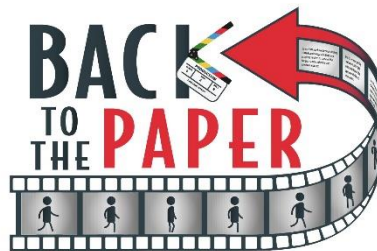


Back To The Paper

Combined Continuity and Spotting List



Created by:



CCSL - Dialogue List - Closed Captioning

Back To The Paper
(dba for Talking Type , LLC)
10411 Motor City Drive, Ste. 750
Bethesda, MD 20817
301-640-5040
www.BackToThePaper.com
projects@backtothepaper.com

Back To The Paper

COMPREHENSIVE CCSL - SAMPLE

What Makes A CCSL

The goal of a CCSL is to create a visual transcript that provides an accurate reference for the content of the film. Shot descriptions in Combined Continuity and Spotting Lists (CCSL) provide brief summaries of what the viewer sees on the screen. Every shot, regardless of its length, is visually described from the first frame to the last (cut to cut) using common abbreviated cinematography terms.

Shot Descriptions are written with the following elements in mind:

Location: Whenever a scene changes geographic locations, goes from outdoors to indoors or even moves between rooms, the change is noted.

Example: ES CANDY FACTORY INTERIOR – DAY.

First line indicates the place (always interior or exterior), then the specific location, and the approximate time of day.

Examples:

INT. SUMMER HOUSE – JANE’S BEDROOM – DAY.

EXT. PARK – PLAYGROUND – MORNING.

Framing + Subject/Object: Using abbreviated cinematography terms, the subject or object of the shot is described.

Example: FA MS NANCY AND ESTHER STANDING AT TABLE IN CANDY PACKAGING ROOM.

(Front angle, Medium Shot...)

Movement: Any camera movement during the shot is incorporated into the description, including changes in focus.

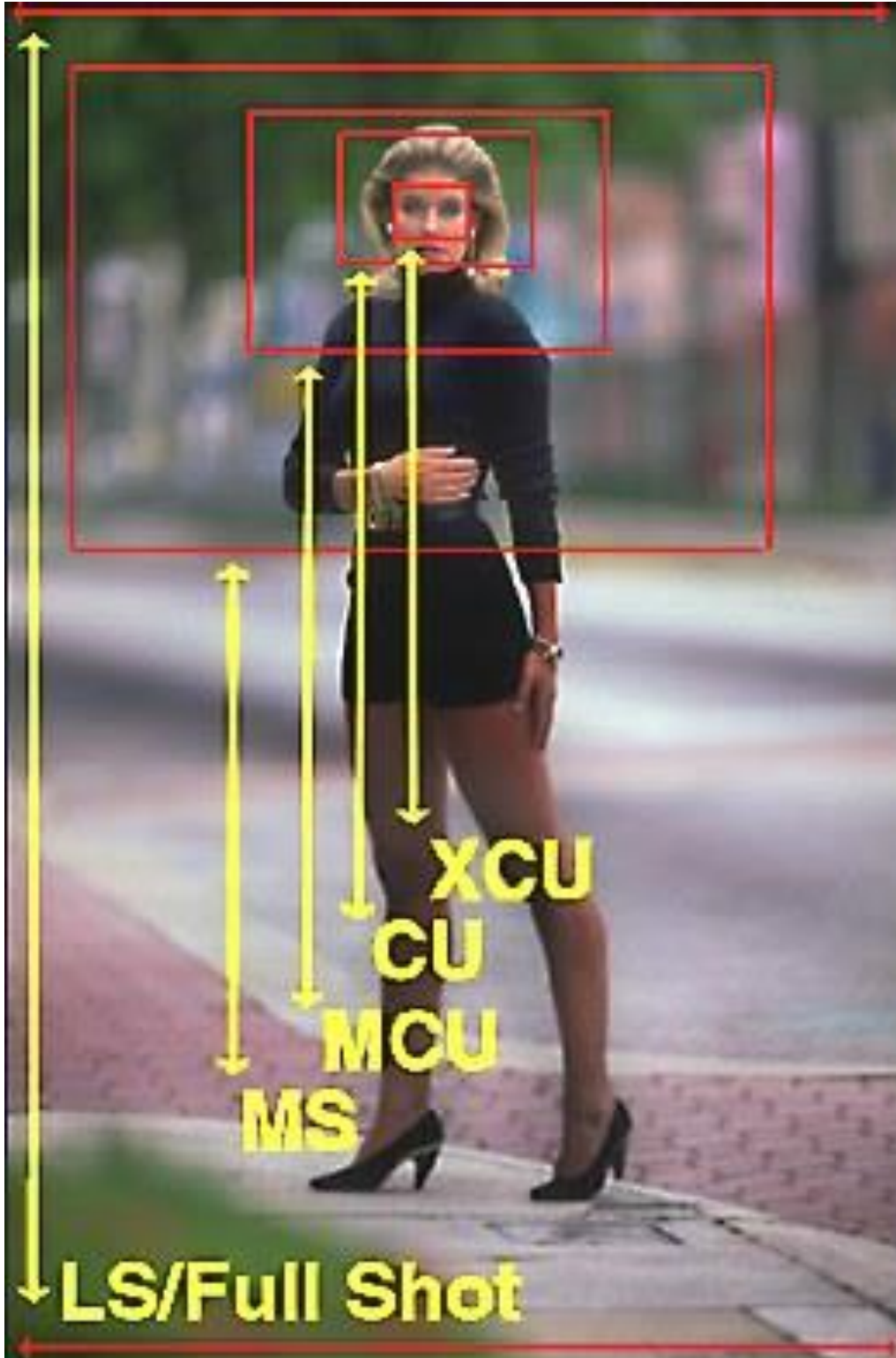
Example: MCU ESTHER WRAPPING CANDY, PAN L TO NANCY EATING PIECE OF CANDY.

