

"DEAD AT NIGHT" 3AB	P/1	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
START MEASURING 0.00 AT START MARK IN ACADEMY LEADER. 11.15					LABORATORY: 0.00 AT START MARK 29.13 = 1 ST SCENE END 34.01 = 2 ND SCENE END 40.03 = 3 RD SCENE END (2:39:1)
SCENE 1 - INT. MORGUE - NIGHT - MFS - A ZOMBIE MORGUE WORKER, PHIL, BY A BODY ON AN EXAM TABLE AS CAMERA TRAVELS IN.					
CECIL (off) (into cell phone) Yeah, yeah, he's fresh.					
A SECOND ZOMBIE MORGUE WORKER, CECIL, ENTERS L., STEPPING R. AS HE HOLDS A CELL PHONE.					
CECIL (into cell phone) I told you, three hours in the bag.	3-1	13.03	18.06	5.03	CECIL INTO CELL PHONE TO PERSON Yeah, yeah, he's fresh. I told you, three hours in the bag. (he : referring to a dead man) (fresh : i.e., 'freshly/newly dead')
CECIL STEPS FG. TOWARD PHIL AS CAMERA TRAVELS R.					(three...bag : i.e., 'the deceased has only been in the body bag for three hours')
CECIL (into cell phone) Yeah. I don't know. (sighs)					
CECIL LOOKS AT PHIL.	3-2	18.14	21.10	2.12	CECIL INTO CELL PHONE TO PERSON Yeah. I don't know.
CECIL Phil, how big is he?	3-3	21.14	23.11	1.13	CECIL TO PHIL Phil, how big is he?
CECIL HALTS BY THE BODY AS CAMERA CONTINUES TO TRAVEL R.					
PHIL (face off) Uh, he's about five-nine, one-seventy.	3-4	23.15	28.00	4.01	PHIL TO CECIL He's about five-nine, 170. (five-nine : 5 feet, 9 inches tall) (one-seventy : 170 pounds)
CAMERA HOLDS.					
CECIL (into cell phone) Yeah, he's a medium. 29.13	3-5	28.04	29.13/	1.09	CECIL INTO CELL PHONE TO PERSON Yeah, he's a medium. (medium : note humor in that the dead man is being described in terms of a clothing size, as Cecil is speaking to someone about selling his body parts)
SCENE 2 - MFS - PAST THE CORPSE LOCKERS, R.FG., TO A DOOR, OPENING TO REVEAL DYLAN, STEPPING THROUGH THE DOORWAY.					
CECIL (off) (chuckles) I'm sorry, but you needing more larges, you know, not exactly... 34.01	3-6	/31.01 (over scene end)	36.04	5.03	CECIL INTO CELL PHONE TO PERSON I'm sorry, but you needing more larges, you know, not exactly my problem. (you needing more larges : i.e., 'the fact that you need more large-size bodies is') (you know : colloquial emphatic)

"DEAD AT NIGHT" 3AB	P/3	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 6 - MFS - DYLAN, L., LEANING AGAINST THE CORPSE LOCKER.					
DYLAN I'm just here to check out a body. Came in this morning. Marcus Deckler. 63.14	3-12	/58.01	63.13/	5.12	DYLAN TO CECIL I'm just here to check out a body. Came in this morning. Marcus Deckler. (check out : note double meaning - [1] i.e., 'look at' - 'investigate' and [2] i.e., 'take' - 'sign for and take') (Came in : i.e., 'I'm looking for a body that arrived')
SCENE 7 - MCS - CECIL.					
CECIL Yeah, not, not so much. 68.03	3-13	66.05	68.03/	1.14	CECIL TO PHIL & DYLAN Yeah, not, not so much. (not so much : i.e., 'I don't recall that name')
SCENE 8 - MFS - DYLAN, L., LEANING AGAINST THE CORPSE LOCKERS.					
CECIL (off) Uh. 70.13					
SCENE 9 - MCS - CECIL.					
CECIL Okay, yeah, the kid. You, (chuckles)...	3-14	/70.15	74.00	3.01	CECIL TO DYLAN Okay, yeah, the kid. (the kid : i.e., 'you're referring to the young man')
CECIL STEPS L. AS CAMERA PANS L. WITH HIM TO INCLUDE PHIL.					
CECIL (face off) ...you know, I gotta compliment you...	3-15	74.04	79.09	5.05	CECIL TO DYLAN You know, I gotta compliment you, because you, my friend, have an excellent eye... (gotta : got to - i.e., 'must') (have an excellent eye : i.e., 'have good taste in corpses' - 'know an excellent body when you see one')
CECIL STEPS L.BG.					
CECIL (face off) ...because you...					
CECIL HALTS AND LIFTS A FILE FOLDER.					
CECIL ...my friend, have an excellent eye...					
CECIL STEPS L.					
CECIL ...because this kid...					
CECIL BEGINS TO EXIT L.					

"DEAD AT NIGHT" 3AB	P/4	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 9 - (CONTINUED)					
CECIL (face off) ...he really... 82.11					
SCENE 10 - MFS - PAST A LAMP AND THE BODY ON THE TABLE, L.FG., TO DYLAN, CECIL AND PHIL, STEPPING TOWARD THE CORPSE LOCKERS AS CAMERA DOLLIES IN.					
CECIL ...took good care of himself. He's soft, like a lady.	3-16 (over	79.13 scene end)	84.15	5.02	CECIL TO DYLAN ...because this kid, he really took good care of himself. (this kid : referring to Marcus) (this kid...himself : referring to the fact that Marcus lived a clean life and kept his body in good shape)
CECIL, DYLAN AND PHIL HALT BY A CORPSE LOCKER.					
CECIL (chuckles) I like that.	3-17	85.03	90.00	4.13	CECIL TO DYLAN He's soft, like a lady. I like that. (He's soft...lady : i.e., 'Marcus' body is blemish-free and soft as a woman's' - humorously implying also that Marcus was not at all muscular)
PHIL (face off) Was he a vegetarian or something? (chuckles)					
CECIL (overlapping) (chuckles)					
CECIL OPENS THE LOCKER DOOR, RELEASING FROSTY AIR.	3-18	90.13	94.07	3.10	PHIL TO DYLAN Was he a vegetarian or something? (humorously implying that Marcus' pale, soft body was due to vegetarianism)
CECIL (face off) Here he is.					
CECIL AND PHIL PULL OUT THE DRAWER.	3-19	95.03	96.12	1.09	CECIL TO DYLAN Here he is.
CECIL (face off) Oh, yeah. 99.01					
SCENE 11 - MS - HIGH ANGLE - LOOKING DOWN AT THE DRAWER, MOVING OUT OF THE CORPSE LOCKET TO REVEAL MARCUS, LYING ON IT.					
CECIL (off) (sighing) There. 102.13					

