					
FAMILY MEMBERS (overlapping) (overlapping, indistinct chatter)					
FEMALE GUEST (overlapping) Yes, I do. I do.					
WOMAN #2 (overlapping) I say, what goes around, comes around.	991	(OUT)			
JUDAH (off) (overlapping) I understand that, papa. I know what you mean.					
				957-14	
EXHIBITION REEL FOOTAGE:				957-14	LAST FRAME OF PICTURE IS 957.14
<u>END OF REEL EIGHT</u>					<u>END OF REEL EIGHT</u> (reel four, part B)

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>START MEASURING 0.01 AT START MARK IN ACADEMY LEADER. 12-00</p>					<p>LABORATORY: 0.01 AT START MARK 50.1 = 1ST SCENE END</p>
<p>SCENE 1 - INT. JUDAH'S OFFICE/ RECEPTION AREA - DAY - MFS - PAST THE NURSE, SEATED BEHIND HER DESK IN R.FG., TO JUDAH, WHO ENTERS THROUGH THE OFFICE DOORS, L. A PATIENT WAITS IN THE WAITING ROOM IN BG.</p> <p>NURSE Mmm.</p>					
<p>THE NURSE PUTS ASIDE A FILE FOLDER AS JUDAH CLOSES THE DOOR.</p>					
<p>NURSE (cont'd) Oh, are you okay?</p>	992	18.6	20.14	2.8	NURSE TO JUDAH) Are you okay?
<p>JUDAH Yes.</p>					
<p>NURSE I was worried. It's late.</p>	993	21.14	25.10	3.12	NURSE TO JUDAH, THEN JUDAH TO NURSE) -I was worried. It's late. -I had some business.
<p>JUDAH STEPS UP TO THE RECEPTION DESK.</p>					(late : i.e., 'later than you usually arrive at the office')
<p>JUDAH (overlapping) Oh, I had some business.</p>					
<p>NURSE Oh. Mrs. Ames is waiting.</p>	994	26.2	28.2	2.0	NURSE TO JUDAH) Mrs. Ames is waiting.
<p>THE NURSE GETS UP AND WALKS TO A FILING CABINET IN BG. CAMERA DOLLIES IN SLOWLY AS THE NURSE PUTS THE FILE FOLDER ON TOP OF THE FILING CABINET.</p>					
<p>JUDAH Any, uh, messages?</p>	995	28.10	32.6	3.12	JUDAH TO NURSE, THEN NURSE TO JUDAH) -Any messages? -Yeah, an odd one.
<p>NURSE Yeah, you got an odd one. A Detective O'Donnell called and said he wanted to talk to you about something.</p>	996	32.12	37.12	5.0	(messages : telephone messages)
<p>THE NURSE STEPS FG. TO THE DESK AS CAMERA CONTINUES DOLLYING IN ON JUDAH, WHO REACTS.</p>					NURSE TO JUDAH) A Detective O'Donnell wants to talk to you about something.
<p>NURSE (cont'd) Well, I tried to get him to tell me what, but he said he only wants to talk (off) with you.</p>	997	38.2	44.0	5.14	NURSE TO JUDAH) I asked him about what, but he insisted on talking only to you.
<p>CAMERA CONTINUES DOLLYING IN ON JUDAH, OFF THE NURSE, THEN HOLDS IN MCS AS JUDAH STARES OFF IN SHOCK. 50-01</p>					



COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 2 - INT. BLEECKER STREET CINEMA - DAY - MS - THE OLD BLACK AND WHITE FILM "HAPPY GO LUCKY" IS SHOWING IN THE CINEMA. BETTY HUTTON, PLAYING BUBBLES, SINGS A SONG ACCOMPANIED BY A BAND. (NOTE THAT THIS SEQUENCE IS FROM THE 1943 PARAMOUNT FILM "HAPPY GO LUCKY", SINGLE REEL 4 (2B), STARTING AT APPROXIMATELY 600 FEET AND RUNNING TO 900 FEET. DUBBING TERRITORIES ARE TO USE THE ORIGINAL FOREIGN DUBBED TRACK IF AVAILABLE - SEE ADDENDUM, PAGES H &amp; I)</p> <p>(MUSIC IN: "MURDER, HE SAYS")</p>	998 ITAL	750.2	52.10	2.8	BUBBLES) (singing) He says, "Murder," he says. (Note that these are lyrics from the song, 'Murder, He Says,' by Frank Loesser, from the film, 'Happy Go Lucky' - Please use the translation of the lyrics used in the original dubbed version)
<p>BUBBLES (on movie screen) (singing) 'HEY SAYS, "MURDER," HE SAYS EVERY TIME WE KISS HE SAYS, "MURDER," HE SAYS KEEP IT UP LIKE THIS AND THAT, "MURDER," HE SAYS IN THAT IMPOSSIBLE TONE WILL BRING ON NOBODY'S MURDER BUT HIS OWN</p> <p>73-03</p>	999 ITAL	53.0	56.8	3.8	BUBBLES) (singing) Every time we kiss he says, "Murder," he says.
<p>BUBBLES (on movie screen) (singing) 'HEY SAYS, "MURDER," HE SAYS EVERY TIME WE KISS HE SAYS, "MURDER," HE SAYS KEEP IT UP LIKE THIS AND THAT, "MURDER," HE SAYS IN THAT IMPOSSIBLE TONE WILL BRING ON NOBODY'S MURDER BUT HIS OWN</p> <p>73-03</p>	1000 ITAL	56.14	60.10	3.12	BUBBLES) (singing) Keep it up like this And that, "Murder," he says.
<p>BUBBLES (on movie screen) (singing) 'HEY SAYS, "MURDER," HE SAYS EVERY TIME WE KISS HE SAYS, "MURDER," HE SAYS KEEP IT UP LIKE THIS AND THAT, "MURDER," HE SAYS IN THAT IMPOSSIBLE TONE WILL BRING ON NOBODY'S MURDER BUT HIS OWN</p> <p>73-03</p>	1001 ITAL	61.0	64.8	3.8	BUBBLES) (singing) In that impossible tone. (tone : rhymes with 'own' in Title #1002)
<p>SCENE 3 - EXT. BLEECKER STREET CINEMA - DAY - FS - CLIFF AND JENNY EMERGE FROM THE THEATRE AND WALK R. ONTO THE SIDEWALK.</p> <p>BUBBLES (voice over) (singing) 'HE SAYS, "JACKSON," HE SAYS AND MY NAME'S MARIE...'</p> <p>(MUSIC FADES OUT)</p>	1002 ITAL	64.14	70.14	6.0	BUBBLES) (singing) Will bring on nobody's murder but his own.
<p>CLIFF (overlapping) That was not such a great movie, but- but, you know, it was fun.</p>	1003	74.8	78.2	3.10	CLIFF TO JENNY) That wasn't great, but it was fun. (That : The movie "Happy Go Lucky")
<p>JENNY Yeah, I liked it.</p>	1004	78.8	83.12	5.4	JENNY TO CLIFF) I liked it. I think I may want to be an actress. (i.e., 'when I grow up')
<p>JENNY AND CLIFF WALK FG. DOWN THE SIDEWALK.</p>					
<p>JENNY (cont'd) I think maybe when I'm older I want to be an actress.</p>	1005	84.2	90.14	6.12	CLIFF TO JENNY) Don't be an actress. I want you to be on the Supreme Court, or a doctor. (on the Supreme Court : i.e., 'be a justice on the Supreme Court' - the highest Federal court in the United States)
<p>CLIFF I don't want you to be an actress. I want you to...be on the Supreme Court or a doctor or something.</p>					
<p>CAMERA DOLLIES BACK WITH CLIFF AND JENNY IN MS AS THEY WALK L. DOWN THE SIDEWALK.</p>					

TITLE &amp; REEL

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 3 - (CONTINUED)					
CLIFF (cont'd) You know, show business is...is dog eat dog. It's worse than dog eat dog.	1006	91.4	94.12	3.8	CLIFF TO JENNY) Show business is dog eat dog. (dog eat dog : colloquial for, 'viciously competitive')
It's-It's dog doesn't return other dog's phone calls, you know, which is terrible. That reminds me, I should really check my service.	1007	95.4	102.4	7.0	CLIFF TO JENNY) It's worse. It's dog doesn't return other dog's phone calls. (Note playful distortion of 'dog eat dog' in above title - please use an equivalent in your language, rather than a literal translation)
JENNY Oh, okay.					
CLIFF (overlapping) Although I don't know why. I haven't had a message in seven years, you know?	1008	102.12	105.14	3.2	CLIFF TO JENNY) So I better check my service... (check : i.e., 'check with' - 'call')
JENNY (overlapping) Wow.					(service : answering service - a service which takes telephone messages for clients)
<u>CLIFF A JENNY STOP AT A PUBLIC TELEPHONE AS CAMERA HOLDS.</u>	1009	106.2	110.6	4.4	CLIFF TO JENNY) ...even though I haven't had a message in seven years.
CLIFF I call up and I hear the girls on the other end giggling.	1010	110.12	113.14	3.2	CLIFF TO JENNY) I call and hear the girls giggling. (call : i.e., 'call the answering service')
<u>CLIFF PICKS UP THE TELEPHONE RECEIVER, DEPOSITS A COIN AND BEGINS TO DIAL.</u>					(girls : operators)
JENNY Oh, how's Halley?	1011	114.4	115.12	1.8	JENNY TO CLIFF) How's Halley?
CLIFF She's great. I'm gonna make my move there I think, you know?	1012	116.2	120.10	4.8	CLIFF TO JENNY) She's great. I'm going to make my move. (make my move : colloquial for, 'make romantic advances to her')
JENNY (overlapping) Yeah?					
CLIFF (overlapping) But I-I have this ethical dilemma 'cause I'm married, you know.	1013	121.0	127.4	6.4	CLIFF TO JENNY) But I have an ethical dilemma, because I'm married. (ethical dilemma : i.e., 'in deciding whether or not to pursue a love affair with Halley')
JENNY (overlapping) Yeah.					

TITLE & REEL	TITLE NO.	START	END	TOTAL	TITLE
SCENE 3 - (CONTINUED)					
CLIFF (overlapping) But you shouldn't, uh...know about that. (into telephone) Uh, Clifford Stern. Any messages? Can you check, please? (to Jenny) Yeah, my, uh, my heart says one thing. My head says something else, you know. Very-Very hard to get your heart and head toge- ther in life. Let me...teach you that, you know? In my case, they're not even friendly. (into telephone) Yes?	1014	127.10	131.2	3.8	CLIFF INTO TELEPHONE TO ANSWERING SERVICE OPERATOR) Clifford Stern. Any messages?
	1015	131.12	135.12	4.0	CLIFF TO JENNY) My heart says one thing, my head says another. (Colloquial for, 'Emotionally, I would like to follow the dictates of my romantic and sexual feel- ings, but intellectually I know that course would be immoral.')
	1016	136.2	140.8	4.6	CLIFF TO JENNY) It's hard to get your heart and head together in life. (heart and head : colloquial for, 'emotions and intellect') (note that this is one of the lessons 'about life' which Cliff had promised Jenny's father he would impart to her)
<u>CLIFF REACTS WITH SUDDEN SHOCK AS CAMERA DOLLIES IN ON HIM.</u>					
CLIFF (into telephone) (cont'd) Really?	1017	140.14	145.0	4.2	CLIFF TO JENNY) In my case, they're not even friendly.
<u>CAMERA HOLDS ON CLIFF IN MCS AS HE LOOKS DOWN SADLY.</u>	1018	152.14	154.10	1.12	CLIFF INTO TELEPHONE TO ANSWERING SERVICE OPERATOR) Really?
CLIFF (into telephone) (cont'd) N-N-No. Okay, thank you.	1019	169.8	171.8	2.0	CLIFF INTO TELEPHONE TO ANSWERING SERVICE OPERATOR) Thank you.
<u>CLIFF SLOWLY LOWERS THE TELEPHONE RECEIVER.</u>					
JENNY What's wrong?	1020	177.0	178.12	1.12	JENNY TO CLIFF) What's wrong?
<u>CLIFF HANGS UP THE TELEPHONE RECEIVER.</u>	1021	183.14	186.6	2.8	CLIFF TO JENNY) Professor Levy...
CLIFF Professor Levy...committed suicide. 192-07	1022	187.6	189.14	2.8	CLIFF TO JENNY) ...committed suicide.
SCENE 4 - INT. EDITING ROOM - DAY - MCS - PAST CLIFF, TIPPED IN L.FG., TO THE STEENBECK EDITING MACHINE AS IT PLAYS A FILM OF PROFESSOR LEVY.	1023	192.10	196.0	3.6	LEVY ON MONITOR TO AUDIENCE) But we must always remember...
	1024	196.8	201.2	4.10	LEVY ON MONITOR TO AUDIENCE) ...that when we are born...
LEVY (on monitor) But we must always remember...that we...when we are born, we need a great deal of love in order to per-- , to persuade us to stay in life. Once we get that love... (DOOR BUZZER)	1025	202.0	206.0	4.0	LEVY ON MONITOR TO AUDIENCE) ...we need a great deal of love...
	1026	206.6	211.8	5.2	LEVY ON MONITOR TO AUDIENCE) ...to persuade us to stay in life. (stay in life : continue living - i.e., 'not commit suicide')
	1027	212.0	214.12	2.12	LEVY ON MONITOR TO AUDIENCE) Once we get that love...
<u>CLIFF GETS UP AND EXITS L.</u>					

SPOTTING LIST FOOTAGES & TITLES

TITLE & REEL

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 4 - (CONTINUED)					
LEVY (on monitor) (cont'd) ...it usually lasts us.	1028	215.6	217.12	2.6	LEVY ON MONITOR TO AUDIENCE) ...it usually lasts us.
CAMERA ZOOMS IN ON THE FACE OF LEVY ON THE EDITING MONITOR.	1029	218.2	221.12	3.10	LEVY ON MONITOR TO AUDIENCE) But the universe is a cold place. (cold : unfeeling - inhospitable)
LEVY (on monitor) (cont'd) But the universe is a pretty cold place. It's we who invest it with our feelings.	1030	222.2	227.2	5.0	LEVY ON MONITOR TO AUDIENCE) It's we who invest it with our feelings.
CAMERA HOLDS ON THE MONITOR IN CS.	1031	227.14	231.6	3.8	LEVY ON MONITOR TO AUDIENCE) And, under certain conditions...
LEVY (on monitor) (cont'd) And, under certain conditions, we feel that the thing isn't worth it anymore.	1032	232.2	237.6	5.4	LEVY ON MONITOR TO AUDIENCE) ...we feel that the thing isn't worth it anymore. (the thing : i.e., 'life') (it : living)
THE FILM RUNS OUT AND THE MONITOR GOES WHITE.					
HALLEY (off) I came as soon as I heard. I-I-I thought you might not want to be alone.	1033	237.14	243.10	5.12	HALLEY TO CLIFF) I just heard. I thought you might not want to be alone. (heard : i.e., 'that Professor Levy committed suicide')
CAMERA TILTS UP, OFF THE MONITOR, AND PANS L. TO THE DOOR AS CLIFF STEPS R. INTO THE EDITING ROOM.					
CLIFF (off) Oh, (on) God, it's been terrible, you know? I...I-I called h--	1034	244.0	247.4	3.4	CLIFF TO HALLEY) Oh, God, it's been terrible.
CLIFF STOPS AND TURNS TO HALLEY, WHO ENTERS THROUGH THE DOOR AFTER HIM AS CAMERA HOLDS IN MS.	1035	247.10	251.10	4.0	CLIFF TO HALLEY) The guy was not sick at all. (The guy : Levy) (sick : suffering from any terminal illness)
CLIFF (cont'd) The guy was not sick at all. And he left a note. He left a simple little note that said, "I've gone out the window." And this is a major intellectual, and he, and-and this is his note. "I've gone out the window." I mean, what the hell does that mean, you know? This guy was a role model.	1036	252.2	257.2	5.0	CLIFF TO HALLEY) And he left a simple note: "I've gone out the window." (gone out : i.e., 'jumped')
	1037	257.8	262.12	5.4	CLIFF TO HALLEY) He was a major intellectual, and <u>this</u> is his note. (this is his note : referring to the brevity and insubstantiality of Levy's suicide note)
	1038	263.2	268.12	5.10	CLIFF TO HALLEY) He was a role model. You'd think he'd leave a decent note. (role model : someone of such impressive stature that others look upon him as a person to emulate) (decent : substantial, cogent)

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 4 - (CONTINUED)					
<u>CLIFF HEADS L.FG. INTO THE EDITING ROOM AND CAMERA DOLLIES BACK INTO MFS. HALLEY TAKES A STEP FG. INTO THE ROOM AND REMAINS BY THE DOOR.</u>					
CLIFF (cont'd) You'd think he'd leave a decent note.	1039	269.2	273.10	4.8	HALLEY TO CLIFF) Did he have family or anything? (family : relatives)
HALLEY Well, what--? Did he--? Did he have, uh, family or anything?	1040	274.0	278.4	4.4	CLIFF TO HALLEY) They were all killed in the war. That's what's so strange. (the war : World War II - referring specifically to the extermination of the Jews by the Nazis)
<u>CLIFF MOMENTARILY EXITS L.FG., THEN RE-ENTERS AND STOPS BEHIND HIS STEENBECK.</u>					
CLIFF Well, no, 'cause, you know, they were all killed in the war. That's what's so strange about this. He-He'd seen the worst side of life. His whole life he always was affirmative. He always said yes to life. Yes, yes. Now today, he said no.	1041	278.10	283.10	5.0	CLIFF TO HALLEY) He'd seen the worst of life, and yet was always affirmative. (was always affirmative : i.e., 'had an optimistic attitude')
HALLEY Well, can you imagine his students?	1042	284.0	288.8	4.8	CLIFF TO HALLEY) He always said yes to life. Now today he said no.
<u>HALLEY STEPS FG. TO CLIFF AND STOPS ON THE OTHER SIDE OF THE STEENBECK IN MS.</u>					
HALLEY (cont'd) Can you imagine how shattered they're gonna be?	1043	288.14	293.10	4.12	HALLEY TO CLIFF) Imagine how 'shattered his students will be. (shattered : shocked)
CLIFF (overlapping) Listen, I don't know from suicide, you know. When I grew up, uh, in Brooklyn, nobody committed suicide, you know. Everyone was too unhappy.	1044	294.0	296.8	2.8	CLIFF TO HALLEY) I don't know from suicide. (from : colloquialism derived from Yiddish for, 'anything about')
<u>CLIFF TAKES THE ROLLS OF FILM OFF THE STEENBECK.</u>					
HALLEY Boy, you know, this will put a damper (off) on the show.	1045	296.14	303.0	6.2	CLIFF TO HALLEY) Back in Brooklyn, nobody committed suicide. They were too unhappy. (Back in : i.e., 'When I was growing up in') (They : My family and friends)
HALLEY Boy, you know, this will put a damper (off) on the show.	1046	303.6	306.12	3.6	HALLEY TO CLIFF) This will put a damper on the show. (put a damper on : colloquial for, 'depress or dishearten' - but here meaning, 'lessen its appeal to the PBS executives' - a purposely euphemistic way of saying, 'PBS will likely decide not to use this documentary') (show : the documentary on Levy)