Effects/Graphics: When special effects, computer graphics or artistic camera movement is used.

Example: FA MS NANCY AND ESTHER COVERED IN CHOCOLATE. GFX: IRIS CLOSING, FTB (front to back).



SOME COMMON TERMS AND ABBREVIATIONS USED TO DESCRIBE SHOTS



Back To The Paper

COMPREHENSIVE CCSL - SAMPLE

SHOT FRAMING

EST.	<i>Establishing Shot</i> – Sets up the scene, establishes it. It's at the head of a scene that clearly shows us the location of the action.
ECU	<i>Extreme close-up</i> reveals subject in extreme detail.
CU	<i>Close-up</i> reveals subject in detail, takes up most if not the entire screen.
MCU	<i>Medium close-up</i> takes up about 3/4 of the screen.
MS	<i>Medium shot</i> shows subject as well as part of its surrounding. This is the broadest shot type, encompassing shots from a variety of distances.
WS	<i>Wide shot</i> is taken from a relatively long distance; main subject appears small in respect to the entire frame.
EWS	<i>Extreme wide shot</i> is taken from a very long distance; main subject appears very small in respect to the entire frame and is basically reduced to a small dot on the screen.
TS	<i>Travelling Shot</i> is taken from a moving location like a car, plane etc.
LS	<i>Long shot</i> is taken from a long distance, similar to a wide shot but a little closer.

CAMERA MOVEMENT

AER	<i>Aerial view</i> , may be LOW (as in close to the ground) or HIGH (above or right below the clouds)
CRANE	Shot from above the subject, the mounting that supports the camera rises.
DOLLY IN	Entire camera moves toward the subject, generally slower than a zoom.
DOLLY OUT	Entire camera moves away from the subject, generally slower than a zoom.
PAN LEFT	Camera rotates to the left.
PAN RIGHT	Camera rotates to the right.
TILT UP	Camera tilts up on a vertical axis.
TILT DOWN	Camera tilts down on a vertical axis.
TRK	<i>Tracking Shot</i> – shot moves with the subject.
TS	<i>Traveling Shot</i> – shot taken from a moving location (car, boat, plane etc.)

CAMERA ANGLES

FA	<i>Front Angle</i> shot is taken from directly in front of a subject.
RA	<i>Rear angle</i> shot reveals the rear view of a subject.
LA	<i>Low Angle</i> shot is taken from a low angle of the subject, as if looking up at the subject.
HA	<i>High Angle</i> shot is taken from above the subject.
SA	<i>Side Angle</i> shot is taken from the side of the subject.
OTS	<i>Over the shoulder</i> - shows the subject from behind the shoulder of another character. It is common in conversation scenes.

Back To The Paper

COMPREHENSIVE CCSL - SAMPLE

MASTER ENGLISH SUBTITLE/SPOTTING LIST				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Scene Number	Timecode	Visual Descriptions	Title	Timecode In	Timecode Out	Duration	Character ID, Dialogue, SFX, with Forced Narrative
SCENE 1	01:00:00:00	BLACK SCREEN.					
SCENE 2	01:00:00:05	PRODUCTION LOGO. BANNER PICTURES	1	01:00:01:00	01:00:02:03	01:03	PRODUCTION TITLE: BANNER PICTURES
SCENE 3	01:00:01:14	CU JAMES HOLDING A WATCH. [watch ticking]	2	01:00:02:05	01:00:03:23	01:18	[watch ticking]
SCENE 4	01:00:02:13	CU JAMES, PARTIALLY SEEN, SEATED ON THE L, FACING R, BEFORE A MIC. HE PUTS ON THE HEADPHONE.					
SCENE 5	01:00:03:09	CU JAMES' HAND PUSHES A PLUG INTO THE RADIO.					
SCENE 6	01:00:03:23	CU THE PLUG CLICKS ON A SWITCH AND A LIGHT GLOWS. [static crackles]	3	01:00:04:01	01:00:05:00	00:23	[static crackles]
SCENE 7	01:00:04:11	SA. MCU JAMES TURNS THE KNOB OF THE RADIO. JAMES: Good evening, my friends.	4	01:00:05:02	01:00:06:08	01:06	JAMES: Good evening, my friends.
SCENE 8	01:00:05:07	SA. CU JAMES SPEAKS INTO THE MIC. NARRATIVE TITLE: FRANCE, 1943 JAMES: I pray you are well.	5	01:00:06:10	01:00:07:17	01:07	NARRATIVE TITLE: FRANCE, 1943
			6	01:00:07:19	01:00:09:14	01:19	JAMES: I pray you are well.
SCENE 9	01:00:09:12	RA. LS ROSCOE AND OFFICER WALKING.					
SCENE 10	01:00:10:12	SLO.MO. MCU. VEHICLE APPROACHES THE HOUSE. NAZI FLAG FLUTTERING ON A FLAG POST ON THE VEHICLE.					