"DEAD AT NIGHT" 3AB	P/5	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 12 - MFS - PAST PHIL, R.FG., TO DYLAN, MOVING TOWARD MARCUS, LYING ON THE DRAWER SLAB. DYLAN LIFTS THE SHEET AND PEERS UNDER IT. 111.13					
SCENE 13 - MS - PHIL AND CECIL REACT. PHIL (sighs) CECIL (sniffs) 115.13					
SCENE 14 - MCS - DYLAN. DYLAN The bite's the same. DYLAN LOOKS AT O.S. MARCUS. DYLAN Hey. DYLAN LOOKS AT O.S. CECIL AND O.S. PHIL.	3-20	/115.15	118.04	2.05	DYLAN TO HIMSELF The bite's the same. (i.e., 'Marcus' bite wound on his stomach is the same as the one on Mara.)
DYLAN Wh-, where's his left arm? 126.04	3-21	124.04	126.04/	2.00	DYLAN TO CECIL & PHIL Where's his left arm? (note humor in that Phil and Cecil may have already sold Marcus' left arm)
SCENE 15 - MS - HIGH ANGLE - LOOKING DOWN AT MARCUS, OPENING HIS EYES. 127.06					
SCENE 16 - MS - MARCUS SITS UP ON THE DRAWER SLAB AS DYLAN LOOKS ON, L. MARCUS (yells - continues under following scenes and dialogue) 133.12					

"DEAD AT NIGHT" 3AB	P/6	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 17 - MS - PHIL AND CECIL REACT.					
PHIL (chuckles) Told you, dude. (chuckles) I knew this one was coming back.	3-22	135.13	140.10	4.13	PHIL TO CECIL Told you, dude! I knew this one was coming back. (Told you : colloquial affirmation) (dude : slang term of address) (I...back : i.e., 'I knew that this body would be one of us, one of the undead, a zombie')
CECIL Yeah, yeah.					
CECIL LIFTS SOME CASH AS PHIL TAKES IT.	3-23	140.14	144.02	3.04	CECIL TO PHIL, THEN PHIL TO CECIL -Yeah, yeah. -Thank you. (Thank you : here in response to Cecil handing over money from a bet made about whether or not Marcus would be undead)
PHIL Thank you.					
PHIL PUTS THE CASH INSIDE HIS SHIRT POCKET.					
MARCUS (off) (overlapping) (gasps) (pants) What's he talking about? (grunts) Why am I freezing? 147.15	3-24	144.08	147.14/	3.06	MARCUS TO DYLAN What's he talking about? Why am I freezing?
SCENE 18 - MFS - PAST PHIL, R.FG., TO MARCUS, SEATED ON THE DRAWER SLAB AS DYLAN LOOKS ON, L.					
MARCUS Where the hell am I? What's going on? 150.14	3-25	/148.02	150.14/	2.12	MARCUS TO DYLAN Where the hell am I? What's going on? (the hell : vulgar emphatic)
SCENE 19 - MCS - DYLAN.					
DYLAN Do you want the good news or the bad news first? 155.05	3-26	/151.02	155.04/	4.02	DYLAN TO MARCUS Do you want the good news or the bad news first?
SCENE 20 - MCS - MARCUS, LOOKING L. AT O.S. DYLAN.					
MARCUS The good. (stammers to:) The bad. 159.07	3-27	/155.08	158.05	2.13	MARCUS TO DYLAN The good. The bad. (The bad : note here that Marcus changes his mind)

"DEAD AT NIGHT" 3AB	P/7	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 21 - MCS - DYLAN. DYLAN Okay. The bad news is that you're dead. 164.11	3-28	160.05	164.10/	4.05	DYLAN TO MARCUS Okay. The bad news is that you're dead.
SCENE 22 - MFS - DYLAN BY MARCUS, SEATED ON THE DRAWER SLAB AS PHIL AND CECIL LOOK ON. MARCUS (pants) (chuckles - continues under following scene and dialogue) CECIL & PHIL (laugh - continues under following scene and dialogue)					
PHIL Look at him.	3-29	175.02	177.05	2.03	PHIL TO CECIL Look at him!
CECIL Hey!					
CECIL Yeah.					
CECIL (sighs)					
MARCUS LOOKS AT DYLAN.					LABORATORY: THE FOLLOWING TITLES #3-30 THROUGH #3-41 WILL APPEAR AGAINST A WHITE BACKGROUND. PLEASE CHECK YOUR PRINT FOR PROPER POSITIONING OF THESE TITLES.
MARCUS You're funny. 184.13	3-30	183.13	190.02 (over scene ends)	6.05	MARCUS TO DYLAN You're funny. That's funny. So, what's the, what's the good news then? (note that Marcus doesn't believe Dylan)
SCENE 23 - MCS - DYLAN. MARCUS (off) That's funny. So, what's the... 187.12					