TITLE &amp; REEL

CRIMES AND MISDEMEANORS R/9

P/7

SPOTTING LIST FOOTAGES &amp; TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 4 - (CONTINUED)					
<u>CLIFF STEPS R. TO A SHELF AS CAMERA PANS WITH HIM IN MCS. OFF HALLEY.</u>					
CLIFF Well, s---, I got six hundred thousand feet of film on this guy and he's	1047	307.0	311.8	4.8	CLIFF TO HALLEY) I have 600,000 feet of film on this guy... (this guy : Levy)
telling how great life is and every-	1048	311.14	316.2	4.4	CLIFF TO HALLEY) ...talking about how great life is.
thing, and now, you know...you know, what am I gonna do? I'll-I'll cut it	1049	316.8	320.8	4.0	CLIFF TO HALLEY) I'll have to cut it up and make it into guitar picks. (I'll have to : i.e., 'I'll have no choice but to') (it : the film)
up and make it into guitar picks.					
<u>CLIFF PUTS THE ROLLS OF FILM ON THE SHELF.</u>					
HALLEY (off) I w <sup>r</sup> just thinking, you know, uh, no matter how elaborate a philosophical	1050	320.14	322.8	1.10	HALLEY TO CLIFF) I was thinking...
system you work out...in the end...	1051	322.14	329.8	6.10	HALLEY TO CLIFF) ...no matter how elaborate a philosophical system you work out...
<u>CLIFF WALKS L. ACROSS THE ROOM AS CAMERA PANS WITH HIM TO INCLUDE HALLEY. HE STOPS TO PUT SOME ROLLS OF FILM ON ANOTHER SHELF AS CAMERA HOLDS.</u>					
HALLEY (cont'd) ...it's-it's gotta be incomplete.	1052	329.14	334.10	4.12	HALLEY TO CLIFF) ...in the end, it has to be incomplete. (incomplete : i.e., 'incapable of explaining all of life's mysteries')
<u>CLIFF TURNS TO HALLEY.</u>					
CLIFF (sighing) Oh, jeez, I've been so---	1053	335.8	340.0	4.8	CLIFF TO HALLEY) I'm so annoyed. I'm sorry for seeming cranky. (cranky : slang for, 'ill-tempered' - 'cross')
I'm so annoyed, really. I'm sorry for seeming cranky. I've been---					
HALLEY (overlapping) Oh, God. No, I understand.					
CLIFF (overlapping) It's been really--- It's been--- It's	1054	340.8	344.2	3.10	CLIFF TO HALLEY) It's been such a blow. (a blow : colloquial for, 'a shocking occurrence')
such a--- It's such a blow.					
HALLEY (overlapping) I just thought you might want some	1055	344.8	348.4	3.12	HALLEY TO CLIFF) I just thought you might want company. (company : companionship - i.e., 'at this moment of grief')
company.					
CLIFF (overlapping) (breathes heavily)					
<u>CLIFF KISSES HALLEY, BUT HALLEY GENTLY PUSHES HIM AWAY.</u>					

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 4 - (CONTINUED)					
HALLEY No, don't do that.	1056	353.2	355.8	2.6	HALLEY TO CLIFF) Don't do that. (do that : kiss me)
CLIFF I-It-It's something that I wanted to do now for-for weeks. You must have known that.	1057	356.12	361.8	4.12	CLIFF TO HALLEY) It is something I have wanted to do for weeks. (It : Kissing you)
HALLEY (overlapping) (sighs) You're married. Uh-Uh....	1058	361.14	364.0	2.2	HALLEY TO CLIFF) You're married.
CLIFF You know. Yes, I'm married, but that, you know, that's not gonna really... last. I mean, you know, you-you-you, I'm--	1059	365.0	372.0	7.0	CLIFF TO HALLEY) Yes, I'm married, but it's not going to last. I mean, you know....
HALLEY (overlapping) Well...you know, I'm-I'm...not ready.	1060	372.8	377.0	4.8	HALLEY TO CLIFF) Well, you know, I'm not ready. (ready : i.e., 'to start a love affair with you')
<u>HALLEY AND CLIFF PAUSE AWKWARDLY FOR A MOMENT.</u>					
HALLEY (cont'd) It's--					
CLIFF (overlapping) Yeah-Yeah-Yeah, I-- Is there something you're not telling me? I mean, uh...	1061	381.0	385.0	4.0	CLIFF TO HALLEY) Is there something you're not telling me?
HALLEY No.					
CLIFF (overlapping) ...are you-you, you know? Is there anybody else?	1062	387.4	391.8	4.4	CLIFF TO HALLEY) Is there someone else? Please don't say Lester.
<u>CLIFF PUTS HIS HANDS TOGETHER AS IF TO PRAY.</u>					
CLIFF (cont'd) I mean, I-I just don't want you to tell me it's Lester.					

TITLE &amp; REEL

CRIMES AND MISDEMEANORS R/9

P/9

SPOTTING LIST FOOTAGES &amp; TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 4 - (CONTINUED)					
HALLEY It's me. It's just me. I...I've-I... I guess I haven't gotten over my divorce yet, you know? And also I feel...unsettled about my career. You don't know this about me, but I'm very ambitious and, you know, that's an area that I...you know, I'd like to get con- solidated and I just feel...you know, unsettled.	1063	392.0	395.4	3.4	HALLEY TO CLIFF) It's me. Just me.
<u>CLIFF TENDERLY TOUCHES HALLEY'S CHEEK.</u>	1064	395.12	401.8	5.12	HALLEY TO CLIFF) I guess I haven't gotten over my divorce yet. (gotten over my divorce : i.e., 'resolved my ambivalent feelings about my divorce')
CLIFF (sighs)	1065	402.0	407.4	5.4	HALLEY TO CLIFF) And also I feel unsettled about my career. (unsettled : uncertain - insecure)
<u>CLIFF GIVES HALLEY A PROLONGED KISS.</u>	1066	407.10	413.6	5.12	HALLEY TO CLIFF) You don't know this about me, but I'm very ambitious.
HALLEY Don't confuse me, you know?	1067	413.12	420.12	7.0	HALLEY TO CLIFF) And that's an area I'd like to get consolidated. I just feel unsettled. (that's : my career is) (I'd...get consolidated : i.e., 'where I'd like to feel more secure and strong')
CLIFF I'm not trying to confuse you.	1068	442.8	446.12	4.4	HALLEY TO CLIFF, THEN CLIFF TO HALLEY) -Don't confuse me. -I'm not trying to. (Don't confuse me. : referring to Halley's conflicting feelings about Cliff's kiss)
HALLEY (overlapping) I-I...I don't know what I'm doing. (sighs) I better go. I should just leave right now.	1069	447.2	450.2	3.0	HALLEY TO CLIFF) I don't know what I'm doing.
CLIFF (overlapping) You know, you...you-just got here.	1070	452.0	456.4	4.4	HALLEY TO CLIFF) I better go. I should just leave right now.
HALLEY (overlapping) I know.	1071	456.10	459.2	2.8	CLIFF TO HALLEY) You just got here.
HALLEY (cont'd) I know, but I...you know, I....	1072	461.10	463.10	2.0	CLIFF TO HALLEY) I didn't mean to.... (i.e., 'I didn't mean to upset you.')
CLIFF Gee, I'm sorry. I didn't mean to--	1073	464.0	467.14	3.14	HALLEY TO CLIFF) No, that's okay. I'll see you soon.
HALLEY (overlapping) I think I should just-- No, that's okay. It's not-- I'll see you soon.					
<u>HALLEY BACKS INTO THE DOORWAY.</u>					



## SPOTTING LIST FOOTAGES &amp; TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 4 - (CONTINUED)					
HALLEY (cont'd) I'll just-- You know, I'll be seeing you.	1074	468.8	471.4	2.12	HALLEY TO CLIFF) I'll be seeing you.
HALLEY EXITS L. THROUGH THE DOORWAY, LEAVING CLIFF ALONE IN THE ROOM. HE STARES AT THE DOOR SADLY. 476-08					
SCENE 5 - INT. JUDAH'S OFFICE - DAY - MS - THE DOOR OPENS TO REVEAL JUDAH STANDING IN THE RECEPTION AREA.					
JUDAH Please come in.	1075	477.12	479.8	1.12	JUDAH TO MIKE) Come in.
POLICE DETECTIVE MIKE O'CONNELL ENTERS THROUGH THE DOOR AND WALKS INTO JUDAH'S OFFICE. MIKE EXITS R. AS JUDAH STEPS THROUGH THE DOORWAY, CLOSING THE DOOR BEHIND HIM.					
JUDAH (cont'd) Uh, we read about it in the paper. It's a...	1076	482.8	488.4	5.12	JUDAH TO MIKE) We read about it in the paper. It's a terrible thing. (it : Del's murder) (paper : newspaper)
JUDAH WALKS R. INTO THE OFFICE AS CAMERA PANS WITH HIM INTO MFS TO REVEAL MIKE STANDING BESIDE THE DESK.					
JUDAH (cont'd) ...it's a terrible thing.					
JUDAH STOPS BEHIND HIS DESK AS CAMERA HOLDS IN MFS.					
JUDAH (cont'd) You know, she'd been coming here for several years and.... Oh, please sit down.	1077	489.8	494.0	4.8	JUDAH TO MIKE) She came here for several years. Please sit down. (came here : i.e., 'was a patient of mine at this office')
MIKE Thank you.					
JUDAH SITS BEHIND HIS DESK AND MIKE SITS IN A CHAIR NEXT TO THE DESK AS CAMERA SLOWLY DOLLIES IN ON THEM.					
MIKE (cont'd) Just a couple of questions, doctor. The record shows that, uh, she phoned you here and at your home, uh, a number of times.	1078	497.0	499.12	2.12	MIKE TO JUDAH) Just a couple of questions. (i.e., 'I just want to ask you a couple of questions.')
	1079	500.2	507.4	7.2	MIKE TO JUDAH) The record shows that she phoned you here and at your home several times. (record : Del's telephone records)

## TITLE &amp; REEL

CRIMES AND MISDEMEANORS R/9

P/11

## SPOTTING LIST FOOTAGES &amp; TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 5 - (CONTINUED)					
<u>JUDAH NODS.</u>					
JUDAH Mm-hmm. She was worried about her eyes.	1080	508.6	510.14	2.8	JUDAH TO MIKE) She was worried about her eyes.
MIKE What was she suffering from?	1081	511.2	513.10	2.8	MIKE TO JUDAH) What did she suffer from? (i.e., 'What was physically wrong with her?')
<u>CAMERA CONTINUES TO SLOWLY DOLLY IN ON JUDAH, OFF MIKE.</u>					
JUDAH Well, nothing serious. I mean, she, uh...she had light flashes and they alarmed her and, uh.... I could never find anything very wrong with her, but, uh.... And I told her that, you know, it was just a-a common occurrence.	1082	514.2	517.2	3.0	JUDAH TO MIKE) Well, nothing serious.
	1083	518.2	522.0	3.14	JUDAH TO MIKE) She had light flashes, which alarmed her. (light flashes : a medical condition of the eyes in which a person sees strange flashes of light)
MIKE (off) She was a hypochondriac?	1084	522.6	525.10	3.4	JUDAH TO MIKE) I found nothing very wrong.
	1085	526.0	530.12	4.12	JUDAH TO MIKE) And I told her it was just a common occurrence.
<u>CAMERA SLOWLY DOLLIES R. AROUND JUDAH'S DESK.</u>					
JUDAH Oh, no, I wouldn't say that, but, you know, she was...concerned.	1086	531.0	533.0	2.0	MIKE TO JUDAH) She was a hypochondriac? (hypochondriac : a person who suffers constant anxiety regarding the state of his health, often with imaginary illnesses)
MIKE (off) And there's nothing she ever said that you think might be relevant to the case?	1087	533.6	539.0	5.10	JUDAH TO MIKE) I wouldn't say that, but she was... concerned. (concerned : i.e., 'constantly concerned about her health')
<u>CAMERA CONTINUES DOLLYING R. TO INCLUDE MIKE IN FG.</u>					
MIKE (face off) (cont'd) Uh...personal life? Friends?	1088	540.6	545.14	5.8	MIKE TO JUDAH) And she said nothing that might be relevant to the case? (case : investigation of her murder)
<u>JUDAH SHAKES HIS HEAD.</u>					
JUDAH No, not really.	1089	546.2	548.14	2.12	MIKE TO JUDAH) Personal life? Friends? (i.e., 'Did she say anything about her personal life or about her friends?')
MIKE How did she come to you?	1090	549.4	552.0	2.12	JUDAH TO MIKE) No, not really.
	1091	553.6	555.12	2.6	MIKE TO JUDAH) How did she come to you?

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 5 - (CONTINUED)					
<u>CAMERA HOLDS PAST MIKE IN R.FG. TO JUDAH IN MS.</u>					
<p>JUDAH You know, I honestly can't remember. Possibly another patient.</p>	1092	558.12	561.10	2.14	JUDAH TO MIKE) I honestly can't remember.
<p>MIKE Can I get that name?</p>	1093	562.2	564.6	2.4	JUDAH TO MIKE) Possibly another patient. (i.e., 'Possibly another patient of mine referred her to me.')
<p>JUDAH Well, it was a while ago and I-I-I treat so many patients.</p>	1094	564.10	566.10	2.0	MIKE TO JUDAH) Can I get that name? (name : i.e., 'of the patient')
<p>MIKE Might it be in your records?</p>	1095	567.0	571.14	4.14	JUDAH TO MIKE) It was a while ago, and I treat so many patients.
<p>JUDAH No. Oh, no, I-I...doubt it very much.</p>	1096	572.4	574.12	2.8	MIKE TO JUDAH) Is it in your records?
<u>MIKE STANDS UP.</u>					
<p>MIKE Well, I'm sorry to take up your time, doctor.</p>	1097	577.0	580.8	3.8	JUDAH TO MIKE) No, I...doubt it very much.
<p>JUDAH That's all right.</p>	1098	583.0	586.12	3.12	MIKE TO JUDAH, THEN JUDAH TO MIKE) -Sorry to take up your time. -That's all right.
<u>JUDAH STANDS UP AS CAMERA TILTS UP WITH HIM. MIKE REACHES INTO THE INSIDE POCKET OF HIS RAINCOAT.</u>					
<p>MIKE If you, uh...remember anything you think might be helpful, will you give me a call?</p>	1099	587.4	593.0	5.12	MIKE TO JUDAH) If you remember anything, will you give me a call? (anything : i.e., 'that might be helpful to the investigation')
<u>MIKE HANDS JUDAH HIS BUSINESS CARD.</u>					
<p>JUDAH Sure.</p>					
<p>MIKE Thank you.</p>					
<p>JUDAH My pleasure.</p>					

TITLE & REEL	P/13	SPOTTING LIST FOOTAGES & TITLES			
COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 5 - (CONTINUED)					
<hr/> JUDAH EXTENDS HIS HAND AND MIKE SHAKES IT. MIKE THEN WALKS AROUND THE O.S. DESK AND EXITS L. IN FG. AS JUDAH STUDIES THE CARD. <hr/>					
(DOOR OPENS & CLOSES) 612-04					
SCENE 6 - EXT. PARK - DAY - FS - LOOKING THROUGH AN IRON RAILING TO A PARK WALKWAY.					
JACK (off) For Chrissakes, Judah, you're having a breakdown!	1100	613.2	615.12	2.10	JACK TO JUDAH) You're having a breakdown! (breakdown : nervous breakdown - psychological collapse)
JUDAH (off) (overlapping) The police know she phoned me a lot. I lied, but I knew they saw through it!	1101	616.2	620.14	4.12	JUDAH TO JACK' I lied to the police, but they saw through it. (lied : i.e., 'about the reason for Del's many phone calls') (saw through it : i.e., 'knew that I was lying')
<hr/> JUDAH AND JACK ENTER L.BG. AND WALK R.FG. DOWN THE WALKWAY. <hr/>					
JUDAH (cont'd) I can't take this, Jack. This is not for me.	1102	621.4	623.12	2.8	JUDAH TO JACK) I can't take this, Jack. (take : handle - cope with) (this : my fear of being discovered by the police)
JACK If you don't pull yourself together, you're gonna blow the whole thing!	1103	624.2	626.10	2.8	JACK TO JUDAH) Pull yourself together! (colloquial for, 'Calm down!' - 'Don't be so anxiety-ridden!')
JUDAH No, I did it, and it's irrevocable, and now I'm gonna pay.	1104	626.14	631.10	4.12	JUDAH TO JACK) I did it, it's irrevocable, and I'm going to pay. (it : i.e., 'asked for and paid for the murder') (pay : colloquial for, 'be punished for my crime')
<hr/> CAMERA PANS R. WITH JACK AND JUDAH, THEN JUDAH STOPS JACK AND TURNS TO HIM AS CAMERA HOLDS. <hr/>					
JUDAH (cont'd) Jack, I had to fight an urge just to make a clean breast of it to the police. I want this off my mind!	1105	632.0	637.10	5.10	JUDAH TO JACK) I had to fight an urge to confess. I want this off my mind! (confess : i.e., 'to the police') (I want...mind! : colloquial for, 'I don't want to worry about this anymore!')