Back To The Paper

COMPREHENSIVE CCSL - SAMPLE

Scene Number	Timecode	Visual Descriptions	Title	Timecode In	Timecode Out	Duration	Character ID, Dialogue, SFX, with Forced Narrative
SCENE 11	01:00:11:11	MCU SPEAKER. JAMES: [over radio] For three years, we have ducked, dodged,	7	01:00:11:23	01:00:13:22	01:23	JAMES: [over radio] For three years, we have ducked, dodged,
SCENE 12	01:00:12:08	INT. SECRET ROOM – NIGHT. MLS A GROUP OF THREE FRENCH RESISTANCE FIGHTERS SIT IN A SECRET ROOM. ONE FIGHTER WRAPS A FRESH BANDAGE AROUND ANOTHER, WHILE THE THIRD HOLDS HIS RIFLE. THEY HAVE A RADIO ON THE DESK BEFORE THEM.					
SCENE 13	01:00:13:20	INT. OLD RADIO ROOM – NIGHT. MLS JULIET IS SEATED ON THE FLOOR WITH HER BACK RESTED TO THE DESK. SHE LOOKS AT THE WATCH. JAMES: [over radio] and cheated the machinations of the Nazis' evil empire.	8	01:00:14:00	01:00:17:15	03:15	JAMES: [over radio] and cheated the machinations of the Nazis' evil empire.
SCENE 14	01:00:14:23	INT. NAZI GESTAPO HEADQUARTERS – NIGHT. RA. MCU FRENCH POLICEMAN IS SEATED AT HIS DESK, WRITING. HE LOOKS UP R, SHRUGS, CONTINUES WRITING.					
SCENE 15	01:00:15:20	FA. MS FRENCH OFFICER FACING FRONT.					
SCENE 16	01:00:16:16	FA. MCU ROSCOE WALKING.					
SCENE 17	01:00:17:16	CU JAMES'S HAND PUSHES THE PLUG INTO THE RADIO.					
SCENE 18	01:00:18:02	CU JAMES' HAND TURNS THE KNOB ON THE RADIO. THE OTHER HAND HOLDS A WATCH.					
SCENE 19	01:00:18:11	CU THE LIGHT INSIDE THE RADIO GLOWS.	9	01:00:19:01	01:00:20:23	01:22	ROSCOE TO BRUCE: Have you triangulated the broadcast signal yet?



Back To The Paper

COMPREHENSIVE CCSL - SAMPLE

Scene Number	Timecode	Visual Descriptions	Title	Timecode In	Timecode Out	Duration	Character ID, Dialogue, SFX, with Forced Narrative
		<p>ROSCOE: Have you triangulated the broadcast signal yet?</p>					
SCENE 20	01:00:19:20	<p>INT. NAZI GESTAPO HEADQUARTERS – DAY. MLS REARVIEW BRUCE IS STANDING FACING ROSCOE. FRENCH POLICEMAN IS STANDING NEAR HIS DESK. ROSCOE WALK TO FRONT.</p> <p>BRUCE: I'm afraid not, Sir.</p>	10	01:00:21:01	01:00:21:23	00:22	BRUCE TO ROSCOE: I'm afraid not, Sir.
SCENE 21	01:00:21:03	<p>MS BRUCE, FACING FRONT, SEEN PAST ROSCOE.</p> <p>BRUCE: The broadcast continues to be too short.</p>	11	01:00:22:01	01:00:23:22	01:21	BRUCE TO ROSCOE: The broadcast continues to be too short.
SCENE 22	01:00:22:02	<p>FA. MS ROSCOE.</p> <p>ROSCOE: Why do you follow the Führer?</p>	12	01:00:24:00	01:00:25:02	01:02	ROSCOE TO BRUCE: Why do you follow the Führer?
SCENE 23	01:00:24:20	<p>FA. MCU BRUCE.</p> <p>BRUCE: When I hear him speak, I feel my heart swell with pride.</p>	13	01:00:25:04	01:00:26:07	01:03	BRUCE TO ROSCOE: When I hear him speak,
			14	01:00:26:09	01:00:29:10	03:01	BRUCE TO ROSCOE: I feel my heart swell with pride.
SCENE 24	01:00:26:10	<p>INT. OLD RADIO ROOM – DAY. MCU ROSCOE IS LOOKING AT THE GLASS ITEM IN HIS HAND. PAN L ROSCOE' GESTAPO OFFICER, A FRENCH POLICEMAN AND THE FACTORY MANAGER ARE STANDING BEHIND ROSCOE. THE FACTORY MANAGER LOOKS AT HIS BADGE NERVOUSLY</p>					
SCENE	01:00:29:10	<p>SA. MCU JAMES, FACING THE MIC ON THE R, PUTS ON THE</p>					