"DEAD AT NIGHT" 3AB	P/8	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 24 - MCS - MARCUS. MARCUS ...what's the good news then? (sniffs) DYLAN (off) The good news is that the... MARCUS (overlapping) Uh-huh. 192.10					
SCENE 25 - MCS - DYLAN. DYLAN ...condition is, uh, manageable. 198.09	3-31	190.06 (over scene end)	197.14	7.08	DYLAN TO MARCUS The good news is that the condition is manageable. (implying that Marcus can live as one of the undead)
SCENE 26 - MS - CECIL AND PHIL REACT. 201.12					
SCENE 27 - MCS - MARCUS. MARCUS (reaction) Wait a minute. Wait a second. I'm dreaming. I'm dreaming. I'm asleep right now. 216.08	3-32	205.04	207.03	1.15	MARCUS TO GROUP Wait a minute. (colloquial emphatic)
	3-33	208.05	210.01	1.12	MARCUS TO GROUP Wait a second. (colloquial emphatic)
SCENE 28 - MCS - DYLAN. DYLAN Marcus. MARCUS (off) And you look great! 218.11	3-34	211.02	213.02	2.00	MARCUS TO GROUP I'm dreaming.
	3-35	214.06	216.08/	2.02	MARCUS TO GROUP I'm dreaming. I'm asleep right now.
	3-36	/216.12 (over scene end)	220.01/	3.05	DYLAN TO MARCUS, THEN MARCUS TO DYLAN -Marcus. -And you look great! Look at you! (Look at you : i.e., 'You look great')
SCENE 29 - MCS - MARCUS, LOOKING L. AT O.S. DYLAN. MARCUS Look at you! 220.01					

"DEAD AT NIGHT" 3AB	P/9	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 30 - MCS - DYLAN REACTS AS MARCUS'S HAND PINCHES DYLAN'S CHEEK. DYLAN Mar-Marcus. MARCUS (face off) I can like... <div>222.10</div>	3-37	/220.05	222.05	2.00	DYLAN TO MARCUS Marcus.
SCENE 31 - MCS - MARCUS, LOOKING L. MARCUS ...I can like feel you, too. That's bizarre. DYLAN (off) (overlapping) Ma-Marcus. <div>225.14</div>	3-38	/222.11	225.14/	3.03	MARCUS TO DYLAN I can like feel you, too. That's bizarre. (implying that it is strange that Marcus should be able to actually feel Dylan in his dream)
SCENE 32 - MCS - DYLAN REACTS AS MARCUS'S HAND PINCHES HIS CHIN AND CHEEK. MARCUS (face off) No. DYLAN (overlapping) No, Marcus. Marcus, stop it. MARCUS (face off) (overlapping) Trust me. What? You look... MARCUS'S HAND MOVES LOWER FRAME AND EXITS. MARCUS (off) ...svelte, you look... <div>229.09</div>	3-39	/226.02	229.06/	3.04	DYLAN TO MARCUS Marcus. No, Marcus. Marcus, stop it. (stop it : i.e., 'stop squeezing my face')
SCENE 33 - MCS - MARCUS, LOOKING L. AT O.S. DYLAN. MARCUS ...good, you look clean-cut. Man. I wish you were like this. <div>236.00</div>	3-40	/229.10	232.01	2.07	MARCUS TO DYLAN You look svelte, you look good, you look clean-cut. (clean-cut : neat and trim in appearance)
	3-41	232.05	235.15/	3.10	MARCUS TO DYLAN Man. I wish you were like this. (Man : slang emphatic) (you were like this : i.e., 'you looked this good in real life')

"DEAD AT NIGHT" 3AB	P/10	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 34 - MCS - DYLAN. DYLAN Marcus, you're not, you're not dreaming. 239.05	3-42	236.06	239.05/	2.15	DYLAN TO MARCUS Marcus, you're not, you're not dreaming.
SCENE 35 - CS - PAST DYLAN, L.FG., TO MARCUS. MARCUS I think I am. (chuckles) 242.11	3-43	239.15	242.03	2.04	LABORATORY: THE FOLLOWING TITLE #3-43 WILL APPEAR AGAINST A WHITE BACKGROUND. PLEASE CHECK YOUR PRINT FOR PROPER POSITIONING OF THIS TITLE. MARCUS TO DYLAN I think I am.
SCENE 36 - MCS - DYLAN REACTS AND LOOKS AT O.S. MARCUS'S GUT WOUND. MARCUS (off) I think I am. 247.13	3-44	243.11	245.13	2.02	MARCUS TO DYLAN I think I am.
SCENE 37 - CS - PAST DYLAN, L.FG., TO MARCUS, LOOKING DOWN. 249.13					
SCENE 38 - MFS - PAST PHIL, R.FG., TO MARCUS, LOOKING DOWN AT THE BLOODSTAIN ON THE SHEET AS DYLAN LOOKS ON, L. MARCUS Oh, no! MARCUS LIFTS THE SHEET AND LOOKS DOWN AT HIS OBSCURED GUT WOUND. MARCUS Oh, no! What is this?! What is that?! What is that?! 258.10	3-45	250.00	253.07	3.07	LABORATORY: THE FOLLOWING TITLES #3-45 AND #3-46 WILL APPEAR AGAINST A WHITE BACKGROUND. PLEASE CHECK YOUR PRINT FOR PROPER POSITIONING OF THESE TITLES. MARCUS (EXCLAIMING) Oh, no! Oh, no!
SCENE 39 - MCS - DYLAN. DYLAN Uh, mostly your large intestine. 263.03	3-46	255.06	258.09/	3.03	MARCUS TO DYLAN What is this?! What is that?! What is that?! (here referring to the opening in Marcus' gut, displaying his intestines)
	3-47	260.03	263.02/	2.15	DYLAN TO MARCUS Mostly your large intestine.