TITLE & REEL	CRIMES AND MISDEMEANORS R/9	P/14	SPOTTING LIST FOOTAGES & TITLES			
COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE	
SCENE 6 - (CONTINUED)						
JACK Listen to me, Judah. I'm in this with you. I helped you out and I don't wanna go to jail for it. Now you get these ideas about confessing and you may not care whether you drag me down with you, but I'm telling you right now, I'm not gonna let that happen!	1106	638.0	644.10	6.10	JACK TO JUDAH) I'm in this with you, and I don't want to go to jail for it. (in this : involved in the crime)	
JACK Just pull yourself together and be a man. You're in the clear.	1107	645.0	650.8	5.8	JACK TO JUDAH) You may not care whether you drag me down with you... (drag...you : colloquial for, 'cause me to suffer the same punishment as you' - i.e., 'if you confess')	
JACK STARTS TO WALK R.FG. AGAIN AS CAMERA PANS WITH HIM. JUDAH FOLLOWS.	1108	650.14	654.12	3.14	JACK TO JUDAH) ...but I won't let that happen!	
JUDAH What the hell is that, Jack, a threat?!	1109	655.6	657.6	2.0	JUDAH TO JACK) Is that a threat?!	
JUDAH What, are you gonna have me rubbed out, too?	1110	657.12	660.14	3.2	JACK TO JUDAH) Just be a man. You're in the clear. (be a man : colloquial for, 'behave like a real man' - 'be brave') (in the clear : colloquial for, 'free of suspicion')	
JACK Don't talk nonsense.	1111	661.4	664.6	3.2	JUDAH TO JACK, THEN JACK TO JUDAH) -Will you rub me out, too? -Don't be silly. (rub me out : mobster slang for, 'kill me')	
JUDAH Look, I wanna know what you meant by that remark, you "won't let it happen." What did you mean by that?	1112	664.12	668.12	4.0	JUDAH TO JACK) What did you mean by, "I won't let it happen?" (see Title #1108)	
JACK You're my brother. You've helped me out in the past financially, fine. I did you a favor when you needed it, all right? Now all of a sudden you get this urge to confess?! The time to confess was to Miriam about your mistress, not about this! This is murder. You paid for it, I engineered it. And it's over, all right? So forget about it!	1113	669.0	673.0	4.0	JACK TO JUDAH) You're my brother. You've helped me financially.	
	1114	673.6	679.6	6.0	JACK TO JUDAH) And I did you a favor. Now all of a sudden you want to confess?! (favor : referring to arranging for the murder of Del)	
	1115	679.12	685.4	5.8	JACK TO JUDAH) The time to confess was to Miriam about your mistress! (your mistress : Del)	
	1116	685.10	692.12	7.2	JACK TO JUDAH) This is murder. You paid for it, I engineered it. It's over. Forget it!	

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 6 - (CONTINUED)</p>					
<p><u>JACK AND JUDAH RESUME WALKING R.FG. AS CAMERA PANS WITH THEM.</u></p>					
<p>JUDAH One sin leads to a deeper sin.</p>	1117	694.6	699.4	4.14	JUDAH TO JACK, THEN JACK TO JUDAH) -One sin leads to a deeper sin. -You sound like papa.
<p>JACK Now you sound like Papa.</p>					(papa : colloquial for, 'father')
<p>JUDAH Adultery, fornication, lies, killing.</p>	1118	(OUT)			
<p><u>JUDAH AND JACK ROUND A CORNER AND WALK L. AS CAMERA PANS WITH JUDAH INTO MCS, OFF JACK'S FACE.</u></p>					
<p>JACK (face off) Judah, will you shut up already?</p>	1119	699.10	704.10	5.0	JUDAH TO JACK) Adultery, fornication, lies, killing.
<p><u>JUDAH STOPS AS CAMERA HOLDS. JACK REMAINS TIPPED IN L.</u></p>					
<p>JUDAH Or what? You'' have your friends shut me up?</p>	1120	705.6	710.2	4.12	JACK TO JUDAH, THEN JUDAH TO JACK) -Shut up already! -Or what? You'll have me shut up?! (Shut up : Be quiet) (have me shut up : i.e., 'have me killed in order to quiet me')
<p><u>JACK LEANS BACK OUT OF FRAME.</u></p>					
<p>JUDAH (cont'd) One phone call. Like pushing a button, right?</p>	1121	710.8	714.4	3.12	JUDAH TO JACK) One phone call. Like pushing a button. (One phone call : i.e., 'It just takes one phone call to have someone murdered')
<p><u>JUDAH TURNS AWAY FROM O.S. JACK.</u> 718-07</p>					
<p>SCENE 7 - EXT. DEL'S APARTMENT BUILDING - DAY - FS - LOOKING ACROSS THE STREET TO DEL'S APARTMENT BUILDING. CAMERA CRANES DOWN TO REVEAL JUDAH SEATED IN HIS CAR PARKED OPPOSITE THE BUILDING IN FG. CAMERA HOLDS IN MCS AS JUDAH STARES AT THE APARTMENT BUILDING IN BG. HE TURNS AWAY TO REVEAL HIS EYES ARE MOIST WITH TEARS. HE RUBS HIS FACE AND STARES OFF. 758-05</p>					

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 8 - INT. COUNTRY CLUB/COCKTAIL LOUNGE - DAY - MCS - A MAN PLAYS THE PIANO WHILE CLUB MEMBERS SIT AT TABLES IN BR. AND SOCIALIZE.</p> <p>(PIANO MUSIC IN: "BEAUTIFUL LOVE")</p> <p>CLUB MEMBERS (overlapping, indistinct chatter - continues under following scene and dialogue)</p> <p style="text-align: right;">766-08</p>					
<p>SCENE 9 - MFS - PAST SHARON TO MIRIAM AND JUDAH SEATED ACROSS THE TABLE FROM HER. THERE ARE TEACUPS AT THE TABLE IN FRONT OF MIRIAM AND SHARON, BUT JUDAH DRINKS A COCKTAIL AND STARES OFF DRUNKENLY.</p>					
<p>MIRIAM Judah, I don't know what's wrong with you these days. You're a different person.</p>	1122	770.0	774.12	4.12	MIRIAM TO JUDAH) What's wrong with you lately? You're so different.
<p>JUDAH I believe in God, Miriam. I know it. Because without God, the world is a cesspool.</p>	1123	777.0	779.12	2.12	JUDAH TO MIRIAM) I believe in God, Miriam.
<p>MIRIAM You've been drinking steadily and every day. You never used to drink like this.</p>	1124	781.8	783.8	2.0	JUDAH TO MIRIAM) I know it.
<p>JUDAH (sighs)</p>	1125	785.8	788.12	3.4	JUDAH TO MIRIAM) Without God, the world is a cesspool. (cesspool : cavity sunk in the earth to receive and retain the drainage and sewage from sinks and toilets)
<p>MIRIAM (overlapping) It's something new.</p>	1126	789.2	796.2	7.0	MIRIAM TO JUDAH) You're drinking steadily every day. You never used to drink like this.
<p>JUDAH God, it's hot in here.</p>	1127	796.14	800.2	3.4	JUDAH TO MIRIAM & SHARON, THEN SHARON TO JUDAH) -It's hot in here. -Should we go?
<p>SHARON Well, maybe we should go.</p>					
<p><u>JUDAH SUDDENLY POUNDS THE TABLE AND LEANS CLOSER TO SHARON.</u></p>					
<p>JUDAH Don't tell me what I should do, damn it!</p>	1128	800.6	805.14	5.8	JUDAH TO SHARON, THEN MIRIAM TO JUDAH) -Don't tell me what to do! -Judah, calm down!

TITLE & REEL

CRIMES AND MISDEMEANORS R/9

P/17

SPOTTING LIST FOOTAGES & TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 9 - (CONTINUED)</p> <hr/> <p>THE CLUB MEMBERS IN BG. GIVE JUDAH FURTIVE GLANCES.</p> <hr/> <p>MIRIAM Judah, will you calm down?!</p> <p>SHARON (overlapping) I'm not telling you what t--</p> <hr/> <p>JUDAH CALMS DOWN AND GLANCES OVER HIS SHOULDER AT THE CLUB MEMBERS IN BG., WHO LOOK AWAY.</p> <hr/> <p>JUDAH I don't-- I don't feel well. I-I want-- I want to get a little air.</p> <p>MIRIAM Well, I--</p> <hr/> <p>JUDAH GETS UP FROM THE TABLE AS CAMERA TILTS UP WITH HIM. MIRIAM STARTS TO GET UP BUT JUDAH STOPS HER.</p> <hr/> <p>JUDAH (interrupting) No, you stay here.</p> <hr/> <p>JUDAH FEELS HIS BROW AND EXITS R.BG. MIRIAM LOOKS AT SHARON AND SHAKES HER HEAD.</p> <hr/> <p>MIRIAM (muttering) I don't know. I don't....</p> <hr/> <p>MIRIAM MOPS UP THE TABLE WITH HER NAPKIN.</p> <p style="text-align: right;">828-06</p>	<p>1129</p> <p>1130</p>	<p>810.14</p> <p>815.6</p>	<p>814.6</p> <p>817.10</p>	<p>3.8</p> <p>2.4</p>	<p>JUDAH TO MIRIAM &amp; SHARON I don't feel well. I need some air. (I need some air : i.e., 'I need to get out of this hot, stuffy room')</p> <p>JUDAH TO MIRIAM) No, you stay here.</p>
<p>SCENE 10 - EXT. COUNTRY CLUB - DAY - FS - THE LOUNGE AREA DOORS OPEN AND JUDAH WALKS L. ONTO THE GROUNDS AS CAMERA PANS WITH HIM, OFF THE COUNTRY CLUB BUILDING. HE WALKS BG. ACROSS THE DRIVEWAY AS CAMERA HOLDS.</p> <p style="text-align: right;">(PIANO MUSIC OUT) 853-01</p> <p>EXHIBITION REEL FOOTAGE: 841-01</p> <p style="text-align: center;"><u>END OF REEL NINE</u></p>					<p>LAST FRAME OF PICTURE IS 853.1</p> <p><u>END OF REEL NINE</u></p> <p>(reel five, part B)</p>



## SPOTTING LIST FOOTAGES &amp; TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
START MEASURING 0.01 AT FIRST FRAME OF PICTURE.					<u>LABORATORY</u> : 0.01 AT FIRST FRAME OF PICTURE 18.0 = 1ST SCENE END
SCENE 1 - INT. SCREENING ROOM - DAY - FS - CLIFF'S FILM ON LESTER SHOWS LESTER WALKING FG. DOWN A LONG CORRIDOR ACCOMPANIED BY TWO WRITERS.					
LESTER (on film) All right, look, this, uh, this story on the homeless, it's too long. I want five pages out of it.	1131	70.4	5.12	5.8	LESTER ON SCREEN TO WRITERS) This story on the homeless is too long. Lose 5 pages from it. . (Lose...from it : i.e., 'Shorten the script by 5 pages')
A MAN ENTERS R.FG. AND WALKS BG. DOWN THE CORRIDOR.					
WRITER #1 (on film) (overlapping) All right.					
LESTER (on film) Make sure he gets five real pages out of it.	1132	6.2	9.0	2.14	LESTER ON SCREEN TO WRITER #1) Make sure that's 5 real pages.
WRITER #1 (on film) (overlapping) Okay, fine.					
LESTER (on film) (overlapping) Thi-This guys tells his secretary to type it tighter. He doesn't take anything out of it. It's stupid.	1133	9.6	14.10	5.4	LESTER ON SCREEN TO WRITERS) The guy has it typed tighter. He doesn't take anything out. (tighter : i.e., 'with the lines closer together')
WRITER #1 (on film) Yeah.					
LESTER (on film) And I want this guy Joe Hanson off the show.	1134	15.0	17.12	2.12	LESTER ON SCREEN TO WRITERS) And I want Joe Hanson off the show. (off the show : i.e., 'fired')
WRITER #1 (on film) You want... 18-01					
SCENE 2 - MFS - PAST CLIFF, SEATED IN L.FG., TO LESTER SEATED IN A CHAIR BEHIND HIM. CLIFF SMILES BROADLY AS HE WATCHES THE O.S. FOOTAGE OF LESTER, BUT LESTER IS NOT PLEASED.					
WRITER #1 (over speaker) ...him off?					
LESTER (over speaker) (overlapping) He's not funny. He doesn't write funny. I'm sick— He has cancer, I'm sorry.	1135 ITAL	718.4	23.6	5.2	LESTER OVER SPEAKER TO WRITERS) He's not funny. He has cancer, I'll send him flowers. (He has : If he has)

## SPOTTING LIST FOOTAGES &amp; TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 2 - (CONTINUED)					
WRITER #1 (over speaker) (overlapping) All right.					
LESTER (over speaker) (overlapping) I'll send him flowers. He's-- He's just not funny. I don't want him.	1136 ITAL	23.14	26.6/	2.8	LESTER OVER SPEAKER TO WRITERS) I want him off. (off : off the show)
WRITER #1 (over speaker) (overlapping) Are you sure you want him off?					
LESTER (over speaker) (overlapping) I don't-- I want him off. 26-10					
SCENE 3 - MCS - THE FILM SHOWS TWO WRITERS IN LESTER'S OFFICE LOOKING L. SOLEMNLY AT O.S. LESTER.					
LESTER (off) (on film) Jesus, doesn't anybody know how to write funny anymore?!	1137	/26.12	30.4	3.8	LESTER ON SCREEN TO WRITERS) Can't anybody write funny anymore?
CAMERA PANS L. AND TILTS DOWN, OFF THE WRITERS, TO REVEAL LESTER SEATED BEHIND HIS DESK WITH HIS FEET PROPPED UP.					
LESTER (off) (on film) (cont'd) I mean, what-what (on) am I supposed to do?! What, uh, am I supposed to write everything myself?! Write it myself? Direct it myself? Produce it myself?!	1138	30.10	34.6	3.12	LESTER ON SCREEN TO WRITERS) Am I supposed to write everything myself?!
	1139	34.12	38.8/	3.12	LESTER ON SCREEN TO WRITERS) Direct it myself, produce it myself?!
LESTER LEAPS TO HIS FEET AS CAMERA TILTS UP WITH HIM. 38-09					
SCENE 4 - MFS - PAST CLIFF, L.FG., TO LESTER STARING AT THE O.S. SCREEN. CLIFF CAN BARELY CONTAIN HIS LAUGHTER.					
LESTER (over speaker) I can't believe this! Look at this! Look at those people out there! Look at them! The-- Look out the window at them. These people are looking for something funny in their lives! They're not getting anything funny! You're giving 'em straight lines! 52-08	1140 ITAL	38.14	45.2	6.4	LESTER OVER SPEAKER TO WRITERS) Look at people out there! They're looking for something funny! (Look : Note that Lester indicates people outside the window)
	1141 ITAL	45.8	52.8/	7.0	LESTER OVER SPEAKER TO WRITERS) You're giving them straight lines! Their lives are straight lines already! (straight lines : see Title #320)

## SPOTTING LIST FOOTAGES &amp; TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 5 - MFS - THE FILM SHOWS LESTER STANDING BEHIND HIS DESK RANTING AT THE TWO WRITERS.</p> <p>LESTER (on film) Their lives are straight lines already! They're waitin' for something funny! 57-05</p>	1142	52.14	57.4/	4.6	LESTER ON SCREEN TO WRITERS) They're waiting for something funny!
<p>SCENE 6 - MFS - LOW ANGLE - THE FILM CHANGES TO SOME NEWSFOOTAGE OF MUSSOLINI MAKING A SPEECH FROM A BALCONY.</p> <p>MUSSOLINI (on film) ...E sentiamo come una creazione... della nos-... 62-09</p>					
<p>SCENE 7 - MCS - LESTER STARES UP AT THE O.S. SCREEN IN DISBELIEF.</p> <p>MUSSOLINI (over speaker) ...-tra volonta, scesa dello spasimo della vittoria.</p> <p>ITALIAN CROWD (over speaker) (cheers - continues under following scenes and dialogue) 69-14</p>					
<p>SCENE 8 - MS - LOW ANGLE - THE FILM SHOWS MUSSOLINI FOLDING HIS ARMS AND NODDING SMUGLY. (TRUMPET SOUNDS) 74-11.</p>					
<p>SCENE 9 - LS - THE FILM CHANGES TO SHOW THE MASSES ASSEMBLED IN THE STREET AS THEY CHEER FOR MUSSOLINI. 77-07</p>					
<p>SCENE 10 - MFS - THE FILM CHANGES TO SHOW LESTER ON A COLLEGE CAMPUS ACCEPTING AN HONORARY DEGREE FROM SOME PROFESSORS. HE SMILES AND WAVES THE DEGREE OVER HIS HEAD TRIUMPHANTLY. LESTER AND THE PROFESSORS ARE ALL WEARING ACADEMIC GOWNS.</p> <p>MUSSOLINI AIDE (off) (on film) Saluto al duce!</p>					
<p><u>LESTER MAKES A FIST AND SHAKES IT OVER HIS HEAD AS THE SOUND OF THE ITALIAN CROWD REACHES A CRESCENDO.</u> 83-01</p>					

## SPOTTING LIST FOOTAGES &amp; TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 11 - MCS - LESTER STARES SLACK-JAWED AT THE O.S. SCREEN.					
LESTER This is terrible. What are you doing to me?	1143	84.14	87.2	2.4	LESTER TO CLIFF) This is terrible. (This : This film)
<u>LESTER STANDS AS CAMERA ZOOMS BACK QUICKLY TO INCLUDE CLIFF SEATED L.</u>	1144	88.0	90.8	2.8	LESTER TO CLIFF) What are you doing to me?
LESTER (cont'd) This is supposed to be the profile of a creative mind. 95-12	1145	91.4	95.12/	4.8	LESTER TO CLIFF) This is supposed to be a profile of a creative mind.
SCENE 12 - FS - THE FILM CHANGES TO SHOW LESTER AND ALVA IN A DARK CONFERENCE ROOM AS LESTER SPEAKS SOFTLY TO HER.					
LESTER (on film) It's very tough for a woman in this profession.	1146	96.4	102.14/	6.10	LESTER ON SCREEN TO ALVA) It's hard for women in this profession. Men are always hitting on them. (hard : difficult) (hitting on : colloquial for, 'making sexual advances toward')
<u>THE FILM CAMERA SHAKILY ZOOMS IN ON LESTER AND ALVA INTO MS. THE SOUND OF THE O.S. ITALIAN CROWD FADES OUT.</u>					
LESTER (on film) (cont'd) I mean, men are always hitting on them and everything, you know. I can make it eas-... 102-15					
SCENE 13 - MFS - PAST CLIFF, STANDING AT HIS CHAIR IN L.FG., TO LESTER STANDING BESIDE HIS CHAIR. LESTER REACTS AND ADVANCES TOWARD THE O.S. SCREEN.					
LESTER (over speaker) (low) ...-ier for you, you know, 'cause I really think that you have something in here.					
LESTER (overlapping) What is this?! What is this? When did you shoot that? When did you get that? 108-10	1147	103.14	108.10/	4.12	LESTER TO CLIFF) What is this?! When did you shoot that? (shoot : film)