Back To The Paper

COMPREHENSIVE CCSL - SAMPLE

Scene Number	Timecode	Visual Descriptions	Title	Timecode In	Timecode Out	Duration	Character ID, Dialogue, SFX, with Forced Narrative
25		HEADPHONE.					
SCENE 26	01:00:30:10	MCU JAMES' OTS ON HIM HOLDING THE MIC WITH ONE HAND AND A WATCH IN THE OTHER. ROSCOE: This man... has the same effect on our enemies.	15	01:00:30:16	01:00:33:08	02:16	ROSCOE TO BRUCE: This man... has the same effect on our enemies.
SCENE 27	01:00:32:07	FA. MS BEDRAGGLED MAN SEATED BEFORE THE RADIO, EARPIECE TO THE EAR. A CANDLE IS LIT ON THE TABLE. ROSCOE: They are inflamed by his words.	16	01:00:33:10	01:00:35:19	02:09	ROSCOE TO BRUCE: They are inflamed by his words.
SCENE 28	01:00:33:16	FLASHLIGHT SHINING AT THE DOOR.					
SCENE 29	01:00:33:23	MCU BEDRAGGLED MAN SLEEPING AT HIS DESK. HE IS STARTLED AS THE FLASHLIGHT SHINES ON HIM. THE CANDLE IS BLOWN OUT.					
SCENE 30	01:00:34:14	SA. MCU POLICEMAN GOES DOWN THE STAIRS.					
SCENE 31	01:00:35:06	LA. MLS BEDRAGGLED MAN RUNS DOWN THE STAIRS. JAMES: [over radio] We... the foreigners and the Jew...	17	01:00:35:21	01:00:38:22	03:01	JAMES: [over radio] We... the foreigners and the Jew...
SCENE 32	01:00:36:09	HA. MLS POLICEMAN RUNS DOWN THE STEPS, FLASHLIGHT IN HAND.					
SCENE 33	01:00:36:22	LA. MLS BEDRAGGLED MAN LOOKS BACK OVER HIS SHOULDER AT THE POLICEMAN FOLLOWING WITH A FLASHLIGHT. BEDRAGGLED MAN TURNS AROUND.					
SCENE 34	01:00:38:01	BEDRAGGLED MAN TURNS TO THE FRONT. THE POLICEMAN STANDS WITH THE TORCH AT THE TOP OF THE STAIRS.					



Back To The Paper

COMPREHENSIVE CCSL - SAMPLE

Scene Number	Timecode	Visual Descriptions	Title	Timecode In	Timecode Out	Duration	Character ID, Dialogue, SFX, with Forced Narrative
SCENE 35	01:00:38:06	INT. ATTIC ROOM – DAY. CU JAMES TURNS THE KNOB ON THE RADIO.					
SCENE 36	01:00:38:15	CU LIGHT GLOWS IN RADIO. JAMES: [over radio] the weak and the infirm...	18	01:00:39:00	01:00:40:11	01:11	JAMES: [over radio] the weak and the infirm...
SCENE 37	01:00:39:09	SA. MLS JAMES SEATED AT HIS RADIO DESK.					
SCENE 38	01:00:40:05	EXT. STREET – DAY. MLS MEN, WOMEN AND CHILDREN WAITING IN A QUEUE. AND OLD MAN PASSES FRAME TO THE R. DICK: What I need is to get out of this God-forsaken country!	19	01:00:40:13	01:00:42:19	02:06	DICK TO JAMES: What I need is to get out of this God-forsaken country!
SCENE 39	01:00:41:05	FA. MS DICK SHOUTS AND GESTURES ANGRILY WITH HIS HAND.					
SCENE 40	01:00:42:09	RA. MS JULIET SEATED ON THE FLOOR LOOKING BACK. DICK: Because if we all stay here, we're all gonna die.	20	01:00:42:21	01:00:45:05	02:08	DICK TO JAMES: Because if we all stay here, we're all gonna die.
SCENE 41	01:00:43:13	MCU PUTS HIS FINGER TO HIS LIPS AND GESTURES WITH HIS HAND.					
SCENE 42	01:00:44:08	MLS JULIET FACING FRONT SEATED BEHIND A WALL. GESTAPO OFFICER COMES FROM BEHIND WITH FLASHLIGHT IN HAND.					
SCENE 43	01:00:45:04	HA. XLS JULIET ON THE L, GESTAPO OFFICER, ON THE R, WALKING TO THE L WITH FLASHLIGHT IN HAND. ROSCOE: We will not rest until	21	01:00:45:07	01:00:47:02	01:19	ROSCOE TO BRUCE: We will not rest until
SCENE 44	01:00:45:21	INT. ATTIC ROOM – DAY. MS DICK PUTS A YELLOW ARMBAND ON ALICE' FOREHEAD. ALICE IS LYING					



