

# Liminal

## Dialogue Continuity List

1:00:00	OPENING CREDITS	TRISKELION ENTERTAINMENT
1:00:06	OPENING CREDITS (CONT'D)	PRESENTS
		[DOOR OPENING]
1:00:10	JOY (VO)	Why do you do it?
1:00:11	OPENING CREDITS (CONT'D)	TONYA CORNELISSE
		[GLASS SHATTERING...]
1:00:13	INA (VO)	There's nothing wrong!
		[FEET RUNNING]
1:00:16	OPENING CREDITS (CONT'D)	ALEJANDRA GOLLAS
1:00:17	JOY (VO)	Why do you do it?
1:00:18	INA (VO)	I can do it if I want to!
1:00:21	JOY (VO)	Why do you do it?
1:00:22	INA (VO)	It's my own business.
1:00:23	<b>MAIN TITLE</b>	<b>LIMINAL</b>
1:00:23	JOY (VO)	Is that what you think?
1:00:23	INA (VO)	I don't see who else's it is.
1:00:24	JOY (VO)	Oh, you don't?
1:00:25	INA (VO)	No, I don't.
1:00:26	JOY (VO/ON)	Well, that must mean that nobody else is in this room then.
1:00:28	INA	Is that what it means?

## Liminal

### Dialogue Continuity List

1:00:29	JOY	I think you enjoy doing it.
1:00:30	INA (ON/OS)	Maybe I do.
1:00:31	JOY	So, you admit it.
1:00:33	INA	And maybe I don't.
1:00:34	JOY	You enjoy it.
1:00:35	INA	Is that what you think?
1:00:36	JOY	I'm not the only one either.
1:00:37	INA (ON/OS)	Is that right?
1:00:38	JOY (OS)	You better believe it.
1:00:38	INA (ON/OS)	Oh, okay. I do. Yeah, I really do. I believe you, Joy. Oh, yeah. Really, I do. Whoa.
1:00:46	JOY	You make me laugh.
1:00:48	INA	Yeah, well that makes two of us. We're both laughing.
1:00:51	JOY (OS)	You think I don't know why you do it?
1:00:53	INA	Do what?
1:00:53	JOY	You know what I'm talking about.
1:00:54	INA	Then I guess I don't have to ask.
1:00:55	JOY	No. You don't have to ask.
1:00:56	INA (ON/OS)	I'm not asking anything.
1:00:58	JOY	I don't like it.
1:00:59	INA (OS)	That's too bad.
1:01:00	JOY (OS)	And why is that?
1:01:01	INA	Because I might feel like doing it again.

## Liminal

### Dialogue Continuity List

1:01:03	JOY (ON/OS)	I can't win with you. You think what you do has no effect? That nobody notices? That you're invisible?
1:01:08	INA (ON/OS)	No. I don't think that.
1:01:11	JOY	You know what you're doing.
1:01:12	INA	Know what?
1:01:12	JOY	You know the effect you're creating.
1:01:14	INA	Effect?
1:01:15	JOY	And you love it.
1:01:16	INA	Love what?
1:01:16	JOY	And you want it.
1:01:17	INA (ON/OS)	I do?
1:01:18	JOY	All the attention.
1:01:24	INA	You don't own me.
1:01:29	JOY (OS)	There are certain obligations.
1:01:32	INA	What are yours?
1:01:35	JOY	I protect.
1:01:36	INA	Protect?
1:01:37	JOY	That's right.
1:01:38	INA	Who? Me?
1:01:39	JOY	That's right.
1:01:40	INA (OS)	When do you protect me?
1:01:42	JOY	All the time.

## Liminal

### Dialogue Continuity List

1:01:43	INA (ON/OS)	How 'bout right now?
1:01:44	JOY (OS)	Yeah.
1:01:45	INA	Yeah, what?
1:01:45	JOY (ON/OS)	Yeah, I'm protecting you right now.
1:01:50	INA	From what, Joy? Leopards? Panthers? Pumas?
1:01:57	JOY	Danger.
1:01:59	INA (ON/OS)	Am I in danger?
1:02:01	JOY	You like being looked at, don't you? You like showing things off.
		[GLASS SHATTERING...]
1:02:09	JOY (CONT'D)	You like to start people thinking.
1:02:12	INA	People?
		[SLAP]
1:02:15	JOY	Men!
		[MUFFLED WHISPER]
1:02:21	INA	(sighs) That was sweet, Joy.
1:02:23	JOY	Playing so dumb.
1:02:24	INA	But I am dumb. Don't you tell me that all the time? How dumb I am? Dumb Ina? Have we met? You must be Joy the Great. I'm dumb Ina. I'm so honored, Joy. May I call you Joy? So very honored to meet such a perfect... such a perfect, protecting... such a perfect, such a... Don't you ever, I mean ever, treat me like I was some kind of a spit! You get me what I'm saying? Do you get me? Never! I'm not anything you can spit on. So keep it! Keep it! You get me?
1:03:05	JOY	Okay, so you're not dumb.