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 14 - MS - THE FILM SHOWS LESTER LEANING AGAINST THE WALL AND TALKING QUIETLY TO ALVA.</p> <p>LESTER (on film) (low) But I gotta get to know you a little better. I mean, I can't just...y--, uh...</p>					
<p>CLIFF (off) (overlapping) I was lurking around the corner. I had my camera and-and I couldn't resist. I saw you guys.</p>	1148	109.0	114.0	5.0	CLIFF TO LESTER) I was lurking around the corner and I couldn't resist.
<p>LESTER (on film) ...I mean, I don't wanna do it in a kind of a vulgar way and just, uh, you know, take it off what I see here. I wanna-- It's-- I wanna find out</p>	1149	114.6	121.10	7.4	LESTER ON SCREEN TO ALVA) I don't want to do it in a vulgar way and just take what I see. (just take : judge you only from)
<p>what's in here, so I gotta, you know, spend some time with you. We'll have a little dinner together and... 129-06</p>	1150	122.0	129.4/	7.4	LESTER ON SCREEN TO ALVA) I want to find out what's in here. We'll have a little dinner together. (in here : i.e., 'in you emotionally')
<p>SCENE 15 - MCS - LESTER GLARES AT THE O.S. FILM.</p> <p>LESTER (over speaker) ...you know, just-just sit around and schmooze and, um...</p>					
<p>LESTER (overlapping) Okay, you can step aside. I'm taking over this film.</p>	1151	132.8	135.14	3.6	LESTER TO CLIFF) Step aside, I'm taking over this film.
<u>CAMERA PANS L. TO CLIFF, OFF LESTER.</u>					
<p>LESTER (over speaker) (low) I, uh, I wanna write it, uh, from the inside, you know what I mean? I wanna get inside your head, you know? I wanna....</p>					

## SPOTTING LIST FOOTAGES &amp; TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 15 - (CONTINUED)					
CLIFF (overlapping) What are you talking about? You can't finish my film.	1152	136.4	139.2	2.74	CLIFF TO LESTER) You can't finish my film.
LESTER (off) I can't? Read your contract.	1153	139.8	143.4	3.12	LESTER TO CLIFF, THEN CLIFF TO LESTER) -Read your contract. -But you promised!
CLIFF But you promised!					
ALVA (over speaker) (overlapping) (low) Oh, I can appreciate that.					
<u>CAMERA PANS R. TO LESTER, OFF CLIFF.</u>					
LESTER (off) (overlapping) Look, (on) the idea was to show the real me. All right, okay, I may not be perfect. But I don't promote values that help-- That--	1154	143.10	149.0	5.6	LESTER TO CLIFF) The idea was to show the real me. I may not be perfect...
LESTER (over speaker) (overlapping) (low) You know what I mean?	1155	149.6	155.6	5.0	LESTER TO CLIFF) ...but I don't promote values that-- Let me get your quote exactly.
ALVA (over speaker) (overlapping) (low) Mmm-hmm.					
LESTER (over speaker) (overlapping) (low) I don't, uh-uh-- Do you really understand what I'm trying to say?					
ALVA (over speaker) (low) I understand exactly what you're saying.					
LESTER (over speaker) (overlapping) (low) Because I think you--you, you know, it's a--					
<u>LESTER PICKS UP A NOTEBOOK.</u>					
LESTER That-- What-- Well, let me get your quote exactly. (reading) "That deaden the sensibilities of a great democracy." You're fired, Cliff.	1156	155.12	161.4	5.8	LESTER TO CLIFF) "...that deaden the sensibilities of a great democracy." You're fired.

## SPOTTING LIST FOOTAGES &amp; TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 15 - (CONTINUED)</p> <p>LESTER (over speaker) (overlapping) (low) It would be easy to think of me as-- I'm not coming on now, you know? This is, be easy to think of this as some kind of way of coming on.</p> <hr/> <p>LESTER TOSSES DOWN THE NOTEBOOK.</p> <hr/> <p>LESTER You're fired! You're out!</p> <hr/> <p>LESTER REACHES L. AND GRABS CLIFF, PULLING HIM INTO FRAME.</p> <hr/> <p>LESTER (cont'd) Get out of here! Go! Thank you! Good-bye!</p> <p>LESTER (over speaker) (overlapping) (low) And I don't--</p> <p>ALVA (over speaker) (overlapping) (low) Yeah.</p> <p>LESTER (over speaker) (overlapping) (low) I don't want you to think that...</p> <hr/> <p>LESTER SHOVES CLIFF R. AND OUT OF FRAME.</p> <hr/> <p>ALVA (over speaker) (overlapping) (low) Oh, no, no, no. I wouldn't think that.</p> <p>LESTER (over speaker) (low) ...that's what-- (MULE BRAYS)</p> <hr/> <p>LESTER TURNS BACK TO THE O.S. FILM SCREEN. 158-02</p>	1157	161.10	167.10	6.0	LESTER TO CLIFF) You're fired! You're out! Get out of here! Good-bye!
<p>SCENE 16 - MFS - A SHOT OF FRANCIS, THE TALKING MULE, FROM THE TALKING MULE MOVIE SERIES OF THE FORTIES, SPEAKS WITH LESTER'S VOICE.</p> <p>FRANCIS THE TALKING MULE (on film) (in Lester's voice) If it bends, it's funny. If it breaks, it isn't. 174-12</p>	1158	/168.4	174.12/	6.8	FRANCIS THE TALKING MULE ON SCREEN TO AUDIENCE) (in Lester's voice) If it bends, it's funny. If it breaks, it isn't. (See Title #325)

## SPOTTING LIST FOOTAGES &amp; TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 17 - EXT. RIVERSIDE PARK - DAY - MFS - A MOTHER AND HER CHILDREN PLAY IN THE PARK IN EXTREME BG. AS HALLEY AND CLIFF ENTER L. AND WALK R. THROUGH THE PARK.</p> <p>CHILDREN (playful chatter)</p> <p>HALLEY (off) (overlapping) Come on, now. Don't get (on) discouraged.</p> <hr/> <p>HALLEY AND CLIFF WALK R. THROUGH THE PARK AS CAMERA DOLLIES WITH THEM IN MS. HALLEY PATS CLIFF'S SHOULDER COMFORTINGLY.</p> <hr/> <p>HALLEY (cont'd) You-You have your own personal vision.</p>	1159	176.0	181.10	5.10	HALLEY TO CLIFF) Don't get discouraged. You have your own personal vision.
<p>CLIFF What is the guy so upset about? You'd think nobody was ever compared to Mussolini before.</p>	1160	182.0	187.12	5.12	CLIFF TO HALLEY) You'd think nobody was ever compared to Mussolini before. (Mussolini : Benito Mussolini, Italian fascist dictator, executed at the end of World War II)
<p>HALLEY (overlapping) God, I had no idea you were gonna cut the film like this. I could have told you months ago they'd never use it.</p>	1161	188.2	192.4	4.2	HALLEY TO CLIFF) I had no idea you would cut the film like this. (cut : edit)
<p>They want an upbeat profile of Lester. They like him.</p>	1162	192.10	195.14	3.4	HALLEY TO CLIFF) I'd have told you they'd never use it.
<p>CLIFF Yeah, now he's gonna take it, re-cut it and make himself into a saint or something.</p>	1163	196.4	200.2	3.14	HALLEY TO CLIFF) They want an upbeat profile of Lester. (upbeat : positive - happy)
<p>HALLEY (overlapping) Yeah.</p>	1164	200.8	205.10	5.2	CLIFF TO HALLEY) Now he's going to re-cut it and make himself into a saint. (re-cut : re-edit)
<p>CLIFF You know, Wendy's right. I'm probably jealous of him, you know, with his limos and his money and all the women throw themselves at him.</p>	1165	206.0	212.10	6.10	CLIFF TO HALLEY) Wendy's right. I'm probably jealous of him, his limos, his money, his women. (limos : short for, 'limousines')
<p>HALLEY (overlapping) You have your own style.</p>	1166	213.0	215.10	2.10	HALLEY TO CLIFF) You have your own style.



## SPOTTING LIST FOOTAGES &amp; TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 17 - (CONTINUED)					
CLIFF Hey, listen, marry me.	1167	216.0	222.6	6.6	CLIFF TO HALLEY) Listen, marry me. I'm serious. That's the only thing that'll satisfy me.
HALLEY (chuckles)					
CLIFF (overlapping) I'm serious.					
<u>CLIFF STOPS HALLEY AS CAMERA HOLDS.</u>					
CLIFF (cont'd) I'm s--- I'm-- That's the only thing that'll satisfy me. Marry me. I'm crazy about you. You're single. Uh, you know, my marriage is not gonna last.	1168	222.12	227.6	4.10	CLIFF TO HALLEY) I'm crazy about you. My marriage isn't going to last. (crazy about : colloquial for, 'wildly infatuated with')
HALLEY (interrupting) Look, I gotta talk to you.	1169	227.12	233.6	5.10	HALLEY TO CLIFF) I got to talk to you. Let's sit down for a second. (second : i.e., 'moment')
CLIFF I'm--					
HALLEY (interrupting) Can we just--? Can we sit down here for a second?					
CLIFF I'm not joking, you know. I'm-I'm really nuts about you.	1170	233.12	238.4	4.8	CLIFF TO HALLEY) I'm not joking. I'm really nuts about you. (nuts about : colloquial for, 'very enthusiastic about' - 'very enamored of')
<u>CLIFF AND HALLEY STEP R. AND SIT ON A PARK BENCH AS CAMERA TILTS DOWN WITH THEM.</u>					
HALLEY I'm going away.	1171	238.10	241.2	2.8	HALLEY TO CLIFF) I'm going away.
<u>CLIFF REACTS AS CAMERA SLOWLY DOLLIES IN.</u>					
CLIFF Yeah? Meaning what?	1172	244.14	248.0	3.2	CLIFF TO HALLEY) Yeah? Meaning what?
<u>CAMERA HOLDS ON CLIFF AND HALLEY IN MCS.</u>					
HALLEY I've-I've-I'm-I've got a chance to produce a couple of shows in London, and...you know, I couldn't say no.	1173	249.4	256.0	6.12	HALLEY TO CLIFF) I've got a chance to produce a couple of shows in London.
	1174	256.10	260.0	3.6	HALLEY TO CLIFF) I couldn't say no.

## SPOTTING LIST FOOTAGES &amp; TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 17 - (CONTINUED)					
CLIFF S-So how-how long are you going for?	1175	262.14	265.14	3.0	CLIFF TO HALLEY) How long will you be gone?
HALLEY Well, probably three or four months.	1176	266.4	269.12	3.8	HALLEY TO CLIFF) Probably three or four months.
CLIFF Three or four months?	1177	270.4	273.6	3.2	CLIFF TO HALLEY) Three or four months?
<u>CLIFF REACTS AND SHAKES HIS HEAD.</u>					
CLIFF (cont'd) (groans) Jesus, you're kidding. What a-- What a discouraging thought. Uh....	1178	275.14	278.12	2.14	CLIFF TO HALLEY) Jesus, you're kidding. (Jesus : Mild colloquial exclamation) (you're kidding : colloquial phrase of disbelief)
HALLEY (overlapping) But, you know, I think it's a good thing...because...I c-- I need--	1179	279.2	282.2	3.0	CLIFF TO HIMSELF) What a discouraging thought.
Well, it'll give me a little distance.	1180	282.10	286.14	4.4	HALLEY TO CLIFF) But I think it's a good thing, because...
CLIFF (overlapping) (sighs) About three thousand miles to be exact. When are you leaving?	1181	287.6	292.4	4.14	HALLEY TO CLIFF) ...I need.... Well, it'll give me a little distance. (distance : note double meaning; literally, 'linear extent of space', and colloquial for, 'separation in time and space allowing for a more objective view')
HALLEY Oh, I guess, you know, ten days or so.					
CLIFF Uh, uh...God, I'm.... Oh.... (sighs) God, I'm gonna miss you. I, you know, I (sighs) I don't know what to say. I just...uh.... I'm not gonna see you for three or four months? (sighs) I feel like a, you know, like I've been handed a prison sentence.	1182	292.14	298.6	5.8	CLIFF TO HALLEY) About 3000 miles, to be exact. When are you leaving?
336-01					
	1183	298.12	302.4	3.8	HALLEY TO CLIFF) I guess ten days or so.
	1184	315.0	320.0	5.0	CLIFF TO HALLEY) I'm going to miss you. I don't know what to say.
SCENE 18 - INT. BLEECKER STREET CINEMA - DAY - LS - THE OLD BLACK AND WHITE MOVIE "THE LAST GANGSTER" FADES IN ON THE MOVIE SCREEN TO REVEAL AN ESTABLISHING SHOT OF THE ALCATRAZ PRISON IN THE SAN FRANCISCO BAY.	1185	322.4	326.4	4.0	CLIFF TO HALLEY) I won't see you for 3 or 4 months?
(MOVIE MUSIC IN) 346-06	1186	328.10	335.0	6.6	CLIFF TO HALLEY) I feel like I've been handed a prison sentence. (handed : given)

## SPOTTING LIST FOOTAGES &amp; TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 19 - MS - THE SCENE ON THE SCREEN CHANGES TO A MONTAGE FEATURING IMAGES FROM INSIDE THE PRISON. THE MOVIE CAMERA DOLLIES R. PAST SEVERAL PRISON CELLS AS A SUPERIMPOSED IMAGE OF A CLOCK RAPIDLY TICKS AWAY THE TIME. THE IMAGES DISSOLVE TO SHOW EDWARD G. ROBINSON PUSHING A CART OF LAUNDRY FG. AS THE MOVIE CAMERA DOLLIES BACK WITH HIM AND MULTIPLE SUPERIMPOSED IMAGES OF THE WORD "DAYS" ROLL FG. THOSE IMAGES DISSOLVE TO SHOW THE HANDS OF EDWARD G. ROBINSON GRABBING THE HANDLE OF AN INDUSTRIAL CLOTHES WASHER TO OPEN ITS DOOR.</p> <p style="text-align: right;">356-07</p>	1186A	350.6	355.6	5.0	<p><u>NARRATIVE TITLE)</u> DAYS...DAYS...DAYS</p>
<p>SCENE 20 - MCS - LOW ANGLE - PAST CLIFF, R.FG., TO JENNY AS THEY SIT TOGETHER IN THE CINEMA AND LOOK L. AT THE O.S. SCREEN.</p> <p style="text-align: right;">360-01</p>	1186B	364.10	369.10	5.0	<p><u>NARRATIVE TITLE)</u> MONTHS...MONTHS...MONTHS</p>
<p>SCENE 21 - MS - THE IMAGES ON THE MOVIE SCREEN DISSOLVE TO SHOW THE RAPIDLY TICKING CLOCK SUPERIMPOSED OVER AN IMAGE OF EDWARD G. ROBINSON, SEEN FROM INSIDE THE CLOTHES WASHER, OPENING THE DOOR. HE TOSSES IN THE LAUNDRY AS THE CLOCK VANISHES AND IS REPLACED BY ROWS OF THE WORD "MONTHS" ROLLING FG. EDWARD G. ROBINSON'S IMAGE DISSOLVES AWAY AND IS REPLACED BY THE SPINNING WHEEL OF THE INDUSTRIAL WASHING MACHINE.</p> <p style="text-align: right;">370-08</p>					
<p>DISSOLVE TO:</p>					
<p>SCENE 22 - EXT. WALDORF ASTORIA HOTEL - NIGHT - FS - LOOKING ACROSS THE STREET TO THE STATELY HOTEL.</p>					
<p>TITLE FADES IN AND ZOOMS FG: (over above bg.)</p>	1187	374.14	377.14/	3.0	<p><u>NARRATIVE TITLE)</u></p>
<p>FOUR MONTHS LATER</p>					<p>FOUR MONTHS LATER</p>
<p>TITLE CUTS OUT.</p> <p style="text-align: right;">377-15</p>					<p>(Note that there will be no textless background for this title since Mr. Allen wants all audiences to see the title move onto the screen in the same manner as in the black-and-white clip from "The Last Gangster")</p>
<p>SCENE 23 - INT. WALDORF ASTORIA HOTEL/ BALLROOM - NIGHT - MS - THE WEDDING GUESTS MINGLING AND CHATTING SOCIALLY.</p> <p style="text-align: right;">(MOVIE MUSIC SEGUES TO PIANO MUSIC: "IT'S GONNA BE A GREAT DAY")</p>					

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 23 - (CONTINUED)</p> <p>WEDDING GUESTS (overlapping, indistinct chatter - continues under following scenes and dialogue)</p>					
<p>A WAITER CARRYING A TRAY OF GLASSES ENTERS L. AND WALKS R. THROUGH THE ROOM AS CAMERA DOLLIES WITH HIM.</p>					
<p>WOMAN #1 (off) Ben, your daughter will make a beautiful bride.</p> <p>THE WAITER EXITS R.</p>	1188	379.6	384.0	4.10	<p>WOMAN #1 TO BEN) Ben, your daughter will make a beautiful bride. (Ben : It is crucial that this title begin with the name "Ben" as it clarifies whose wedding it is)</p>
<p>WOMAN #2 (off) We know your daughter will be very happy.</p>					
<p>MAN #1 (off) (overlapping) You're a lucky man.</p>					
<p>CAROL (off) This is Barbara.</p>	1189	385.14	390.8	4.10	<p>CAROL TO GROUP) This is Barbara, the sister of my brother-in-law.</p>
<p>CAMERA CONTINUES DOLLYING TO REVEAL BEN AND CAROL WITH BABS, ESSIE AND OTHER WEDDING GUESTS AND MEMBERS OF BEN'S FAMILY, GATHERED AROUND THEM. BEN IS NOW TOTALLY BLIND AND WEARS DARK SUNGLASSES. CAMERA HOLDS IN MFS.</p>					
<p>CAROL (cont'd) Uh, the sister of my brother-in-law.</p>					
<p>THE GUESTS ALL GREET ONE ANOTHER AND SHAKE HANDS.</p>					
<p>BABS Hi. Pleased to meet you.</p>					
<p>MAN #1 (overlapping) Hi.</p>					
<p>MAN #2 (overlapping) Carol, it's a wonderful party.</p>					
<p>CAROL (overlapping) Oh, yes!</p>					
<p>ESSIE This is-- Congratulations.</p>					
<p>OTHER GUESTS GATHER AROUND BEN AND CAROL AND OFFER CONGRATULATIONS.</p>					