Back To The Paper

COMPREHENSIVE CCSL - SAMPLE

Scene Number	Timecode	Visual Descriptions	Title	Timecode In	Timecode Out	Duration	Character ID, Dialogue, SFX, with Forced Narrative
		ON THE BED. TILT UP. DICK LOOKS TO THE FRONT.					
SCENE 45	01:00:47:04	INT. NAZI HEADQUARTERS – DAY. MS ROSCOE STANDING AT HIS DESK. ROSCOE: this man has been captured.	22	01:00:47:04	01:00:49:15	02:11	ROSCOE TO BRUCE: this man has been captured.
SCENE 46	01:00:48:16	EXT. NAZI HEADQUARTERS – NIGHT. FA. MS ROSCOE WALKS.					
SCENE 47	01:00:49:15	INT. ATTIC ROOM – DAY. FA. MCU JAMES SEATED BEFORE THE MIC. HE SPEAKS INTO IT. JAMES: [over radio] ...we are all being hunted.	23	01:00:49:17	01:00:50:21	01:04	JAMES: [over radio] ...we are all being hunted.
SCENE 48	01:00:50:22	SA. MS DICK STANDING NEAR THE GLASS WINDOW FACING R. HE TURNS TO FACE FRONT. JAMES: [over radio] There are others out there who are kin to you...	24	01:00:50:23	01:00:53:11	02:12	JAMES: [over radio] There are others out there who are kin to you...
SCENE 49	01:00:52:10	EXT. OLD RADIO ROOM – NIGHT. MLS JULIET SLIDES THE DOOR SHUT.					
SCENE 50	01:00:53:02	MS JULIET LOOKS TO THE FRONT. MICHAEL: [blows whistle]	25	01:00:53:13	01:00:54:21	01:08	MICHAEL: [blows whistle]
SCENE 51	01:00:53:19	EXT. NAZI HEADQUARTERS – DAY. JULIET WITH BAG FACING L. SHE TURNS AND RUNS.					
SCENE 52	01:00:54:07	LS SOLDIERS STANDING GUARD NEAR THE ENTRANCE. A TANK CAN BE SEEN.					
SCENE 53	01:00:54:17	SA. MCU MICHAEL BLOWS WHISTLE AND RUNS TO THE R. PAN R. HE PUSHES THE GATE OPEN AND GETS THROUGH IT.	26	01:00:54:23	01:00:58:11	03:12	JAMES: [over radio] ...sharing in your burdens, delighting in your victories,



Back To The Paper

COMPREHENSIVE CCSL - SAMPLE

Scene Number	Timecode	Visual Descriptions	Title	Timecode In	Timecode Out	Duration	Character ID, Dialogue, SFX, with Forced Narrative
		JAMES: [over radio] ...sharing in your burdens, delighting in your victories,					
SCENE 54	01:00:55:22	FA. MS JULIET RUNNING WITH BAG IN HAND.					
SCENE 55	01:00:56:07	TRACK SHOT. MLS JULIET RUNNING ON THE SIDEWALK WITH BAG IN HAND. MICHAEL FOLLOWING BEHIND.					
SCENE 56	01:00:57:01	MLS ARMED SOLDIERS RUN TO THE R.					
SCENE 57	01:00:57:18	FA. MCU JAMES SPEAKING INTO THE RADIO.					
SCENE 58	01:00:58:11	SA. MS JAMES SEATED BEFORE HIS RADIO, FACING R. JAMES: [over radio] keeping the flame of hope alight.	27	01:00:58:13	01:01:01:00	02:11	JAMES: [over radio] keeping the flame of hope alight.
SCENE 59	01:00:59:21	INT. JOHN'S OFFICE – DAY. MS JULIET CLOSES THE DOOR, TURNS AND STANDS WITH BACK TO THE DOOR.					
SCENE 60	01:01:00:23	MS JOHN, SEEN PAST JULIET, SEATED AT HIS DESK. HE GESTURES TO HER. [dramatic music]	28	01:01:01:02	01:01:04:00	02:22	[dramatic music]
SCENE 61	01:01:01:20	MLS JOHN SEATED AT HIS DESK FACING L. HE LOOKS BACK AT JULIET STANDING AT THE DOOR. HE IS POINTING HIS FINGER TO THE FRONT.					
SCENE 62	01:01:02:19	MS JOHN SEATED AT HIS DESK. JULIET GETS INTO THE CLOSET.					
SCENE 63	01:01:03:20	JULIET'S POV FROM INSIDE THE CLOSET ON JOHN SEATED AT HIS DESK.					



