| **COMBINED DIALOGUE & CONTINUITY** | | | **SPOTTING LIST FOOTAGES & TITLES** | | | | |
| --- | --- | --- | --- | --- | --- | --- | --- |
|  |  |  | **SPOT** | **START** | **END** | **TOTAL** | **TITLE** |
|  |  |  |  |  |  |  |  |
| 1  00:59:52:00  0000+00 | 12' START MARK | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 2  01:00:00:00  0012+00 | START ANIMATED LOGO:  **BFI**  **Awarding funds from**  **The National Lottery** | | | | | | |
|  |  |  |  |  |  |  |  |
| 01:00:07:11  0023+03 | END LOGO. BLACK SCREEN | |  | | | |  |
|  |  |  |  |  |  |  |  |
| **LOGO**  01:00:07:19  0023+11 | START ANIMATED LOGO :  **BBC**  **FILMS** | | | | | | |
|  |  |  |  |  |  |  |  |
| 01:00:18:06  0039+06 | END LOGO. BLACK SCREEN | |  | | | |  |
|  |  |  |  |  |  |  |  |
| **LOGO**  01:00:19:01  0040+09 | START FADE IN ANIMATED LOGO :  **UNISON** | | | | | | |
|  |  |  |  |  |  |  |  |
|  | 01:00:25:10 / 0050+02 | |  | | | |  |
|  | START MUSIC (SCORE) | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 01:00:26:18  0052+02 | END ANIMATED LOGO. BLACK SCREEN | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 01:00:31:01  0058+09 | START FADE IN EXT. MARSHES. KENT. DUSK. - CLOUDY GREY SKY | |  | | | |  |
|  |  |  |  |  |  |  |  |
| **MT1**  01:00:38:05  0069+05 | START S/I MAIN TITLE (R) :  **BFI**  **BBC FILMS**  **AND**  **UNISON FILMS**  **PRESENT** | | | | | | |
|  |  |  |  |  |  |  |  |
| 01:00:43:23  0077+15 | END MT1. | |  | | | |  |
|  |  |  |  |  |  |  |  |
| **MT2**  01:00:47:00  0082+08 | START S/I MAIN TITLE (R) :  **IN ASSOCIATION WITH**  **HANWAY FILMS**  **AND**  **LIP SYNC PRODUCTIONS** | | | | | | |
|  |  |  |  |  |  |  |  |
| 01:00:53:02  0091+10 | END MT2. | |  | | | |  |
|  |  |  |  |  |  |  |  |
| **MT3**  01:00:55:00  0094+08 | START S/I MAIN TITLE (R) :  **AN**  **ELIZABETH KARLSEN**  **STEPHEN WOOLLEY**  **NUMBER 9 FILMS**  **PRODUCTION** | | | | | | |
|  |  |  |  |  |  |  |  |
| 01:01:01:01  0103+09 | END MT3 | |  | | | |  |
|  |  |  |  |  |  |  |  |
| **MT4**  01:01:02:10  0105+10 | START S/I MAIN TITLE (R) :  **A FILM BY**  **MIKE NEWELL** | | | | | | |
|  |  |  |  |  |  |  |  |
| 01:01:08:20  0115+04 | END MT4 | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | START FADE IN FULL MOON R | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 3  01:01:16:09  0126+09 | CUT TO CU - MARSH PLANT BLOWING IN THE WIND  (FX) | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 4  01:01:21:05  0133+13 | CUT TO MCU - PLANTS BLOWING IN THE WIND | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 5  01:01:24:11  0138+11 | CUT TO BCU - MARSH GRASS | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 6  01:01:27:03  0142+11 | CUT TO LS - COW GETTING TO ITS FEET IN MISTY FIELD  (FX) | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 7  01:01:33:19  0152+11 | CUT TO LS - PAST F/G PLANTS, ACROSS WATER TO TWO BOATS  (FX) | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 8  01:01:39:03  0160+11 | CUT TO EXT. MARSHES. KENT. DUSK. WS - MOVE L ACROSS FLAT MARSHLAND TO REVEAL PIP RUNNING TOWARDS | |  | | | |  |
|  |  | |  | | | |  |
|  | PIP:  (BREATHES) | |  | | | |  |
|  |  |  |  |  |  |  |  |
| **MT5**  01:01:47:11  0173+03 | START S/I MAIN TITLE (UPPER) :  **GREAT EXPECTATIONS** | | | | | | |
|  |  |  |  |  |  |  |  |
|  |  | | 1/001 | 01:01:47:11  0173+03 | 01:01:53:18  0182+10 | 06:07  9+07 | MAIN TITLE (Italics):  *Great Expectations* |
|  |  |  | (TWO SCENES) | | | |  |
|  |  |  |  |  |  |  |  |
|  | MOVE BACK AS PIP CONTINUES UP TO F/G | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 01:01:53:20  0182+12 | END S/I MT5 | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 9  01:01:53:21  0182+13 | CUT TO WS - MOVE R WITH PIP CONTINUING TO RUN L TO R | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 10  01:01:57:19  0188+11 | CUT TO MS - MOVE BACK R, WITH PIP CONTINUING TO RUN - TOWARDS | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | PIP:  (PANTS) | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 11  01:02:01:00  0193+08 | CUT TO EX LS - PIP RUNNING ACROSS B/G L TO R PASSING COWS | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 12  01:02:06:13  0201+13 | CUT TO L/A LS - REAR PIP (M/G) RUNNING AWAY ALONG CANAL TOWARDS B/G CHURCH. MOVE UP R | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 13  01:02:13:04  0211+12 | CUT TO EXT. CHURCH GRAVEYARD. DUSK. WS - PIP B/G R, JOGGING UP TO F/G L, HOLDING SOME MARSH GRASS | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 14  01:02:17:13  0218+05 | CUT TO H/A WS - REAR PIP APPROACHING A GRAVESTONE | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 15  01:02:21:04  0223+12 | CUT TO OTS CU PIP F/G R, CLEARING FOLIAGE OFF THE GRAVESTONE | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 16  01:02:22:09  0225+09 | CUT TO WIDER OTS PIP F/G R, BRUSHING GRAVESTONE WITH HIS HAND | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 17  01:02:24:02  0228+02 | CUT TO MS - L/A ON PIP KNEELING BY GRAVESTONE F/G L. MOVE DOWN | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 18  01:02:25:14  0230+06 | CUT TO MCU - PROFILE PIP R, REACHING TOWARDS GRAVESTONE L | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 19  01:02:26:21  0232+05 | CUT TO BCU - PIP (HAND) SCOOPING MOSS OUT OF INSCRIPTION WITH A TWIG | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 20  01:02:29:01  0235+09 | CUT TO CU - ANGLE ON PIP CONTINUING. MOVE IN | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 21  01:02:31:02  0238+10 | CUT TO EX CU - MOVE R AS PIP (HAND) CONTINUES | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 22  01:02:34:14  0243+14 | CUT TO CU - PROFILE PIP R, CONTINUING. MOVE IN | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 23  01:02:37:00  0247+08 | CUT BACK TO EX CU - PIP (HAND R) CONTINUING | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 24  01:02:39:17  0251+09 | CUT TO MS - L/A ON PIP CONTINUING. GRAVESTONE F/G L | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 25  01:02:43:04  0256+12 | CUT BACK TO EX CU - PIP (HAND R) CONTINUING | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 26  01:02:43:18  0257+10 | CUT TO MCU - L/A ON PIP, HEARING A NOISE AND TURNING  (FX: CHAINS) | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 27  01:02:44:06  0258+06 | CUT TO CU - ESCAPED CONVICT (MAGWITCH) LUNGING TOWARDS  (MUSIC BUILDS) | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 28  01:02:44:18  0259+02 | CUT TO OTS BCU MAGWITCH F/G R, GRABBING PIP | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH:  Hold your noise,// | | 1/002 | 01:02:45:00  0259+08 | 01:02:48:23  0265+07 | 03:23  5+15 | MAGWITCH TO PIP:  Hold your noise, you little devil,  or I'll cut your throat. |
|  |  |  | (TWO SCENES) | | | |
|  |  |  |  |  |  |  |
|  | PIP:  (SHOUTS)// | |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 29  01:02:45:16  0260+08 | CUT TO BCU - ANGLE ON MAGWITCH CLAMPING A HAND OVER PIP'S MOUTH, FRINGING L | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH:  Hold your noise, you little devil, or I'll cut your throat. | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 30  01:02:49:02  0265+10 | CUT BACK TO OTS BCU MAGWITCH F/G R, ON PIP - HE RELEASE GRIP ON PIP'S MOUTH | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 31  01:02:50:18  0268+02 | CUT TO BCU - ANGLE ON MAGWITCH GRIPPING PIP'S FACE | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH:  Tell us your name, quick. | | 1/003 | 01:02:50:20  0268+04 | 01:02:52:16  0271+00 | 01:20  2+12 | MAGWITCH TO PIP THEN  PIP TO MAGWITCH:  - Tell us your name, quick.  - Pip. |
|  |  |  | (TWO SCENES) | | | |
|  |  |  |  |  |  |  |
| 32  01:02:51:21  0269+13 | CUT BACK TO OTS ON PIP, TERRIFIED | |  | | | |
|  |  |  |  |  |  |  |  |
|  | PIP:  P…Pip. | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH:  Once more, | | 1/004 | 01:02:52:21  0271+05 | 01:02:54:09  0273+09 | 01:12  2+04 | MAGWITCH TO PIP THEN  PIP TO MAGWITCH:  - Once more, give it mouth.  - Pip.  (GIVE IT MOUTH - LOUDER) |
|  |  |  | (TWO SCENES) | | | |
|  |  |  |  |  |  |  |
| 33  01:02:53:08  0272+00 | CUT BACK TO BCU - ANGLE ON DUO | |  | | | |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH:  give it mouth. | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
|  | PIP:  Pip. | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 34  01:02:54:12  0273+12 | CUT BACK TO OTS ON PIP AS MAGWITCH CLAMPS A HAND OVER HIS MOUTH | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH:  Sssh! | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 35  01:02:55:06  0274+14 | CUT TO WS - MAGWITCH L, PUSHES PIP TO THE GROUND | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | PIP:  Pip, sir. | | 1/005 | 01:02:55:08  0275+00 | 01:02:57:06  0277+14 | 01:22  2+14 | PIP TO MAGWITCH:  Pip, sir. No, sir. Please! |
|  |  |  | (THREE SCENES) | | | |  |
|  |  |  |  |  |  |  |  |
| 36  01:02:56:01  0276+01 | CUT TO MWS - MAGWITCH PUSHING PIP TO THE GROUND | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | PIP:  Oh, no, sir. Please!// | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 37  01:02:56:19  0277+03 | CUT TO MS - MOVE UP AS MAGWITCH LIFTS PIP UP BY HIS LEGS | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH:  You got wittles on you, boy? | | 1/006 | 01:02:57:11  0278+03 | 01:02:59:22  0281+14 | 02:11  3+11 | MAGWITCH TO PIP:  You got wittles on you, boy?  (WITTLES: VITTLES, MEANS 'FOOD') |
|  |  |  | (THREE SCENES) | | | |  |
|  |  |  |  |  |  |  |  |
| 38  01:02:58:17  0280+01 | CUT TO CU - ANGLE ON MAGWITCH SHAKING OS PIP | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH:  You got wittles | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 39  01:02:59:07  0280+15 | CUT TO CU - PIP'S FACE VISIBLE BETWEEN MAGWITCH'S LEGS AS HE SHAKES | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH:  on you? | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 40  01:03:00:01  0282+01 | CUT TO PIP'S POV - UPSIDE DOWN CHURCH SHAKING | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | PIP:  No, sir. | | 1/007 | 01:03:00:03  0282+03 | 01:03:01:11  0284+03 | 01:08  2+00 | PIP TO MAGWITCH:  No, sir. |
|  |  |  | (TWO SCENES) | | | |  |
|  |  |  |  |  |  |  |  |
| 41  01:03:00:21  0283+05 | CUT TO MWS - MAGWITCH PUTTING PIP DOWN AGAIN | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 42  01:03:01:20  0284+12 | CUT TO MWS - MAGWITCH PICKING PIP UP BY THE LAPELS. MOVE UP | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH:  Come here. | | 1/008 | 01:03:01:22  0284+14 | 01:03:03:16  0287+08 | 01:18  2+10 | MAGWITCH TO PIP:  Come here. |
|  |  |  |  |  |  |  |  |
| 43  01:03:04:02  0288+02 | CUT TO OTS BCU PIP F/G L ON MAGWITCH R, PINCHING PIP'S CHEEKS | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH:  What fat cheeks you got. | | 1/009 | 01:03:04:04  0288+04 | 01:03:05:17  0290+09 | 01:13  2+05 | MAGWITCH TO PIP:  What fat cheeks you got. |
|  |  |  |  |  |  |  |  |
| 44  01:03:05:20  0290+12 | CUT TO OTS BCU MAGWITCH F/G R, ON PIP L, REACTING | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH:  Darn me, if I couldn't eat them. | | 1/010 | 01:03:05:22  0290+14 | 01:03:08:08  0294+08 | 02:10  3+10 | MAGWITCH TO PIP:  Darn me, if I couldn't eat them.  (DARN: AN EXCLAMATION - LIKE DAMN) |
|  |  |  |  |  |  |  |  |
| 45  01:03:08:14  0294+14 | CUT BACK TO OTS ON MAGWITCH R | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH:  Where's your mother? | | 1/011 | 01:03:08:16  0295+00 | 01:03:09:22  0296+14 | 01:06  1+14 | MAGWITCH TO PIP:  Where's your mother? |
|  |  |  |  |  |  |  |  |
| 46  01:03:10:01  0297+01 | CUT TO PROFILES M2-S PIP CENTRE, HELD BY MAGWITCH R, TURNING TO GRAVE OSL | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | PIP:  (STUTTERS) T..There, | | 1/012 | 01:03:10:11  0297+11 | 01:03:13:08  0302+00 | 02:21  4+05 | PIP TO MAGWITCH:  There, sir. 'Also Georgiana,' sir.  (ALSO GEORGIANA: REFERS TO INSCRIPTION ON TOMBSTONE) |
|  |  |  | (TWO SCENES) | | | |
|  |  |  |  |  |  |  |
| 47  01:03:11:04  0298+12 | CUT BACK TO OTS ON MAGWITCH R. | |  | | | |
|  |  |  |  |  |  |  |
|  | PIP:  there, sir. 'Also Georgiana,' sir. | |  |  |  |  |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH STEPS BACK | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 48  01:03:13:11  0302+03 | CUT TO MS - ANGLE ON MAGWITCH R, GRABBING PIP AGAIN | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | PIP:  My mother and brothers too. | | 1/013 | 01:03:13:13  0302+05 | 01:03:15:19  0305+11 | 02:06  3+06 | PIP TO MAGWITCH:  My mother and brothers too. |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH:  Orphan, eh? | | 1/014 | 01:03:16:00  0306+00 | 01:03:17:05  0307+13 | 01:05  1+13 | MAGWITCH TO PIP:  Orphan, eh? |
|  |  |  |  |  |  |  |  |
| 49  01:03:17:08  0308+00 | CUT TO OTS BCU PIP F/G L, ON MAGWITCH R | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH:  Who d'you live with? That's supposin' I let you live. | | 1/015 | 01:03:17:10  0308+02 | 01:03:19:15  0311+07 | 02:05  3+05 | MAGWITCH TO PIP:  Who d'you live with?  That's supposin' I let you live.  (D'YOU: DO YOU / SUPPOSIN': SUPPOSING) |
|  |  |  |  |  |  |  |  |
| 50  01:03:19:18  0311+10 | CUT TO OTS BCU MAGWITCH F/G R, ON PIP L | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | PIP:  With my sister, sir, Mrs Joe Gargery. The wife of Joe Gargery, the blacksmith. | | 1/016 | 01:03:19:20  0311+12 | 01:03:22:00  0315+00 | 02:04  3+04 | PIP TO MAGWITCH:  With my sister, sir, Mrs Joe Gargery. |
|  |  |  |  |  |  |
|  | 1/017 | 01:03:22:05  0315+05 | 01:03:24:14  0318+14 | 02:09  3+09 | PIP TO MAGWITCH:  The wife of Joe Gargery,  the blacksmith. |
|  |  |  |  |  |  |  |  |
| 51  01:03:24:17  0319+01 | CUT BACK TO OTS ON MAGWITCH R, GLANCING DOWN AT HIS CHAINS | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH:  Blacksmith, eh? You know what a file is? | | 1/018 | 01:03:24:19  0319+03 | 01:03:28:13  0324+13 | 03:18  5+10 | MAGWITCH TO PIP:  Blacksmith, eh?  You know what a file is? |
|  |  |  |  |  |  |  |  |
| 52  01:03:28:16  0325+00 | CUT BACK TO OTS ON PIP L | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH:  You know what wittles is? | | 1/019 | 01:03:28:18  0325+02 | 01:03:31:01  0328+09 | 02:07  3+07 | MAGWITCH TO PIP THEN  PIP TO MAGWITCH:  - You know what wittles is?  - Yes, sir. Food, sir |
|  |  |  |  |  |  |  |
|  | PIP:  Yes, sir. Food, sir. | |  |  |  |  |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH:  I ain't alone, | | 1/020 | 01:03:31:06  0328+14 | 01:03:34:05  0333+05 | 02:23  4+07 | MAGWITCH TO PIP:  I ain't alone, as you may think I am. (AIN'T: AM NOT) |
|  |  |  | (TWO SCENES) | | | |
|  |  |  |  |  |  |  |
| 53  01:03:32:07  0330+07 | CUT BACK TO OTS ON MAGWITCH R | |  | | | |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH:  as you may think I am. There's a young man hid with me in comparison with which I am an angel, | | 1/021 | 01:03:34:10  0333+10 | 01:03:38:22  0340+06 | 04:12  6+12 | MAGWITCH TO PIP:  There's a young man hid with me in comparison with which I am an angel, |
|  |  |  |  |  |  |  |  |
| 54  01:03:39:01  0340+09 | CUT BACK TO OTS ON PIP L | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH:  and he has a secret way of getting at a boy, and at his heart, | | 1/022 | 01:03:39:03  0340+11 | 01:03:41:02  0343+10 | 01:23  2+15 | MAGWITCH TO PIP:  and he has a secret way  of getting at a boy, |
|  |  |  |  |  |  |
|  | 1/023 | 01:03:41:07  0343+15 | 01:03:43:07  0346+15 | 02:00  3+00 | MAGWITCH TO PIP:  and at his heart, and at his liver, |
|  |  |  | (TWO SCENES) | | | |  |
|  |  |  |  |  |  |  |  |