"DEAD AT NIGHT" 3AB	P/11	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 40 - CS - PAST DYLAN, L.FG., TO MARCUS. MARCUS Dylan, we're talking some serious malpractice shit here, man! I mean, what are we gonna do about this?! This is gonna get infected! (pants) DYLAN (overlapping) Well, you don't have to worry about that any more. 273.11	3-48	/263.06	266.15	3.09	LABORATORY: THE FOLLOWING TITLES #3-48 THROUGH #3-50 WILL APPEAR AGAINST A WHITE BACKGROUND. PLEASE CHECK YOUR PRINT FOR PROPER POSITIONING OF THESE TITLES. MARCUS TO DYLAN Dylan, we're talking some serious malpractice shit here, man! (we're...here : i.e., 'we ought to charge whomever operated on me with a malpractice suit' - note humor in that Marcus believes that his wound is not mortal, rather, is the result of medical malpractice)
SCENE 41 - MCS - DYLAN. DYLAN You're the living dead, Marcus. 275.13	3-49	267.03	269.15	2.12	MARCUS TO DYLAN I mean, what are we gonna do about this?! This is gonna get infected! (this : referring to the gaping hole in Marcus' body)
SCENE 42 - CS - PAST DYLAN, L.FG., TO MARCUS. PHIL (off) (chuckling) Yeah. (in normal tone) The, the good... 278.06	3-50	270.03	273.10/	3.07	DYLAN TO MARCUS Well, you don't have to worry about that anymore. (that : i.e., 'getting infections')
SCENE 43 - MFS - PAST PHIL, R.FG., TO MARCUS, SEATED ON THE DRAWER SLAB AS DYLAN LOOKS ON, L. PHIL (face off) ...thing about being the living dead? 280.05	3-51	/273.14	275.13/	1.15	DYLAN TO MARCUS You're the living dead, Marcus.
SCENE 44 - MS - PHIL AS CECIL LOOKS ON. PHIL No more jogging. PHIL OFFERS HIS CLENCHED FIST FOR A KNOCK, THEN REACTS. PHIL (chuckles) What's up? MARCUS (off) (reaction) 286.06	3-52	/278.07	283.08	5.01	LABORATORY: THE FOLLOWING TITLES #3-52 THROUGH #3-54 WILL APPEAR AGAINST A WHITE BACKGROUND. PLEASE CHECK YOUR PRINT FOR PROPER POSITIONING OF THESE TITLES. PHIL TO MARCUS The good thing about being the living dead? No more jogging. (No more jogging : humorously implying that jogging is an unfortunate and laborious ritual that one doesn't have to worry about when one is undead)
	3-53	284.01	286.05/	2.04	PHIL TO MARCUS What's up? (slang greeting/affirmation)

"DEAD AT NIGHT" 3AB	P/12	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 45 - MCS - MARCUS REACTS, THEN LOOKS L. AT O.S. DYLAN.					
MARCUS H-how did this happen? 289.00	3-54	287.04	288.15/	1.11	MARCUS TO DYLAN How did this happen? (i.e., 'How did I die?' - 'How did I become one of the undead?')
SCENE 46 - MCS - DYLAN.					
DYLAN Well, by the looks of it, you got bitten by a zombie. 293.15	3-55	289.06	293.15/	4.09	DYLAN TO MARCUS Well, by the looks of it, you got bitten by a zombie. (it : i.e., 'your wound')
SCENE 47 - MS - PHIL AND CECIL REACT.					
PHIL Tsks. Only takes one bad apple to spoil the whole bunch. 301.02	3-56	295.03	301.01/	5.14	PHIL TO GROUP Only takes one bad apple to spoil the whole bunch. (colloquial term meaning that it only takes one bad person in a group to ruin the reputation of the whole - i.e., 'The zombies that eat people spoil the reputations of the rest of us passive zombies.')
SCENE 48 - MFS - MARCUS, SEATED ON THE SLAB AS PHIL, CECIL AND DYLAN LOOK ON.					
CECIL Hey, you know what? Th-Those flesh eaters, th-th-they're not like us. I mean, th-th- they're shredded, they're ripped, with an attitude to match. 311.03	3-57	/301.05	306.12	5.07	CECIL TO MARCUS Hey, you know what? Those flesh eaters, they're not like us. (you know what : colloquial emphatic) (flesh eaters : referring to the zombies that attack humans to kill and eat them) (us : referring to Cecil, Phil and most other passive zombies)
	3-58	307.00	311.02/	4.02	CECIL TO MARCUS I mean, they're shredded, they're ripped, with an attitude to match. (shredded; ripped : slang for 'muscular' - 'strong') (with...match : i.e., 'they have a mean/antagonistic attitude to match their bulky, muscular physique')