Back To The Paper

COMPREHENSIVE CCSL - SAMPLE

Scene Number	Timecode	Visual Descriptions	Title	Timecode In	Timecode Out	Duration	Character ID, Dialogue, SFX, with Forced Narrative
SCENE 64	01:01:04:07	RA. MLS JOHN SLIDES CLOSE THE DOOR BEHIND HIM.					
SCENE 65	01:01:05:03	BLACK SCREEN.					
SCENE 66	01:01:06:19	MLS ARMED POLICEMEN ENTER ROOM. THE POLICEMAN IN THE FRONT HAS A FLASHLIGHT ON. PAPERS STREWN ON THE FLOOR. JAMES: [over radio] Stay safe, my friends... [tense silence]	29	01:01:06:23	01:01:08:00	01:01	JAMES: [over radio] Stay safe, my friends...
			30	01:01:08:02	01:01:10:22	02:20	[tense silence]
SCENE 67	01:01:08:15	SA. MS DICK, ALICE STANDING ON THE L, FACING L. JULIET, JAMES STANDING BEHIND THEM. PAN R.					
SCENE 68	01:01:09:17	FA. MCU JOHN.					
SCENE 69	01:01:10:17	SA. MCU JAMES LOOKING TO THE R. JAMES: You have to help us.	31	01:01:11:00	01:01:12:00	01:00	JAMES TO JOHN: You have to help us.
SCENE 70	01:01:11:10	MS DICK AND ALICE STANDING LOOKING TO THE L. PAN R. JULIET STANDING ON THE R.					
SCENE 71	01:01:12:04	FA. MS JOHN STANDING.					
SCENE 72	01:01:12:21	FA. MCU JAMES SEATED BEFORE THE RADIO, HOLDING THE MIC. JAMES: [over radio] The cities and towns we once called home...	32	01:01:13:05	01:01:15:10	02:05	JAMES: [over radio] The cities and towns we once called home...
SCENE 73	01:01:14:05	MCU JULIET'S OTS ON JOHN. JOHN LOOKS UP TO THE R. JULIET TURNS AROUND. PULL BACK. JOHN IS HOLDING A BASKET OF FOOD SUPPLIES.	33	01:01:15:12	01:01:18:10	02:22	[distant gunshots]



Back To The Paper

COMPREHENSIVE CCSL - SAMPLE

Scene Number	Timecode	Visual Descriptions	Title	Timecode In	Timecode Out	Duration	Character ID, Dialogue, SFX, with Forced Narrative
		[distant gunshots]					
SCENE 74	01:01:16:14	LA. LS PAPERS FLYING DOWN FROM THE APARTMENT BUILDING.					
SCENE 75	01:01:18:12	RA. JAMES AND JULIET. THEY TURN AROUND. JAMES HAS THE RADIO IN HAND. JAMES: [over radio] ...have turned against us.	34	01:01:18:12	01:01:20:23	02:11	JAMES: [over radio] ...have turned against us.
SCENE 76	01:01:19:17	EXT. ALLEY – NIGHT. FA. MS JAMES HOLDING THE RADIO. HE HANDS OVER THE RADIO TO JOHN ON THE R. PAN R. JOHN TAKES THE RADIO. JULIET SEEN STANDING BEHIND HIM.					
SCENE 77	01:01:21:06	INT. JOHN’S ESTATE – RADIO ROOM – NIGHT. MS JAMES LYING ON THE FLOOR, SWITCHES ON THE RADIO. LIGHT GLOWS IN THE RADIO. JAMES: [over radio] But you are not alone in this battle.	35	01:01:22:10	01:01:24:13	02:03	JAMES: [over radio] But you are not alone in this battle.
SCENE 78	01:01:22:15	MLS FIVE PEOPLE GATHERED AROUND A RADIO.					
SCENE 79	01:01:23:14	MCU JULIET. [thrilling music]	36	01:01:24:15	01:01:27:13	02:22	[thrilling music]
SCENE 80	01:01:24:21	INT. JOHN’S ESTATE – DAY. JORN OPENING THE LARGE WOODEN CRATE WITH A CROWBAR. JOHN HELPS HIM.					
SCENE 81	01:01:25:07	MCU JAMES SEATED IN THE CRATE. JOHN EXTENDS HIS HAND TOWARDS JAMES. JAMES SQUINTS HIS EYES TO THE LIGHT.					
SCENE 82	01:01:26:03	MS JOHN SETS JULIET ON HER FEET.					