| 55  01:03:42:03  0345+03 | CUT BACK TO OTS ON MAGWITCH R | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH:  and at his liver, so that they may be roasted and ate. It is in vain for a boy to hide from that young man. | | 1/024 | 01:03:43:12  0347+04 | 01:03:45:08  0350+00 | 01:20  2+12 | MAGWITCH TO PIP:  so that they may be roasted and ate. |
|  |  |  |  |  |  |
|  | 1/025 | 01:03:45:13  0350+05 | 01:03:48:10  0354+10 | 02:21  4+05 | MAGWITCH TO PIP:  It is in vain for a boy  to hide from that young man. |
|  |  |  |  |  |  |  |  |
| 56  01:03:48:13  0354+13 | CUT BACK TO OTS ON PIP L | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH:  Now, you bring me tomorrow morning early, | | 1/026 | 01:03:48:15  0354+15 | 01:03:51:03  0358+11 | 02:12  3+12 | MAGWITCH TO PIP:  Now, you bring me  tomorrow morning early, |
|  |  |  |  |  |  |  |  |
| 57  01:03:51:06  0358+14 | CUT BACK TO OTS ON MAGWITCH R | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH:  in this graveyard, that file | | 1/027 | 01:03:51:08  0359+00 | 01:03:55:12  0365+04 | 04:04  6+04 | MAGWITCH TO PIP:  in this graveyard,  that file and them wittles, |
|  |  |  | (TWO SCENES) | | | |
|  |  |  |  |  |  |  |
| 58  01:03:53:19  0362+11 | CUT BACK TO OTS ON PIP L | |  | | | |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH:  and them wittles, | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 59  01:03:55:15  0365+07 | CUT BACK TO OTS ON MAGWITCH R | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH:  never daring to say a word and I will do what I can to keep that young man out of your insides. | | 1/028 | 01:03:55:17  0365+09 | 01:03:57:23  0368+15 | 02:06  3+06 | MAGWITCH TO PIP:  never daring to say a word |
|  |  |  |  |  |  |
|  | 1/029 | 01:03:58:04  0369+04 | 01:04:02:03  0375+03 | 03:23  5+15 | MAGWITCH TO PIP:  and I will do what I can to keep  that young man out of your insides. |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH SHAKES PIP | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH:  Understand? Speak | | 1/030 | 01:04:02:11  0375+11 | 01:04:05:07  0379+15 | 02:20  4+04 | MAGWITCH TO PIP THEN  PIP TO MAGWITCH:  - Understand? Speak it out!  - Yes, sir. |
|  |  |  | (TWO SCENES) | | | |
|  |  |  |  |  |  |  |
| 60  01:04:04:07  0378+07 | CUT BACK TO OTS ON PIP L | |  | | | |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH:  it out! | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
|  | PIP:  Yes, sir. | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 61  01:04:05:10  0380+02 | CUT BACK TO OTS ON MAGWITCH R | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH:  Now. Get you home. | | 1/031 | 01:04:05:12  0380+04 | 01:04:06:15  0381+15 | 01:03  1+11 | MAGWITCH TO PIP:  Now. Get you home. |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH SHOVES PIP OSR | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | 01:04:06:13 / 0381+13 | |  | | | |  |
|  | MUSIC DEVELOPS | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 62  01:04:06:18  0382+02 | CUT TO VWS - PIP RUNNING R, AWAY FROM MAGWITCH | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 63  01:04:09:13  0386+05 | CUT TO MWS - MAGWITCH ENTERING R, HOBBLING AWAY, GLANCING OVER HIS SHOULDER | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 64  01:04:12:16  0391+00 | CUT TO EXT. MARSHES. KENT. DUSK. MWS - PIP RUNNING UP ESCARPMENT L TO R, UP TO A HANGING GIBBET R. MOVE UP REVEALING LS GARGERY HOUSE B/G L. PIP CONTINUES AWAY | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 65  01:04:16:19  0397+03 | CUT TO MWS - L/A ON HANGING GIBBET L  (FX) | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 66  01:04:19:08  0401+00 | CUT TO MS - MOVE R WITH PIP LOOKING UP OFF F/G AT THE GIBBET. HE TURNS AND HURRIES ON HIS WAY | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 67  01:04:21:10  0404+02 | CUT TO H/A LS - MOVING UP AS PIP CONTINUES AWAY, GLANCING OVER HIS SHOULDER AT GIBBET F/G R. HOUSE B/G L | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 68  01:04:28:03  0414+03 | CUT TO LS - MOVE L AS PIP RUNS UP TO HOUSE | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 69  01:04:32:21  0421+05 | CUT TO INT. GARGERY HOUSE - NIGHT. MWS - PIP RUNS IN B/G L UP TO F/G. MOVE R AS HE CROSSES L TO R, SHUTTING KITCHEN DOOR BEHIND HIM. REVEAL MLS JOE B/G, SPOTTING PIP | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | 01:04:36:11 / 0426+11 | |  | | | |  |
|  | END MUSIC (SCORE) | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | JOE:  There you are, Pip. | | 1/032 | 01:04:37:03  0427+11 | 01:04:38:12  0429+12 | 01:09  2+01 | JOE TO PIP:  There you are, Pip. |
|  |  |  |  |  |  |  |  |
|  | JOE TAKES HOLD OF PIP | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 70  01:04:38:15  0429+15 | CUT TO OTS MCU JOE F/G L, HOLDING PIP'S FACE KINDLY | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | JOE:  Ah, your sister's been out a dozen times looking for you. Now, listen... | | 1/033 | 01:04:38:17  0430+01 | 01:04:41:09  0434+01 | 02:16  4+00 | JOE TO PIP:  Your sister's been out a dozen times looking for you. Now, listen... |
|  |  |  |  |  |  |  |  |
|  | MRS JOE (OS):  (B/G SHOUTS) | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
|  | DUO MOVE TOWARDS SLIGHTLY AS PIP LOOKS OSL | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 71  01:04:41:12  0434+04 | CUT TO MWS - ANGLE ON DUO L - PAST REAR PIP TO JOE | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | JOE:  She's on the rampage, and she's got Tickler with her. | | 1/034 | 01:04:41:14  0434+06 | 01:04:44:11  0438+11 | 02:21  4+05 | JOE TO PIP:  She's on the rampage,  and she's got Tickler with her. |
|  |  |  |  |  |  |  |  |
|  | JOE PICKS UP A CLOTH AND STARTS TO BEND PIP OVER | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 72  01:04:44:14  0438+14 | CUT TO MS - JOE L, BENDING PIP OVER AND REACHING BEHIND HIM | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | JOE:  Now, | | 1/035 | 01:04:45:02  0439+10 | 01:04:47:03  0442+11 | 02:01  3+01 | JOE TO PIP:  Now, I'll do what I can, |
|  |  |  | (TWO SCENES) | | | |  |
|  |  |  |  |  |  |  |  |
| 73  01:04:45:17  0440+09 | CUT TO MWS - JOE L, STARTING TO STUFF THE CLOTH DOWN THE BACK OF PIP'S TROUSERS | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | JOE:  I'll do what I can, | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 74  01:04:47:06  0442+14 | CUT TO MS - ANGLE ON JOE L, CONTINUING | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | JOE:  but you best to get in there behind the door. | | 1/036 | 01:04:47:08  0443+00 | 01:04:49:08  0446+00 | 02:00  3+00 | JOE TO PIP:  but you best to get in there  behind the door. Now. |
|  |  |  |  |  |  |  |  |
|  | JOE FINISHES AND TAKES HOLD OF PIP | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 75  01:04:49:11  0446+03 | CUT TO MWS - JOE PUSHES PIP R, INTO THE CORNER | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | JOE:  Now. | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
|  | MRS JOE (OS):  (SHOUTS) Where you been? | | 1/037 | 01:04:49:13  0446+05 | 01:04:51:16  0449+08 | 02:03  3+03 | MRS JOE TO PIP THEN  JOE TO PIP:  - Where you been?  - Are you ready? |
|  |  |  | (TWO SCENES) | | | |
|  |  |  |  |  |  |  |
|  | JOE:  Are you | |  |  |  |  |
|  |  |  |  |  |  |  |
| 76  01:04:50:23  0448+07 | CUT TO WIDER ON PROFILE DUO - JOE L, PIP CENTRE R WAITING FOR MRS JOE | |  | | | |
|  |  |  |  |  |  |  |  |
|  | JOE:  ready? | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
|  | MRS JOE:  Wearing me out with fret and worry! | | 1/038 | 01:04:52:07  0450+07 | 01:04:54:07  0453+07 | 02:00  3+00 | MRS JOE TO PIP:  Wearing me out with fret and worry! |
|  |  |  |  |  |  |  |  |
|  | MRS JOE ENTERS B/G, RUSHING TOWARDS. JOE MOVES TOWARDS | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 77  01:04:54:10  0453+10 | CUT TO MRS JOE, FURIOUS, STEPPING INTO CU | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MRS JOE:  I said, where you been? | | 1/039 | 01:04:54:12  0453+12 | 01:04:55:18  0455+10 | 01:06  1+14 | MRS JOE TO PIP:  I said, where you been? |
|  |  |  |  |  |  |  |  |
| 78  01:04:55:21  0455+13 | CUT TO MS - MRS JOE HITTING JOE WITH A SWITCH AS HE TRIES TO SHIELD PIP | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | JOE:  (REACTS) Hey! | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | PIP:  The churchyard. | | 1/040 | 01:04:56:06  0456+06 | 01:04:58:09  0459+09 | 02:03  3+03 | PIP TO MRS JOE THEN  MRS JOE TO PIP:  - The churchyard.  - The churchyard. |
|  |  |  |  |  |  |  |
|  | MRS JOE SHOVES JOE ASIDE AND STARTS HITTING PIP WITH A SWITCH | |  |  |  |  |
|  |  |  |  |  |  |  |
|  | MRS JOE:  The churchyard. | |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 79  01:04:58:12  0459+12 | CUT TO MS - L/A PAST REAR PIP F/G R, TO MRS JOE L, CONTINUING | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MRS JOE:  If it weren't for me you'd've | | 1/041 | 01:04:58:14  0459+14 | 01:05:01:10  0464+02 | 02:20  4+04 | MRS JOE TO PIP:  If it weren't for me you'd've been to the churchyard years ago, and stayed there!  (YOU’D’VE - CONTRACTION ‘YOU WOULD HAVE’) |
|  |  |  | (TWO SCENES) | | | |
|  |  |  |  |  |  |  |
| 80  01:04:59:13  0461+05 | CUT TO MWS - MRS JOE L, HITTING PIP. JOE R, TRYING TO HELP | |  | | | |
|  |  | |  | | | |  |
|  | PIP:  (REACTS) Ow… | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MRS JOE:  been to the churchyard years ago, and stayed there! | |  |  |  |  |  |
|  |  | |  |  |  |  |  |
|  | MRS JOE CATCHES JOE WITH THE SWITCH | |  |  |  |  |  |
|  |  | |  |  |  |  |  |
|  | JOE:  (REACTS) Aah. | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 81  01:05:01:13  0464+05 | CUT TO CU - ANGLE ON MRS JOE L HITTING OS PIP AGAIN | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MRS JOE:  Who bought you up by hand? | | 1/042 | 01:05:02:05  0465+05 | 01:05:04:01  0468+01 | 01:20  2+12 | MRS JOE TO PIP THEN  PIP TO MRS JOE:  - Who bought you up by hand?  - You did.  (BY HAND: BY THEMSELVES, IMPLIES AT SOME PERSONAL SACRIFICE) |
|  |  |  | (TWO SCENES) | | | |
|  |  |  |  |  |  |  |
| 82  01:05:03:02  0466+10 | CUT TO MS - MOVE L AS JOE STEPS IN BETWEEN MRS JOE (REAR F/G L) AND PIP, L | |  | | | |
|  |  |  |  |  |  |  |  |
|  | PIP, JOE (SIMULTANEOUSLY) You did. | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 83  01:05:04:04  0468+04 | CUT TO CU - ANGLE ON MRS JOE L. JOE FRINGING F/G R | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MRS JOE:  And why did I do it, I should like to know! | | 1/043 | 01:05:04:06  0468+06 | 01:05:07:08  0473+00 | 03:02  4+10 | MRS JOE TO PIP THEN JOE:  And why did I do it, (I should like to know!) Gargery - fetch the tar water! (TAR WATER: MEDICINE OF PINE TAR AND WATER) |
|  |  |  | (TWO SCENES) | | | |
|  |  |  |  |  |  |  |
| 84  01:05:05:18  0470+10 | CUT TO MWS - MRS JOE L, POKING REAR JOE R, AS HE SHIELDS PIP | |  | | | |
|  |  |  |  |  |  |  |  |
|  | MRS JOE:  Gargery - fetch the tar water! | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 85  01:05:07:11  0473+03 | CUT TO OTS MRS JOE F/G L, ON MS JOE R, BY PIP L | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | JOE:  There's no need for tar water, my love. It’s Christmas...// | | 1/044 | 01:05:07:16  0473+08 | 01:05:09:16  0476+08 | 02:00  3+00 | JOE TO MRS JOE:  There's no need for tar water, my love. It’s Christmas... |
|  |  |  | (TWO SCENES) | | | |  |
|  |  |  |  |  |  |  |  |
| 86  01:05:08:18  0475+02 | CUT TO MWS - MRS JOE L, LASHES OUT AT PIP AND JOE R | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MRS JOE:  (SHOUTS) | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 87  01:05:09:19  0476+11 | CUT TO PAST REAR JOE (TORSO) F/G R, TO MS MRS JOE L, REACTING | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MRS JOE:  Bad enough having to be a blacksmith's wife, | | 1/045 | 01:05:10:14  0477+14 | 01:05:12:18  0481+02 | 02:04  3+04 | MRS JOE TO JOE:  Bad enough having to be  a blacksmith's wife, |
|  |  |  |  |  |  |  |  |
|  | MRS JOE SWIPES AT JOE AGAIN AND TURNS AWAY | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | PIP (OS):  (REACTS) | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
|  | MRS JOE:  without having to | | 1/046 | 01:05:12:23  0481+07 | 01:05:15:01  0484+09 | 02:02  3+02 | MRS JOE TO JOE:  without having to mother you too. |
|  |  |  | (TWO SCENES) | | | |  |
|  |  |  |  |  |  |  |  |
| 88  01:05:13:16  0482+08 | CUT TO MWS - MRS JOE WALKING AWAY TO B/G L. JOE AND PIP F/G R | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MRS JOE:  mother you too. You'll drive me | | 1/047 | 01:05:15:06  0484+14 | 01:05:17:04  0487+12 | 01:22  2+14 | MRS JOE TO JOE:  You'll drive me to the churchyard...  (LIKE, ‘YOU’LL BE THE DEATH OF ME) |
|  |  |  | (TWO SCENES) | | | |  |
|  |  |  |  |  |  |  |  |
|  | JOE: (UNDER)  Come on Pip. | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
|  | JOE STARTS TO USHER PIP OSR | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 89  01:05:15:16  0485+08 | CUT TO MS - MOVE BACK WITH JOE USHERING REAR PIP TOWARDS | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MRS JOE (OS):  to the churchyard... | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
|  | JOE:  Are you all right? | | 1/048 | 01:05:17:09  0488+01 | 01:05:18:12  0489+12 | 01:03  1+11 | JOE TO PIP:  Are you all right? |
|  |  |  |  |  |  |  |  |
| 90  01:05:18:15  0489+15 | CUT TO MS - JOE L, TURNING TOWARDS, AN ARM AROUND PIP | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MRS JOE (OS):  But you'd like that, the both of you, I suppose. | | 1/049 | 01:05:18:17  0490+01 | 01:05:20:10  0492+10 | 01:17  2+09 | MRS JOE TO JOE, PIP:  But you'd like that,  the both of you, I suppose. |
|  |  |  | (TWO SCENES) | | | |  |
|  |  |  |  |  |  |  |  |
| 91  01:05:19:19  0491+11 | CUT TO MRS JOE STEPPING INTO MCU, HOLDING UP A BOTTLE | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MRS JOE:  Tar water. You be careful. | | 1/050 | 01:05:20:15  0492+15 | 01:05:22:18  0496+02 | 02:03  3+03 | MRS JOE TO PIP:  Tar water. You be careful. |
|  |  |  |  |  |  |  |  |
| 92  01:05:23:04  0496+12 | CUT TO CU - MRS JOE L, PUTTING DOWN THE BOTTLE ON THE TABLE | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 93  01:05:24:11  0498+11 | CUT TO MWS - REAR JOE WITH PIP F/G L. MRS JOE M/G R, POINTS TO THE TABLE | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MRS JOE:  Table! Now! | | 1/051 | 01:05:24:18  0499+02 | 01:05:26:02  0501+02 | 01:08  2+00 | MRS JOE TO JOE:  Table! Now! |
|  |  |  |  |  |  |  |  |
|  | JOE LETS GO OF PIP | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 94  01:05:26:05  0501+05 | CUT TO MS - MOVE DOWN AS JOE SITS L, PIP R, AT THE TABLE  (FX: GUN SHOT) | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 95  01:05:28:22  0505+06 | CUT TO OTS CU JOE F/G R, ON PROFILE PIP L. MOVE R ONTO JOE AS HE TURNS TO LOOK UP OFF F/G R | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | JOE:  There's another convict escaped from the Hulks. | | 1/052 | 01:05:30:11  0507+11 | 01:05:33:21  0512+13 | 03:10  5+02 | JOE TO PIP:  There's another convict  escaped from the Hulks.  (HULK: PRISON SHIP) |
|  |  |  |  |  |  |  |  |
|  | PULL FOCUS TO B/G AS PIP LEANS IN L, AND SNATCHES A CRUST OF BREAD. MOVE L BACK INTO OTS ON PIP L AS HE HIDES THE CRUST | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | PIP:  What might he have done, | | 1/053 | 01:05:34:13  0513+13 | 01:05:37:21  0518+13 | 03:08  5+00 | PIP TO JOE THEN  MRS JOE TO PIP:  - What might he have done, the convict?  - Murder, most likely. |
|  |  |  | (TWO SCENES) | | | |
|  |  |  |  |  |  |  |
| 96  01:05:35:08  0515+00 | CUT TO MS - JOE L, PROFILE PIP R. MOVE IN | |  | | | |
|  |  |  |  |  |  |  |  |