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SCENE 49 - MS - PAST MARCUS'S HAND, L.FG., TO CECIL AS PHIL LOOKS ON.					
CECIL Think Mike Tyson after you made fun of his lisp and that tribal tattoo on his face. 318.03	3-59	/311.06	315.08	4.02	CECIL TO MARCUS Think Mike Tyson after you made fun of his lisp... (Mike Tyson : United States prizefighter who was world heavyweight champion, and whose life has been marked by violence, instability, and antisocial behavior in and out of the ring - note also that Tyson has a tribal tattoo on his face, and is known to lisp)
SCENE 50 - MCS - MARCUS REACTS.					
MARCUS (grunts) (sighs)	3-60	315.12	318.03/	2.07	CECIL TO MARCUS ...and that tribal tattoo on his face. (Think...face : i.e., 'The flesh eating zombies are as violent and aggressive as Mike Tyson would be after being made fun of')
PHIL (off) That's the only way we could fit in with them breathers. (chuckles)					
CECIL (off) (overlapping) Yeah.					
MARCUS (overlapping) (grunts) 323.00	3-61	319.04	322.15/	3.11	LABORATORY: THE FOLLOWING TITLES #3-61 THROUGH #3-66 WILL APPEAR AGAINST A WHITE BACKGROUND. PLEASE CHECK YOUR PRINT FOR PROPER POSITIONING OF THESE TITLES. PHIL TO GROUP That's the only way we fit in with them breathers. (i.e., 'The only way we can live in harmony with humans was not to be aggressive or eat them.')
SCENE 51 - MFS - PAST PHIL, R.FG., TO MARCUS, SEATED ON THE DRAWER SLAB AS DYLAN LOOKS ON, L.					
PHIL We don't eat them, they don't sever (face off) our brain stems. (chuckles) It's worked out pretty well so far.	3-62	/323.03	327.14	4.11	PHIL TO GROUP We don't eat them, they don't sever our brain stems. (they : i.e., 'so they') (sever our brain stems : note the only way to kill a zombie is to sever its brain stem)
MARCUS PULLS THE SHEET DOWN FROM HIS SHOULDER TO REVEAL THAT HIS LEFT ARM IS MISSING.	3-63	328.02	331.10	3.08	PHIL TO GROUP It's worked out pretty well so far. (It's...well : i.e., 'We've maintained harmony with humans' - 'We zombies have been able to live among human undetected')
MARCUS (reaction) (pants - continues under following scene and dialogue)					
PHIL (face off) Hey, you, uh, you okay there, pally?	3-64	333.04	337.06	4.02	PHIL TO MARCUS Hey, you, uh, you okay there, pally? (you okay there : i.e., 'are you feeling all right') (pally : diminutive of 'pal' - colloquial term of address)
MARCUS (stammers)					
PHIL (face off) Huh?					

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SCENE 51 - (CONTINUED)					
MARCUS What happened, what happened to my arm? What happened to my ar-....	3-65	344.04	348.14	4.10	MARCUS TO GROUP What happened, what happened to my arm? What happened to my ar-.... (referring to the missing arm)
MARCUS LOSES CONSCIOUS AND FALLS BACK AND DYLAN CATCHES HIM.					
MARCUS (groans)					
DYLAN (overlapping) Marc-, Marcus! 352.07	3-66	350.06	351.14	1.08	DYLAN TO MARCUS Marcus!
WIPE TO:					
SCENE 52 - EXT. BIG AL'S BODY SHOP - NIGHT - LS - PAST SOME BARBED WIRE ATOP THE CHAIN LINK FENCE, FG., TO A STREET AS THE VOLKSWAGEN CONVERTIBLE MOVES R. CAMERA TRAVELS R. WITH IT. THE VOLKSWAGEN CONVERTIBLE TURNS ONTO A DRIVEWAY AND MOVES L.					
DYLAN (voice over) Marcus was in bad shape, and I needed to understand why the undead were on a killing... 369.08	3-67 ITAL	363.05	369.08/	6.03	DYLAN TO AUDIENCE (voice over) Marcus was in bad shape, and I needed to understand why the undead were on a killing spree. (was in bad shape : i.e., 'was confused and upset')
SCENE 53 - FS - A SIGN ON THE CHAIN LINK FENCE READS: Sorry WE'RE CLOSED	3-68	/369.12	371.06	1.10	NARRATIVE TITLE (ON SIGN) Sorry WE'RE CLOSED
DYLAN (voice over) ...spree.					
CAMERA TRAVELS R. ON A GATEWAY TO REVEAL THE VOLKSWAGEN CONVERTIBLE WHICH MOVES BG. TOWARD THE BODY SHOP AND PARKS AS DYLAN DRIVES WITH ELIZABETH IN THE PASSENGER SEAT. A SIGN ON THE BODY SHOP IS L.BG. AND READS: BIG AL'S BODY SHOP					

"DEAD AT NIGHT" 3AB	P/15	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 53 - (CONTINUED)					
DYLAN (voice over) Luckily, there was Big Al's Body Shop, where...	3-69 ITAL	371.10	376.06	4.12	DYLAN TO AUDIENCE (voice over) Luckily, there was Big Al's Body Shop, where... (Body Shop : note double meaning - [1] referring to a shop that specializes in auto repair and [2] literally, a shop where one may shop for body parts)
CAMERA TRAVELS IN AND L. ON THE VOLKSWAGEN CONVERTIBLE AS DYLAN SWITCHES OFF THE ENGINE AND ELIZABETH LOOKS ON FROM THE PASSENGER SEAT.					
DYLAN (voice over) ...well, (sighs) you'll see for yourself.	3-70 ITAL	376.10	380.05	3.11	DYLAN TO AUDIENCE (voice over) ...well, you'll see for yourself. (for yourself : i.e., 'for yourself what Big Al's Body Shop was good for')
CAMERA HOLDS ON DYLAN IN R.FG. AND ELIZABETH IN THE PASSENGER SEAT.					
ELIZABETH Body shop? What are we doing here?	3-71	380.09	384.10	4.01	ELIZABETH TO DYLAN Body shop? What are we doing here?
DYLAN Seeing an old informant of mine. 388.15	3-72	386.10	388.14/	2.04	DYLAN TO ELIZABETH Seeing an old informant of mine. (Seeing : i.e., 'We're visiting/questioning') (old : former)
SCENE 54 - INT. BIG AL'S BODY SHOP - NIGHT - MFS - THROUGH THE DOORWAY TO DYLAN AND ELIZABETH, STEPPING FG. AS A MECHANIC ENTERS L., STEPPING TOWARD THE DOORWAY. 391.03					
SCENE 55 - EXT. BIG AL'S BODY SHOP - NIGHT - MFS - DYLAN AND ELIZABETH HALT AS THE MECHANIC MOVES INSIDE THE DOORWAY AND STOPS.					
MECHANIC Where do you think you're going? We're closed.	3-73	391.15	396.04	4.05	MECHANIC TO DYLAN Where do you think you're going? We're closed. (Where...going : note implied threat)
DYLAN LIFTS A PISTOL UNDER THE MECHANIC'S NECK.					
DYLAN Back off. 398.12					