## Liminal

### Dialogue Continuity List

1:03:06	INA	That's right!
1:03:07	JOY	Okay, so that's right.
1:03:10	INA	If I wanna wear a sweater that's tight, whose business is that?
1:03:14	JOY	Nobody's.
1:03:15	INA	That's right! Nobody's!
1:03:19	JOY	That's what I said.
1:03:20	INA	You telling me what to wear? Huh? Are you? Like I'm some goddamn doll you can stick shit on? You're sticking nothing on me. Nothing! You don't dress me, motherfucker.
1:03:31	JOY (OS)	Okay, okay.
1:03:32	INA	Nothing! If I wanna show it, I'm going to show it. If I like my body and if I feel good about it. If I sometimes happen to feel powerful when I'm tight. If it sometimes happens that I feel like a woman alive, you don't touch that. You don't fuck with that. You leave that alone. That's me and you're not taking it away.
1:03:54	JOY	Fine.
1:03:55	INA	Fine. Dumb Ina. Dumb Ina is not fine. And neither are you. You're not fine either.
1:04:04	JOY	Okay. I'm not fine.
1:04:10	INA	Shit.
1:04:12	JOY (ON/OS)	I don't care. Do what you want. You want the world to look at your nipples...
1:04:17	INA (ON/OS)	The world is not looking at my nipples!
1:04:18	JOY	What do you think is happening? You mean you aren't aware of men looking at you? Is that what you're trying to

## Liminal

### Dialogue Continuity List

		say? That no one looks at all? You can't tell? You just say it isn't happening. This is your interpretation. That no one's looking. Is it?
1:04:32	INA (ON/OS)	I don't do it so people will look at me.
1:04:34	JOY (ON/OS)	Oh, but if it turns out that they do--
1:04:36	INA (ON/OS)	I can't help that.
1:04:37	JOY (ON/OS)	So, just because you're causing a reaction that you didn't mean to, you think that means you aren't responsible for it?
1:04:43	INA	I'm not.
1:04:45	JOY	You are one lying bitch. You know that? One fucking, fucked-up lying bitch.
1:04:50	INA	Don't start with me again.
1:04:51	JOY (ON/OS)	Oh, I'm starting it and I'm finishing, you lying bitch! You want me to say it again? I'll say it again. Lying bitch. You hear that? Did I make it clear enough for you? Bitch! Liar! Lying bitch! You're lying to me and you're lying to yourself. You don't believe what you're telling me. You don't. You don't believe that when you put on that white sweater you don't know what kind of a reaction you're gonna be causing. You know what it makes you look like, and you know that men are gonna be staring. And you know what they're gonna be staring at, and you know they're gonna be able to see your nipples. Now are you gonna try and tell me that that isn't so? Are you gonna pretend that you don't have anything to do with this? That this just happens all by itself and since you can't stop it, you just get off scot-free? You are making it happen. You are the reason it is happening. And it's gotta be because you want it to happen.
1:05:09		
1:05:24		
1:05:42	INA (VO/ON/OS)	So, I can't wear a sweater if I like it. I have to get permission from the Lord God Joy Almighty before I get dressed? Shall we just tag the ones you think would be most appropriate? Now here's one. The trouble with this one is that I like it. It looks good on me, and I look good in it. I feel like a woman in it, and I look like a woman in it.
1:06:02		

# Liminal

## Dialogue Continuity List

1:06:16		Bad sweater. Oop, this is where the breasts go. Where are the scissors? Don't we have some scissors? Let's get rid of those breasts. Do you think a one-breasted woman would cause much trouble? Yeah, probably so. One breast has one nipple. Maybe I should just clip off the nipple.
		[SCISSORS CUTTING SWEATER...]
1:06:35  1:06:56	INA (ON/OS) (CONT'D)	Maybe I should just cut them both off. Not the sweater's. Mine! Maybe if I got rid of those goddamn, little, sticky-out, human, womanish, guilty, culprit nipples, then nobody would see them. Then I wouldn't have to worry about hiding them or showing them, because they wouldn't be there. I wouldn't have them at all, and I wouldn't be a woman anymore, and that would be just fine with you. You don't want me to be a woman. You don't even want me to be a woman! Why don't you just go get yourself a penis and leave me alone!
		[SLAP]
		[MUFFLED WHISPER]
1:07:42	JOY (VO/ON)	I need some help. Oh, shit. All right, where's the phone? Oh, goddamn it, this is bad. This is bad.
1:07:54	INA (ON/OS)	Does it hurt?
1:07:56	JOY	Yeah, it hurts. What do you think?
1:07:58	INA	I hurt too. You gonna call for me too?
		[DIAL TONE]
1:08:01	JOY	For what?
1:08:02	INA	That's right, I don't need a doctor. I need the police. Can I use the phone after you?
1:08:08	JOY	You're not calling the police.
1:08:09	INA	Oh, no? Then you're not calling a doctor.