|  | PIP:  the convict? | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
|  | REAR MRS JOE ENTERS EDGE OF FRAME F/G R | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MRS JOE:  Murder, most likely. | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 97  01:05:38:00  0519+00 | CUT TO MCU - L/A ON MRS JOE R CUTTING OS BREAD | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MRS JOE:  That's why they put them in the Hulks, because they murder. | | 1/054 | 01:05:38:02  0519+02 | 01:05:41:05  0523+13 | 03:03  4+11 | MRS JOE TO PIP:  That's why they put them in the Hulks, because they murder. |
|  |  |  |  |  |  |  |  |
| 98  01:05:41:08  0524+00 | CUT TO OTS BCU MRS JOE F/G R, ON PIP L | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | PIP:  Murder. | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
|  | MRS JOE:  Murder and rob | | 1/055 | 01:05:41:22  0524+14 | 01:05:44:17  0529+01 | 02:19  4+03 | MRS JOE TO PIP:  Murder and rob  and ask too many questions. |
|  |  |  | (THREE SCENES) | | | |
|  |  |  |  |  |  |  |
| 99  01:05:42:17  0526+01 | CUT TO MCU - BACK ON MRS JOE, STABBING THE KNIFE TOWARDS OS PIP | |  | | | |
|  |  |  |  |  |  |  |  |
|  | MRS JOE:  and ask too many questions.// | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 100  01:05:43:16  0527+08 | CUT BACK TO OTS BCU MRS JOE F/G R, ON PIP L | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 101  01:05:44:20  0529+04 | CUT TO L/A MCU - BACK ON MRS JOE R, | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MRS JOE:  Where's that bread gone?// | | 1/056 | 01:05:45:21  0530+13 | 01:05:47:20  0533+12 | 01:23  2+15 | MRS JOE TO ALL:  Where's that bread gone? |
|  |  |  | (TWO SCENES) | | | |  |
|  |  |  |  |  |  |  |  |
| 102  01:05:47:04  0532+12 | CUT TO OTS MRS JOE F/G L, ON MCU JOE R, SHAKING HIS HEAD | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 103  01:05:48:05  0534+05 | CUT TO L/A MCU - BACK ON MRS JOE AS SHE TURNS TO PIP, OFF F/G | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 104  01:05:49:16  0536+08 | CUT TO OTS BCU MRS JOE F/G R ,ON PIP L | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | PIP:  I ate it. | | 1/057 | 01:05:49:18  0536+10 | 01:05:51:03  0538+11 | 01:09  2+01 | PIP TO MRS JOE:  I ate it. |
|  |  |  |  |  |  |  |  |
| 105  01:05:51:06  0538+14 | CUT TO OTS MRS JOE F/G L, ON MCU JOE R, TURNING TO PIP OSR | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 106  01:05:52:17  0541+01 | CUT TO L/A MCU - BACK ON MRS JOE R, STARTING TO CUT OS BREAD | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MRS JOE:  You did, did you? | | 1/058 | 01:05:53:13  0542+05 | 01:05:55:05  0544+13 | 01:16  2+08 | MRS JOE TO PIP THEN  JOE TO PIP:  - You did, did you?  - Pip. |
|  |  |  | (TWO SCENES) | | | |
|  |  |  |  |  |  |  |
| 107  01:05:54:15  0543+15 | CUT TO OTS MRS JOE F/G L, ON MCU JOE R | |  | | | |
|  |  |  |  |  |  |  |  |
|  | JOE:  Pip. | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 108  01:05:55:08  0545+00 | CUT TO OTS BCU MRS JOE F/G R, ON PIP L | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | 01:05:56:06 / 0546+06 | |  | | | |  |
|  | START MUSIC (SCORE) | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 109  01:05:57:22  0548+14 | CUT TO EXT. MARSH. DAWN. B/G SUN SILHOUETTING F/G MARCH PLANTS | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 110  01:06:01:05  0553+13 | CUT TO VWS - MOVE R ACROSS WATER AND MARSH TO REVEAL GARGERY HOUSE R | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 111  01:06:15:09  0575+01 | CUT TO INT. GARGERY HOUSE. DAWN. MWS - PIP QUIETLY PICKING UP HIS SHOES IN THE GLOOM. MOVE BACK AS HE WALKS TOWARDS DOWN SOME STEPS, PAUSING TO LOOK OSR | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | JOE (OS):  (SNORES) | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 112  01:06:24:13  0588+13 | CUT TO MS - H/A ON MRS JOE ASLEEP IN BED. JOE'S FEET TWITCH BEHIND HER HEAD | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 113  01:06:29:16  0596+08 | CUT TO INT. KITCHEN. DAWN. MCU - PIP, EDGE OF FRAME L, TAKES COVER OFF MEAT PIE | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 114  01:06:31:20  0599+12 | CUT TO MCU - PIP (HAND FROM L) TAKES DOWN BOTTLE OF BRANDY | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 115  01:06:33:00  0601+08 | CUT TO CU - PIP (HAND FROM L) PICKS UP A BOTTLE | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 116  01:06:33:17  0602+09 | CUT TO CU - PIP (TORSO) POURING SOME BRANDY INTO THE BOTTLE. MOVE UP | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 117  01:06:37:11  0608+03 | CUT TO CU - PIP (TORSO) FINISHING POURING THE BRANDY. MOVE DOWN AS HE PUTS BOTH BOTTLES ONTO THE TABLE | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 118  01:06:39:21  0611+13 | CUT TO OTS BCU PIP AS HE PICKS UP THE BOTTLE OF TAR WATER | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 119  01:06:42:12  0615+12 | CUT TO MCU - PIP RE-FILLING THE F/G BRANDY BOTTLE WITH THE TAR WATER | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 120  01:06:45:14  0620+06 | CUT TO CU - PIP RAISING THE BOTTLE TO CHECK THE LEVEL | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 121  01:06:47:08  0623+00 | CUT TO MCU - PIP WRAPPING THE PIE AND BRANDY IN A CLOTH | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 122  01:06:49:04  0625+12 | CUT TO EXT. MARSHES. DAWN. WS - MOVE BACK R WITH PIP L, RUNNING TOWARDS. HOUSE B/G | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | 01:06:49:15 / 0626+07 | |  | | | |  |
|  | MUSIC DEVELOPS | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 123  01:06:52:17  0631+01 | CUT TO WS - PIP RUNNING L TO R. MOVE R AS HE APPROACHES SMALL TREES AND SLOWS | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 124  01:06:58:14  0639+14 | CUT TO L/A MLS PAST F/G FOLIAGE TO PIP L, WALKING CAREFULLY TOWARDS | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 125  01:07:03:20  0647+12 | CUT TO MS - MOVE DOWN L AS PIP, FRINGING R, PATS CONVICT ON THE BACK | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | JOE:  Sir. Sir? | | 1/059 | 01:07:04:12  0648+12 | 01:07:06:08  0651+08 | 01:20  2+12 | JOE TO COMPEYSON:  Sir. Sir? |
|  |  |  |  |  |  |  |  |
|  | THE CONVICT ROLLS OVER FAST - IT'S NOT MAGWITCH | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | COMPEYSON:  (REACTS) | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 126  01:07:07:01  0652+09 | CUT TO L/A MS - PAST F/G FOLIAGE TO PIP REACTING, STEPPING AWAY R | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | PIP:  (REACTS) | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 127  01:07:07:22  0653+14 | CUT TO MWS - THE CONVICT (COMPEYSON) L, GETTING TO HIS FEET. PIP R. MOVE UP | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 128  01:07:10:09  0657+09 | CUT TO MS - ANGLE ON PIP REACTING | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 129  01:07:11:09  0659+01 | CUT TO MCU - ANGLE ON COMPEYSON SUDDENLY LUNGING AT PIP OSR | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 130  01:07:12:10  0660+10 | CUT TO MS ON COMPEYSON HOBBLING TOWARDS AS PIP EXITS F/G R. MOVE R | |  | | | |  |
|  |  | |  | | | |  |
|  | PIP:  (REACTS) | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 131  01:07:13:18  0662+10 | CUT TO MWS - REAR COMPEYSON TRIPS OVER AS PIP SPRINTS AWAY INTO LS | |  | | | |  |
|  |  | |  | | | |  |
|  | COMPEYSON:  (REACTS) | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 132  01:07:15:19  0665+11 | CUT TO H/A MOVING L WITH PIP'S REFLECTION IN CANAL. TILT UP REVEALING LS PIP RUNNING AWAY TOWARDS CHURCH B/G L | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 133  01:07:25:17  0680+09 | CUT TO EXT. CHURCH GRAVEYARD. DAY. WS - PIP R WALKING TOWARDS | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 134  01:07:28:04  0684+04 | CUT TO LS - ACROSS WATER TO PIP WALKING UP TO GRAVESTONES | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 135  01:07:33:09  0692+01 | CUT TO MS - MOVE BACK WITH PIP WALKING TOWARDS, LOOKING AROUND FOR MAGWITCH | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 136  01:07:36:23  0697+07 | CUT TO MCU - MOVE R ACROSS REEDS REVEALING MAGWITCH WATCHING FROM HIDING PLACE. HE CREEPS R | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 137  01:07:42:03  0705+03 | CUT TO MWS - MAGWITCH PARTING THE REEDS, EMERGING FROM HIDING | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 138  01:07:45:03  0709+11 | CUT TO MS - PIP STOPPING, SPOTTING MAGWITCH OFF F/G | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | PIP:  (REACTS) | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH (OS):  Did you bring it, boy? | | 1/060 | 01:07:46:04  0711+04 | 01:07:47:21  0713+13 | 01:17  2+09 | MAGWITCH TO PIP:  Did you bring it, boy? |
|  |  |  |  |  |  |  |  |
| 139  01:07:48:00  0714+00 | CUT TO MWS - PIP R, NODDING | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | PIP:  Yes, sir. Here. | | 1/061 | 01:07:48:18  0715+02 | 01:07:50:13  0717+13 | 01:19  2+11 | PIP TO MAGWITCH:  Yes, sir. Here. |
|  |  |  |  |  |  |  |  |
|  | HE TAKES OUT THE BRANDY | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 140  01:07:52:01  0720+01 | CUT TO MS - MAGWITCH L, POINTS WITH HIS MANACLED HANDS AS PIP ENTERS EDGE OF FRAME F/G R | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH:  What's in the bottle? | | 1/062 | 01:07:53:01  0721+09 | 01:07:55:15  0725+07 | 02:14  3+14 | MAGWITCH TO PIP THEN  PIP TO MAGWITCH:  - What's in the bottle?  - Brandy. |
|  |  |  | (TWO SCENES) | | | |
|  |  |  |  |  |  |  |
|  | 01:07:53:15 / 0722+07 | |  | | | |
|  | END MUSIC (SCORE) | |  | | | |
|  |  |  |  |  |  |  |
| 141  01:07:54:07  0723+07 | CUT TO MS - PIP R, GLANCING DOWN AT THE BOTTLE | |  | | | |
|  |  |  |  |  |  |  |  |
|  | PIP:  (STUTTERS) B…Brandy. | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 142  01:07:56:00  0726+00 | CUT TO MS - REAR PIP R STEPPING OVER TO MAGWITCH L | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH:  Here. | | 1/063 | 01:07:56:02  0726+02 | 01:07:57:16  0728+08 | 01:14  2+06 | MAGWITCH TO PIP:  Here. Here. |
|  |  |  | (TWO SCENES) | | | |  |
|  |  |  |  |  |  |  |  |
| 143  01:07:56:21  0727+05 | CUT TO MS - PROFILE MAGWITCH L, GRABBING THE BOTTLE | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH:  Here. | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 144  01:07:57:19  0728+11 | CUT TO MS - PAST REAR PIP R, TO MAGWITCH TAKING THE PIE | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 145  01:07:58:16  0730+00 | CUT TO OTS MAGWITCH F/G L, ON MS PIP R | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 146  01:07:59:12  0731+04 | CUT TO MCU - MOVE UP AS MAGWITCH L, STARTS TO DRINK THE BRANDY | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 147  01:08:00:22  0733+06 | CUT TO MS - L/A ON MAGWITCH SWALLOWING AND COUGHING | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH:  (REACTS) | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 148  01:08:02:23  0736+07 | CUT TO WS - PROFILE MAGWITCH, CENTRE, RETCHES AND CROUCHES DOWN TO THE PIE. PIP R, WATCHES | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 149  01:08:07:14  0743+06 | CUT TO MS - MAGWITCH QUICKLY UNWRAPPING THE PIE | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 150  01:08:08:21  0745+05 | CUT TO MCU - MAGWITCH, FRINGING L, GRABBING THE PIE | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 151  01:08:09:20  0746+12 | JUMP CUT TO MCU - ANGLE ON MAGWITCH EATING HUNGRILY | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 152  01:08:11:01  0748+09 | JUMP CUT TO CU - ANGLE ON MAGWITCH CONTINUING | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 153  01:08:11:23  0749+15 | CUT BACK TO MCU - MAGWITCH GLANCES UP OSR AT PIP | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 154  01:08:13:05  0751+13 | CUT TO MS - MAGWITCH LOOKING UP OFF F/G AT PIP | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH:  You brought no-one with you? | | 1/064 | 01:08:13:07  0751+15 | 01:08:15:12  0755+04 | 02:05  3+05 | MAGWITCH TO PIP THEN  PIP TO MAGWITCH:  - You brought no-one with you?  - No, sir. |
|  |  |  | (TWO SCENES) | | | |
|  |  |  |  |  |  |  |
| 155  01:08:14:13  0753+13 | CUT TO MS - PAST TOP OF MAGWITCH'S HEAD F/G L, TO PIP R | |  | | | |
|  |  |  |  |  |  |  |  |
|  | PIP:  No, sir. | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH:  And you asked no-one to follow? | | 1/065 | 01:08:15:17  0755+09 | 01:08:19:09  0761+01 | 03:16  5+08 | MAGWITCH TO PIP THEN  PIP TO MAGWITCH:  - And you asked no-one to follow?  - I wouldn't do that, sir. |
|  |  |  | (TWO SCENES) | | | |
|  |  |  |  |  |  |  |
|  | PIP:  I wouldn't do that, sir. | |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 156  01:08:18:08  0759+08 | CUT TO CU - ANGLE ON MAGWITCH EATING AGAIN | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 157  01:08:21:02  0763+10 | CUT TO MS - MAGWITCH EATING, LOOKING AROUND | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 158  01:08:23:12  0767+04 | CUT TO MS - PIP R, LOOKING DOWN | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | PIP:  I'm glad you enjoy the pie. | | 1/066 | 01:08:24:01  0768+01 | 01:08:28:03  0774+03 | 04:02  6+02 | PIP TO MAGWITCH THEN MAGWITCH TO PIP:  - I'm glad you enjoy the pie.  - Thankee, my boy, I do.  (THANKEE - THANK YOU) |
|  |  |  | (TWO SCENES) | | | |
|  |  |  |  |  |  |  |
| 159  01:08:25:10  0770+02 | CUT TO MWS - ANGLE ON MAGWITCH L, EATING AND LOOKING OSR AT PIP | |  | | | |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH:  Ah, thankee, my boy, I do. I do. | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 160  01:08:28:12  0774+12 | CUT TO MS - PIP R | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | PIP:  There'll be none left for him! | | 1/067 | 01:08:28:14  0774+14 | 01:08:32:06  0780+06 | 03:16  5+08 | PIP TO MAGWITCH THEN MAGWITCH TO PIP:  - There'll be none left for him!  - ‘Him’? Who's ‘him’? |
|  |  |  | (TWO SCENES) | | | |
|  |  |  |  |  |  |  |
| 161  01:08:29:21  0776+13 | CUT TO CU - MOVE UP AS MAGWITCH LOOKS UP OSR AT PIP | |  | | | |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH:  ‘Him'? Who's 'him'? | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 162  01:08:32:09  0780+09 | CUT TO MS - BACK ON PIP R | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | PIP:  The young man you spoke of. Who wants to eat my liver. | | 1/068 | 01:08:32:11  0780+11 | 01:08:35:05  0784+13 | 02:20  4+04 | PIP TO MAGWITCH:  The young man you spoke of.  Who wants to eat my liver. |
|  |  |  |  |  |  |  |  |
| 163  01:08:35:08  0785+00 | CUT TO CU - BACK ON PROFILE MAGWITCH | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH:  Oh, him. (LAUGHS) | | 1/069 | 01:08:35:10  0785+02 | 01:08:37:06  0787+14 | 01:20  2+12 | MAGWITCH TO PIP:  Oh, him. |
|  |  |  |  |  |  |  |  |
|  | HE LAUGHS AND EATS SOME MORE PIE | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 164  01:08:38:19  0790+03 | CUT TO MS - ANGLE ON MAGWITCH CHUCKLING AND LOOKING UP AT OS PIP | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH:  He won't want no pie. (LAUGHS) | | 1/070 | 01:08:39:10  0791+02 | 01:08:42:01  0795+01 | 02:15  3+15 | MAGWITCH TO PIP:  He won't want no pie.  (NO: ANY) |
|  |  |  |  |  |  |  |  |
| 165  01:08:42:04  0795+04 | CUT TO MS - PIP R | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | PIP:  He looked as if he did. | | 1/071 | 01:08:42:22  0796+06 | 01:08:44:14  0798+14 | 01:16  2+08 | PIP TO MAGWITCH:  He looked as if he did. |
|  |  |  |  |  |  |  |  |
| 166  01:08:44:17  0799+01 | CUT TO CU - ANGLE ON MAGWITCH REACTING, LOOKING UP. MOVE UP | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH:  Looked? What d'you mean, looked? | | 1/072 | 01:08:46:02  0801+02 | 01:08:48:01  0804+01 | 01:23  2+15 | MAGWITCH TO PIP:  Looked?  What d'you mean, looked?  (D’YOU: DO YOU) |