"DEAD AT NIGHT" 3AB	P/16	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 56 - INT. BIG AL'S BODY SHOP - NIGHT - MFS - PAST THE MECHANIC IN THE DOORWAY, FG., TO DYLAN, HOLDING THE PISTOL. DYLAN Or you're gonna need some serious body work yourself. 406.03	3-74	397.06 (over scene end)	403.07	6.01	DYLAN TO MECHANIC Back off. Or you're gonna need some serious body work yourself. (Back off : i.e., 'Move out of our way') (Or...yourself : note threat - implying that Dylan will damage the Mechanic's body parts)
SCENE 57 - EXT. BIG AL'S BODY SHOP - NIGHT - MFS - THE MECHANIC MOVES OUT OF THE DOORWAY AS DYLAN HOLDS THE PISTOL AT HIM. ELIZABETH LOOKS ON, L. DYLAN STEPS R. AND STOPS INSIDE THE DOORWAY. DYLAN Thank you.	3-75	411.12	413.09	1.13	DYLAN TO MECHANIC Thank you.
ELIZABETH STEPS R. TOWARD THE DOORWAY, THEN HALTS AS DYLAN MOVES HIS HAND ONTO THE DOORPOST, STOPPING HER. MECHANIC (pants)					
DYLAN Whatever you do, don't scream.	3-76	418.01	421.05	3.04	DYLAN TO ELIZABETH Whatever you do, don't scream.
ELIZABETH (face off) Okay. 423.05	3-77	422.01	423.05/	1.04	ELIZABETH TO DYLAN Okay.
SCENE 58 - INT. BIG AL'S BODY SHOP/WAITING AREA - NIGHT - MS - ELIZABETH STEPS THROUGH THE DOORWAY, THEN CONTINUES R. AS DYLAN FOLLOWS. CAMERA DOLLIES BACK AND R. WITH THEM TO REVEAL A WAITING AREA WITH TWO SEATED ZOMBIES IN BG. ELIZABETH (face off) (gasps) (whimpers) 428.14					

"DEAD AT NIGHT" 3AB	P/17	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 59 - MFS - ELIZABETH, HOLDING HER HAND OVER HER MOUTH AND LOOKING AT THE O.S. ZOMBIES, STEPS BACKWARD, MOVING R. TOWARD A DOOR AS DYLAN STEPS BG. CAMERA PANS R. WITH THEM.</p> <p>ZOMBIES (off) (low and indistinct chatter - continues under following scenes and dialogue)</p> <p>431.04</p> <p>SCENE 60 - FS - A MALE ZOMBIE WITH HIS TORSO SEVERED FROM HIS MISSING LEGS AND A GIRL ZOMBIE WITH HER SEVERED LEG NEXT TO HER ARE SEATED ON A COUCH AND WAITING. CAMERA TILTS DOWN, THEN TRAVELS IN ON THE GIRL ZOMBIE.</p> <p>438.04</p> <p>SCENE 61 - MFS - DYLAN OPENS THE SHOP DOOR AS ELIZABETH, HOLDING HER HAND OVER HER MOUTH, LOOKS AT THE O.S. ZOMBIES.</p> <p>440.14</p> <p>SCENE 62 - INT. BIG AL'S BODY SHOP/SHOPPING AREA - NIGHT - MFS - PAST A ZOMBIE, R.FG. IN SOFT FOCUS, TO A MALE ZOMBIE, HOLDING A HEAD AS DYLAN AND ELIZABETH STEP THROUGH THE DOORWAY BEHIND HIM. ELIZABETH AND DYLAN STEP FG. AS CAMERA DOLLIES L., MOVING PAST SOME ZOMBIES, WHO SHOP BY SHELVES OF BODY PARTS, FG.</p> <p>ELIZABETH What the hell is going on here?</p> <p>455.02</p>					
	3-78	449.13	454.04	4.07	ELIZABETH TO DYLAN What the hell is going on here? (the hell : vulgar emphatic)

"DEAD AT NIGHT" 3AB	P/18	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 63 - MFS - SOME ZOMBIES, SHOPPING AS A FEMALE ZOMBIE WITH MISSING HAND ENTERS R., STEPPING L. TO A SEVERED HAND ON A SHELF AS CAMERA PANS L. WITH HER.</p> <p>DYLAN (off) This is a body shop. 459.14</p> <p>SCENE 64 - MS - HIGH ANGLE - LOOKING DOWN AT A SEVERED LEG ON A SHELF AS CAMERA DOLLIES L.</p> <p>DYLAN (off) Zombies come from all over the Southeast to get replacement parts.</p> <p>CAMERA TILTS UP ON A SEVERED HAND ON A SHELF.</p> <p>DYLAN (off) They rot fast. 468.13</p> <p>SCENE 65 - FS - A MALE ZOMBIE PUTS A HEAD ON HIS SHOULDER. CAMERA DOLLIES R. AND TILTS UP ON A FLORESCENT LIGHT AND A SIGN THAT SHOWS A HUMAN SCALP WITH SIDEBURNS.</p> <p>FEMALE ZOMBIE #1 (off) Well, it's kind of... 475.11</p> <p>SCENE 66 - MS - PAST MALE ZOMBIE #1, R.FG., LIFTING A LEG AND SMELLING THE FOOT, TO MALE ZOMBIE #2, REACTING.</p> <p>FEMALE ZOMBIE #1 (off) ...scratched.</p> <p>MALE ZOMBIE #1 (sniffs) Yeah. 480.15</p>	<p>3-79</p> <p>3-80</p> <p>3-81</p>	<p>456.02</p> <p>461.02</p> <p>467.02</p>	<p>458.11</p> <p>466.14</p> <p>468.13/</p>	<p>2.09</p> <p>5.12</p> <p>1.11</p>	<p>DYLAN TO ELIZABETH This is a body shop.</p> <p>DYLAN TO ELIZABETH Zombies come from all over the Southeast to get replacement parts. (Southeast : referring to the Southeast U.S.)</p> <p>DYLAN TO ELIZABETH They rot fast. (They : referring to zombies)</p>