## Liminal

### Dialogue Continuity List

1:08:14	JOY	You want me to keep bleeding?
1:08:16  1:08:41  1:09:08	INA (ON/OS)	I'm still bleeding. You think you can pop me in the face and then get me to feel sorry for you? Like what, I'm supposed to learn a lesson or something? Do you think your pain is any more wet and red than mine? Now you've got the pain too. Just like me. It's my gift. Back to you. You give it to me and I give it to you. It keeps things reciprocal. I need these. I need a weapon. I need something to help me stand up to you, because I can't do it with nothing in my hand. I wish this was a gun so I wouldn't have to be close to you. I could have you on remote control with a gun. But hey, these'll have to do. You can't overpower me now. It's even. And that's the way I want it. That's the way it never is, but that's the way it is now. This little superbowl is over.
1:09:40	JOY	Get me something to stop this thing.
1:09:58	INA	Let me see it.
1:10:18	JOY	You aren't gonna do something?
1:10:26	INA	Oh, yes. Yes, I am. Yes, I'm going to do something.
1:10:35	JOY	You going for help?
1:10:40	INA	Something like that. Yeah.
1:10:44	JOY (ON/OS)	'Cause this things really startin' to get worse.
1:10:49	INA (OS)	It stings?
1:10:51	JOY	Christ, yes!
1:10:53	INA (OS)	And it is still bleeding? I mean the blood is continuing to pump out of the opening?
1:10:59	JOY	A lot.
1:11:03	INA (OS)	And it burns probably too, right?
1:11:06	JOY	Yeah, it burns. Oh God, it does, it...

# Liminal

## Dialogue Continuity List

1:11:12	INA (OS)	Here!
1:11:24	JOY	Hey, you're just gonna go get a doctor, right?
1:11:33	INA	Look at my face, Joy.
1:11:47	JOY	Yeah? So? I am.
1:11:54	INA	That's your answer.
		[ALARM CLOCK BUZZER...]
1:12:19	INA (CONT'D)	Don't move.
		[FEET RUNNING]
1:12:58	BEGIN CLOSING CREDITS	
written + directed by <b>STEPHEN KEEP MILLS</b>		
editor <b>TAMERA MARTIN</b>		
director of photography <b>MICHAEL ALBA</b>		
production design <b>RACHEL MYERS</b>		
producers <b>PATRICK CUNNINGHAM</b> <b>TAMERA MARTIN</b>		
cast  ina		

# Liminal

## Dialogue Continuity List

ALEJANDRA GOLLAS

joy

TONYA CORNELISSE

sound

DAVID MCJUNKIN

boom operator

DEBBIE PINTHUS

gaffers

MICHAEL KELLY

DAVID GHEGAN

key grip

DAVID MYRICK

grip + swing

CARLITOS

WYATT DENNY

JOE HILL

JACK RICHARDSON

first assistant camera

COBY GARFIELD

second assistant camera

DARREL HARRINGTON

script supervisor

DENISE ELDRIDGE

make-up + hair

TAWNEY BEVAQUA

BRITTNEY ROBERTS

TAMERA SMART

on-set costumer

REGINA RODGERS

assistant director

NINO ALDI

concept artist

# Liminal

## Dialogue Continuity List

MICHELE MOEN

storyboard artist

ANTHONY DIECIDUE

photo stills + web design

RON PEREIRA

stunt coordinator

TONY SNEGOFF

craft service

AIMEE BURTON

location manager

PLAN-IT LOCATIONS

set painting + decoration

REANNA FITZPATRICK

KATIA KAPLUN

EMILY LAWLESS

TAMRA STERN

CHIPPY TODD

on-set dressers

WADE CARR

MARIO OSUNA

set construction

JOHN KERSEY

post production services

TECHNICOLOR CREATIVE SERVICES

WAVAFLOW STUDIOS

FILMLOOK MEDIA & POST

DELUXE

da vinci 2K artist

ALLEN KELLY

additional editor

L. CARNEY

avid technical assistant

NATHAN THOMPSON

# Liminal

Dialogue Continuity List

online editor  
BEN EDWARDS

graphic titles  
TAYLOR D CONROY

compositing  
OGDEN BASS

visual effects  
JAMES RANKIN

aerial photography  
HELINET AVIATION

executive producer  
STEPHEN KEEP MILLS

legal  
MICHAEL BARANOV  
ANDREW WEISSMAN

special thanks to  
DUNCAN MEYERS  
JULIA ALLEN  
and  
Screen Actors Guild + SAGindie

Filmed at BenKitay Studios  
Hollywood, California

FUJIFILM  
(logo)

SCREEN ACTORS GUILD  
(logo)

FILMLOOK  
MEDIA & POST  
(logo)

CHAPMAN/  
LEONARD  
STUDIO EQUIPMENT, INC.  
(logo)

FILMED WITH  
PANAVISION  
CAMERAS & LENSES  
(logo)

TRISKELION  
ENTERTAINMENT  
©2008 All Rights Reserved  
(logo)

# Liminal

## Dialogue Continuity List

1:13:57	LAST FRAME OF PICTURE	