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 23 - (CONTINUED)</p> <p>GUESTS (overlapping congratulations)</p> <p>ESSIE (overlapping) I wish your daughter all the happiness. Yes. Yes. How are you? Hi.</p> <p>BEN (overlapping) Essie, thank you for coming.</p> <p>CAROL (overlapping) Oh, yes. Yes. Oh. thank you so much.</p> <p>WOMAN #2 (overlapping) Congratulations on your daughter's wedding.</p> <p style="text-align: right;">403-03</p>	1190	392.2	398.10	6.8	ESSIE TO BEN) Congratulations! I wish your daughter all the happiness.
<p>SCENE 24 - FS - PAST SOME WEDDING GUESTS TO CLIFF AND WENDY WHO ENTER THE ROOM AND STEP FG. CLIFF IS WEARING A TUXEDO.</p> <p>CLIFF Oh, Jesus. I'm so self-conscious, you know. I mean, e-e-every single thing on me is rented.</p> <hr/> <p>CLIFF LEADS WENDY FG. THROUGH THE CROWDED ROOM AS CAMERA DOLLIES BACK WITH THEM IN MFS.</p>	1191	406.0	413.0	7.0	CLIFF TO WENDY) Jesus, I'm so self-conscious. Every single thing on me is rented.
<p>CLIFF (cont'd) I got a rented tux, rented shoes, rented underwear.</p>	1192	413.6	418.2	4.12	CLIFF TO WENDY) A rented tux, rented shoes, rented underwear. (tux : short for, 'tuxedo' - men's formal attire)
<p>WENDY You look fine. You look terrific. Cliff, would you do me a favor?</p>	1193	418.8	421.12	3.4	WENDY TO CLIFF) You look fine. Do me a favor.
<p>CLIFF EXITS L.FG. WENDY PAUSES AS CAMERA HOLDS IN MS.</p>					
<p>WENDY (cont'd) This is the last occasion you have to do anything with my family. Could we try to get along?</p> <hr/> <p>WENDY EXITS L.FG.</p> <p style="text-align: right;">428-07</p>	1194	422.2	427.10	5.8	WENDY TO CLIFF) It's your last occasion with my family. Let's try to get along. (occasion : special event - formal celebration) (get along : colloquial for, 'be compatible' - 'be civil')

## SPOTTING LIST FOOTAGES &amp; TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 25 - MCS - PAST SOME WEDDING GUESTS TO CAROL AND BEN.</p> <p>CAROL Oh, and this is Dr. Rosenthal.</p> <p>WEDDING GUESTS - (overlapping greetings)</p> <hr/> <p>CAMERA PANS L., OFF BEN AND CAROL, TO REVEAL MIRIAM AND JUDAH.</p> <p>MIRIAM (off) I'm (on) Miriam. Hello.</p> <p>JUDAH (overlapping) This is Miriam.</p> <p>CAROL (off) And this is Marion. And this is Peter.</p> <p>JUDAH How do you do, P. er? It's a pleasure meeting you.</p> <p>MIRIAM (overlapping) Hi.</p> <p>MARION (off) (overlapping) How do you do?</p> <hr/> <p>JUDAH STEPS R. AND SHAKES PETER'S O.S. HAND AS CAMERA PANS WITH HIM TO INCLUDE BEN AND CAROL IN R.BG.</p> <p>JUDAH Nice to meet you.</p> <p>BEN (overlapping) Judah?</p> <p>JUDAH Yes, Ben.</p> <hr/> <p>JUDAH STEPS BG. TO BEN AND SHAKES HIS HAND.</p>	1195	/428.10	432.6	3.12	CAROL TO GROUP) And this is Dr. Rosenthal.
<p>BEN Judah, I'm so glad you could make it. It means a lot.</p> <p style="text-align: right;">• 451-07</p>	1196	446.6	451.6/	5.0	BEN TO JUDAH) Judah, I'm glad you could make it. It means a lot. (make it : manage to attend)
<p>SCENE 26 - MFS - PAST THE PIANO AND THE PIANO PLAYER TO THE WEDDING GUESTS IN THE CROWDED ROOM.</p> <p style="text-align: right;">455-06</p>					

## SPOTTING LIST FOOTAGES &amp; TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 27 - MCS - A MAN AND WOMAN CHAT AS BABS AND CLIFF ENTER R. AND WALK L.					
BABS (off) What is the matter with you? (on) You seem so depressed.	1197	455.12	460.10	4.14	BABS TO CLIFF) What is the matter? You seem so depressed.
<u>CAMERA DOLLIES L. WITH BABS AND CLIFF AS THEY WALK THROUGH THE CROWDED ROOM.</u>					
CLIFF (sighs) Wendy and I finally decided to call it quits, you know, and...	1198	461.2	465.2	4.0	CLIFF TO BABS) Wendy and I decided to call it quits. (call it quits : colloquial for, 'stop trying' - i.e., 'end our marriage')
BABS (overlapping) Oh.					
<u>CLIFF AND BABS STOP AT A BAR TABLE AS CAMERA HOLDS IN MS. A BARTENDER WORKS IN BG.</u>					
CLIFF ...even though the last couple of years have been terrible, I...	1199	465.8	470.4	4.12	CLIFF TO BABS) Even though the last couple of years have been terrible...
BABS (overlapping) Mm-hmm.					
CLIFF (overlapping) ...this kind of thing, it just makes me feel sad, you know. I don't why.	1200	470.10	473.10	3.0	CLIFF TO BABS) ...it just makes me feel sad.
BABS (overlapping) Yeah.					
CLIFF (overlapping) (to bartender) I'm, uh, I'm gonna have a vodka and tonic, please.	1201	474.0	477.12	3.12	CLIFF TO BARTENDER, THEN BABS TO BARTENDER) -I'll have a vodka and tonic. -Me, too. (vodka and tonic : alcoholic beverage made with vodka and tonic water)
BABS (to bartender) Oh, yeah. I'll have one of those, too. (to Cliff) But you know what you told me? You told me it's been platonic for a year. And I say, once the sex goes, it all goes.	1202	478.2	483.4	5.2	BABS TO CLIFF) But you told me it's been platonic for a year. (platonic : purely spiritual, free from sensual desire or action)
<u>THE BARTENDER POURS DRINKS FOR CLIFF AND BABS.</u>	1203	483.10	487.4	3.10	BABS TO CLIFF) I say, once the sex goes, it all goes.

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 27 - (CONTINUED)</p> <p>CLIFF It's true. It's true. Last time I was inside a woman was when I visited the Statue of Liberty.</p> <hr/> <p>CLIFF SIPES HIS DRINK. 495-01</p>	1204	487.10	494.12	7.2	CLIFF TO BABS) (wryly humorous) The last time I was inside a woman was when I visited the Statue of Liberty. (Statue of Liberty : Large statue of a woman - Liberty - carrying a torch and a book, situated in New York harbor. Visitors may ascend it through an interior staircase)
<p>SCENE 28 - MCS - TWO LITTLE GIRLS IN PARTY DRESSES PLAY BEHIND THE BAR. 507-01</p>					
<p>SCENE 29 - MCS - SHARON ADJUSTS CHRIS'S COLLAR.</p> <p>CHRIS Take a look at your father.</p> <hr/> <p>CAMERA PANS R., OFF CHRIS AND SHARON, AND RACKS FOCUS TO REVEAL MIRIAM AND JUDAH IN MFS IN BG. THEY ARE SMILING AND MAKING A TOAST.</p>	1205	507.12	513.2	5.6	CHRIS TO SHARON) Look at your father. He's celebrating enough for two people.
<p>CHRIS (cont'd) He's celebrating (off) enough for two people.</p> <p>SHARON (off) (chuckles) Now he, he and Ben will get high and then argue about belief and God.</p> <hr/> <p>SHARON AND CHRIS ENTER L.FG. SHARON HEADS TO A TABLE IN BG.</p>	1206	513.8	519.2	5.10	SHARON TO CHRIS) Now he and Ben will get high and argue about belief and God. (high : i.e., 'intoxicated by alcohol')
<p>SHARON (off) (cont'd) My father takes (on) after his Aunt May. You'd have loved her.</p> <hr/> <p>SHARON PICKS UP TWO DRINKS FROM THE TABLE AND WALKS BACK TO CHRIS.</p>	1207	519.8	523.0	3.8	SHARON TO CHRIS) My father takes after his aunt May. (takes after : resembles temperamentally and ideologically)
<p>SHARON (cont'd) She rejected the Bible because she said it had a completely unbelievable central character.</p> <hr/> <p>SHARON GIVES CHRIS A DRINK.</p>	1208	523.6	529.14	6.8	SHARON TO CHRIS) She rejected the Bible because it had an unbelievable central character.
<p>CHRIS (chuckles)</p> <hr/> <p>CHRIS AND SHARON KISS. 531-08</p>					



## SPOTTING LIST FOOTAGES &amp; TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 30 - MS - PAST A WOMAN, BACK TO CAMERA, TO NORA, A WEDDING GUEST, AND CLIFF. NORA I walked in. I said, "The Waldorf Astoria?" The centerpieces. Did you see the centerpieces?	1209	531.10	537.10	6.0	NORA TO WOMAN) I walked in and said, "The Waldorf Astoria, the centerpieces...." (Waldorf Astoria : Luxurious hotel in New York City)
WOMAN (overlapping) Oh, they're beautiful. Everything here is so gorgeous.	1210	538.0	543.6	5.6	NORA TO WOMAN) Did you see the centerpieces? And Lester paid for it all.
NORA (overlapping) Did you see the matches? And Lester paid for it.	1211	543.12	548.0	4.4	WOMAN TO NORA) It's hard to believe a brother would pay for a wedding.
WOMAN It's hard to believe that a brother would pay for a wedding. I'm mean, that's just marvelous.					
CLIFF LOOKS L.FG. AND REACTS WHEN HE SEES O.S. LESTER AND O.S. HALLEY.	1212	548.6	554.0	5.10	NORA TO WOMAN) That's the sort of thing Lester is always doing.
NORA (overlapping) It's hard to believe, but that's the sort of thing Lester is always doing, isn't it?					
WOMAN He must be a lovely man.	1213	554.6	557.2	2.12	NORA TO WOMAN) He must be a good brother.
NORA (overlapping) He must be a good brother.					
WOMAN (overlapping) You've know him for a long time, huh?					
CLIFF STEPS AROUND THE WOMAN AS CAMERA PANS WITH HIM, OFF NORA.					
NORA (off) Since high school. I have known him since high school.					
CLIFF SLOWLY WALKS FG. THROUGH THE CROWDED ROOM AS CAMERA DOLLIES BACK WITH HIM.					
WOMAN Oh, that's wonderful.					

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 30 - (CONTINUED)					
NORA (off) I know. (on) He's so great.					
<u>CLIFF STOPS AND STARES AT O.S. LESTER AND O.S. HALLEY AS CAMERA DOLLIES IN ON HIM INTO MCS.</u>					
580-13					
SCENE 31 - MS - LESTER AND HALLEY CHAT WITH A MAN AND ADMIRE HIS SHIRT STUDS.					
LESTER I'm gonna get 'em like that. They look much better, you know? There's stra-- It's very square like this, you know.	1214	/581.0	586.10	5.10	LESTER TO MAN) That looks much better. It's a very square-looking tuxedo. (square-looking : colloquial for, 'dull and unexciting' - 'out-of-date')
HALLEY (overlapping) They're pretty. They're very, very pretty.					
MAN (overlapping) You like them, huh?					
<u>HALLEY SEES O.S. CLIFF AND REACTS.</u>	1215	587.0	592.4	5.4	HALLEY TO CLIFF, THEN LESTER TO CLIFF) -Hi, Cliff. -Cliff! Hello! How are you?
HALLEY (cont'd) Hi, Cliff.					
LESTER (overlapping) (to man) They're old-old-fashioned.					
<u>LESTER SEES O.S. CLIFF AND REACTS.</u>					
LESTER (cont'd) Cliff! Hello! How are you?					
MERV (off) (overlapping) Lester!					
<u>MERV, A WEDDING GUEST, AND HIS WIFE, NANCY, ENTER R. HE SHAKES LESTER'S HAND.</u>					
LESTER Oh.					
MERV (cont'd) How are yo-...					
592-13					
SCENE 32 - MCS - CLIFF STARES AT O.S. HALLEY AND REACTS.					
MERV (off) ...-u?					

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 32 - (CONTINUED)					
LESTER (off) Hi-ya.					
MERV (off) Good to see you.					
LESTER (off) My fiancée, Halley Reed.  (PIANO MUSIC OUT)	1216	594.8	597.10	3.2	LESTER TO MERV) My fiancée, Halley Reed. (My : This is my)
MERV (off) Congratulations. My wife, Nancy.					
HALLEY (off) (overlapping) Hello, nice to meet you.					
NANCY (off) (overlapping) Hello, nice to meet you. Oh, hi!					
LESTER (off) Nancy. Hello, Nancy.					
MERV (off) Jesus, you look wonderful.  (PIANO MUSIC IN: "STAR EYES")					
LESTER (off) Thank you. You look great. You know, I've never seen you dressed up.					
CLIFF (overlapping) When'd you get back?  608-12	1217	606.12	608.12/	2.0	CLIFF TO HALLEY) When did you get back? (i.e., 'from London')
SCENE 33 - MS - HALLEY STANDING WITH LESTER, MERV, NANCY AND THE OTHER MAN.					
HALLEY I got back this morning.	1218	609.6	613.14	4.8	HALLEY TO CLIFF) Th's morning. I've tried to call you all day.
LESTER (overlapping) (to Merv) I was just talking..... I'm gonna get some, some studs like his.					
HALLEY (overlapping) I-I been trying to call you all day.					
<u>LESTER PUTS HIS ARM AROUND HALLEY.</u>					
LESTER Look at this. Look at this. I finally won her heart.  617-07	1219	614.4	617.6/	3.2	LESTER TO GROUP) I finally won her heart.

## SPOTTING LIST FOOTAGES &amp; TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 34 - MCS - CLIFF STARES AT O.S. HALLEY IN DISBELIEF.					
LESTER (off) What a romantic story. You should have	1220	618.0	620.8	2.8	LESTER TO GROUP) What a romantic story.
seen-- We, I, we ran into each other	1221	620.14	624.6	3.8	LESTER TO GROUP) We ran into each other in London...
in London, and I sent her white roses around the clock, all the time, for... 630-02	1222	624.12	629.12	5.0	LESTER TO GROUP) ...and I sent her roses around the clock. (ran into : colloquial for, 'met by chance') (around the clock : i.e., 'continually, at all hours of the day and night')
SCENE 35 - MS - HALLEY, LESTER, MERV, NANCY AND THE MAN.					
LESTER ...days. For days. And then I found					
out she was allergic.	1223	630.4	635.6	5.2	LESTER TO GROUP) For days. And then I found out she was allergic. (i.e., 'to roses')
HALLEY (chuckles)					
MAN #2 Hi, Lester.					
<u>WOMAN #3 AND MAN #2 COME UP TO LESTER FROM BEHIND. HE TURNS AROUND TO THEM.</u>					
LESTER Hi.					
WOMAN #3 (overlapping) Lester, how are you? Congra--					
<u>LESTER KISSES WOMAN #3.</u>					
LESTER Thank you. Good to see you.					
WOMAN #3 (overlapping) (low) Congratulations!					
<u>LESTER TURNS AROUND TO THE GROUP AGAIN.</u>					
LESTER So...I-I, I started pleading with her.	1224	640.10	646.4	5.10	LESTER TO GROUP) So, I started pleading with her. I begged her.
HALLEY (overlapping) (chuckles)					
LESTER I just-- I begged her. I just...	1225	647.8	653.4	5.12	LESTER TO GROUP, THEN TO HALLEY) But I think it was the caviar that did it. Right? (did it : i.e., 'convinced her to accept my proposal of marriage')
begged her day and night. And I think it was the caviar that did it.					