"DEAD AT NIGHT" 3AB	P/19	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 67 - MS - DYLAN AND ELIZABETH STEP R.FG. AS A ZOMBIE WITH EYE-PATCH SHOPS, L.</p> <p>ELIZABETH These people are zombies? 483.15</p> <p>SCENE 68 - MFS - DYLAN AND ELIZABETH STEP PAST TWO ZOMBIES, L., SHOPPING AS A FEMALE ZOMBIE CROSSES L. IN FG. AND EXITS.</p> <p>DYLAN Think of it as recycling. 489.15</p> <p>SCENE 69 - MFS - AN AFRICAN AMERICAN ZOMBIE , L., BY A SHELF OF BODY PARTS AS HE HOLDS AN ARM AND LOOKS FG. AS CAMERA DOLLIES BACK. 493.03</p> <p>SCENE 70 - MFS - ELIZABETH STEPS FG. AS DYLAN FOLLOWS AND SIGNALS A THUMBS UP AS THEY LOOK AT THE O.S. AFRICAN AMERICAN ZOMBIE. 495.15</p> <p>SCENE 71 - MS - A WORKER ZOMBIE (TORSO) OPENS THE REAR DOOR OF A TRUCK AS ELIZABETH (TORSO) AND DYLAN (TORSO) CROSS R. IN FG. AND EXIT. 497.14</p> <p>SCENE 72 - MFS - DYLAN AND ELIZABETH STEP R. AND EXIT AS THE ZOMBIE WORKER OPENS THE TRUCK'S REAR DOOR TO REVEAL BODIES INSIDE THE TRUCK. A SECOND ZOMBIE WORKER LOOKS ON. 500.14</p>	<p>3-82</p> <p>3-83</p>	<p>481.09</p> <p>485.10</p>	<p>483.14/</p> <p>488.08</p>	<p>2.05</p> <p>2.14</p>	<p>ELIZABETH TO DYLAN These people are zombies?</p> <p>DYLAN TO ELIZABETH Think of it as recycling. (it : i.e., 'the sale of body parts')</p>

"DEAD AT NIGHT" 3AB	P/20	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 73 - MFS - SEVERAL BODIES LYING INSIDE THE TRUCK AS A ZOMBIE WORKER (TORSO) CROSSES L. IN FG., CARRYING A BAG.</p> <p>504.00</p> <p>SCENE 74 - INT. BIG AL'S BODY SHOP/OFFICE - NIGHT - MFS - SOME PLASTIC FLAPS MOVE APART TO REVEAL DYLAN, STEPPING THROUGH THE DOORWAY AS ELIZABETH FOLLOWS. A SHELF WITH EQUIPMENT ON IT IS R.</p> <p>BIG AL (off) (into telephone) No, you don't pick them out of the bayou. They're...</p> <p>509.01</p> <p>SCENE 75 - MFS - A ZOMBIE, BIG AL, SEATED AT A DESK, HOLDING THE TELEPHONE RECEIVER AS HE TURNS IN THE CHAIR. CAMERA DOLLIES BACK ON HIM.</p> <p>BIG AL (into telephone) ...as fresh as your mother's....</p> <p>BIG AL REACTS AS HE LOOKS AT O.S. DYLAN.</p> <p>BIG AL (into telephone) I gotta call you back.</p> <p>BIG AL HANGS UP THE TELEPHONE RECEIVER AS DYLAN ENTERS L.FG., STEPPING L.BG. CAMERA CONTINUES TO DOLLY BACK.</p> <p>BIG AL Holy rotting shit. Dylan.</p> <p>DYLAN Big Al.</p> <p>ELIZABETH ENTERS L.FG. AS DYLAN STEPS TOWARD BIG AL.</p> <p>DYLAN How's the parts business?</p> <p>DYLAN HALTS AT THE DESK.</p> <p>529.12</p>	<p>3-84</p> <p>3-85</p> <p>3-86</p> <p>3-87</p> <p>3-88</p>	<p>504.08</p> <p>/509.03</p> <p>514.01</p> <p>520.07</p> <p>525.09</p>	<p>508.15/</p> <p>512.03</p> <p>516.15</p> <p>524.08</p> <p>529.11/</p>	<p>4.07</p> <p>3.00</p> <p>2.14</p> <p>4.01</p> <p>4.02</p>	<p>BIG AL INTO TELEPHONE TO PERSON No, you don't pick them out of the bayou. (you...bayou : i.e., 'the body parts here were not dredged from the bayou')</p> <p>BIG AL INTO TELEPHONE TO PERSON They're as fresh as your mother's....</p> <p>BIG AL INTO TELEPHONE TO PERSON I gotta call you back. (gotta : got to - i.e., 'must')</p> <p>BIG AL TO DYLAN Holy rotting shit. Dylan. (Holy rotting shit : vulgar emphatic - note play on vulgar colloquial emphatic 'holy shit')</p> <p>DYLAN TO BIG AL Big Al. How's the parts business?</p>