|  |  |  | (TWO SCENES) | | | |  |
|  |  |  |  |  |  |  |  |
| 167  01:08:47:13  0803+05 | CUT TO OTS MCU MAGWITCH, RISING F/G L, ON MS PIP R | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | PIP:  I saw him. | | 1/073 | 01:08:48:06  0804+06 | 01:08:49:22  0806+14 | 01:16  2+08 | PIP TO MAGWITCH THEN MAGWITCH TO PIP:  - I saw him.  - When? |
|  |  |  | (TWO SCENES) | | | |
|  |  |  |  |  |  |  |
| 168  01:08:49:04  0805+12 | CUT TO CU - ANGLE ON MAGWITCH RISING, LOOKING OSR | |  | | | |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH:  When? | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 169  01:08:50:01  0807+01 | CUT TO MS - BACK ON PIP R | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | PIP:  Just now. | | 1/074 | 01:08:50:03  0807+03 | 01:08:51:16  0809+08 | 01:13  2+05 | PIP TO MAGWITCH THEN MAGWITCH TO PIP:  - Just now.  - Where? |
|  |  |  | (TWO SCENES) | | | |
|  |  |  |  |  |  |  |
| 170  01:08:50:20  0808+04 | CUT TO CU - BACK ON MAGWITCH L | |  | | | |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH:  Where? | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 171  01:08:51:19  0809+11 | CUT TO MS - BACK ON PIP R, STEPPING TOWARDS | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | PIP:  Down by the river. | | 1/075 | 01:08:51:21  0809+13 | 01:08:53:06  0811+14 | 01:09  2+01 | PIP TO MAGWITCH:  Down by the river. |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH (OS):  Wha…Dressed like | | 1/076 | 01:08:53:11  0812+03 | 01:08:56:19  0817+03 | 03:08  5+00 | MAGWITCH TO PIP:  Dressed like me? With a bruised face here. Badly bruised? |
|  |  |  | (THREE SCENES) | | | |
|  |  |  |  |  |  |  |
| 172  01:08:54:00  0813+00 | CUT TO CU - BACK ON MAGWITCH L | |  | | | |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH:  me? With a bruised face here. Badly | |  |  |  |  |  |
|  |  | |  |  |  |  |  |
|  | MAGWITCH GESTURES TO SIDE OF HIS FACE | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 173  01:08:56:00  0816+00 | CUT TO MCU - BACK ON PIP NODDING | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH (OS):  bruised? | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
|  | PIP:  Yes, sir. | | 1/077 | 01:08:57:00  0817+08 | 01:08:59:07  0820+15 | 02:07  3+07 | PIP TO MAGWITCH THEN MAGWITCH TO PIP:  - Yes, sir.  - Give me the file, boy! |
|  |  |  | (THREE SCENES) | | | |
|  |  |  |  |  |  |  |
| 174  01:08:57:11  0818+03 | CUT TO CU - BACK ON MAGWITCH REACHING OSR | |  | | | |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH:  Give me the file, boy! // | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 175  01:08:58:10  0819+10 | CUT TO WS - PIP R, HANDING OVER THE FILE TO MAGWITCH CENTRE L | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | 01:08:58:11 / 0819+11 | |  | | | |  |
|  | START MUSIC (SCORE) | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 176  01:09:00:03  0822+03 | CUT TO CU - MOVE DOWN AS MAGWITCH STARTS TO FILE AWAY AT HIS LEG MANACLES  (FX) | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 177  01:09:01:17  0824+09 | CUT TO CU - L/A ON MAGWITCH CONTINUING | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH:  Hunt him down like a dog, I will. | | 1/078 | 01:09:02:17  0826+01 | 01:09:05:01  0829+09 | 02:08  3+08 | MAGWITCH TO AUDIENCE:  Hunt him down like a dog, I will. |
|  |  |  |  |  |  |  |  |
| 178  01:09:05:04  0829+12 | CUT TO MCU - PIP STEPPING AWAY | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH (OS):  Let him go free? Let him | | 1/079 | 01:09:05:06  0829+14 | 01:09:07:06  0832+14 | 02:00  3+00 | MAGWITCH TO AUDIENCE THEN  PIP TO MAGWITCH:  - Let him go free?  - Goodbye, then sir. |
|  |  |  |  |  |  |  |  |
|  | PIP:  (OVER) Goodbye, then sir. A Merry Christmas to you! | | 1/080 | 01:09:07:11  0833+03 | 01:09:12:01  0840+01 | 04:14  6+14 | PIP TO MAGWITCH THEN MAGWITCH TO AUDIENCE:  - A Merry Christmas to you! Goodbye.  - Let him make a tool of me (again and again)?  (TOOL: FOOL) |
|  |  |  | (TWO SCENES) | | | |
|  |  |  |  |  |  |  |
| 179  01:09:08:18  0835+02 | CUT TO DEEP SHOT - PAST SIDE OF MAGWITCH'S HEAD F/G L, TO PIP R | |  | | | |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH:  make a tool of me again and again? | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
|  | PIP:  Goodbye. | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
|  | MOVE R AS PIP RUNS AWAY INTO LS | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH:  That villain? | | 1/081 | 01:09:12:06  0840+06 | 01:09:15:18  0845+10 | 03:12  5+04 | MAGWITCH TO PIP:  That villain?  I'll take him to the bottom of the river… |
|  |  |  | (TWO SCENES) | | | |
|  |  |  |  |  |  |  |
| 180  01:09:13:15  0842+07 | CUT TO CU - L/A ON MAGWITCH USING OS FILE | |  | | | |
|  |  |  |  |  |  |  |
|  | MAGWITCH:  I'll take him to the bottom of the river… | |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 181  01:09:15:21  0845+13 | CUT TO EXT. GARGERY HOUSE. DAY. WS - REAR PIP R, RUNNING AWAY. HOUSE B/G L | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | GUESTS (OS):  (SING) *And all the souls on earth shall sing, on Christmas day* | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | 01:09:16:10 / 0846+10 | |  | | | |  |
|  | START MUSIC (SOURCE) | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 183  01:09:19:12  0851+04 | CUT TO INT. PARLOUR. GARGERY HOUSE. DAY. GUESTS F/G R, AND B/G (MR PUMBLECHOOK ON THE SQUEEZE BOX) SINGING AS PIP ENTERS B/G AND RUNS INTO F/G ROOM | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | GUESTS:  (SING) *on Christmas day And all the souls on earth shall sing,* | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | 01:09:20:19 / 0853+03 | |  | | | |  |
|  | END MUSIC (SCORE) | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 185  01:09:22:23  0856+07 | CUT TO MS ON PIP WALKING UP TO F/G PASSING GUESTS F/G R | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | GUESTS:  (SING) *on Christmas day in the morning*// | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 187  01:09:25:17  0860+09 | CUT TO MS - PIP ENTERING L TO R BY JOE. GUEST L. PIP PUTS A HAND ON PIP'S SHOULDER | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | GUESTS:  (SING) *then let us all rejoice again* | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | PIP STOPS R. JOE REACHES DOWN OS | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 189  01:09:28:07  0864+07 | CUT TO DEEP SHOT PAST REAR JOE F/G L, SHARPENING A KNIFE TO GUESTS R, AND B/G | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | GUESTS:  (SING) *on Christmas day on Christmas day* | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | ALL REACT AS MRS JOE ENTERS B/G R WITH A LEG OF MEAT | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | GUESTS:  (REACT) Ah! | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | ALL APPLAUD. JOE PUTS DOWN THE KNIFE AND REACHES OUT TO TAKE THE MEAT | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 191  01:09:32:20  0871+04 | CUT TO MS - PAST REAR MRS JOE TO JOE TAKING THE MEAT. GUEST L, PIP B/G R | |  | | | |  |
|  |  | |  | | | |  |
|  | GUESTS:  (Indistinct and overlapping reactions) | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | PUMBLECHOOK (OS):  Beautiful! | | 1/082 | 01:09:32:22  0871+06 | 01:09:34:22  0874+06 | 02:00  3+00 | PUMBLECHOOK TO ALL:  Beautiful. |
|  |  |  |  |  |  |  |  |
|  | 01:09:33:00 / 0871+08 | |  | | | |  |
|  | END MUSIC (SOURCE) | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 192  01:09:35:03  0874+11 | CUT TO MS - PUMBLECHOOK GLANCING UP AT HANGING MISTLETOE AS MRS JOE WALKS AWAY L | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | PUMBLECHOOK GIVES MRS JOE A KISS | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | GUESTS:  (REACT) | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 193  01:09:37:15  0878+07 | CUT BACK TO DEEP SHOT - PAST REAR JOE F/G L, TO MRS JOE AND PUMBLECHOOK REACTING. OLD COUPLE R, START TO SIT | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 194  01:09:39:21  0881+13 | CUT TO MS - MRS HUBBLE STARTING TO SIT. HER HUSBAND R. PIP FRINGING F/G L | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MRS HUBBLE:  A beautiful piece of meat that is. | | 1/083 | 01:09:39:23  0881+15 | 01:09:42:13  0885+13 | 02:14  3+14 | MRS HUBBLE TO ALL:  A beautiful piece of meat that is. |
|  |  |  |  |  |  |  |  |
|  | PIP SITS F/G L | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 195  01:09:42:16  0886+00 | CUT TO MWS - PAST REAR JOE TO GUESTS SITTING AT TABLE. PUMBLECHOOK B/G R, CLASPS HANDS IN PRAYER (STILL STANDING) | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | PUMBLECHOOK:  (PRAYS) *For the great feast we are about to receive...* | | 1/084 | 01:09:43:08  0887+00 | 01:09:45:18  0890+10 | 02:10  3+10 | PUMBLECHOOK TO ALL:  *For the great feast*  *we are about to receive...* |
|  |  |  |  |  |  |  |  |
| 196  01:09:45:21  0890+13 | CUT TO MS - JOE L, NUDGES PIP R. JOE CLASPS HANDS IN PRAYER. PIP FOLLOWS HIS EXAMPLE | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | PUMBLECHOOK (OS):  ...thanks to you ma'am. | | 1/085 | 01:09:45:23  0890+15 | 01:09:48:03  0894+03 | 02:04  3+04 | PUMBLECHOOK TO MRS JOE THEN MR WOPSLE TO ALL:  -...thanks to you ma'am.  - Hear, hear.  (HEAR, HEAR: USED TO AGREE STRONGLY WITH A STATEMENT) |
|  |  |  |  |  |  |  |
|  | MR WOPSLE (OS):  Hear, hear. | |  |  |  |  |
|  |  |  |  |  |  |  |  |
|  | JOE CLASPS HANDS IN PRAYER. PIP FOLLOWS HIS EXAMPLE | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 197  01:09:48:06  0894+06 | CUT TO MS - PUMBLECHOOK CENTRE, PRAYING | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | PUMBLECHOOK:  (PRAYS) *May the good Lord make us truly thankful.* | | 1/086 | 01:09:48:08  0894+08 | 01:09:51:10  0899+02 | 03:02  4+10 | PUMBLECHOOK TO ALL:  *May the good Lord*  *make us truly thankful.* |
|  |  |  |  |  |  |  |  |
| 198  01:09:51:13  0899+05 | CUT TO MWS - PAST REAR JOE F/G L, TO GUESTS AROUND THE TABLE. PUMBLECHOOK FINISHES HIS PRAYER | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | PUMBLECHOOK STARTS TO SIT B/G R | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | PUMBLECHOOK:  (PRAYS) *Amen.* | | 1/087 | 01:09:51:15  0899+07 | 01:09:53:10  0902+02 | 01:19  2+11 | PUMBLECHOOK TO ALL THEN  ALL TO AUDIENCE:  *- Amen.*  *- Amen.* |
|  |  |  |  |  |  |  |
|  | ALL:  (PRAYS) *Amen.* | |  |  |  |  |
|  |  |  |  |  |  |  |  |
|  | MRS JOE:  You heard that? Be grateful! | | 1/088 | 01:09:53:21  0902+13 | 01:09:55:11  0905+03 | 01:14  2+06 | MRS JOE TO PIP:  You heard that? Be grateful! |
|  |  |  |  |  |  |  |  |
| 199  01:09:55:14  0905+06 | CUT TO MS - MRS JOE L, PROFILE PUMBLECHOOK SITTING DOWN R | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | PUMBLECHOOK:  Especially, my boy, as to those what brought you up by hand. | | 1/089 | 01:09:55:16  0905+08 | 01:09:58:23  0910+07 | 03:07  4+15 | PUMBLECHOOK TO PIP:  Especially, my boy, as to those  what brought you up by hand.  (BY HAND: THEMSELVES - IMPLIES SOME PERSONAL SACRIFICE) |
|  |  |  |  |  |  |  |  |
|  | PUMBLECHOOK LOOKS OSL AT PIP, STABBING FORK IN HIS DIRECTION | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 200  01:09:59:02  0910+10 | CUT TO ANGLE ON TRIO - PAST PIP F/G L, TO MRS HUBBLE L, MR WOPSLE B/G R | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MRS HUBBLE:  Why is it that the young are never grateful? | | 1/090 | 01:09:59:04  0910+12 | 01:10:02:01  0915+01 | 02:21  4+05 | MRS HUBBLE TO ALL:  Why is it that the young  are never grateful? |
|  |  |  |  |  |  |  |  |
| 201  01:10:02:04  0915+04 | CUT TO MS - JOE AND PIP EXCHANGE A LOOK | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | ALL (OS):  (MURMUR AGREEMENT) | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
|  | PUMBLECHOOK (OS):  Naturally wicious! | | 1/091 | 01:10:03:15  0917+07 | 01:10:06:21  0922+05 | 03:06  4+14 | PUMBLECHOOK TO ALL THEN  MR WOPSLE TO ALL:  - Naturally wicious!  - Wicious little ferret.  (WICIOUS: VICIOUS) |
|  |  |  | (TWO SCENES) | | | |
|  |  |  |  |  |  |  |
| 202  01:10:04:18  0919+02 | CUT BACK TO ANGLE ON TRIO PAST PIP F/G L, TO MRS HUBBLE L, MR WOPSLE B/G R | |  | | | |
|  |  |  |  |  |  |  |  |
|  | MR WOPSLE:  Wicious little ferret. | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 203  01:10:07:00  0922+08 | CUT TO MWS - PAST REAR JOE TO GUESTS L AND R REACTING | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | GUESTS:  (LAUGH) | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
|  | PUMBLECHOOK:  They're not lovely, they're wicious! | | 1/092 | 01:10:08:06  0924+06 | 01:10:09:21  0926+13 | 01:15  2+07 | PUMBLECHOOK TO MRS WOPSLE:  They're not lovely, they're wicious! |
|  |  |  |  |  |  |  |  |
| 204  01:10:10:00  0927+00 | CUT TO MS - JOE, PIP AND MRS HUBBLE. JOE STIRS THE GRAVY POT | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | JOE:  Gravy... gravy, Mr Wopsle? | | 1/093 | 01:10:10:04  0927+04 | 01:10:14:19  0934+03 | 04:15  6+15 | JOE TO MR WOPSLE THEN  PUMBLECHOOK TO ALL:  - Gravy, Mr Wopsle?  - Oh, that meat’ll fall off the bone. |
|  |  |  |  |  |  |  |
|  | ALL:  (REACT) | |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 205  01:10:12:02  0930+02 | CUT TO MWS - GUESTS - MR WOPSLE R, STANDS AND HOLDS HIS PLATE OUT TO JOE, L | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | PUMBLECHOOK (OS):  That meat’ll fall off the bone. | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
|  | JOE LADLES OUT GRAVY | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 206  01:10:15:04  0934+12 | CUT TO CU - OS JOE (HANDS F/G L) LADLING GRAVY FOR WOPSLE R, CHEWING GREEDILY | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MR WOPSLE:  Mmm. | |  |  |  |  |  |
|  |  | |  |  |  |  |  |
|  | MR HUBBLE (OS):  It’s so soft. (REACTS) Mmm. | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
|  | MOVE DOWN AS HE SITS, AND R ONTO MRS JOE | |  | | | |  |
|  |  | |  | | | |  |
|  | JOE (OS):  Ready Pip? | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MRS JOE:  Oh, I nearly forgot. | | 1/094 | 01:10:19:07  0940+15 | 01:10:21:04  0943+12 | 01:21  2+13 | MRS JOE TO ALL:  Oh, I nearly forgot. |
|  |  |  |  |  |  |  |  |
| 207  01:10:21:08  0944+00 | CUT TO MWS - PAST REAR JOE F/G L, TO GUESTS L AND R. MRS JOE B/G CENTRE | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MRS JOE:  Ladies and gentlemen, please do leave a little room for the savoury pork pie | | 1/095 | 01:10:21:16  0944+08 | 01:10:23:02  0946+10 | 01:10  2+02 | MRS JOE TO ALL:  Ladies and gentlemen, |
|  |  |  |  |  |  |
|  | 1/096 | 01:10:23:07  0946+15 | 01:10:25:20  0950+12 | 02:13  3+13 | MRS JOE TO ALL:  please do leave a little room  for the savoury pork pie |
|  |  |  |  |  |  |  |  |
|  | 01:10:25:14 / 0950+06 | |  | | | |  |
|  | START MUSIC (SCORE) | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 208  01:10:25:23  0950+15 | CUT TO MCU - PIP REACTING - PANICKING | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MRS JOE (OS):  so kindly provided for by dear Mr Pumblechook. | | 1/097 | 01:10:26:01  0951+01 | 01:10:28:20  0955+04 | 02:19  4+03 | MRS JOE TO ALL:  so kindly provided for  by dear Mr Pumblechook. |
|  |  |  |  |  |  |  |  |
|  | PUMBLECHOOK (OS):  No more than you deserve, ma'am. | | 1/098 | 01:10:29:01  0955+09 | 01:10:31:01  0958+09 | 02:00  3+00 | PUMBLECHOOK TO MRS JOE:  No more than you deserve, ma'am. |
|  |  |  |  |  |  |  |  |
|  | MRS JOE (OS):  I’ll get it now. Shall I get it now? | | 1/099 | 01:10:31:21  0959+13 | 01:10:33:22  0962+14 | 02:01  3+01 | MRS JOE TO ALL:  I’ll get it now. Shall I get it now? |