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 35 - (CONTINUED)</p> <p>HALLEY (chuckles)</p> <p>LESTER (overlapping) (to Halley) Don't you think so?</p> <p>Wasn't it?</p> <p>MERV (overlapping) You know, I've--</p> <p style="text-align: right;">653-09</p>					
<p>SCENE 36 - MCS - CLIFF STARES IN DISBELIEF AT O.S. LESTER AND O.S. HALLEY.</p> <p>LESTER (off) Wasn't it?</p> <p>MERV (off) (overlapping) Lester, I've envied you for years. I've envied this guy for years.</p> <p>NANCY (off) (overlapping) Oh....</p> <p>MERV (off) (overlapping) I mean, he would show up with a beautiful woman each and every time.</p> <p>LESTER (off) Yeah.</p> <p>MERV (off) But I en-- But I envy you more now.</p> <p>LESTER (off) (overlapping) Well, now, that I understand.</p> <p>HALLEY (off) (overlapping) Thank you.</p> <p style="text-align: right;">667-14</p>	1226	653.10	658.0	4.6	MERV TO LESTER, THEN TO GROUP) I've envied you for years. I envied him for years.
	1227	658.6	664.10	6.4	MERV TO GROUP, THEN TO LESTER) He'd always show up with a beautiful woman. But I envy you more now.
	1228	665.0	667.14/	2.14	LESTER TO MERV) That I understand.
<p>SCENE 37 - INT. WALDORF ASTORIA HOTEL/ WEDDING CHAPEL - NIGHT - MFS - PAST A RABBI, R.FG., TO BEN'S DAUGHTER AND THE GROOM AS THEY WALK FG. DOWN THE AISLE. BEN AND CAROL STAND IN L.FG.</p> <p style="text-align: center;">(PIANO MUSIC SEGUES TO "BECAUSE")</p> <p>THE COUPLE STOPS IN FRONT OF THE RABBI.</p> <p style="text-align: center;">(PIANO MUSIC OUT) 690-08</p> <p>EXHIBITION REEL FOOTAGE: 690-058</p> <p style="text-align: center;">END OF REEL TEN</p>					<p>LAST FRAME OF PICTURE IS 690.8</p> <p>END OF REEL TEN (reel five, part B)</p>

## SPOTTING LIST FOOTAGES &amp; TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
START MEASURING 0.01 AT START MARK IN ACADEMY LEADER. 12-00					<u>LABORATORY:</u> 0.01 AT START MARK 55.11 = 1ST SCENE END
SCENE 1 - INT. WALDORF ASTORIA HOTEL/ WEDDING CHAPEL - NIGHT - MCS - LESTER, WEARING A YARMULKE, IS SEATED AMONG OTHER WEDDING GUESTS. HE LOOKS L.FG. AT THE O.S. CEREMONY.  RABBI (off) (in Hebrew) Baruch habah b'shem adonoi bay-rach-nu- chem mi-bait adonoi aili atah v'ode-cha elo-hai aro-me-me-cha.					
CAMERA PANS L., OFF LESTER, TO REVEAL HALLEY SEATED BESIDE HIM. CAMERA CONTINUES PANNING L., OFF HALLEY, TO REVEAL WENDY AND CLIFF SEATED BESIDE HALLEY.					
RABBI (off) (cont'd) Standing here in the presence of God... the Guardian of our homes, ready to enter into the bonds of wedlock, answer each of you in reverence for God...	1229	28.10	32.10	4.0	RABBI TO BRIDE AND GROOM) Standing here in the presence of God...
	1230	33.0	35.10	2.10	RABBI TO BRIDE AND GROOM) ...the Guardian of our homes...
	1231	36.0	40.0	4.0	RABBI TO BRIDE AND GROOM) ...ready to enter into the bonds of wedlock...
A BEWILDERED CLIFF PEERS R. AT O.S. HALLEY.					
RABBI (off) (cont'd) ...and in the hearing of the assembly that have gathered here so joyously with you. 55-11	1232	40.6	45.2	4.12	RABBI TO BRIDE AND GROOM) ...answer each of you in reverence for God...
	1233	45.8	50.0	4.8	RABBI TO BRIDE AND GROOM) ...and in the hearing of the assembly gathered here...
SCENE 2 - INT. WALDORF ASTORIA HOTEL/ BALLROOM - NIGHT - FS - HIGH ANGLE - PAST SOME TABLES OF WEDDING GUESTS TO A DANCE FLOOR WHERE A BAND ENTERTAINS SOME DANCING GUESTS.  (BAND MUSIC IN: "JEEPERS CREEPERS")  WEDDING GUESTS (overlapping, indistinct chatter - continues under following scenes and dialogue) 66-10	1234	50.6	53.10	3.4	RABBI TO BRIDE AND GROOM) ...so joyously with you.

## SPOTTING LIST FOOTAGES &amp; TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 3 - MS - PAST SOME WEDDING GUESTS, WHO CROSS L. IN FG., TO RITA AND BABS AS THEY CHAT.	1235	66.12	73.4	6.8	RITA TO BABS) I know the perfect guy for you. He's brilliant and attractive. (for you : i.e., 'to introduce you to as a possible romantic interest')
RITA I know the perfect guy for you.					
BABS Who?					
RITA He's brilliant. He's attractive.	1236	73.10	76.2	2.8	BABS TO RITA) So what's the hitch. (hitch : colloquial for, 'problem' - 'difficulty')
BABS (overlapping) Well, who is it? What? There's a					
hitch. I'm waiting.	1237	76.8	82.4	5.12	RITA TO BABS) It sounds worse than it is. He's in prison.
RITA There's a hitch, but it sounds worse					
than it is.	1238	82.10	85.2	2.8	BABS TO RITA) I would say that's a drawback. (drawback : undesirable or objectional feature)
BABS (overlapping) What is it? What is it?					
RITA He's in prison.	1239	85.6	89.0	3.10	RITA TO BABS) Nothing terrible. Insider trading. (Nothing terrible : i.e., 'He was not imprisoned for a heinous or serious crime') (Insider trading : i.e., 'He was convicted of insider trading' - note that 'insider trading' is the trading of securities by someone who is privy to inside information of a corporation and who makes a profit by buying or selling securities before that information is made available to the public)
BABS Rita, I would say that's a drawback.					
RITA Nothing terrible. Insider trading. He made a fortune in the market and					
he'll be out soon.					
BABS (overlapping) (sighs) Oh, please.					
RITA Very soon. A couple of years.	1240	89.6	93.14	4.8	RITA TO BABS) He made a fortune in the market and he'll be out soon. (market : stock market) (out : out of prison)
BABS You mean with good behavior.					
<u>RITA NODS.</u>					
BABS (cont'd) (low) Oh, my God. 102-07	1241	94.4	97.6	3.2	RITA TO BABS) Very soon. A couple of years.
SCENE 4 - MFS - PAST SOME DANCERS TO LESTER DANCING R. WITH WENDY ON THE DANCE FLOOR AS CAMERA PANS WITH THEM. THE BAND PERFORMS IN BG. 113-03	1242	97.14	100.12	2.14	BABS TO RITA) You mean with good behavior. (good behavior : referring to the standard practice of releasing prisoners before their full sentences have been served if they have behaved well and not caused any problems in prison, used to relieve prison overcrowding)

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 5 - INT. WALDORF ASTORIA HOTEL/ BAR - NIGHT - MCS - CLIFF SITS ALONE AT THE BAR, BACK TO CAMERA, DRINKING.  HALLEY (off) Cliff?					
CLIFF DOES NOT RESPOND. CAMERA PANS L., OFF CLIFF, TO REVEAL HALLEY AT THE DOORWAY OF THE BAR IN MFS.					
HALLEY (cont'd) I wanted to talk to you.	1243	129.6	132.2	2.12	HALLEY TO CLIFF) I wanted to talk to you.
CLIFF (off) (sighs) What is there really to say?	1244	140.12	144.2	3.6	CLIFF TO HALLEY) What is there to say?
You know, I'm...I'm just s-stunned still.	1245	144.10	148.2	3.8	CLIFF TO HALLEY) I'm just stunned still. (stunned : shocked - overwhelmed)
HALLEY COMES INTO THE BAR.					
HALLEY He's not what you think.	1246	152.12	155.8	2.12	HALLEY TO CLIFF) He's not what you think. (He : Lester)
HALLEY WALKS R. AS CAMERA PANS WITH HER.					
HALLEY (cont'd) He's-He's wonderful. He's...He's warm and...	1247	156.12	161.0	4.4	HALLEY TO CLIFF) He's wonderful. He's warm and... (warm : affectionate and friendly)
CAMERA HOLDS ON HALLEY IN MCS TO INCLUDE CLIFF IN R.FG.					
HALLEY (cont'd) ...caring and...and...romantic.	1248	161.14	164.6	2.8	HALLEY TO CLIFF) ...caring and...
(BAND MUSIC SEGUES TO: "I'LL SEE YOU AGAIN")	1249	165.10	167.0	1.6	HALLEY TO CLIFF) ...romantic.
CLIFF He's a success. That's what he is.	1250	167.4	172.0	4.12	CLIFF TO HALLEY) He's rich and successful, that's what he is.
HALLEY (overlapping) Oh....					
CLIFF (overlapping) He's-He's rich and he's a success.					
HALLEY Give me a little credit, will you?	1251	172.6	175.4/	2.14	HALLEY TO CLIFF) Give me a little credit. (I.e., 'Have more faith in my honorable intentions.')
CLIFF (overlapping) (chuckles) Oh, I al-...  175-08					



## SPOTTING LIST FOOTAGES &amp; TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 6 - MCS - PAST HALLEY, L.FG., TO CLIFF.					
CLIFF ...ways did give you a little credit until today. You know, I-I.... (sighs) We used to laugh at this guy. He-He, you know, he'd, uh, the...silly shows he puts on, the way he talks.	1252	175.10	180.2	4.8	CLIFF TO HALLEY) I always did give you credit until today. (give you credit : i.e., 'respect your feelings and opinions')
HALLEY He's endearing	1253	181.6	188.10	7.4	CLIFF TO HALLEY) We used to laugh at this guy. His silly shows, the way he talks.
CLIFF (sighs) This is my worst fear realized. 199-09	1254	189.0	191.8	2.8	HALLEY TO CLIFF) He's endearing.
SCENE 7 - MCS - PAST CLIFF, R.FG., TO HALLEY, WHO TAKES A LETTER OUT OF HER PURSE.					
CLIFF (sighs) This is my worst fear realized. 199-09	1255	194.0	198.6	4.6	CLIFF TO HALLEY) This is my worst fear realized. (realized : made real)
HALLEY I wanted to give you this letter back.	1256	207.4	210.14	3.10	HALLEY TO CLIFF) I wanted to give you this letter back.
HALLEY HOLDS OUT THE LETTER FOR CLIFF TO TAKE. 213-02					
SCENE 8 - MCS - PAST HALLEY, L.FG., TO CLIFF, WHO TAKES THE LETTER FROM HER.					
CLIFF (sighs) It's my one love letter.	1257	216.12	219.0	2.4	CLIFF TO HALLEY) My one love letter.
HALLEY It's beautiful. I-I'm just the wrong person.	1258	219.6	225.2	5.12	HALLEY TO CLIFF) It's beautiful. I'm just the wrong person.
CLIFF (sighs) It's probably just as well. (sighs) I plagiarized most of it from James Joyce. You probably wondered why all the references to Dublin.	1259	231.0	233.10	2.10	CLIFF TO HALLEY) It's probably just as well. (i.e., 'that you returned the letter')
HALLEY Look, I.... 249-04	1260	237.0	241.6	4.6	CLIFF TO HALLEY) I plagiarized most of it from James Joyce. (James Joyce : Irish novelist of the early 20th century)
	1261	244.0	248.4	4.4	CLIFF TO HALLEY) You probably wondered why all the references to Dublin. (Dublin : Capital city of Ireland)

TITLE &amp; REEL CRIMES AND MISDEMEANORS R/11

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## SPOTTING LIST FOOTAGES &amp; TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 9 - MCS - PAST CLIFF, R.FG., TO HALLEY.</p> <p>HALLEY I hope we can always be friends.</p> <hr/> <p>HALLEY AND CLIFF LOOK AT EACH OTHER FOR A LONG MOMENT.</p> <p style="text-align: right;">263-03</p>	1262	252.0	256.4	4.4	HALLEY TO CLIFF) I hope we can always be friends.
<p>SCENE 10 - INT. WALDORF ASTORIA HOTEL/BALLROOM - NIGHT - FS - PAST THE BAND IN FG. TO A WEDDING GUEST AS HE PERFORMS THE TRADITIONAL RUSSIAN SQUAT DANCE. WEDDING GUESTS LOOK ON IN BG. AND CLAP ALONG.</p> <p style="text-align: right;">(BAND MUSIC SEGUES TO: "KATZATSKY")</p> <p>WEDDING GUESTS (chant in cadence)</p> <hr/> <p>THE DANCING MAN SUDDENLY STOPS DANCING AND GRABS HIS THIGH IN PAIN AS HE PULLS A MUSCLE.</p> <hr/> <p>WEDDING GUESTS (cont'd) (gasp)</p> <hr/> <p>SOME MEN HELP THE DANCER TO HIS FEET AND LEAD HIM AWAY INTO L.BG. AND OUT OF VIEW.</p> <hr/> <p>WEDDING GUESTS (cont'd) (cheer)</p> <p style="text-align: right;">292-14</p>					
<p>SCENE 11 - MCS - THE TWO LITTLE GIRLS EAT ICING FROM THE WEDDING CAKE WITH THEIR FINGERS.</p> <p style="text-align: right;">(BAND MUSIC SEGUES TO: "CUBAN MAMBO") 300-01</p>					
<p>SCENE 12 - INT. WALDORF ASTORIA HOTEL/CORRIDOR - NIGHT - MS - JUDAH WALKS FG. AS CAMERA DOLLIES BACK WITH HIM. HE TURNS A CORNER AS CAMERA PANS L. WITH HIM.</p> <p style="text-align: right;">314-15</p>					
<p>SCENE 13 - MS - JUDAH ENTERS R.BG. FROM AROUND A CORNER AND LIGHTS A CIGARETTE IN HIS MOUTH. HE WALKS L.FG. AS CAMERA PANS WITH HIM.</p> <p>JUDAH Off by yourself, huh? You're like me.</p>	1263	323.8	328.0	4.8	JUDAH TO CLIFF) Off by yourself? You're like me. (Off : i.e., 'Staying' - 'Sitting')

## SPOTTING LIST FOOTAGES &amp; TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 13 - (CONTINUED)					
<u>CAMERA TILTS DOWN TO REVEAL CLIFF SITTING AT A PIANO ON A STOOL WITH A DRINK IN HAND. JUDAH EXITS L. AS CAMERA HOLDS ON CLIFF.</u>					
CLIFF I always get sad at these kind of events.	1264	330.6	334.4	3.14	CLIFF TO JUDAH) I always get sad at this kind of event.
JUDAH (off) You look very deep in thought.	1265	334.12	337.10	2.14	JUDAH TO CLIFF) You look very deep in thought.
CLIFF (clears throat) I was plotting the perfect murder. (sighs)	1266	342.4	345.6	3.2	CLIFF TO JUDAH) I was plotting the perfect murder. (the perfect murder : i.e., 'a murder for which I would not be apprehended')
JUDAH (off) Yeah? Movie plot?					
CLIFF Movie?	1267	347.12	351.8	3.12	JUDAH TO CLIFF) Yeah? Movie plot? (Movie : i.e., 'is it a movie')
<u>CLIFF SIPES FROM HIS DRINK.</u>					
JUDAH (off) Mmm. (face off) Well, Ben, uh....	1268	353.4	354.14	1.10	CLIFF TO JUDAH) Movie?
<u>JUDAH RE-ENTERS L. AND SITS ON THE BENCH BESIDE CLIFF.</u>					
JUDAH (face off) (cont'd) That's what Ben (on) told me. He says you make films.	1269	357.0	362.10	5.10	JUDAH TO CLIFF) That's what Ben told me. He says you make films.
CLIFF Yeah, but not that kind. I, you know ...a different kind.	1270	363.0	368.4	5.4	CLIFF TO JUDAH) Yeah, but not that kind. A different kind. (kind : i.e., 'sort of film')
JUDAH I have a great murder story.	1271	372.2	375.6	3.4	JUDAH TO CLIFF) I have a great murder story.
CLIFF Yes?					
JUDAH A great plot. Yeah.	1272	378.14	381.0	2.2	JUDAH TO CLIFF) A great plot.
CLIFF (overlapping) Mm-hmm.					
<u>CLIFF SIPES HIS DRINK. JUDAH TURNS TO HIM.</u>					

## SPOTTING LIST FOOTAGES &amp; TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 13 - (CONTINUED)					
JUDAH Hey, I've had too many to drink, uh...I mean, forgive me. I, uh...I know you want your privacy.	1273	387.10	393.4	5.10	JUDAH TO CLIFF) I've had too many to drink. Forgive me. (I've...drink : i.e., 'I've had too many alcoholic beverages and am therefore inebriated')
CLIFF No, it's okay. I'll, you know, I'm not-- I'm not doing anything special.	1274	393.12	396.10	2.14	JUDAH TO CLIFF) I know you want your privacy.
JUDAH Except my...murder story has a...a very strange twist.	1275	397.0	403.2	6.2	CLIFF TO JUDAH) No, it's okay. I'm not doing anything special.
CLIFF (clears throat) Yeah?	1276	404.10	411.10	7.0	JUDAH TO CLIFF) Except my murder story has...a very strange twist. (twist : unanticipated change of course or storyline)
JUDAH Let's say there's this man who...was very successful. He has everything. 429-13	1277	419.12	425.12	6.0	JUDAH TO CLIFF) Let's say there's this man who was very successful.
SCENE 14 - INT. WALDORF ASTORIA HOTEL/BALLROOM - NIGHT - MFS - LESTER DRINKS A GLASS OF CHAMPAGNE AS HE WALKS R. THROUGH THE CROWDED BALLROOM, CAMERA PANNING WITH HIM. HE SHAKES THE HANDS OF A PASSING COUPLE, WHO CROSS L.	1278	426.4	428.12	2.8	JUDAH TO CLIFF) He has everything.
LESTER Nice to see you. (continues low and indistinctly)					
<u>LESTER WALKS R. TO A TABLE WHERE WENDY IS SEATED AS CAMERA PANS WITH HIM.</u>					
LESTER (cont'd) Let me ask you something.	1279	440.8	442.8	2.0	LESTER TO WENDY) Let me ask you something.
WENDY What?					
<u>LESTER SITS BESIDE WENDY AS CAMERA TILTS DOWN WITH HIM.</u>					
LESTER Am I a phony?	1280	443.8	446.8	3.0	LESTER TO WENDY, THEN WENDY TO LESTER) -Am I a phony? -Are you what? (phony : colloquial for, 'pretentious and insincere person')
WENDY Are you what?					
<u>CAMERA SLOWLY DOLLIES IN ON WENDY AND LESTER.</u>					