Back To The Paper

COMPREHENSIVE CCSL - SAMPLE

Scene Number	Timecode	Visual Descriptions	Title	Timecode In	Timecode Out	Duration	Character ID, Dialogue, SFX, with Forced Narrative
SCENE 83	01:01:26:19	MS JULIET HAS HER ARM AROUND JAMES. SHE MOVES HER ARM, LOOKS UP TOWARDS THE CEILING. JAMES EXTENDS HIS ARM R. YANKO ENTERS FRAME R, PUTS HIS ARM ON JAMES'.					
SCENE 84	01:01:27:16	CS JAMES & GROUP ARE STANDING FACING FRONT, LOOKING AT THE SURROUNDINGS. THEY SMILE. ALL APPEAR GENUINELY HAPPY & SAFE.					
SCENE 85	01:01:28:17	FA. LS JULIET STANDING AT THE DOOR OF THE LIVING ROOM. ZOOM OUT.					
SCENE 86	01:01:30:02	MCU FRANK ENTERING THE HOUSE FOLLOWED BY AN OFFICER.					
SCENE 87	01:01:31:01	SA. MLS JULIET WALKS DOWN THE STEPS. SHE STOP AND LOOKS DOWN. FRANK: We shall come, uh,	37	01:01:31:12	01:01:32:17	01:05	FRANK TO JOHN: We shall come, uh,
SCENE 88	01:01:32:17	MCU JOHN'S OTS ON FRANK, FACING R. FRANK: tomorrow night here for dinner.	38	01:01:32:19	01:01:34:16	01:21	FRANK TO JOHN: tomorrow night here for dinner.
SCENE 89	01:01:34:00	FA. MCU FRANK'S OTS ON JOHN. JAMES: It's too dangerous.	39	01:01:34:18	01:01:35:19	01:01	JAMES TO JOHN: It's too dangerous.
SCENE 90	01:01:35:12	MCU JOHN'S OTS ON JAMES. JOHN: There is no other way.	40	01:01:35:21	01:01:37:10	01:13	JOHN TO JAMES: There is no other way.
SCENE 91	01:01:36:05	MS JOHN ON THE L FACING JAMES ON THE R. JOHN SHAKES HIS HEAD.					
SCENE 92	01:01:37:02	MS JAMES PLACING THE PLATES ON THE TABLE. JORN WIPING THE TABLE KNIFE.	41	01:01:37:12	01:01:38:11	00:23	JOHN TO DICK: You need to play your part.



Back To The Paper

COMPREHENSIVE CCSL - SAMPLE

Scene Number	Timecode	Visual Descriptions	Title	Timecode In	Timecode Out	Duration	Character ID, Dialogue, SFX, with Forced Narrative
		JOHN: You need to play your part.					
SCENE 93	01:01:38:02	MS JULIET SEATED, JAMES STANDING BEHIND HER. JAMES HELPS JULIET WITH THE NECKLACE. ALICE: Play our part?	42	01:01:38:13	01:01:39:14	01:01	ALICE TO JOHN: Play our part?
SCENE 94	01:01:39:04	MS JOHN'S OTS ON DICK, ALICE, YANKO, JULIET, JAMES AND JORN. ALICE: So that we can make-- JOHN: So you can live!	43	01:01:39:16	01:01:41:20	02:04	ALICE TO JOHN: So that we can make--
			44	01:01:39:16	01:01:41:20	02:04	JOHN TO ALICE: So you can live!
SCENE 95	01:01:40:07	MS JULIET'S OTS ON JOHN. ALICE AND DICK PARTIALLY SEEN ON THE L.					
SCENE 96	01:01:41:20	EXT. JOHN'S ESTATE – NIGHT. LA. MLS JOHN'S HOUSE ENTRANCE. [suspenseful music]	45	01:01:41:22	01:01:44:20	02:22	[suspenseful music]
SCENE 97	01:01:42:18	MLS TWO NAZI VEHICLES APPROACH.					
SCENE 98	01:01:43:17	INT. JOHN'S ESTATE – NIGHT. MCU CHAMPAGNE BEING POURED INTO A GLASS ON THE TABLE.					
SCENE 99	01:01:44:09	MS JAMES STANDING BEHIND FRANK. JULIET IS SEEN SEATED ON THE L. FRANK RISES. JAMES MOVES TO THE L.					
SCENE 100	01:01:45:06	FA. MS JOHN, FRANK. LADY ON THE R TURNS AND FACES FRONT.					
SCENE 101	01:01:46:07	FA. MS ROSCOE WALKS IN. JAMES: [into radio] The Germans are sending a death	46	01:01:46:13	01:01:48:08	01:19	JAMES: [into radio] The Germans are sending a death squad



Back To The Paper

COMPREHENSIVE CCSL - SAMPLE

Scene Number	Timecode	Visual Descriptions	Title	Timecode In	Timecode Out	Duration	Character ID, Dialogue, SFX, with Forced Narrative
		squad					
SCENE 102	01:01:47:05	MLS LADY HELPED TO STEP OUT OF THE CAR. A GUARD STANDS NEAR HIM. JORN STANDING AT THE ENTRANCE.					
SCENE 103	01:01:47:21	MCU. JAMES POURING CHAMPAGNE INTO A GLASS PLACED IN THE TRAY JAMES: [into radio] to clear your town.	47	01:01:48:10	01:01:49:10	01:00	JAMES: [into radio] to clear your town.
SCENE 104	01:01:48:16	MCU JAMES. JAMES: [into radio] So you must evacuate immediately.	48	01:01:49:12	01:01:51:17	02:05	JAMES: [into radio] So you must evacuate immediately.
SCENE 105	01:01:49:14	MS JAMES OTS ON ROSCOE. ROSCOE PICKS UP A GLASS FROM THE TRAY EXTENDED BY JAMES. ROSCOE LOOKS AT JAMES.					
SCENE 106	01:01:50:14	CU JAMES TALKING INTO THE RADIO MIC.					
SCENE 107	01:01:51:15	CU RADIO MIC HELD BY JAMES' HAND.					
SCENE 108	01:01:52:05	FA. MS JOHN SEATED AT THE DINING TABLE. ROSCOE: Never underestimate my resolve.	49	01:01:52:19	01:01:55:16	02:21	ROSCOE TO INSP. ROUSSEAU: Never underestimate my resolve.
SCENE 109	01:01:53:01	MCU ROSCOE SEATED AT THE DINING TABLE. LADY GUEST ON THE R. BOTH HOLD THEIR GLASSES UP.					
SCENE 110	01:01:53:21	LS GUESTS AT THE TABLE HOLD THEIR GLASSES HIGH.					
SCENE 111	01:01:55:08	MCU JAMES ON THE L, DICK FACING FRONT. DICK ANGRILY BITES HIS TEETH.					
SCENE 112	01:01:55:17	FA. MS DICK'S OTS ON JAMES, JORN, YANKO. JORN AND YANKO	50	01:01:55:18	01:01:57:03	01:09	[heated argument]