|  |  |  |  |  |  |  |  |
|  | MOVE IN ON PIP | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 209  01:10:34:01  0963+01 | CUT TO MCU - MRS JOE LOOKING AROUND, NODDING | |  | | | |  |
|  |  | |  | | | |  |
|  | GUESTS (OS):  (MUTTER AGREEMENT) | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MRS JOE:  I'll get it now. | | 1/100 | 01:10:34:17  0964+01 | 01:10:36:00  0966+00 | 01:07  1+15 | MRS JOE TO ALL:  I'll get it now. |
|  |  |  |  |  |  |  |  |
|  | MOVE UP R, REVEALING PUMBLECHOOK, AS SHE STANDS AND WALKS TO B/G. | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | PUMBLECHOOK:  I often say, a slice of savoury pork pie | | 1/101 | 01:10:36:05  0966+05 | 01:10:39:05  0970+13 | 03:00  4+08 | PUMBLECHOOK TO ALL:  I often say, a slice of savoury pork pie |
|  |  |  |  |  |  |  |  |
|  | CONTINUE R REVEALING MRS WOPSLE R | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 210  01:10:39:08  0971+00 | CUT TO MCU - BACK ON PIP - LOOKING VERY UNCOMFORTABLE. MOVE IN. OS JOE (HAND FROM L) LAYS A HAND ON BACK OF PIP'S NECK | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | PUMBLECHOOK (OS):  will sit on top of anything you care to mention | | 1/102 | 01:10:39:10  0971+02 | 01:10:41:20  0974+12 | 02:10  3+10 | PUMBLECHOOK TO ALL:  will sit on top  of anything you care to mention |
|  |  |  |  |  |  |  |  |
|  | JOE: (OVER)  Are you all right? | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 211  01:10:41:23  0974+15 | CUT TO MC2-S PUMBLECHOOK L, MRS WOPSLE R | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | PUMBLECHOOK:  and do no harm. Especially with a little brandy.... | | 1/103 | 01:10:42:01  0975+01 | 01:10:43:19  0977+11 | 01:18  2+10 | PUMBLECHOOK TO ALL:  and do no harm.  Especially with a little brandy.... |
|  |  | |  |  |  |  |  |
|  | PUMBLECHOOK UNCORKS BOTTLE OF BRANDY | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 212  01:10:45:11  0980+03 | CUT TO CU - PIP REACTING | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MRS HUBBLE (OS):  Wise words, as always. | | 1/104 | 01:10:45:13  0980+05 | 01:10:47:09  0983+01 | 01:20  2+12 | MRS HUBBLE TO ALL:  Wise words, as always. |
|  |  |  |  |  |  |  |  |
| 213  01:10:47:12  0983+04 | CUT TO MS - ANGLE ON MRS JOE LOOKING AROUND | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MRS JOE:  It's in here somewhere. | | 1/105 | 01:10:47:14  0983+06 | 01:10:49:02  0985+10 | 01:12  2+04 | MRS JOE TO ALL:  It's in here somewhere. |
|  |  |  |  |  |  |  |  |
| 214  01:10:49:05  0985+13 | CUT TO MCU - ANGLE ON PUMBLECHOOK DRINKING THE ADULTERATED BRANDY. MRS JOE APPROACHES FROM B/G R | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MRS JOE:  At least it was here. It's gone! | | 1/106 | 01:10:49:07  0985+15 | 01:10:51:09  0989+01 | 02:02  3+02 | MRS JOE TO ALL:  At least it was here. It's gone! |
|  |  |  |  |  |  |  |  |
|  | PUMBLECHOOK REACTS, GAGGING | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 215  01:10:51:13  0989+05 | CUT TO MWS - PAST REAR JOE F/G L, TO GUESTS L AND R. PUMBLECHOOK B/G R, RETCHES ON THE FLOOR AS MRS JOE ENTERS B/G R | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | PUMBLECHOOK:  (RETCHES)// | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 216  01:10:52:14  0990+14 | CUT TO BCU PIP REACTING | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | 01:10:52:20 / 0991+04 | |  | | | |  |
|  | END MUSIC (SCORE) | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 217  01:10:53:17  0992+09 | CUT TO MWS - ANGLE ON GUESTS WATCHING AS OS MRS JOE F/G R, TAPS PUMBLECHOOK ON THE BACK. JOE STANDS B/G L | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 218  01:10:54:22  0994+06 | CUT TO MS MRS JOE, FUSSING AS PUMBLECHOOK RISES INTO FRAME F/G R, OUTRAGED | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MRS JOE:  Mr Pumblechook… | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
|  | PUMBLECHOOK:  There's tar water in the brandy!// | | 1/107 | 01:10:55:17  0995+09 | 01:10:58:02  0999+02 | 02:09  3+09 | PUMBLECHOOK TO ALL:  There's tar water in the brandy! |
|  |  |  | (THREE SCENES) | | | |  |
|  |  |  |  |  |  |  |  |
| 219  01:10:56:21  0997+05 | CUT TO BCU - BACK ON PIP STARTING TO MOVE | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 220  01:10:57:08  0998+00 | CUT TO MWS - PAST PUMBLECHOOK F/G R, TO GUESTS REACTING. PIP B/G L BY JOE STARTS TO RUN AWAY | |  | | | |  |
|  |  | |  | | | |  |
|  | GUESTS:  (REACT) Oh! | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 221  01:10:58:09  0999+09 | CUT TO MWS - PAST REAR JOE F/G L, TO GUESTS. MRS JOE B/G R, STARTING TO CHASE OS PIP | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MRS JOE:  (SHOUTS) Come here, you little | | 1/108 | 01:10:58:11  0999+11 | 01:10:59:23  1001+15 | 01:12  2+04 | MRS JOE TO PIP:  Come here, you little monkey! |
|  |  |  | (TWO SCENES) | | | |  |
|  |  |  |  |  |  |  |  |
| 222  01:10:59:07  1000+15 | CUT TO ANGLE ON PIP RUNNING INTO MCU LOOKING UP AND REACTING (FX: DOOR OPENS) | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MRS JOE (OS):  monkey! Come here! | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
|  | SERGEANT:  Where do you think you're going, boy? | | 1/109 | 01:11:00:04  1002+04 | 01:11:01:11  1004+03 | 01:07  1+15 | SERGEANT TO PIP:  Where do you think you're going, boy? |
|  |  |  |  |  |  |  |  |
|  | HE BACKS AWAY AS A SOLDIER ENTERS F/G R, AND GRABS HIM | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 223  01:11:01:14  1004+06 | CUT TO MWS - PAST GUESTS TO SOLDIERS ENTERING B/G L WITH PIP. PUMBLECHOOK STANDS F/G R | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | GUESTS:  (REACT) | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 225  01:11:04:08  1008+08 | CUT TO INT. FORGE, GARGERY HOUSE - DAY. CU - JOE (ARM F/G L) LIFTING MAGWITCH'S GLOWING MANACLES OUT OF THE FIRE AND TOWARDS | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | PUMBLECHOOK (OS):  Oh, that is hot. Yah, yah. | | 1/110 | 01:11:05:02  1009+10 | 01:11:08:06  1014+06 | 03:04  4+12 | PUMBLECHOOK TO ALL THEN SERGEANT TO JOE:  - Oh, that is hot.  - Well done, blacksmith. |
|  |  |  |  |  |  |  |
|  | SERGEANT (OS):  Well done, blacksmith. Well done. | |  |  |  |  |
|  |  |  |  |  |  |  |  |
|  | MOVE L AS JOE (TORSO) PUTS THEM ONTO THE ANVIL | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | PUMBLECHOOK (OS):  Yah, give it a whack. | | 1/111 | 01:11:08:11  1014+11 | 01:11:10:04  1017+04 | 01:17  2+09 | PUMBLECHOOK TO JOE:  (Yah,) give it a whack. |
|  |  |  |  |  |  |  |  |
|  | HOLD AS JOE (FRINGING R) HAMMERS THE HOT METAL | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | SERGEANT:  Nasty, vicious characters, both of them. Not the kind you'd want to stumble upon alone, eh? | | 1/112 | 01:11:11:01  1018+09 | 01:11:12:18  1021+02 | 01:17  2+09 | SERGEANT TO ALL:  Nasty, vicious characters, both of them. |
|  |  |  |  |  |  |
|  | 1/113 | 01:11:12:23  1021+07 | 01:11:15:02  1024+10 | 02:03  3+03 | SERGEANT TO ALL:  Not the kind you'd want to stumble upon alone, eh? |
|  |  |  |  |  |  |  |  |
|  | SLOW MOVE OUT, TILTING UP, AS JOE COOLS THE HOT IRON IN WATER | |  | | | |  |
|  |  | |  | | | |  |
|  | MRS JOE (OS):  Mind your backs. Coming through. | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | SERGEANT: (OVER) Anybody here seen anything of such game? | | 1/114 | 01:11:15:07  1024+15 | 01:11:16:23  1027+07 | 01:16  2+08 | SERGEANT TO ALL:  Anybody here seen anything of such game? |
|  |  |  |  |  |  |  |  |
|  | CONTINUE MOVE REVEALING B/G SOLDIERS AND GUESTS. MRS JOE OFFERING DRINKS FROM A TRAY | |  | | | |  |
|  |  | |  | | | |  |
|  | GUESTS:  No. | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | JOE:  Nothing, Sergeant. | | 1/115 | 01:11:17:04  1027+12 | 01:11:18:06  1029+06 | 01:02  1+10 | JOE TO SERGEANT THEN SERGEANT TO MRS JOE:  - Nothing, Sergeant.  - Thank you, Ma'am. |
|  |  |  | (TWO SCENES) | | | |
|  |  |  |  |  |  |  |
|  | SERGEANT:  Thank you, Ma'am. | |  |  |  |  |
|  |  |  |  |  |  |  |  |
|  | THE SERGEANT TAKES A DRINK | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 226  01:11:18:09  1029+09 | CUT TO CU - ANGLE ON JOE, FRINGING F/G R, PIP BEHIND HIM, LOOKS DOWN | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MRS JOE (OS):  Sergeant. | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 227  01:11:20:12  1032+12 | CUT TO MWS - REAR JOE F/G R, HANDS OVER THE REPAIRED MANACLES TO THE SERGEANT, FINISHING HIS DRINK | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MRS JOE:  Your health, sir. | | 1/116 | 01:11:21:02  1033+10 | 01:11:23:03  1036+11 | 02:01  3+01 | MRS JOE TO SERGEANT THEN SERGEANT TO JOE:  - Your health, sir.  - Thank you, sir. |
|  |  |  | (TWO SCENES) | | | |
|  |  |  |  |  |  |  |
|  | SERGEANT:  Thank you, sir. | |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 228  01:11:23:06  1036+14 | CUT TO MS - SERGEANT AND SOLDIER LOOKING DOWN AT THE MANACLES AS REAR JOE MOVES IN AND OUT OF FRAME F/G R | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | SERGEANT:  Yes. A fine job. We found them filed clean through. | | 1/117 | 01:11:23:08  1037+00 | 01:11:27:17  1043+09 | 04:09  6+09 | SERGEANT TO ALL:  A fine job.  We found them filed clean through. |
|  |  |  |  |  |  |  |  |
|  | MRS HUBBLE (OBSCURED BY SERGEANT) HANDS A DRINK TO SOLDIER R | |  | | | |  |
|  |  | |  | | | |  |
|  | MRS HUBBLE:  Your health. | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 229  01:11:27:20  1043+12 | CUT TO MWS - SOLDIER, PUMBLECHOOK, WOPSLE, PIP, JOE | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | SERGEANT (OS):  But, no matter. We'll have them back on him in no time. | | 1/118 | 01:11:27:22  1043+14 | 01:11:31:12  1049+04 | 03:14  5+06 | SERGEANT TO ALL:  But, no matter. We'll have them  back on him in no time. |
|  |  |  |  |  |  |  |  |
| 230  01:11:31:15  1049+07 | CUT TO MS - BACK ON SERGEANT AND SOLDIERS. JOE JUST IN FRAME F/G R | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | SERGEANT:  Of course, if any of you gentlemen fancy some sport... | | 1/119 | 01:11:31:17  1049+09 | 01:11:34:22  1054+06 | 03:05  4+13 | SERGEANT TO ALL:  Of course, if any of you gentlemen fancy some sport... |
|  |  |  |  |  |  |  |  |
| 231  01:11:35:01  1054+09 | CUT TO MCU - PUMBLECHOOK L, REACTING HAPPILY, GLANCING AROUND. WOPSLE R | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | PUMBLECHOOK:  Oh, yes. | | 1/120 | 01:11:35:03  1054+11 | 01:11:36:17  1057+01 | 01:14  2+06 | PUMBLECHOOK TO SERGEANT THEN  MR WOPSLE TO SERGEANT:  - Oh, yes.  - Willingly. |
|  |  |  |  |  |  |  |
|  | MR WOPSLE:  Willingly. | |  |  |  |  |
|  |  |  |  |  |  |  |  |
|  | SERGEANT (OS):  Right outside. | | 1/121 | 01:11:36:22  1057+06 | 01:11:39:12  1061+04 | 02:14  3+14 | SERGEANT TO ALL:  Right outside. Fall in. Jump to it.  (FALL IN: TAKE PLACE IN MILITARY FORMATION OR LINE / JUMP TO IT - BE QUICK) |
|  |  |  | (TWO SCENES) | | | |  |
|  |  |  |  |  |  |  |  |
| 232  01:11:37:23  1058+15 | CUT TO MWS - SERGEANT BARKING ORDERS AS OTHER SOLDIERS STARTS TO FILE OUT B/G R. JOE/GUESTS R | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | SERGEANT:  Fall in. Jump to it. | |  |  |  |  |  |
|  |  | |  |  |  |  |  |
|  | SOLDIER: (OVER)  Let’s go, lads. | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
|  | 01:11:39:10 / 1061+02 | |  | | | |  |
|  | START MUSIC (SCORE) | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 233  01:11:40:00  1062+00 | CUT TO EXT. GARGERY HOUSE. DAY. WS - THE SOLDIERS, SPREAD OUT, WALKING TOWARDS (ALSO PUMBLECHOOK, WOPSLE) JOE AND PIP HURRY OUT OF FORGE | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | SERGEANT:  …Out. Come on. Let's be having you. | | 1/122 | 01:11:40:14  1062+14 | 01:11:43:16  1067+08 | 03:02  4+10 | SERGEANT TO ALL THEN  JOE TO PIP:  - Out. Come on. Let's be having you.  - On you come, Pip.  (LET’S BE HAVING YOU: HURRY UP) |
|  |  |  |  |  |  |  |
|  | JOE:  On you come, Pip. | |  |  |  |  |
|  |  |  |  |  |  |  |  |
|  | JOE BENDS DOWN AS PIP JUMPS UP ONTO HIS BACK. MOVE R AS JOE RUNS TOWARDS | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 234  01:11:48:04  1074+04 | CUT TO VWS - HUNTING PARTY MOVING R, AWAY FROM HOUSE B/G L. MOVE UP | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 235  01:11:53:00  1081+08 | CUT TO EXT. MARSHES. DAY. MWS - MR WOPSLE L, JOE/PIP CENTRE WALKING TOWARDS | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | PIP:  I hope we don't find him, Joe. | | 1/123 | 01:11:53:05  1081+13 | 01:11:56:12  1086+12 | 03:07  4+15 | PIP TO JOE THEN JOE TO PIP:  - I hope we don't find him, Joe.  - I hope so too, old chap. |
|  |  |  |  |  |  |  |
|  | JOE:  I hope so too, old chap. | |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 236  01:11:56:15  1086+15 | CUT TO WIDER ANGLE ON PUMBLECHOOK, WOPSLE, JOE/PIP, SOLDIER WALKING TOWARDS | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | JOE:  I hope so too. | | 1/124 | 01:11:56:17  1087+01 | 01:11:58:12  1089+12 | 01:19  2+11 | JOE TO PIP:  I hope so too. |
|  |  |  |  |  |  |  |  |
| 237  01:11:59:00  1090+08 | CUT TO EXT. MARSHES. NIGHT. VWS - ACROSS WATER TO HUNTING PARTY MOVING R TO L WITH LIT TORCHES (MUSIC BUILDS) | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 238  01:12:02:10  1095+10 | CUT TO EX LS ACROSS MARSHES TO HUNTING PARTY. SLOW MOVE UP | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 239  01:12:06:18  1102+02 | CUT TO EX LS ACROSS MARSHES TO HUNTING PARTY L | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 240  01:12:09:10  1106+02 | CUT TO EXT. RIVER, MARSHES. NIGHT. LS - MAGWITCH AND COMPEYSON FIGHT IN MUD POOL B/G R. A SOLDIER (LOWER) ENTERS F/G L AND AIMS RIFLE | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH:  (STRUGGLES) | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
|  | SOLDIER:  Over here! Sergeant! | | 1/125 | 01:12:11:20  1109+12 | 01:12:13:11  1112+03 | 01:15  2+07 | SOLDIER TO SERGEANT:  Over here! Sergeant! |
|  |  |  |  |  |  |  |  |
| 241  01:12:13:14  1112+06 | CUT TO MWS - MAGWITCH AND COMPEYSON FIGHTING IN THE MUD | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH:  Come here! | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 242  01:12:15:05  1114+13 | CUT TO H/A LS - DUO CONTINUING | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | SERGEANT (OS):  (Indistinct) | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 243  01:12:16:13  1116+13 | CUT TO MS - MAGWITCH HITTING COMPEYSON | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 244  01:12:18:02  1119+02 | CUT TO WS - HUNTING PARTY ARRIVING AT BROW OF HILL, MOVING TOWARDS. MOVE BACK | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | SERGEANT:  You, men. Break it up. Break it up. | | 1/126 | 01:12:18:07  1119+07 | 01:12:20:07  1122+07 | 02:00  3+00 | SERGEANT TO CONVICTS:  You, men. Break it up. |
|  |  |  |  |  |  |
|  | 1/127 | 01:12:21:17  1124+09 | 01:12:23:05  1126+13 | 01:12  2+04 | SERGEANT TO CONVICTS:  Break it up. |
|  |  |  |  |  |  |  |
|  | REVEAL DUO FIGHTING EDGE OF FRAME F/G L | |  |  |  |  |
|  |  |  |  |  |  |  |  |
|  | SERGEANT:  Come on. Get down there. Go. | | 1/128 | 01:12:23:10  1127+02 | 01:12:25:01  1129+09 | 01:15  2+07 | SERGEANT TO MEN:  Come on. Get down there. Go. |
|  |  |  |  |  |  |  |  |
| 245  01:12:25:04  1129+12 | CUT TO MS - DUO FIGHTING | |  | | | |  |
|  |  | |  | | | |  |