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 14 - (CONTINUED)					
LESTER Am I a phony?	1281	446.14	451.6	4.8	LESTER TO WENDY, THEN WENDY TO LESTER) -Am I a phony? -What? Are you a little high? (high : colloquial for, 'drunk' - 'intoxicated by alcohol')
WENDY (overlapping) What are you talking about? Are you a little high or something?					
LESTER No, I'm.... You— I think he hates me.	1282	452.12	455.0	2.4	LESTER TO WENDY) I think he hates me.
<u>CAMERA HOLDS IN MS.</u>					
WENDY Who hates you?					
LESTER Your annoying husband. He's, uh, he's, uh— Every time I'm with him, I—I get, I get tense, you know?	1283	455.4	461.8	6.4	LESTER TO WENDY) Your annoying husband. Every time I'm with him I get tense.
WENDY It's just that he's angry. You know that. You know that about him.	1284	461.14	465.12	3.14	WENDY TO LESTER, THEN LESTER TO WENDY) -It's just that he's angry. -At what?
LESTER (overlapping) Well, at what? Uh, what?					
WENDY (overlapping) What? Are you kidding me?					
LESTER (overlapping) Yeah.					
WENDY He's got these fantasies about changing the world. This is a man who thinks he can change it.	1285	466.2	473.2	7.0	WENDY TO LESTER) He's got these fantasies about changing the world. He thinks he can change it.
LESTER (overlapping) Yeah.					
WENDY (overlapping) He makes these films that in the end they come to nothing. They're nothing, these movies.	1286	473.8	478.0	4.8	WENDY TO LESTER) He makes these films and in the end they come to nothing. (come to nothing : amount to nothing - achieve nothing)
LESTER (overlapping) (chuckling) Uh-huh. Let me tell you something, all right.					
(BAND MUSIC OUT)					

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 14 - (CONTINUED)					
WEDDING GUESTS (off) (applaud)					
LESTER (overlapping) He's gotta grow up. I mean, this is the real world.	1287	478.6	482.6	4.0	LESTER TO WENDY) He's got to grow up. This is the real world. (grow up : colloquial for, 'mature')
WENDY (overlapping) Mm-hmm.					
LESTER This is the big time. They don't-- They don't pay off on high aspir- ations. You gotta deliver, you know?	1288	482.12	487.12	5.0	LESTER TO WENDY) They don't pay off on aspirations. You got to deliver. (deliver : i.e., 'perform successfully')
WENDY (overlapping) You don't have to tell me.					
(BAND MUSIC IN: "POLKADOTS AND MOONBEAMS")					
LESTER (overlapping) I mean, I bl-- And not to mention the fact that...I ca-- , I mean, I can't believe it. You-You're still young.	1289	488.2	493.2	5.0	LESTER TO WENDY) And not to mention the fact.... I can't believe it.
You're not getting the life that you deserve.	1290	493.8	498.8	5.0	LESTER TO WENDY) You're not getting the life you deserve.
WENDY Well, Lester...I met somebody.	1291	499.0	501.4	2.4	WENDY TO LESTER) I met somebody. (somebody : i.e., 'a person in whom I am romantically interested')
LESTER Oh, that-- Oh.					
<u>LESTER EMBRACES AND KISSES WENDY.</u>					
WENDY (chuckles)					
LESTER That is music to my ears.	1292	506.6	509.12/	3.6	LESTER TO WENDY) That is music to my ears. (Colloquial for, 'That is good news to hear.')
WENDY Yeah.					
509-13					

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 15 - INT. WALDORF ASTORIA HOTEL/ CORRIDOR - NIGHT - MCS - JUDAH STARES OFF.					
JUDAH And after the awful deed is done, he... he finds that he's plagued by deep- rooted guilt. Little sparks of his religious background, which he'd rejected, are suddenly stirred up. He...hears his father's voice. He... imagines that God is watching his every move. Suddenly, it's not an empty uni- verse at all, but a...a just and moral one and...he's violated it. Now he's panic-stricken. He's on the verge of a mental collapse. An inch away from confessing the whole thing to the police. And then...one morning...he awakens. The sun is shining and his family is around him and...mysterious- ly, the...the crisis is lifted. He takes his family on a vacation to Europe and as the months pass, he finds ...he's not punished. In fact, he prosperes. The killing gets attributed to another person; a drifter who has a number of other murders to his credit, so...I mean, what the hell, one more doesn't even matter. Now he's scot free. His life is completely back to normal. Back to his protected world of wealth and privilege.	1293	512.4	515.12	3.8	JUDAH TO CLIFF) And after the awful deed is done...
	1294	516.4	521.0	4.12	JUDAH TO CLIFF) ...he finds he's plagued by deep-rooted guilt.
	1295	521.12	526.12	5.0	JUDAH TO CLIFF) Little sparks of his religious background... (sparks : i.e. 'memories' - 'feelings')
	1296	527.4	532.12	5.8	JUDAH TO CLIFF) ...which he'd rejected, are suddenly stirred up.
	1297	535.8	539.8	4.0	JUDAH TO CLIFF) He hears his father's voice.
	1298	540.8	545.14	5.6	JUDAH TO CLIFF) He imagines that God is watching his every move.
	1299	546.10	550.12	4.2	JUDAH TO CLIFF) Suddenly, it's not an empty universe at all...
	1300	551.2	555.0	3.14	JUDAH TO CLIFF) ...but a just and moral one, and...
	1301	556.0	558.10	2.10	JUDAH TO CLIFF) ...he's violated it.
	1302	560.0	563.0	3.0	JUDAH TO CLIFF) Now he's panic-stricken.
	1303	563.12	567.8	3.12	JUDAH TO CLIFF) He's on the verge of a mental collapse. (mental collapse : nervous breakdown - breakdown of thought process)
	1304	568.2	574.6	6.4	JUDAH TO CLIFF) An inch away from confessing the whole thing to the police. (An inch away : i.e., 'Very close to')
CLIFF (off) Y-Yes, but can he ever really go back?					

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
	1305	576.4	580.0	3.12	JUDAH TO CLIFF) And then...one morning...
	1306	581.4	583.8	2.4	JUDAH TO CLIFF) ...he awakens.
	1307	584.14	590.0	5.2	JUDAH TO CLIFF) The sun is shining and his family is around him.
	1308	590.14	596.6	5.8	JUDAH TO CLIFF) And mysteriously...the crisis is lifted.
	1309	599.8	605.10	6.2	JUDAH TO CLIFF) He takes his family to Europe, and as the months pass, he finds...
	1310	606.6	608.14	2.8	JUDAH TO CLIFF) ...he's not punished.
	1311	609.12	612.8	2.12	JUDAH TO CLIFF) In fact, he prospers.
	1312	613.10	617.12	4.2	JUDAH TO CLIFF) The killing gets attributed to a drifter... (drifter : person who moves from place to place, remaining in each for only a short period)
	1313	618.2	621.10	3.8	JUDAH TO CLIFF) ...who has other murders to his credit.
	1314	622.0	625.6	3.6	JUDAH TO CLIFF) What the hell, one more doesn't matter. (What the hell : Colloquial exclamation of indifference or lack of concern)
	1315	627.4	630.0	2.12	JUDAH TO CLIFF) Now he's scot free. (scot : colloquial for, 'completely')
	1316	631.6	635.10	4.4	JUDAH TO CLIFF) His life is completely back to normal.
	1317	637.0	643.8	6.8	JUDAH TO CLIFF) Back to his protected world of wealth and privilege.
	1318	644.12	649.6	4.10	CLIFF TO JUDAH) Yes, but can he ever really go back?



## SPOTTING LIST FOOTAGES &amp; TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 15 - (CONTINUED)					
<u>CAMERA DOLLIES BACK SLIGHTLY AND PANS R. TO REVEAL CLIFF SEATED NEXT TO JUDAH. JUDAH SIPS ON HIS DRINK.</u>	1319	654.10	658.8	3.14	JUDAH TO CLIFF) People carry sins around with them.
JUDAH Well...people carry sins around with them. I mean.... Oh, maybe once in a while he has a bad moment, but...it passes. And with time, it all fades.	1320	658.14	665.0	6.2	JUDAH TO CLIFF) Maybe once in a while he has a bad moment, but it passes.
CLIFF Yeah, but-but, so then...you know, then-then his worst, his worst beliefs are realized.	1321	666.12	670.8	3.12	JUDAH TO CLIFF) And with time, it all fades.
JUDAH Well, I said it was a chilling story, didn't I? (chuckles)	1322	671.10	674.12	3.2	CLIFF TO JUDAH) Yeah, but so then, you know...
CLIFF Tch, I don't know. It-it'd be-- I think it'd be tough for somebody to live with that, you know? It's-- Very few guys could, could actually... live, you know, could live with something like that on their conscience.	1323	675.2	680.6	5.4	CLIFF TO JUDAH) ...his worst beliefs are realized.
<u>CLIFF SIPS FROM HIS DRINK.</u>	1324	681.6	685.4	3.14	JUDAH TO CLIFF) I said it was a chilling story.
JUDAH What do you mean? People carry awful deeds around with them. I'm what-- W-What do you expect him to do, turn himself in? I mean, this is reality. In reality, we-we rationalize. We...deny or we-we couldn't go on living.	1325	688.14	694.4	5.6	CLIFF TO JUDAH) I don't know. It'd be tough for someone to live with that. (that : the knowledge of that crime)
JUDAH LOOKS AT CLIFF, WHO SHRUGS.	1326	694.10	701.6	6.12	CLIFF TO JUDAH) Very few guys could live with something like that on their conscience.
	1327	701.12	709.0	7.4	JUDAH TO CLIFF) People carry awful deeds with them. Do you expect him to turn himself in? (carry...them : i.e., 'keep secret the knowledge of awful deeds they have done') (turn himself in : i.e., 'confess to the authorities')
	1328	710.12	717.8	6.12	JUDAH TO CLIFF) I mean, this is reality. In reality, we rationalize. (rationalize : ascribe one's acts to causes that superficially seem reasonable and valid but which are actually unrelated to the true or less creditable causes)
	1329	717.14	721.14	4.0	JUDAH TO CLIFF) We deny, or we couldn't go on living.

## SPOTTING LIST FOOTAGES &amp; TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 15 - (CONTINUED)	1330	727.4	732.2	4.14	CLIFF TO JUDAH) Here's what I'd do. I'd have him turn himself in.
CLIFF Well...here's what I would do. I would have him...turn himself in...'cause then, you see, then your story assumes tragic proportions, because in the absence of a God, or something, he...is forced to assume that responsibility himself. Then you have re-- Then you have tragedy.	1331	732.8	737.14	5.6	CLIFF TO JUDAH) Because then your story assumes tragic proportions...
JUDAH But that's fiction. That-That's movies. I mean, I mean.... You see too many movies. I mean, I'm talking about reality. I mean, if you wa- a happy ending, you-you should go see a Hollywood movie. (chuckles)	1332	738.4	742.10	4.6	CLIFF TO JUDAH) ...because in the absence of a God or something...
JUDAH But that's fiction. That-That's movies. I mean, I mean.... You see too many movies. I mean, I'm talking about reality. I mean, if you wa- a happy ending, you-you should go see a Hollywood movie. (chuckles)	1333	743.0	750.0	7.0	CLIFF TO JUDAH) ...he's forced to assume responsibility himself. Then you have tragedy.
JUDAH But that's fiction. That-That's movies. I mean, I mean.... You see too many movies. I mean, I'm talking about reality. I mean, if you wa- a happy ending, you-you should go see a Hollywood movie. (chuckles)	1334	750.12	755.0	4.4	JUDAH TO CLIFF) But that's fiction. That's movies. (movies : i.e., 'the type of thing which would happen in a film but not in reality')
JUDAH But that's fiction. That-That's movies. I mean, I mean.... You see too many movies. I mean, I'm talking about reality. I mean, if you wa- a happy ending, you-you should go see a Hollywood movie. (chuckles)	1335	755.10	761.8	5.14	JUDAH TO CLIFF) You see too many movies. I'm talking about reality.
<u>JUDAH TAKES A DRAG ON HIS CIGARETTE.</u>	1336	762.0	767.10	5.10	JUDAH TO CLIFF) If you want a happy ending, go see a Hollywood movie. (Hollywood : Section of Los Angeles wherein many major film studios are located) (Hollywood movie : Film made in Hollywood - Colloquial for, 'Film made to appeal to a large audience by having a happy resolution at the conclusion')
MIRIAM (off) Come on, darling.					
<u>JUDAH AND CLIFF LOOK R. AT O.S. MIRIAM.</u> 773-01					
SCENE 16 - FS - MIRIAM COMES DOWN THE CORRIDOR AND LOOKS L.FG. AT O.S. JUDAH.					
MIRIAM Let's think about going home, huh?	1337	770.10	772.12	2.2	MIRIAM TO JUDAH) Come on, darling. (darling : colloquial appellation of affection)
JUDAH (off) Nice talking to you. Good luck to you.					
<u>MIRIAM STOPS IN MFS AS JUDAH ENTERS L.FG. AND WALKS BG. TO HER.</u>	1338	773.12	776.10	2.14	MIRIAM TO JUDAH) Let's think about going home.
JUDAH (cont'd) Miriam...	1339	777.0	779.12	2.12	JUDAH TO CLIFF) Nice talking to you. Good luck.
<u>JUDAH PUTS HIS ARM ON MIRIAM'S SHOULDERS AND WALKS BG. BACK DOWN THE CORRIDOR WITH HER.</u>					
JUDAH (cont'd) ...we're gonna make a wedding like this for Sharon. And I can't wait.  (BAND MUSIC OUT)	1340	780.2	786.12	6.10	JUDAH TO MIRIAM) Miriam, we'll make a wedding like this for Sharon. I can't wait. (I can't wait : Colloquial for, 'I can hardly control my excitement and anticipation')

## SPOTTING LIST FOOTAGES &amp; TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 16 - (CONTINUED)					
WEDDING GUESTS (off) (applaud)					
JUDAH (overlapping) She'll be radiant.	1341	787.4	790.0	2.12	JUDAH TO MIRIAM) She'll be radiant. (radiant : bright with joy and hope)
<u>JUDAH AND MIRIAM STOP IN FS AT THE END OF THE CORRIDOR AND EMBRACE EACH OTHER.</u>					
MIRIAM You're looking very handsome tonight.  (MUSIC IN: "I'LL BE SEEING YOU")	1342	791.2	794.2	3.0	MIRIAM TO JUDAH) You look very handsome tonight.
JUDAH And you look beautiful.	1343	794.8	797.12	3.4	JUDAH TO MIRIAM) And you look beautiful.
MIRIAM (overlapping) (chuckles)					
<u>JUDAH AND MIRIAM KISS.</u>					
JUDAH (chuckles)					
<u>JUDAH PUTS HIS ARM AROUND MIRIAM'S SHOULDERS AND EXITS R. AROUND A CORNER. CAMERA PANS L. TO REVEAL CLIFF IN MS SITTING DRUNKENLY ON THE PIANO BENCH AND STARING DOWN AT THE FLOOR.</u>					
822-15	1344 ITAL	833.4	838.0	4.12	LEVY TO AUDIENCE) (voice over) We are all faced throughout our lives...
SCENE 17 - INT. WALDORF ASTORIA HOTEL/BALLROOM - NIGHT - MS - BEN DANCES R. WITH HIS DAUGHTER AS CAMERA PANS WITH THEM. A SPOTLIGHT ILLUMINATES THEM AS WEDDING GUESTS LOOK ON FROM TABLES IN BG.	1345 ITAL	838.8	842.0	3.8	LEVY TO AUDIENCE) (voice over) ...with agonizing decisions...
LEVY (voice over) We are all faced throughout our lives with agonizing decisions — moral choices. Some are...	1346 ITAL	842.8	845.6	2.14	LEVY TO AUDIENCE) (voice over) ...moral choices. Some...
847-09					
SCENE 18 - FLASHBACKS BEGIN - INT. DEL'S APARTMENT/BEDROOM - DAY - MS - LOOKING THROUGH THE DOORWAY TO DEL'S BEDROOM AS DEL AND JUDAH ARGUE. SHE ANGRILY TAKES HER SCARF AND HER SUNGLASSES OFF AND TOSSES THEM ASIDE.					
LEVY (voice over) ...on a grand scale; most of these choices are...	1347 ITAL	/847.10	850.2	2.8	LEVY TO AUDIENCE) (voice over) ...are on a grand scale.
853-08	1348 ITAL	850.8	853.4/	2.12	LEVY TO AUDIENCE) (voice over) Most of these choices...

## SPOTTING LIST FOOTAGES &amp; TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 19 - INT. EDITING ROOM - DAY - MCS - CLIFF KISSES HALLEY.					
LEVY (voice over) ...on lesser points. But... 857-08	1349 ITAL	/853.10	857.6/	3.12	LEVY TO AUDIENCE) (voice over) ...are on lesser points. But... (lesser : less important) (points : subjects)
SCENE 20 - INT. JUDAH'S HOUSE/MASTER BEDROOM - NIGHT - MS - JUDAH, SITTING ON THE BED, REACTS AS HE TALKS ON THE TELEPHONE.					
LEVY (voice over) ...we define ourselves by the choices we have made. 865-15	1350 ITAL	858.6	865.10	7.4	LEVY TO AUDIENCE) (voice over) ...we define ourselves by the choices we have made.
SCENE 21 - INT. SCREENING ROOM - DAY - MS THE NEWSREEL FOOTAGE OF MUSSOLINI ON THE BALCONY AND NODDING SMUGLY AFTER GIVING A SPEECH.					
LEVY (voice over) We are, in fact, the sum... 869-07	1351 ITAL	/866.0	869.2	3.2	LEVY TO AUDIENCE) (voice over) We are, in fact...
SCENE 22 - EXT. PARK - DAY - MFS - LESTER CHATS WITH HALLEY AS SHE TRIES TO TALK ON THE CELLULAR TELEPHONE.					
LEVY (voice over) ...total of our choices. 873-14	1352 ITAL	/869.8	873.4	3.12	LEVY TO AUDIENCE) (voice over) ...the sum total of our choices.
SCENE 23 - INT. POOL HOUSE - DAY - MFS - PAST JACK, SEATED AT A TABLE IN FG., TO JUDAH TALKING TO HIM IN BG.					
LEVY (voice over) Events unfold so unpredictably... 879-01	1353 ITAL	/874.0	879.0/	5.0	LEVY TO AUDIENCE) (voice over) Events unfold so unpredictably... (unfold : i.e., 'occur')
SCENE 24 - INT. JUDAH'S CHILDHOOD HOME/DINING ROOM - NIGHT - MS - PAST SOME FAMILY MEMBERS TO SOL SEATED AT THE HEAD OF THE DINING ROOM TABLE.					
LEVY (voice over) ...so unfairly. Human happiness does... 885-13	1354 ITAL	879.8	882.8	3.0	LEVY TO AUDIENCE) (voice over) ...so unfairly.
	1355 ITAL	883.4	885.12/	2.8	LEVY TO AUDIENCE) (voice over) Human happiness...