Back To The Paper

COMPREHENSIVE CCSL - SAMPLE

Scene Number	Timecode	Visual Descriptions	Title	Timecode In	Timecode Out	Duration	Character ID, Dialogue, SFX, with Forced Narrative
		HOLD JAMES AS HE SNATCHES THE GUN FROM DICK. [heated argument]					
SCENE 113	01:01:56:18	MCU JORN'S OTS ON DICK, YANKO AS THEY STRUGGLE. ROSCOE: The subhuman must be eradicated!	51	01:01:57:05	01:01:59:22	02:17	ROSCOE TO JOHN: The subhuman must be eradicated!
SCENE 114	01:01:57:09	SA. MCU ROSCOE YELLING. LADY GUEST SEATED NEXT TO HIM.					
SCENE 115	01:01:58:07	FA. MS JOHN SEATED AT THE TABLE.					
SCENE 116	01:01:58:19	FA. MCU JAMES LOOKING R.					
SCENE 117	01:01:59:11	FA. MS JAMES WALKS FORWARD, REMOVING HIS TIE. JAMES: [into radio] Dear friends, in the face of impossible odds,	52	01:02:00:00	01:02:02:21	02:21	JAMES: [into radio] Dear friends, in the face of impossible odds,
SCENE 118	01:02:00:04	FA. MCU ROSCOE. HE TURNS TO THE R.					
SCENE 119	01:02:01:14	HA. MCU ROSCOE WALKS UP THE STAIRS, GUN IN HAND.					
SCENE 120	01:02:02:13	MCU JAMES COMES FROM BEHIND AND HOLDS THE GESTAPO OFFICER FROM BEHIND..					
SCENE 121	01:02:02:21	MCU JAMES HOLDS THE OFFICER'S GUN HAND. JAMES: [into radio] all the darkness in the world	53	01:02:02:23	01:02:05:04	02:05	JAMES: [into radio] all the darkness in the world
SCENE 122	01:02:03:08	FA. MCU JULIET.					
SCENE 123	01:02:04:05	FA. MLS JULIET STANDING AGAINST THE WALL, GUN POINTED AT HER.					



Back To The Paper

COMPREHENSIVE CCSL - SAMPLE

Scene Number	Timecode	Visual Descriptions	Title	Timecode In	Timecode Out	Duration	Character ID, Dialogue, SFX, with Forced Narrative
SCENE 124	01:02:05:02	CU JULIET'S OTS ON JAMES. JAMES: [into radio] cannot extinguish the light...	54	01:02:05:06	01:02:07:03	01:21	JAMES: [into radio] cannot extinguish the light...
SCENE 125	01:02:05:17	RA. MCU ROSCOE HOLDS HIS GUN UP ON THE R AND WALKS.					
SCENE 126	01:02:06:23	FA. MCU JAMES PUTS ON THE HEADPHONE. [dramatic music]	55	01:02:07:05	01:02:09:22	02:17	[dramatic music]
SCENE 127	01:02:07:20	SA. CU JAMES PUTS THE PLUG INTO THE RADIO.					
SCENE 128	01:02:08:10	CU JAMES TURNS THE RADIO KNOB.					
SCENE 129	01:02:08:20	BLACK SCREEN.					
SCENE 130	01:02:09:06	TITLE CARD. MAIN TITLE: BURNING AT BOTH ENDS JAMES: [into radio] ...of a single candle.	56	01:02:10:00	01:02:10:22	00:22	MAIN TITLE: DYING FLICKER
			57	01:02:11:00	01:02:12:13	01:13	JAMES: [into radio] ...of a single candle.
SCENE 131	01:02:11:16	SA. MS JAMES BLOWS OUT A CANDLE. JAMES: [blows out candle]	58	01:02:12:15	01:02:13:13	00:22	JAMES: [blows out candle]
SCENE 132	01:02:13:06	END CREDITS. [end credits page]	59	01:02:13:15	01:02:14:13	00:22	[end credits page]
SCENE 133	01:02:14:15	LAST FRAME OF THE PICTURE. LAST FRAME OF PICTURE	60	01:02:14:15	01:02:14:15		LAST FRAME OF PICTURE