|  | MAGWITCH/COMPEYSON:  (REACTION/GRUNTS THRU FIGHT SCENE) | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 246  01:12:25:23  1130+15 | CUT TO H/A LS - DUO CONTINUING | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | SERGEANT (OS):  Get down | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 247  01:12:26:22  1132+06 | CUT TO MWS - SERGEANT BARKING ORDERS AT HIS MEN MOVING R | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | SERGEANT:  there, you cowardly bastard. | | 1/129 | 01:12:27:00  1132+08 | 01:12:28:12  1134+12 | 01:12  2+04 | SERGEANT TO SOLDIER:  Get down there, you cowardly bastard. |
|  |  |  |  |  |  |  |  |
| 248  01:12:28:15  1134+15 | CUT TO MWS - REAR MAGWITCH CATCHING UP WITH COMPEYSON | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | SERGEANT (OS):  Move! Move! | | 1/130 | 01:12:28:17  1135+01 | 01:12:30:10  1137+10 | 01:17  2+09 | SERGEANT TO MEN:  Move! Move! |
|  |  | |  |  |  |  |  |
|  | MAGWITCH SHOVES COMPEYSON OVER | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 249  01:12:30:20  1138+04 | CUT TO MWS - THE CIVILIANS WATCHING - PUMBLECHOOK L, ARRIVING AS JOE AND PIP STOP. WOPSLE R | |  | | | |  |
|  |  | |  | | | |  |
|  | MAGWITCH (OS):  I’ve got him. | | 1/131 | 01:12:31:17  1139+09 | 01:12:32:18  1141+02 | 01:01  1+09 | MAGWITCH TO ALL:  I’ve got him. |
|  |  | |  |  |  |  |  |
| 250  01:12:32:11  1140+11 | CUT TO H/A LS - MAGWITCH ABOUT TO HIT COMPEYSON ON THE FLOOR | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 251  01:12:32:21  1141+05 | CUT TO MS - MOVE DOWN AS MAGWITCH HITS COMPEYSON | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 252  01:12:33:12  1142+04 | CUT TO MWS - ANGLE ON PUMBLECHOOK, JOE, PIP, WOPSLE LOOKING OSR AT THE FIGHT. SOLDIERS B/G R | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | SERGEANT (OS):  Break it up. | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 253  01:12:34:12  1143+12 | CUT TO H/A LS - MAGWITCH HITTING COMPEYSON AGAIN | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | SERGEANT (OS):  Break it | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 254  01:12:35:05  1144+13 | CUT TO MS - H/A ON COMPEYSON REACTING | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | SERGEANT (OS):  up. | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 255  01:12:35:18  1145+10 | CUT TO MCU - PIP STEPPING BACK INTO JOE | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 256  01:12:36:08  1146+08 | CUT TO MS - MAGWITCH HITTING COMPEYSON AGAIN | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 257  01:12:36:17  1147+01 | CUT TO MCU - PIP HIDING BEHIND WOPSLE F/G R | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | SERGEANT (OS):  Well, what | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 258  01:12:37:19  1148+11 | CUT TO MWS - MOVE R ACROSS SOLDIERS. SERGEANT BARKING ORDERS. FIGHT F/G R | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | SERGEANT:  are you waiting for? Get | | 1/132 | 01:12:37:21  1148+13 | 01:12:39:21  1151+13 | 02:00  3+00 | SERGEANT TO MEN:  What are you waiting for?  Get down there. |
|  |  |  | (THREE SCENES) | | | |
|  |  |  |  |  |  |  |
| 259  01:12:38:22  1150+06 | CUT TO MS - COMPEYSON KICKS UP AT MAGWITCH L, FROM THE GROUND | |  | | | |
|  |  |  |  |  |  |  |  |
|  | SERGEANT:  down | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 260  01:12:39:03  1150+11 | CUT TO MWS - MAGWITCH FALLING TO GROUND L | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | SERGEANT:  there. | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH:  (REACTS) | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 261  01:12:40:06  1152+06 | CUT TO MS - MOVE DOWN AS SOLDIER STARTS DESCENDING MUDDY BANK. 2 OTHERS BEHIND HIM | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | SERGEANT:  Go on, get in. | | 1/133 | 01:12:40:08  1152+08 | 01:12:41:13  1154+05 | 01:05  1+13 | SERGEANT TO MEN:  Go on, get in. |
|  |  |  |  |  |  |  |  |
| 262  01:12:41:16  1154+08 | CUT TO MWS - L/A ON MAGWITCH RAMMING COMPEYSON’S HEAD INTO THE MUD | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 263  01:12:42:03  1155+03 | CUT TO MS - ANGLE ON MAGWITCH CONTINUING | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 264  01:12:42:22  1156+06 | CUT TO H/A LS MAGWITCH R, CONTINUING | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 265  01:12:43:17  1157+09 | CUT TO H/A MS - MAGWITCH CONTINUING | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 266  01:12:44:21  1159+05 | CUT TO H/A LS - SOLDIERS SEPARATING DUO | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH:  Let me at him. | | 1/134 | 01:12:46:03  1161+03 | 01:12:49:13  1166+05 | 03:10  5+02 | MAGWITCH TO SOLDIERS:  Let me at him. Here, let me at him. |
|  |  |  | (TWO SCENES) | | | |  |
|  |  |  |  |  |  |  |  |
| 267  01:12:46:19  1162+03 | CUT TO MWS - L/A ON 2 SOLDIERS PULLING MAGWITCH OFF F/G CONVICT | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH:  Here, let me at him. | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 268  01:12:49:16  1166+08 | CUT TO MWS - SOLDIERS KNEELING DOWN BY COMPEYSON | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | COMPEYSON:  He tried to murder me. | | 1/135 | 01:12:49:18  1166+10 | 01:12:50:22  1168+06 | 01:04  1+12 | COMPEYSON TO SOLDIERS:  He tried to murder me. |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH:  I took Compeyson. Take note. I took him and I gave him up | | 1/136 | 01:12:51:03  1168+11 | 01:12:55:04  1174+12 | 04:01  6+01 | MAGWITCH TO SOLDIERS:  I took Compeyson. Take note.  I took him and I gave him up to you. |
|  |  |  |  |  |  |  |  |
|  | MOVE UP L TO MAGWITCH HELD BY THE SOLDIERS. HE TURNS TO REAR SERGEANT | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 269  01:12:55:07  1174+15 | CUT TO OTS MAGWITCH F/G R, ON MCU SERGEANT L | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH:  to you. | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
|  | SERGEANT:  Get those leg irons over here.// | | 1/137 | 01:12:55:09  1175+01 | 01:12:58:19  1180+03 | 03:10  5+02 | SERGEANT TO MEN THEN COMPEYSON TO ALL:  - Get those leg irons over here.  - He tried to murder me. |
|  |  |  | (TWO SCENES) | | | |
|  |  |  |  |  |  |  |
| 270  01:12:56:13  1176+13 | CUT TO MS - COMPEYSON SHOUTING FROM THE GROUND | |  | | | |
|  |  |  |  |  |  |  |  |
|  | COMPEYSON:  He tried to murder me. | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH (OS):  Let him go | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 271  01:12:58:22  1180+06 | CUT TO CU - MAGWITCH REACTING | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH:  free? Let him profit from me, again and again? | | 1/138 | 01:12:59:00  1180+08 | 01:13:01:23  1184+15 | 02:23  4+07 | MAGWITCH TO ALL:  Let him go free? Let him profit from me, again and again? |
|  |  |  |  |  |  |  |  |
|  | SERGEANT (OS):  Enough of this. | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 272  01:13:02:02  1185+02 | CUT BACK TO OTS ON MCU SERGEANT L | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | SERGEANT:  Put him down. | | 1/139 | 01:13:02:04  1185+04 | 01:13:04:07  1188+07 | 02:03  3+03 | SERGEANT TO SOLDIERS THEN COMPEYSON TO ALL:  - Enough of this. Put him down.  - He tried to murder me! |
|  |  |  | (TWO SCENES) | | | |
|  |  |  |  |  |  |  |
|  | COMPEYSON (OS):  He tried | |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 273  01:13:03:06  1186+14 | CUT TO MS - ANGLE ON SOLDIERS WRESTLING MAGWITCH TO THE FLOOR. MOVE DOWN | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | COMPEYSON (OS):  to murder me! | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
|  | SERGEANT (OS):  Quiet, you! | | 1/140 | 01:13:04:12  1188+12 | 01:13:05:17  1190+09 | 01:05  1+13 | SERGEANT TO COMPEYSON:  Quiet, you! |
|  |  |  |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | COMPEYSON (OS):  I should have been a dead man | | 1/141 | 01:13:05:22  1190+14 | 01:13:08:04  1194+05 | 02:07  3+07 | COMPEYSON TO SERGEANT:  I should have been a dead man  if you hadn't got here. |
|  |  |  | (TWO SCENES) | | | |  |
|  |  |  |  | | | |  |
|  | MAGWITCH LOOKS UP SPOTTING OS PIP | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 274  01:13:06:13  1191+13 | CUT TO MS - PIP IN FRONT OF PUMBLECHOOK, WOPSLE AND JOE. PIP, LOOKING DOWN AT OS MAGWITCH | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | COMPEYSON (OS):  if you hadn't got here. | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
|  | PIP:  (WHISPERS) It wasn't me. | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 275  01:13:10:21  1198+05 | CUT TO EXT. RIVER. MARSHES. NIGHT. WS - MOVE L TO R WITH SOLDIERS ESCORTING THE PRISONERS. HUDDLE OF CIVILIANS L | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH:  I wish to say something. | | 1/142 | 01:13:14:00  1203+00 | 01:13:15:14  1205+06 | 01:14  2+06 | MAGWITCH TO ALL:  I wish to say something. |
|  |  |  |  |  |  |  |  |
| 276  01:13:15:17  1205+09 | CUT TO MWS - FOLLOW REAR MAGWITCH CONTINUING AWAY, ESCORTED BY SOLDIERS | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH:  A confession, if you like. | | 1/143 | 01:13:16:05  1206+05 | 01:13:18:22  1210+06 | 02:17  4+01 | MAGWITCH TO ALL THEN SERGEANT TO MEN:  - A confession, if you like.  - Wait. |
|  |  |  |  |  |  |  |
|  | SERGEANT:  Wait. | |  |  |  |  |
|  |  |  |  |  |  |  |  |
|  | 01:13:17:10 / 1208+02 | |  | | | |  |
|  | END MUSIC (SCORE UNDER FX) | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | F/G REAR SERGEANT PUTS UP A HAND - PROCESSION STOPS | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 277  01:13:19:01  1210+09 | CUT TO OTS SOLDIER F/G R, ON MS SERGEANT CENTRE. CIVILIANS B/G L | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | SERGEANT:  Go on. | | 1/144 | 01:13:19:03  1210+11 | 01:13:20:08  1212+08 | 01:05  1+13 | SERGEANT TO MAGWITCH:  Go on. |
|  |  |  |  |  |  |  |  |
| 278  01:13:20:11  1212+11 | CUT TO MS - ANGLE ON MAGWITCH HELD BY 2 SOLDIERS. SERGEANT JUST IN FRAME F/G L | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH:  A man can't starve. I took - stole - some wittles up at the village. | | 1/145 | 01:13:20:13  1212+13 | 01:13:26:02  1221+02 | 05:13  8+05 | MAGWITCH TO SERGEANT:  A man can't starve. I took - stole -  some wittles up at the village.  (WITTLES: VITTLES, 'FOOD') |
|  |  |  |  |  |  |  |  |
| 279  01:13:26:05  1221+05 | CUT TO MS - PIP BY JOE, TURNING TO WOPSLE L, PUMBLECHOOK BEHIND R | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH (OS):  And a file too, and I'll tell you from where. | | 1/146 | 01:13:26:07  1221+07 | 01:13:29:13  1226+05 | 03:06  4+14 | MAGWITCH TO SERGEANT:  And a file too,  and I'll tell you from where. |
|  |  |  |  |  |  |  |  |
| 280  01:13:29:16  1226+08 | CUT TO MS - ANGLE ON MAGWITCH HELD BY 2 SOLDIERS. SERGEANT JUST IN FRAME F/G L | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH:  The blacksmith's. Brandy and a pie.// | | 1/147 | 01:13:30:05  1227+05 | 01:13:33:06  1231+14 | 03:01  4+09 | MAGWITCH TO SERGEANT:  The blacksmith's. Brandy and a pie. |
|  |  |  |  |  |  |  |  |
|  | SERGEANT GLANCES AROUND AT JOE | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 281  01:13:33:09  1232+01 | CUT TO OTS SOLDIER F/G R, ON MS SERGEANT CENTRE. CIVILIANS B/G L | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | SERGEANT:  Have you missed such an article as a pie, blacksmith? | | 1/148 | 01:13:33:11  1232+03 | 01:13:36:06  1236+06 | 02:19  4+03 | SERGEANT TO JOE:  Have you missed such an article  as a pie, blacksmith? |
|  |  |  |  |  |  |  |  |
|  | SERGEANT GLANCES AROUND AT JOE | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | JOE:  My wife did. | | 1/149 | 01:13:36:11  1236+11 | 01:13:40:07  1242+07 | 03:20  5+12 | JOE TO SERGEANT THEN MAGWITCH TO JOE:  - My wife did.  - So you're the blacksmith, are you? |
|  |  |  | (TWO SCENES) | | | |
|  |  |  |  |  |  |  |
| 282  01:13:37:11  1238+03 | CUT TO MCU - ANGLE ON MAGWITCH HELD BY 2 SOLDIERS. | |  | | | |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH:  So you're the blacksmith, are you? Then I'm sorry to say I've eat your pie. | | 1/150 | 01:13:40:20  1243+04 | 01:13:43:15  1247+07 | 02:19  4+03 | MAGWITCH TO JOE:  Then I'm sorry to say I've eat your pie. |
|  |  |  |  |  |  |  |  |
| 283  01:13:43:18  1247+10 | CUT TO MS - PIP AND JOE, WOPSLE AND PUMBLECHOOK BEHIND. SERGEANT JUST IN FRAME F/G R | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | JOE:  God knows you're welcome to it. | | 1/151 | 01:13:43:20  1247+12 | 01:13:45:22  1250+14 | 02:02  3+02 | JOE TO MAGWITCH:  God knows you're welcome to it. |
|  |  |  |  |  |  |  |  |
|  | MOVE IN | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | JOE:  We don't know what you've done, | | 1/152 | 01:13:46:03  1251+03 | 01:13:48:03  1254+03 | 02:00  3+00 | JOE TO MAGWITCH:  We don't know what you've done, |
|  |  |  |  |  |  |  |  |
|  | CONTINUE INTO MCU AND DOWN TO PIP SHAKING HIS HEAD | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | JOE:  but we wouldn't wish you starve to death for it, would us Pip? | | 1/153 | 01:13:48:08  1254+08 | 01:13:50:15  1257+15 | 02:07  3+07 | JOE TO MAGWITCH:  but we wouldn't wish  you starve to death for it, |
|  |  |  |  |  |  |
|  | 1/154 | 01:13:50:20  1258+04 | 01:13:53:18  1262+10 | 02:22  4+06 | JOE TO PIP THEN  PIP TO JOE:  - would us Pip?  - No. |
|  |  |  |  |  |  |  |
|  | CONTINUE INTO MCU AND DOWN TO PIP SHAKING HIS HEAD | |  | | | |
|  |  |  |  |  |  |  |  |
|  | 01:13:53:00 / 1261+08 | |  | | | |  |
|  | START MUSIC (SCORE) | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | PIP:  No. | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 284  01:13:53:21  1262+13 | CUT TO MCU - ANGLE ON MAGWITCH HELD BY 2 SOLDIERS. MOVE IN TO CU | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MAGWITCH:  Pip. | | 1/155 | 01:13:55:23  1265+15 | 01:13:57:11  1268+03 | 01:12  2+04 | MAGWITCH TO PIP:  Pip. |
|  |  |  |  |  |  |  |  |
|  | SERGEANT (OS):  Move on. | | 1/156 | 01:13:57:16  1268+08 | 01:13:59:05  1270+13 | 01:13  2+05 | SERGEANT TO MEN:  Move on. |
|  |  |  |  |  |  |  |  |
|  | THE SOLDIERS PULL MAGWITCH AWAY | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 285  01:13:59:08  1271+00 | CUT TO CU - MOVE BACK AS PIP AND JOE START TO FOLLOW | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 286  01:14:02:17  1276+01 | CUT TO MWS - REARS SERGEANT FOLLOWING SOLDIERS WITH MAGWITCH AWAY. PIP JOE AND THE OTHERS START TO ENTER F/G L | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 287  01:14:06:08  1281+08 | CUT TO WS -SOLDIERS R, ESCORTING MAGWITCH ONTO A BOAT | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 288  01:14:08:20  1285+04 | CUT TO MWS - SOLDIERS CONTINUING. SOME TAKING UP OARS L | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | SOLDIER:  Swing your legs in there. | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 289  01:14:11:13  1289+05 | CUT BACK TO WS - SOLDIER DUMPING MAGWITCH IN BOW OF BOAT. SOLDIER CASTS OFF | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | SOLDIER:  That's it. | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 290  01:14:13:13  1292+05 | CUT TO MWS - ANGLE ON BOAT - 2 SOLDIERS R, STARTS TO PUSH THE BOAT L. MAGWITCH LOOKS OVER HIS SHOULDER AT OS PIP | |  | | | |  |
|  |  | |  | | | |  |
|  | SOLDIER:  Come on. | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 291  01:14:17:16  1298+08 | CUT TO CU - ANGLE ON MAGWITCH LOOKING OFF F/G | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 292  01:14:19:16  1301+08 | CUT TO CU - PIP L BY JOE, LOOKING BACK AT OS MAGWITCH | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 293  01:14:21:21  1304+13 | CUT TO CU - BACK ON MAGWITCH TURNING SLOWLY AWAY | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 294  01:14:25:22  1310+14 | CUT TO OTS BCU PIP F/G L, ON LS 2 BOATS ROWING AWAY TO B/G PRISON BOATS | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 295  01:14:32:15  1320+15 | CUT TO EXT. MARSH. DAY. WS - FLOCK OF BIRDS FLYING ACROSS SKY (FX) | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | 01:14:32:15 / 1320+15 | |  | | | |  |