## SPOTTING LIST FOOTAGES &amp; TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 25 - EXT. SIDEWALK - NIGHT - MFS - DEL WALKS R. DOWN THE SIDEWALK AS CAMERA DOLLIES WITH HER.					
LEVY (voice over) ...not seem to have been included in the design of creation. It is only... 895-09	1356 ITAL	886.2	892.2	6.0	LEVY TO AUDIENCE) (voice over) ...does not seem to have been included in the design of creation.
SCENE 26 - INT. WALDORF ASTORIA HOTEL/ WEDDING CHAPEL - NIGHT - FS - PAST THE RABBI TO BEN'S DAUGHTER AND HER GROOM AS THEY WALK FG. DOWN THE AISLE. BEN AND CAROL STAND IN L.BG.					
LEVY (voice over) ...we, with our capacity to love, that give meaning to the indifferent universe. 906-08	1357 ITAL	893.4	895.8/	2.4	LEVY TO AUDIENCE) (voice over) It is only we...
LEVY (voice over) ...we, with our capacity to love, that give meaning to the indifferent universe. 906-08	1358 ITAL	896.10 (over scene end)	900.2	3.8	LEVY TO AUDIENCE) (voice over) ...with our capacity to love...
LEVY (voice over) ...we, with our capacity to love, that give meaning to the indifferent universe. 906-08	1359 ITAL	900.8	906.0	5.8	LEVY TO AUDIENCE) (voice over) ...that give meaning to the indifferent universe. (indifferent : uninterested - apathetic)
SCENE 27 - EXT. SIDEWALK - DAY - FS - CLIFF AND JENNY HOLD SLICES OF PIZZA AND WALK FG. DOWN THE SIDEWALK TOGETHER.					
LEVY (voice over) And yet...most human beings...	1360 ITAL	907.0	911.6	4.6	LEVY TO AUDIENCE) (voice over) And yet, most human beings...
CAMERA DOLLIES BACK WITH CLIFF AND JENNY IN MS.					
LEVY (voice over) (cont'd) ...seem to have the ability to keep trying, and even to find...	1361 ITAL	912.0	917.8	5.8	LEVY TO AUDIENCE) (voice over) ...seem to have the ability to keep trying...
FLASHBACKS END. 920-02	1362 ITAL	918.0 (over scene end)	925.2	7.2	LEVY TO AUDIENCE) (voice over) ...and even to find joy from simple things...
SCENE 28 - INT. WALDORF ASTORIA HOTEL/ BALLROOM - NIGHT - MS - BEN AND HIS DAUGHTER DANCE IN THE SPOTLIGHT AS CAMERA PANS R. WITH THEM. THE WEDDING GUESTS LOOK ON FROM TABLES IN BG.					
LEVY (voice over) ...joy from simple things, like...their family...their work...and from the hope that future generations might understand more.	1363 ITAL	924.14	928.6	3.8	LEVY TO AUDIENCE) (voice over) ...like...their family...
LEVY (voice over) ...joy from simple things, like...their family...their work...and from the hope that future generations might understand more.	1364 ITAL	929.2	931.6	2.4	LEVY TO AUDIENCE) (voice over) ...their work...
LEVY (voice over) ...joy from simple things, like...their family...their work...and from the hope that future generations might understand more.	1365 ITAL	932.0	938.4	6.4	LEVY TO AUDIENCE) (voice over) ...and from the hope that future generations...
BEN AND HIS DAUGHTER CONCLUDE THEIR DANCE AS CAMERA HOLDS IN MFS. THE WEDDING GUESTS APPLAUD.	1366 ITAL	939.4	943.4	4.0	LEVY TO AUDIENCE) (voice over) ...might understand more.

TITLE & REEL CRIMES AND MISDEMEANORS R/11

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SPOTTING LIST FOOTAGES & TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 28 - (CONTINUED)            WEDDING GUESTS            (applaud)  <u>BEN'S DAUGHTER KISSES AND EMBRACES BEN.</u>            960-15</p>					
<p>SCENE 29 - BLACK BG.            ET #1 FADES IN:              ET #1 FADES OUT.            (MUSIC OUT)            (MUSIC IN: "ROSALIE")</p>			<p>Production Manager            Joseph Hartwick</p>		
<p>ET #2 POPS IN:</p>			<p>First Assistant Director            Thomas Reilly</p>		
<p>ET #2 POPS OUT.            ET #3 POPS IN:</p>			<p>Second Assistant Director            Richard Patrick</p>		
<p>ET #3 POPS OUT.            ET #4 POPS IN:</p>			<p>Production Coordinator      Helen Robin            Script Supervisor            Kay Chapin            Production Auditor            Peter Lombardi            Assistant to Mr. Allen        Amy Leigh Johnson</p>		
<p>ET #5 POPS OUT.            ET #6 POPS IN:</p>			<p>Art Director                      Speed Hopkins            Art Department Coordinator   Glenn Lloyd            Set Decorator                    Susan Bode            Set Dresser                        Dave Weinman</p>		
<p>ET #6 POPS OUT.</p>			<p>Camera Operator                  Dick Mingalone            Assistant Cameraperson        Michael Green            Second Assistant Cameraperson Michael Caracciolo            Camera Assistant Trainee      Chris Noor            Still Photographer              Brian Hamill            Projectionist                      Carl Turnquest, Jr.</p>		

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 29 - (CONTINUED) ET #7 POPS IN:					
	Property Master			James Mazzola	
	Key Grip			Bob Ward	
	Dolly Grip			Ronald Burke	
	Gaffer			Ray Quinlan	
	Best Boy			Jim Manzione	
ET #7 POPS OUT. ET #8 POPS IN:					
	Construction Coordinator			Ron Petagna	
	Standby Carpenter			Joe Alfieri	
	Chief Construction Grip			Vincent Guarriello	
	Master Scenic Artist			James Sorice	
	Standby Scenic Artist			Cosmo Sorice	
ET #8 POPS OUT. ET #9 POPS IN:					
	Production Sound Mixer			James Sabat	
	Boom Operator			Louis Sabat	
	Sound Recordist			Frank Graziadei	
	Re-Recording Mixer			Lee Dichter Sound One Corp.	
	Music Coordinator			Joe Malin	
ET #9 POPS OUT. ET #10 POPS IN:					
	Make-Up Artists			Fern Buchner Frances Kolar	
	Hairstylists			Romaine Greene Anthony Cortino	
	Assistant Costume Designer			Donna Zakowska	
	Costume Assistant			Lauren Gibson	
	Men's Wardrobe Supervisor			Bill Christians	
	Women's Wardrobe Supervisor			Patricia Eiben	
ET #10 POPS OUT.					

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 29 - (CONTINUED)					
ET #11 POPS IN:					
	Assistant Film Editors				William Kruzykowski Mark Livolsi
	Apprentice Film Editor				Anne McCabe
	Sound Editor				Bob Hein
	Assistant Sound Editor				Lori Kornspun
	Apprentice Sound Editor				Jeanne Atkin
ET #11 POPS OUT. ET #12 POPS IN:					
	Location Manager				Jonathan Filley
	Location Scouts				Dana Robin Barbara Heller
ET #12 POPS OUT. ET #13 POPS IN:					
	Casting Associate				Ellen Lewis
	Additional Casting				Todd Thaler Casting Judie Fixler
	Casting Assistants				Laura Rosenthal Victoria Kress
ET #13 POPS OUT. ET #14 POPS IN:					
	Assistant Production Coordinator				Jerry Caron
	Assistant Production Auditor				Michael Jackman
	DGA Trainee				Robert Huberman
	Transportation Captain				Harold "Whitey" McEvoy
	Transportation Co-Captain				Peter Tavis
ET #14 POPS OUT. ET #15 POPS IN:					
	Film Researchers				Shari Chertok Linda Lilienfeld Kati Meister
	Studio Manager				Brian Mannain
	Craft Service				Scott Shaffer
	Production Assistants				David Davenport Michael DeCasper Elise Pettus Doug Shannon Jay Smith Gilbert S. Williams
ET #15 POPS OUT.					



COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 29 - (CONTINUED)					
ET #16 POPS IN:					
	Color by				DuArt Film Laboratories
	Prints by				DeLuxe(R)
	Optical Effects				Pacific Title
	Titles				The Optical House, N.Y.
	Negative Matching				J.G. Films, Inc.
	Publicity				PMK Public Relations
	Lenses and Panaflex(R) Cameras by Panavision(P)				
ET #16 POPS OUT.					
ET #17 POPS IN:					
					The Cast (in order of appearance)
	Bill Bernstein				Testimonial Speaker
	Martin Landau				Judah Rosenthal
	Claire Bloom				Miriam Rosenthal
	Stephanie Roth				Sharon Rosenthal
	Gregg Edelman				Chris
	George Manos				Photographer
	Anjelica Huston				Dolores Paley
ET #17 POPS OUT.					
ET #18 POPS IN:					
	Woody Allen				Cliff Stern
	Jenny Nichols				Jenny
	Joanna Gleason				Wendy Stern
	Alan Alda				Lester
	Sam Waterston				Ben
	Zina Jasper				Carol
	Dolores Sutton				Judah's Secretary
ET #18 POPS OUT.					

SPOTTING LIST FOOTAGES & TITLES

TITLE & REEL CRIMES AND MISDEMEANORS R/11

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COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 29 - (CONTINUED)                      ET #19 POPS IN:</p>					
	<p>Joel S. Fogel                      Donna Castellano                      Thomas P. Crow</p>				<p>T.V. Producers</p>
	<p>Mia Farrow</p>				<p>Halley Reed</p>
	<p>Martin Bergmann</p>				<p>Professor Louis Levy</p>
	<p>Caroline Aaron</p>				<p>Barbara</p>
	<p>Kenny Vance</p>				<p>Murray</p>
	<p>Jerry Orbach</p>				<p>Jack Rosenthal</p>
<p>ET #19 POPS OUT.                      ET #20 POPS IN:</p>					
	<p>Jerry Zaks</p>				<p>Man on Campus</p>
	<p>Barry Finkel                      Steve Maidment</p>				<p>T.V. Writers</p>
	<p>Nadia Sanford</p>				<p>Alva</p>
	<p>Chester Malinowski</p>				<p>Hit Man</p>
	<p>Stanley Reichman</p>				<p>Chris' Father</p>
	<p>Rebecca Schull</p>				<p>Chris' Mother</p>
	<p>David S. Howard</p>				<p>Sol Rosenthal</p>
<p>ET #20 POPS OUT.                      ET #21 POPS IN:</p>					
	<p>Garrett Simowitz</p>				<p>Young Judah</p>
	<p>Frances Conroy</p>				<p>House Owner</p>
	<p>Anna Berger</p>				<p>Aunt May</p>
	<p>Sol Frieder                      Justin Zaremby                      Marvin Terban                      Hy Anzell                      Sylvia Kauders</p>				<p>Seder Guests</p>
<p>ET #21 POPS OUT.</p>	<p>Victor Argo</p>				<p>Detective</p>

SPOTTING LIST FOOTAGES & TITLES

TITLE & REEL CRIMES AND MISDEMEANORS R/11

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COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 29 - (CONTINUED)					
ET #22 POPS IN:					
	Lenpre Loveman Nora Ephron Sunny Keyser Merv Bloch Nancy Arden Thomas L. Bolster Myla Pitt Robin Bartlett				Wedding Guests
	Grace Zimmerman		Bride		
	Randy Aaron Fink		Groom		
	Rabbi Joel Zion		Rabbi		
ET #22 POPS OUT.					
ET #23 POPS IN:					
	Major Halley Jr. Walter Levinsky George Masso	Jazz Band			Charles Miles Derek Smith Warren Vache
	Pete Antell Anthony Gorruso Gary Allen Meyers	Wedding Band			Lee Musiker Tony Sotos Tony Tedesco
ET #23 POPS OUT.					
	(MUSIC OUT) (MUSIC IN: "SWEET GEORGIA BROWN")				
ET #24 POPS IN:					
	"Rosalie" By Cole Porter Performed by the Jazz Band				"Taking A Chance On Love" By Vernon Duke, John LaTouche & Ted Fetter
	Excerpt from the Soundtrack of "Mr. & Mrs. Smith" By Edward Ward Provided by Turner Entertainment Co.				"I Know That You Know" By Vincent Youmans, Anne Caldwell O'Dea & Otto A. Harbach Performed by Bernie Leighton
	"Dancing On The Ceiling" By Richard Rodgers & Lorenz Hart Performed by Bernie Leighton				English Suite No.2 In A Minor" By Johann Sebastian Bach Performed by Alicia De Larrocha Courtesy of London Records A Division of PolyGram Classics
ET #24 POPS OUT.					

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
SCENE 29 - (CONTINUED)					
ET #25 POPS IN:					
<p>"Home Cooking" By Hilton Ruiz Performed by The Hilton Ruiz Quartet</p>					<p>"I've Got You" From the Soundtrack of "This Gun For Hire" By Frank Loesser &amp; Jacques Press</p>
<p>"Happy Birthday To You" By Mildred J. Hill &amp; Patty S. Hill</p>					<p>"This Year's Kisses" By Irving Berlin Performed by Ozzie Nelson &amp; His Orchestra Courtesy of Hindsight Records, Inc.</p>
<p>"Sweet Georgia Brown" By Ben Bernie, Maceo Pinkard &amp; Kenneth Casey Performed by Coleman Hawkins &amp; His All-Star Jam Band Courtesy of Pathe-Marconi &amp; Capitol Records, Inc. Under license from CEMA Special Markets</p>					<p>"All I Do Is Dream Of You" From the Soundtrack of "Singin' In The Rain" By Nacio Herb Brown &amp; Arthur Freed Provided by Turner Entertainment Co.</p>
<p>ET #25 POPS OUT. ET #26 POPS IN:</p>					
<p>"Quartet No. 15 In G Major, Op. 161, D.887" By Franz Schubert Performed by the Julliard Quartet Courtesy of CBS Masterworks Under license from CBS Special Products A Division of CBS Records, Inc.</p>					<p>"Beautiful Love" By Victor Young, Wayne King, Egbert Van Alstyne &amp; Haven Gillespie</p>
<p>"Murder He Says" From the Soundtrack of "Happy Go Lucky" By Frank Loesser &amp; Jimmy McHugh Vocal by Betty Hutton</p>					<p>"Great Day" By Vincent Youmans, William Rose &amp; Edward Eliscu Performed by Bernie Leighton</p>
<p>ET #26 POPS OUT. ET #27 POPS IN:</p>					
<p>"Because" By Guy D'Hardelot &amp; Edward Teschmacher Performed by Lee Musiker</p>					<p>"Cuban Mambo" By Xavier Cugat, Rafael Angulo &amp; Jack Wiseman Performed by the Wedding Band</p>
<p>"Crazy Rhythm" By Irving Caesar, R. Wolfe Kahn &amp; Joseph Meyer Performed by the Wedding Band</p>					<p>"Polkadots And Moonbeams" By Jimmy Van Heusen &amp; Johnny Burke Performed by the Wedding Band</p>
<p>"I'll See You Again" By Noel Coward Performed by the Wedding Band</p>					<p>"I'll Be Seeing You" By Sammy Fain &amp; Irving Kahal Performed by Liberace Courtesy of MCA Records</p>
<p>ET #27 POPS OUT.</p>					

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 29 - (CONTINUED)</p> <p>ET #28 POPS IN:</p> <p>ET #28 POPS OUT. ET #29 POPS IN:</p> <p>ET #29 POPS OUT.</p>					<p>The Producers wish to thank the following for their assistance:</p> <p>New York State Governor's Office for Motion Picture &amp; Television Development</p> <p>The Mayor's Office of Film, Theatre &amp; Broadcasting</p> <p>City of New York Parks &amp; Recreation</p> <p>Albert G. Ruben Insurance Co., Inc.</p> <p>General Camera Corp.</p> <p>Star Lighting Enterprises, Ltd.</p> <p>On Location Education</p> <p>Eastern Airlines</p> <p>Art Sculptures by Yael Morris</p> <p>Paintings by Nancy Morris-Gunkeleman</p> <p>Clips From "Mr. &amp; Mrs. Smith" &amp; "The Last Gangster" Provided by Turner Entertainment Co.</p> <p>Clips from "This Gun For Hire", "Francis" &amp; "Happy Go Lucky" Provided by MCA/Universal City Studios</p> <p>Clip of Mussolini provided by Sherman Grinberg Libraries, Inc.</p> <p>The Harry Fox Agency, Inc.</p> <p>EMI Music Publishing</p> <p>The Waldorf-Astoria Hotel</p> <p>William K. Everson, Ben Hayeem &amp; Howard Mandelbaum</p>

SPOTTING LIST FOOTAGES & TITLES

COMBINED CONTINUITY & DIALOGUE	TITLE NO.	START	END	TOTAL	TITLE
<p>SCENE 29 - (CONTINUED)</p> <p>ET #30 POPS IN:</p> <p>The story, all names, characters and incidents portrayed in this production are fictitious. No identification with actual persons is intended or should be inferred.</p> <p>This motion picture is protected under the laws of the United States and other countries and its unauthorized distribution, duplication or exhibition may result in severe liability and criminal prosecution.</p> <p>(Logo)  <u>MOTION PICTURE ASSOCIATION OF AMERICA</u> (IATSE shield)(R)                      Approved No. 29986</p> <p>(C) 1989 Orion Pictures Corporation. All Rights Reserved.</p>					
<p>ET #30 FADES OUT.</p> <p>(MUSIC OUT)</p>					
<p>ET #31 FADES IN:</p>					<p>An ORION<sup>(R)</sup> PICTURES Release</p>
<p>ET #31 FADES OUT.</p>				<p>1232-13</p>	<p>LAST FRAME OF PICTURE IS 1232.13</p>
<p>EXHIBITION REEL FOOTAGE:</p>				<p>1220-13</p>	<p><u>END OF REEL ELEVEN</u> (reel six, part A)</p>
<p><u>END OF REEL ELEVEN</u></p> <p><u>END OF FILM</u></p>					<p><u>END OF FILM</u></p>