|  | END MUSIC (SCORE) | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 296  01:14:37:23  1328+15 | CUT TO BCU - PROFILE PIP LOOKING DOWN | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 297  01:14:40:12  1332+12 | CUT TO EX CU - PIP (FINGERS) WRITING HIS NAME ON A SLATE WITH CHALK | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | JOE (OS):  I say, Pip | | 1/157 | 01:14:42:21  1336+05 | 01:14:45:23  1340+15 | 03:02  4+10 | JOE TO PIP:  I say, Pip old chap,  what a scholar you are. |
|  |  |  | (TWO SCENES) | | | |
|  |  |  |  |  |  |  |
| 298  01:14:43:10  1337+02 | CUT TO MS - ANGLE ON JOE, RECLINING, PIP SAT BEHIND HIM | |  | | | |
|  |  |  |  |  |  |  |  |
|  | JOE:  old chap, what a scholar you are. | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
|  | PIP:  I should like to be, some day. Here, read it, Joe. | | 1/158 | 01:14:46:04  1341+04 | 01:14:49:14  1346+06 | 03:10  5+02 | PIP TO JOE:  I should like to be, some day.  Here, read it, Joe. |
|  |  |  |  |  |  |  |  |
|  | PIP STARTS TO PASS THE SLATE TO JOE | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 299  01:14:49:17  1346+09 | CUT TO CU - PAST PROFILE PIP F/G R, TO JOE TURNING TOWARDS | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | JOE:  Read it. | | 1/159 | 01:14:52:00  1350+00 | 01:14:53:02  1351+10 | 01:02  1+10 | JOE TO PIP:  Read it. |
|  |  |  |  |  |  |  |  |
| 300  01:14:53:05  1351+13 | CUT TO MS - ANGLE PAST PROFILE PIP F/G R, TO JOE TAKING THE SLATE | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 301  01:14:54:09  1353+09 | CUT TO MS - ANGLE ON JOE. PIP, BEHIND HIM STARTING TO STAND | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | JOE:  Read it. | | 1/160 | 01:14:54:22  1354+06 | 01:14:56:04  1356+04 | 01:06  1+14 | JOE TO PIP:  Read it. |
|  |  |  |  |  |  |  |  |
|  | JOE SITS UP. PIP STEPS OVER HIM, SITS F/G L AND REACHES FOR THE SLATE | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 302  01:14:59:19  1361+11 | CUT TO OTS BCU PIP F/G R AS HE TURNS THE SLATE THE RIGHT WAY UP. (JOE'S HAND L) THEY POINT TO THE SLATE AS PIP STARTS READING. TEXT: MI DEER JO (MIS-SPELT 'MY DEAR JO') | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | PIP: (READS)  *My dear* | | 1/161 | 01:15:03:04  1366+12 | 01:15:05:15  1370+07 | 02:11  3+11 | PIP TO JOE:  *My dear Joe* |
|  |  |  | (TWO SCENES) | | | |  |
|  |  |  |  |  |  |  |  |
| 303  01:15:04:08  1368+08 | CUT TO CU - ANGLE PAST PIP F/G L, TO JOE | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | PIP: (READS)  *Joe. I hope* | | 1/162 | 01:15:05:20  1370+12 | 01:15:08:21  1375+05 | 03:01  4+09 | PIP TO JOE:  *I hope you are quite well.* |
|  |  |  | (TWO SCENES) | | | |  |
|  |  |  |  |  |  |  |  |
| 304  01:15:06:23  1372+07 | CUT TO CU - REVERSE ON PIP L | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | PIP: (READS)  *you are quite well.* | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 305  01:15:09:19  1376+11 | CUT TO OTS BCU PIP F/G R, ON THE SLATE TEXT: SHAL SON BE ABELL FOR | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | PIP: (READS)  *I shall soon be able for to teach* | | 1/163 | 01:15:09:21  1376+13 | 01:15:14:13  1383+13 | 04:16  7+00 | PIP TO JOE:  *I shall soon be able*  *for to teach you, Joe.* |
|  |  |  | (TWO SCENES) | | | |  |
|  |  |  |  |  |  |  |  |
| 306  01:15:13:15  1382+07 | CUT TO MS - ANGLE ON DUO - PAST JOE F/G R, TO PIP | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | PIP: (READS)  *you, Joe. And what larks.* | | 1/164 | 01:15:15:15  1385+07 | 01:15:18:02  1389+02 | 02:11  3+11 | PIP TO JOE THEN JOE TO PIP:  - *And what larks.*  - Larks.  (LARKS - FUN TIMES) |
|  |  |  | (TWO SCENES) | | | |
|  |  |  |  |  |  |  |
| 307  01:15:16:11  1386+11 | CUT TO CU - ANGLE PAST PIP F/G L, TO JOE R | |  | | | |
|  |  |  |  |  |  |  |  |
|  | JOE:  Larks. | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 308  01:15:18:12  1389+12 | CUT TO CU - MOVE IN AS JOE PICKS OUT LETTERS WITH HIS FINGER | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | JOE:  There's a 'J'... an 'O'... and that's... . | | 1/165 | 01:15:18:19  1390+03 | 01:15:21:07  1393+15 | 02:12  3+12 | JOE TO PIP:  There's a 'J'... an 'O'... |
|  |  |  |  |  |  |  |  |
| 309  01:15:22:02  1395+02 | CUT TO CU - ANGLE PAST PIP F/G L, TO JOE R | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | JOE:  ...that's the best 'O' I ever saw. It's astonishing. | | 1/166 | 01:15:22:04  1395+04 | 01:15:25:14  1400+06 | 03:10  5+02 | JOE TO PIP:  that's the best 'O' I ever saw.  It's astonishing. |
|  |  |  |  |  |  |  |  |
|  | PIP:  (LAUGHS) | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
|  | JOE:  How interesting this reading is. | | 1/167 | 01:15:26:20  1402+04 | 01:15:28:12  1404+12 | 01:16  2+08 | JOE TO PIP:  How interesting this reading is. |
|  |  |  |  |  |  |  |  |
| 310  01:15:28:15  1404+15 | CUT TO CU - ANGLE PAST JOE F/G R, TO PIP | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | PIP:  Perhaps I could teach you one day, Joe. | | 1/168 | 01:15:28:17  1405+01 | 01:15:30:20  1408+04 | 02:03  3+03 | PIP TO JOE:  Perhaps  I could teach you one day, Joe. |
|  |  |  |  |  |  |  |  |
|  | JOE:  Perhaps. Be it so, be it so but... I fear I am most awful, awful dull. | | 1/169 | 01:15:31:01  1408+09 | 01:15:32:08  1410+08 | 01:07  1+15 | JOE TO PIP:  Perhaps. |
|  |  |  |  |  |  |
|  | 1/170 | 01:15:33:12  1412+04 | 01:15:35:12  1415+04 | 02:00  3+00 | JOE TO PIP:  Be it so, be it so but... |
|  |  |  |  |  |  |  |  |
|  |  | | 1/171 | 01:15:35:17  1415+09 | 01:15:39:15  1421+07 | 03:22  5+14 | JOE TO PIP:  I fear I am most awful, awful dull. (DULL: HERE MEANS 'STUPID') |
|  |  |  |  |  |  |  |  |
| 311  01:15:40:13  1422+13 | CUT TO WS - REAR DUO L AT WATERS EDGE | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | JOE:  Not like you, young scholar. | | 1/172 | 01:15:40:23  1423+07 | 01:15:43:04  1426+12 | 02:05  3+05 | JOE TO PIP:  Not like you, young scholar. |
|  |  |  |  |  |  |  |  |
|  | JOE LEANS BACK | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | JOE/PIP:  (CHUCKLE) | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 312  01:15:45:12  1430+04 | CUT TO CU - ANGLE ON JOE RELAXING. HE GLANCES OSL AT PIP | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | JOE:  (SIGHS) Ever the best of friends, | | 1/173 | 01:15:49:14  1436+06 | 01:15:52:02  1440+02 | 02:12  3+12 | JOE TO PIP:  Ever the best of friends, ain't us, Pip?  (AIN’T US: AREN’T WE) |
|  |  |  | (TWO SCENES) | | | |  |
|  |  |  |  |  |  |  |  |
| 313  01:15:50:17  1438+01 | CUT TO CU - ANGLE ON PIP R, TURNING TOWARDS | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | JOE (OS):  ain't us, Pip? | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
|  | PIP:  Ever the best of friends, Joe. | | 1/174 | 01:15:52:07  1440+07 | 01:15:53:20  1442+12 | 01:13  2+05 | PIP TO JOE:  Ever the best of friends, Joe. |
|  |  |  |  |  |  |  |  |
|  | JOE (OS):  And when you're apprenticed to me | | 1/175 | 01:15:54:01  1443+01 | 01:15:57:06  1447+14 | 03:05  4+13 | JOE TO PIP:  And when you're apprenticed to me - what larks.  (LARKS: FUN TIMES) |
|  |  |  | (TWO SCENES) | | | |  |
|  |  |  |  |  |  |  |  |
| 314  01:15:55:03  1444+11 | CUT TO MCU - ANGLE ON JOE, BASKING IN THE SUN | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | JOE:  ...what larks. | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 315  01:15:57:19  1448+11 | CUT TO CU - BACK ON PIP, SMILING | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MRS JOE (OS):  (CALLS) Gargery!// | | 1/176 | 01:15:58:17  1450+01 | 01:16:00:09  1452+09 | 01:16  2+08 | MRS JOE TO JOE:  Gargery! |
|  |  |  | (TWO SCENES) | | | |  |
|  |  |  |  |  |  |  |  |
| 316  01:15:59:09  1451+01 | CUT TO MS - ANGLE ON DUO - PAST JOE TO PIP. PIP TURNS TO LOOK B/G | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 317  01:16:01:07  1453+15 | CUT TO CU - JOE | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | JOE:  She must be, what, two mile off? | | 1/177 | 01:16:01:16  1454+08 | 01:16:03:18  1457+10 | 02:02  3+02 | JOE TO PIP:  She must be, what, two mile off?  (OFF: AWAY) |
|  |  |  |  |  |  |  |  |
|  | MRS JOE (OS):  (UNDER) (SHOUTS) | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
|  | PIP STARTS TO STAND | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 318  01:16:03:21  1457+13 | CUT TO CU - ANGLE ON PIP R, TURNING TO LOOK DOWN OFF F/G AT JOE | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | PIP:  (LAUGHS) | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 319  01:16:05:16  1460+08 | CUT TO MS - ANGLE PAST PIP F/G L, TO JOE. THEY LAUGH AND LOOK OFF F/G L | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MRS JOE:  (SHOUTS) Gargery! | | 1/178 | 01:16:07:04  1462+12 | 01:16:08:21  1465+05 | 01:17  2+09 | MRS JOE TO JOE:  Gargery! |
|  |  |  |  |  |  |  |  |
|  | JOE:  Best be getting back, old chap. | | 1/179 | 01:16:09:05  1465+13 | 01:16:11:08  1469+00 | 02:03  3+03 | JOE TO PIP:  Best be getting back, old chap. |
|  |  |  |  |  |  |  |  |
|  | MRS JOE (OS):  (SHOUTS) Where are // you? | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 320  01:16:11:15  1469+07 | CUT TO CU - PIP STEPPING OSL REVEALING JOE. MOVE UP R AS HE SITS UP AND STARTS TO STAND | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MRS JOE:  (SHOUTS) Gargery! | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 321  01:16:15:23  1475+15 | CUT TO MOVE UP AS JOE STANDS F/G AND STARTS CHASING PIP AWAY INTO LS | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | JOE:  You're not too quick for me yet! | | 1/180 | 01:16:17:08  1478+00 | 01:16:19:10  1481+02 | 02:02  3+02 | JOE TO PIP:  You're not too quick for me yet! |
|  |  |  |  |  |  |  |  |
|  | PIP:  (LAUGHS) | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
|  | MRS JOE (V/O):  *Now if this boy ain't grateful, he never will be.* | | 1/181 | 01:16:19:15  1481+07 | 01:16:22:11  1485+11 | 02:20  4+04 | MRS JOE TO ALL:  *Now if this boy ain't grateful,*  *he never will be.*  (AIN’T: ISN’T) |
|  |  |  |  |  |  |  |
|  | MOVE L AS DUO EXIT B/G R | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 322  01:16:22:14  1485+14 | CUT TO INT. PARLOUR, GARGERY HOUSE - DAY. CU - MRS JOE SCRUBBING PIP OVER A BUCKET. MOVE UP AS HE TAKES HIS HEAD OUT OF THE BUCKET, GASPING FOR AIR | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MRS JOE:  I only hope he won't be pampered. | | 1/182 | 01:16:22:16  1486+00 | 01:16:24:18  1489+02 | 02:02  3+02 | MRS JOE TO ALL:  I only hope he won't be pampered. |
|  |  |  |  |  |  |  |  |
| 323  01:16:24:21  1489+05 | CUT TO WS - PAST SEATED JOE F/G R, TO MRS JOE SCRUBBING PIP M/G L, TO PUMBLECHOOK B/G | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | PUMBLECHOOK:  She ain't in that line, mum, have no fear. | | 1/183 | 01:16:24:23  1489+07 | 01:16:27:07  1492+15 | 02:08  3+08 | PUMBLECHOOK TO MRS JOE:  She ain't in that line, mum,  have no fear.  (MUM: INFORMAL ADDRESS TO OLDER WOMAN) |
|  |  |  |  |  |  |  |
|  | JOE:  She? | | 1/184 | 01:16:27:12  1493+04 | 01:16:29:12  1496+04 | 02:00  3+00 | JOE TO MRS PUMBLECHOOK THEN MRS JOE TO JOE:  - She?  - Well, Miss Havisham ain't a he, is she? |
|  |  |  |  |  |  |  |
|  | MRS JOE:  Well, Miss Havisham ain't a he, is she? | |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 324  01:16:29:15  1496+07 | CUT TO CU - MRS JOE CONTINUING, LOOKING UP OFF F/G R AT JOE | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MRS JOE:  Even you ain't as dull as that! | | 1/185 | 01:16:29:17  1496+09 | 01:16:33:00  1501+08 | 03:07  4+15 | MRS JOE TO JO THEN PUMBLECHOOK TO MRS JOE:  - Even you ain't as dull as that!  - Well put, ma'am. Good indeed.  (AIN’T: AREN’T / DULL: STUPID / WELL PUT: WELL EXPRESSED) |
|  |  |  | (TWO SCENES) | | | |
|  |  |  |  |  |  |  |
| 325  01:16:31:08  1499+00 | CUT TO MS - PUMBLECHOOK L | |  | | | |
|  |  |  |  |  |  |  |  |
|  | PUMBLECHOOK:  (CHUCKLES) Well put, ma'am. Good indeed. | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 326  01:16:33:03  1501+11 | CUT TO MS - JOE R, THROWS SOMETHING DOWN, STARING DAGGERS OFF F/G AT PUMBLECHOOK | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MRS JOE (OS):  Mr Pumblechook... | | 1/186 | 01:16:33:08  1502+00 | 01:16:35:10  1505+02 | 02:02  3+02 | MRS JOE TO JOE THEN PUMBLECHOOK TO JOE:  - Mr Pumblechook...  -...her tenant, don't you see. |
|  |  |  | (TWO SCENES) | | | |
|  |  |  |  |  |  |  |
| 327  01:16:34:07  1503+07 | CUT TO MS- BACK ON PUMBLECHOOK L, GESTURING WITH HIS CUP AND SAUCER | |  | | | |
|  |  |  |  |  |  |  |  |
|  | PUMBLECHOOK:  ...her tenant, don't you see. | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
|  | MRS JOE (OS):  ...goes to | | 1/187 | 01:16:35:15  1505+07 | 01:16:38:08  1509+08 | 02:17  4+01 | MRS JOE TO JOE:  ...goes to pay his rent  and Miss ‘Avisham says |
|  |  |  | (TWO SCENES) | | | |  |
|  |  |  |  |  |  |  |  |
| 328  01:16:36:01  1506+01 | CUT TO CU - BACK ON MRS JOE CONTINUING TO SCRUB OS PIP | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MRS JOE:  pay his rent and Miss 'Avisham says | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 329  01:16:38:11  1509+11 | CUT TO CU - PIP, HEAD DOWN, REACTING TO SCRUBBING | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MRS JOE:  does he know a boy who might go and play there for her pleasure, | | 1/188 | 01:16:38:13  1509+13 | 01:16:41:14  1514+06 | 03:01  4+09 | MRS JOE TO JOE:  does he know a boy who might go  and play there for her pleasure, |
|  |  |  |  |  |  |  |  |
| 330  01:16:41:17  1514+09 | CUT TO WS - PAST SEATED JOE F/G R, TO MRS JOE SCRUBBING PIP M/G L, TO PUMBLECHOOK B/G | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MRS JOE:  and Mr Pumblechook, always being considerate | | 1/189 | 01:16:41:19  1514+11 | 01:16:46:07  1521+07 | 04:12  6+12 | MRS JOE TO JOE:  and Mr Pumblechook, always being considerate and thoughtful of us... |
|  |  |  | (TWO SCENES) | | | |  |
|  |  |  |  |  |  |  |  |
| 331  01:16:44:16  1519+00 | CUT TO MS - PUMBLECHOOK L | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MRS JOE (OS):  and thoughtful of us... | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
|  | PUMBLECHOOK:  No more than you deserve, ma'am. | | 1/190 | 01:16:46:12  1521+12 | 01:16:49:09  1526+01 | 02:21  4+05 | PUMBLECHOOK TO MRS JOE THEN MRS JOE TO JOE:  - No more than you deserve, ma'am.  -...mentions this boy, prancing here. |
|  |  |  | (THREE SCENES) | | | |
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| 332  01:16:47:15  1523+07 | CUT TO CU - BACK ON MRS JOE | |  | | | |
|  |  |  |  |  |  |  |  |
|  | MRS JOE:  ..mentions this boy, | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 333  01:16:48:11  1524+11 | CUT TO CU - MRS JOE SHOVING PIP'S HEAD DOWN INTO OS BUCKET | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MRS JOE:  prancing here. | |  |  |  |  |  |
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| 334  01:16:49:17  1526+09 | CUT TO CU - MRS JOE LOOKING DOWN AT OS PIP | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MRS JOE:  He's to go straightaway!// | | 1/191 | 01:16:49:19  1526+11 | 01:16:51:15  1529+07 | 01:20  2+12 | MRS JOE TO JOE:  He's to go straightaway! |
|  |  |  | (TWO SCENES) | | | |  |
|  |  |  |  |  |  |  |  |
| 335  01:16:50:17  1528+01 | CUT TO CU - PIP, HEAD BOWED, REACTS AS MRS JOE HITS HIM WITH THE BRUSH | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MRS JOE (OS):  For all | |  |  |  |  |  |
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| 336  01:16:51:18  1529+10 | CUT TO MS - JOE REACTING | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MRS JOE:  we know our fortune might be made | | 1/192 | 01:16:51:20  1529+12 | 01:16:54:16  1534+00 | 02:20  4+04 | MRS JOE TO JOE:  For all we know our fortune might  be made and all he has to do is play! |
|  |  |  | (TWO SCENES) | | | |  |
|  |  |  |  |  |  |  |  |
| 337  01:16:53:02  1531+10 | CUT TO CU - MRS JOE SCRUBBING OS PIP | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MRS JOE:  and all he has to do is play! | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 338  01:16:54:19  1534+03 | CUT TO CU - OS MRS JOE SCRUBBING PIP | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | PIP:  Don't want to... | | 1/193 | 01:16:54:21  1534+05 | 01:16:57:23  1538+15 | 03:02  4+10 | PIP TO MRS JOE THEN  MRS JOE TO PIP:  - Don't want to...  - You listen to me, ungrateful wretch. |
|  |  |  | (THREE SCENES) | | | |
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| 339  01:16:55:20  1535+12 | CUT TO CU - BACK ON MRS JOE REACTING | |  | | | |
|  |  |  |  |  |  |  |  |
|  | MRS JOE:  You listen to me, | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 340  01:16:56:16  1537+00 | CUT TO MS - PUMBLECHOOK STEPPING TOWARDS | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MRS JOE (OS):  ungrateful wretch. | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
|  | MOVE DOWN AS HE KICKS PIP'S REAR | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | PIP:  (REACTS) | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 341  01:16:58:06  1539+06 | CUT TO MS - JOE R, REACTING, STANDING UP | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MRS JOE (OS):  D'you want to mix with people of quality and breeding, | | 1/194 | 01:16:58:08  1539+08 | 01:17:00:07  1542+07 | 01:23  2+15 | MRS JOE TO PIP:  D'you want to mix with people  of quality and breeding, |
|  |  |  |  |  |  |  |  |
| 342  01:17:00:10  1542+10 | CUT TO WS - PAST JOE F/G R, TO MRS JOE/PIP M/G L, TO PUMBLECHOOK B/G. MOVE IN | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MRS JOE:  or stay here and rot with this | | 1/195 | 01:17:00:12  1542+12 | 01:17:03:18  1547+10 | 03:06  4+14 | MRS JOE TO PIP:  or stay here and rot  with this great lumpen noodle?  (LUMPEN NOODLE - IDIOT) |
|  |  |  | (TWO SCENES) | | | |
|  |  |  |  |  |  |  |
| 343  01:17:02:02  1545+02 | CUT TO PAST CU PIP'S HEAD TO MRS JOE L, REACTING, GLANCING UP AT OS JOE | |  | | | |
|  |  |  |  |  |  |  |  |
|  | MRS JOE:  great lumpen noodle? | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 344  01:17:04:00  1548+00 | CUT TO MS - JOE SHAKES HIS HEAD AT OS PIP AND SIGNALS FOR HIM TO AGREE WITH MRS JOE | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 345  01:17:05:13  1550+05 | CUT TO CU - MRS JOE L, PIP R | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | PIP:  Stay here. | | 1/196 | 01:17:06:06  1551+06 | 01:17:07:19  1553+11 | 01:13  2+05 | PIP TO MRS JOE THEN  MRS JOE TO PIP:  - Stay here.  - What? |
|  |  |  | (TWO SCENES) | | | |
|  |  |  |  |  |  |  |
| 346  01:17:06:21  1552+05 | CUT TO PAST CU PIP R, TO MRS JOE REACTING | |  | | | |
|  |  |  |  |  |  |  |  |
|  | MRS JOE:  What? | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
|  | 01:17:07:10 / 1553+02 | |  | | | |  |
|  | START MUSIC (SCORE) | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 347  01:17:07:22  1553+14 | CUT TO MS - JOE REACTING | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 348  01:17:09:03  1555+11 | CUT TO DEEP SHOT - PAST MS JOE F/G R, TO LS PIP M/G L, BY MRS JOE AS SHE STAGGERS R, PUMBLECHOOK B/G | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MRS JOE:  What! | | 1/197 | 01:17:09:13  1556+05 | 01:17:10:13  1557+13 | 01:00  1+08 | MRS JOE TO PIP:  What! |
|  |  |  |  |  |  |  |  |
| 349  01:17:10:19  1558+03 | CUT TO MS - PUMBLECHOOK WATCHING AS MRS JOE STAGGERS ACROSS F/G L TO R | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 350  01:17:12:06  1560+06 | CUT TO MCU - MOVE R WITH MRS JOE REACTING DRAMATICALLY | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MRS JOE:  (GASPS) | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 351  01:17:13:23  1562+15 | CUT TO MCU - MOVE R WITH JOE PICKING UP OS CLOTH | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 352  01:17:15:19  1565+11 | CUT TO MWS - ANGLE ON JOE L, FLAPPING THE CLOTH AT HYSTERICAL MRS JOE R. | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 353  01:17:17:06  1567+14 | CUT TO MCU - MRS JOE REACTING AS OS JOE FLAPS THE CLOTH F/G L | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | JOE:  Breathe, dear. Breathe.// | | 1/198 | 01:17:17:08  1568+00 | 01:17:19:07  1570+15 | 01:23  2+15 | JOE TO MRS JOE:  Breathe, dear. Breathe. |
|  |  |  | (TWO SCENES) | | | |  |
|  |  |  |  |  |  |  |  |
| 354  01:17:18:15  1569+15 | CUT TO MWS - MRS JOE GRABS THE CLOTH FROM JOE AND THROWS IT AT HIM | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | MRS JOE:  (SHOUTS) Ah! | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 355  01:17:20:22  1573+06 | CUT TO EXT. COUNTRY ROAD. DAY. MOVE R ACROSS F/G GRASS TO REVEAL LS PUMBLECHOOK'S CART MOVING TOWARDS | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | PUMBLECHOOK:  Six sixes? | | 1/199 | 01:17:24:08  1578+08 | 01:17:28:03  1584+03 | 03:19  5+11 | PUMBLECHOOK TO PIP THEN  PIP TO PUMBLECHOOK:  - 6 x 6?  - Thirty... thirty-six?  (SIX SIXES: 6 MULTIPLIED BY 6) |
|  |  |  |  |  |  |  |
|  | PIP:  Thirty... thirty-six? | |  |  |  |  |
|  |  |  |  |  |  |  |  |
|  | PULL FOCUS TO B/G REVEALING PUMBLECHOOK AND PIP. MOVE L | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | PUMBLECHOOK:  Minus thirty-five? | | 1/200 | 01:17:28:08  1584+08 | 01:17:31:13  1589+05 | 03:05  4+13 | PUMBLECHOOK TO PIP THEN  PIP TO PUMBLECHOOK:  - Minus 35?  - One. |
|  |  |  |  |  |  |  |
|  | PIP:  One. | |  |  |  |  |
|  |  |  |  |  |  |  |  |
|  | PUMBLECHOOK:  Plus a hundred and nineteen? | | 1/201 | 01:17:32:05  1590+05 | 01:17:33:19  1592+11 | 01:14  2+06 | PUMBLECHOOK TO PIP:  Plus 119? |
|  |  |  |  |  |  |  |  |
| 356  01:17:34:01  1593+01 | CUT TO MWS - DUO ON CART CONTINUE TOWARDS | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | PIP:  A hundred and nineteen... one hundred and twenty? | | 1/202 | 01:17:34:03  1593+03 | 01:17:37:14  1598+06 | 03:11  5+03 | PIP TO PUMBLECHOOK:  119... 120? |
|  |  |  |  |  |  |  |  |
|  | PUMBLECHOOK:  Divided by eighty-four? | | 1/203 | 01:17:38:03  1599+03 | 01:17:39:23  1601+15 | 01:20  2+12 | PUMBLECHOOK TO PIP:  Divided by 84? |
|  |  |  |  |  |  |  |  |
|  | PIP:  Oh... um... | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
|  | PUMBLECHOOK:  Your answer please, boy. Your answer. | | 1/204 | 01:17:41:17  1604+09 | 01:17:43:06  1606+14 | 01:13  2+05 | PUMBLECHOOK TO PIP:  Your answer please, boy. Your answer. |
|  |  |  |  |  |  |  |  |
|  | CART CONTINUES TO F/G | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 357  01:17:43:09  1607+01 | CUT TO LS - THRU TREES TO CART MOVING R TO L AND AWAY. MOVE L | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | PUMBLECHOOK:  So start again. Twelve times thirty-nine? | | 1/205 | 01:17:44:07  1608+07 | 01:17:46:07  1611+07 | 02:00  3+00 | PUMBLECHOOK TO PIP:  So start again. |
|  |  |  |  |  |  |
|  | 1/206 | 01:17:47:02  1612+10 | 01:17:49:07  1615+15 | 02:05  3+05 | PUMBLECHOOK TO PIP:  12 x 39? |
|  |  |  |  |  |  |  |  |
| 358  01:17:49:22  1616+14 | CUT TO EXT. SATIS HOUSE - DAY. LS TOWARDS THE HOUSE. CART ENTERS F/G R, CONTINUING AWAY. MOVE IN TILTING UP | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 359  01:17:55:13  1625+05 | CUT TO MS - PUMBLECHOOK STARTING TO CLIMB DOWN FROM CART. PIP B/G | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 360  01:17:57:10  1628+02 | CUT TO MWS - PIP CLIMBING DOWN FROM CART F/G L AS REAR PUMBLECHOOK APPROACHES B/G OVERGROWN GATE AND RINGS THE BELL. MOVE IN  (FX: BELL) | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 361  01:18:00:19  1633+03 | CUT TO MS - THRU GATE TO PUMBLECHOOK AND PIP LOOKING UP OSL AT THE HOUSE. MOVE R AS PIP STEPS TOWARDS F/G R | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | PUMBLECHOOK:  Four times seventeen? | | 1/207 | 01:18:00:21  1633+05 | 01:18:02:08  1635+08 | 01:11  2+03 | PUMBLECHOOK TO PIP:  4 x 17? |
|  |  |  |  |  |  |  |  |
|  | PIP:  Er... | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
|  | PUMBLECHOOK:  Too slow. Sixty-eight. | | 1/208 | 01:18:03:00  1636+08 | 01:18:04:15  1638+15 | 01:15  2+07 | PUMBLECHOOK TO PIP:  Too slow. 68. |
|  |  | |  |  |  |  |  |
|  | PUMBLECHOOK:  Nine times thirteen? | | 1/209 | 01:18:04:20  1639+04 | 01:18:05:21  1640+13 | 01:01  1+09 | PUMBLECHOOK TO PIP:  9 x 13? |
|  |  |  |  |  |  |  |  |
| 362  01:18:06:00  1641+00 | CUT TO LS - GIRL (ESTELLA) APPEARING AT THE WINDOW WITH A LIGHT | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | PIP (OS):  One hundred and seventeen? | | 1/210 | 01:18:07:07  1642+15 | 01:18:08:23  1645+07 | 01:16  2+08 | PIP TO PUMBLECHOOK:  117? |
|  |  |  |  |  |  |  |  |
| 363  01:18:09:02  1645+10 | CUT TO CU - THRU BARS TO PIP LOOKING UP OFF F/G | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 364  01:18:11:08  1649+00 | CUT TO L/A LS - ESTELLA GESTURING IN THE WINDOW | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 365  01:18:12:14  1650+14 | CUT TO MS - THRU GATE/FOLIAGE TO PUMBLECHOOK, BOWING SLIGHTLY THEN TAKING HOLD OF PIP'S EAR. MOVE BACK AS HE PUSHES OPEN THE GATE | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | PUMBLECHOOK:  Now boy, remember your station | | 1/211 | 01:18:16:18  1657+02 | 01:18:19:13  1661+05 | 02:19  4+03 | PUMBLECHOOK TO PIP:  Now boy, remember your station (STATION: SOCIAL POSITION) |
|  |  |  |  |  |  |  |  |
|  | PUMBLECHOOK MOVES TOWARDS, PULLING PIP BY THE EAR | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 366  01:18:19:16  1661+08 | CUT TO MWS - FOLLOW REAR DUO AWAY TOWARDS B/G HOUSE | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | PUMBLECHOOK:  and let your conduct be a credit unto those which brought you up by hand. | | 1/212 | 01:18:19:18  1661+10 | 01:18:23:18  1667+10 | 04:00  6+00 | PUMBLECHOOK TO PIP:  and let your conduct be a credit unto those which brought you up by hand. |
|  |  |  | (TWO SCENES) | | | |  |
|  |  |  |  |  |  |  |  |
| 367  01:18:23:03  1666+11 | CUT TO MS - ANGLE ON PUMBLECHOOK L, SLAPPING PIP, R, ON THE HEAD | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | PIP:  Ah! | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
|  | CONTINUE BACK AS PUMBLECHOOK TAKES HOLD OF PIP'S EAR AGAIN | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 368  01:18:25:19  1670+11 | CUT TO L/A POV MOVING FORWARDS TO THE HOUSE/CLOCK TOWER | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | PIP (OS):  Look, the clock stopped. | | 1/213 | 01:18:27:14  1673+06 | 01:18:29:02  1675+10 | 01:12  2+04 | PIP TO PUMBLECHOOK:  Look, the clock stopped. |
|  |  | |  |  |  |  |  |
|  | PUMBLECHOOK (OS):  Never mind | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 369  01:18:29:05  1675+13 | CUT TO LS - PAST OVER GROWN GARDEN TO PUMBLECHOOK AND PIP CONTINUING AWAY TO THE HOUSE | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | PUMBLECHOOK:  the clock, just mind your manners. | | 1/214 | 01:18:29:07  1675+15 | 01:18:31:04  1678+12 | 01:21  2+13 | PUMBLECHOOK TO PIP:  Never mind the clock,  just mind your manners.  (MIND YOUR MANNERS - BE POLITE) |
|  |  |  |  |  |  |  |  |
| 370  01:18:31:07  1678+15 | CUT TO MS - MOVE BACK AS DUO ROUND A CORNER TOWARDS, PUMBLECHOOK PULLING PIP BY THE EAR | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | PAN L AND PULL BACK TO MWS AS DUO STOP BY DOOR | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 371  01:18:37:03  1687+11 | CUT TO CU - DOOR BEING UNCHAINED BY OS PERSON | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 372  01:18:39:09  1691+01 | CUT TO MWS - ANGLE ON REAR DUO WAITING AT THE DOOR | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 373  01:18:40:20  1693+04 | CUT TO INT. SATIS HOUSE - DAY. LS - L/A ON ESTELLA CLIMBING UP STEPS WITH LANTERN IN THE GLOOM. MOVE IN | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 374  01:18:44:06  1698+06 | CUT TO EXT. SATIS HOUSE - DAY. MS - PAST PROFILE PIP TO PUMBLECHOOK AT HE DOOR L | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 375  01:18:46:07  1701+07 | CUT TO INT. SATIS HOUSE - DAY. L/A MS - PUMBLECHOOK AND PIP OPENING THE DOOR, LOOKING UP OFF F/G AT ESTELLA | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | 01:18:48:22 / 1705+06 | |  | | | |  |
|  | END MUSIC (SCORE) | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 376  01:18:50:05  1707+05 | CUT TO LS - L/A ON ESTELLA | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | ESTELLA:  What name? | | 1/215 | 01:18:50:20  1708+04 | 01:18:53:02  1711+10 | 02:06  3+06 | ESTELLA TO PUMBLECHOOK THEN PUMBLECHOOK TO ESTELLA:  - What name?  - Pumblechook. |
|  |  |  | (TWO SCENES) | | | |
|  |  |  |  |  |  |  |
| 377  01:18:51:14  1709+06 | CUT TO MS - L/A BACK ON PUMBLECHOOK, CENTRE, AND PIP R | |  | | | |
|  |  |  |  |  |  |  |  |
|  | PUMBLECHOOK:  Pumblechook. | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
|  | ESTELLA (OS):  Quite right. | | 1/216 | 01:18:53:07  1711+15 | 01:18:56:04  1716+04 | 02:21  4+05 | ESTELLA TO PUMBLECHOOK:  Quite right.  Do you wish to see Miss Haversham? |
|  |  |  | (TWO SCENES) | | | |
|  |  |  |  |  |  |  |
| 378  01:18:54:03  1713+03 | CUT TO MCU - ESTELLA | |  | | | |
|  |  |  |  |  |  |  |  |
|  | ESTELLA:  Do you wish to see Miss Haversham? | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 379  01:18:56:07  1716+07 | CUT TO MS - L/A BACK ON PUMBLECHOOK AND PIP | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | PUMBLECHOOK:  If Miss Haversham | | 1/217 | 01:18:57:03  1717+11 | 01:18:59:20  1721+12 | 02:17  4+01 | PUMBLECHOOK TO ESTELLA THEN ESTELLA TO PUMBLECHOOK:  - If Miss Haversham wishes to see me? - She don't. |
|  |  |  | (TWO SCENES) | | | |
|  |  |  |  |  |  |  |
| 380  01:18:58:13  1719+13 | CUT TO MCU - BACK ON ESTELLA, INTERRUPTING | |  | | | |
|  |  |  |  |  |  |  |  |
|  | PUMBLECHOOK (OS):  wishes to see me? | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
|  | ESTELLA (OVER):  She don't. | |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| 381  01:18:59:23  1721+15 | CUT TO MS - L/A BACK ON PUMBLECHOOK AND PIP | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | ESTELLA (OS):  Come along, boy. | | 1/218 | 01:19:00:12  1722+12 | 01:19:02:01  1725+01 | 01:13  2+05 | ESTELLA TO PIP:  Come along, boy. |
|  |  |  |  |  |  |  |  |
| 382  01:19:02:04  1725+04 | CUT TO MCU - BACK ON ESTELLA STARTING TO TURN AWAY | |  | | | |  |
|  |  |  |  |  |  |  |  |
|  | ESTELLA:  Boy! | | 1/219 | 01:19:02:06  1725+06 | 01:19:04:04  1728+04 | 01:22  2+14 | ESTELLA TO PIP:  Boy! |
|  |  |  |  |  |  |  |  |
| 383  01:19:03:06  1726+14 | CUT TO LS - L/A ON ESTELLA TURNING AWAY | |  | | | |  |
|  |  |  |  |  |  |  |  |
| 384  01:19:04:08  1728+08 | CUT TO MS - L/A BACK ON PUMBLECHOOK AND PIP. PIP EXITS F/G R | |  | | | |  |
|  |  |  |  |  |  |  |  |
| **EP**  **01:19:07:23**  **1733+15** | **LAST FRAME ACTION REEL 1A/1B** | | | | | |  |
|  |  |  |  |  |  |  |  |
| **03:19**  **5+11** | **FOOTAGE FROM SPOT 1/219 TO LAST FRAME ACTION REEL 1A/1B** | | | | | | |
|  |  |  |  |  |  |  |  |
| **19:15:23**  **1733+15** | **FOOTAGE FROM 12’ START MARK TO LAST FRAME ACTION REEL 1A/1B** | | | | | | |
|  |  |  |  |  |  |  |  |
| **19:07:23**  **1721+15** | **FOOTAGE FROM FIRST FRAME ACTION TO LAST FRAME ACTION REEL 1A/1B** | | | | | | |
|  |  |  |  |  |  |  |  |