"DEAD AT NIGHT" 3AB	P/21	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 76 - MFS - ELIZABETH REACTS. THE SHELF WITH EQUIPMENT ON IT IS BEHIND HER. BIG AL (off) Listen, man... 532.07					
SCENE 77 - MS - PAST DYLAN, L.FG., TO BIG AL, SEATED, HOLDING AN EYEBALL. BIG AL ...I don't know how to say this exactly, but, uh, the word on the street is that you went, well, postal... 543.08	3-89	530.06 (over scene end)	536.10	6.04	BIG AL TO DYLAN Listen, man, I don't know how to say this exactly, but...
	3-90 (over	536.14 scene end)	544.04	7.06	BIG AL TO DYLAN ...the word on the street is that you went, well, postal a ways back. (the word...is : i.e., 'it is rumored') (went postal : slang for 'went crazy and became violent and aggressive' - 'went crazy and killed people/undead') (a ways back : i.e., 'a few years ago')
SCENE 78 - MS - DYLAN REACTS. BIG AL (off) ...a ways back. DYLAN (overlapping) (chuckles) 545.09					
SCENE 79 - MS - PAST DYLAN, TIPPED IN L.FG., TO BIG AL, SEATED. BIG AL So, do I gotta be worried? DYLAN (face off) Relax, Al. 549.13	3-91	/545.11	548.01	2.06	BIG AL TO DYLAN So, do I gotta be worried? (do I gotta : idiomatic for 'must I') (i.e., 'Should I worry that you're here to do harm to me or my business?')
SCENE 80 - MS - DYLAN. DYLAN I'm just here to drop someone off for work. 553.08	3-92	548.05	549.12/	1.07	DYLAN TO BIG AL Relax, Al.
	3-93	550.08	553.07/	2.15	DYLAN TO BIG AL I'm just here to drop someone off for work. (for work : i.e., 'to get a new body part')
SCENE 81 - MS - PAST DYLAN, L.FG., TO BIG AL, SEATED AS HE NODS. DYLAN (face off) Tell your hunchback he's in the trunk of my car. 556.09	3-94	/553.11	556.08/	2.13	DYLAN TO BIG AL Tell your hunchback he's in the trunk of my car. (your hunchback : referring to Al's assistant) (he : referring to Marcus)

"DEAD AT NIGHT" 3AB	P/22	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 82 - MFS - ELIZABETH REACTS. A HUNCHBACK, INSIDE THE DOORWAY L.BG., WAVES HIS HAND.					
BIG AL (off) Who's your friend, Dylan? 558.12	3-95	557.00 (over scene end)	562.07/	5.07	BIG AL TO DYLAN Who's your friend, Dylan? She's got some nice parts on her. (your friend : referring to Elizabeth) (She's...her : note double meaning - [1] i.e., 'She's sexy' and [2] i.e., 'She has good/valuable body parts')
SCENE 83 - MFS - BIG AL, SEATED AS HE HOLDS THE EYEBALL AND LOOKS AT O.S. ELIZABETH.					
BIG AL She's got some nice parts on her. 562.07					
SCENE 84 - MFS - ELIZABETH, R., REACTING.					
DYLAN (off) She's a client. 565.04	3-96	562.14	565.03/	2.05	DYLAN TO BIG AL She's a client.
SCENE 85 - MFS - BIG AL, SEATED AS HE LICKS THE EYEBALL AND LOOKS AT O.S. ELIZABETH.					
DYLAN (off) So, I, uh... 567.14					
SCENE 86 - MS - DYLAN.					
DYLAN ...had a little run-in with the Truebloods tonight. 571.15	3-97	568.15	571.14/	2.15	DYLAN TO BIG AL So, I had a little run-in with the Truebloods tonight. (had...run-in : i.e., 'had an encounter')
SCENE 87 - MS - PAST DYLAN, L.FG., TO BIG AL, SEATED, HOLDING THE EYEBALL.					
BIG AL Oh, yeah? Really? Wow. Not a happy reunion, huh?	3-98	572.08	578.00	5.08	BIG AL TO DYLAN Oh, yeah? Really? Wow. Not a happy reunion, huh? (Wow : interjection of surprise - here said sarcastically) (Not a happy reunion : i.e., 'I'm assuming that the encounter was not pleasant') (huh : questioning interjection)
BIG AL LIFTS THE EYEBALL TOWARD HIS MOUTH AND BLOWS ON IT.					
BIG AL (exhales)					

"DEAD AT NIGHT" 3AB	P/23	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 87 - (CONTINUED) DYLAN (face off) Who's running... 580.09					
SCENE 88 - MS - DYLAN. DYLAN ...the show these days? 582.12	3-99	579.12 (over scene end)	582.12/	3.00	DYLAN TO BIG AL Who's running the show these days? (running the show : i.e., 'in charge of the undead')
SCENE 89 - MS - PAST DYLAN, L.FG., TO BIG AL, SEATED. BIG AL (sighs) Vargas. He runs the Corpus House now. 592.04	3-100	587.07	592.03/	4.12	BIG AL TO DYLAN Vargas. He runs the Corpus House now.
SCENE 90 - MS - DYLAN. DYLAN The creep who peddles vampire blood to civilians? BIG AL (off) Yeah, well... 598.07	3-101	592.10	596.11	4.01	DYLAN TO BIG AL The creep who peddles vampire blood to civilians? (creep : slang for 'annoyingly unpleasant person') (peddles : sells) (civilians : i.e., 'humans')
SCENE 91 - MS - PAST DYLAN, L.FG., TO BIG AL, SEATED. BIG AL ...I guess the peddling business is starting to pay off. He's got himself a corner office now. I mean, uh, especially since Trueblood upper management was, uh, sent to greener pastures. 618.04	3-102	596.15 (over scene end)	603.04	6.05	BIG AL TO DYLAN Yeah, well, I guess the peddling business is starting to pay off. (the peddling...off : i.e., 'he's making a lot of money by selling vampire blood')
	3-103	603.08	607.06	3.14	BIG AL TO DYLAN He's got himself a corner office now. (He's...office : i.e., 'Vargas is highly successful now' - note reference to the coveted location of an office, usually the largest one, in a business/office building)
	3-104	607.10	615.00	7.06	BIG AL TO DYLAN I mean, especially since Trueblood upper management was sent to greener pastures. (Trueblood upper management : referring to the elders of the Trueblood clan) (sent to greener pastures : note play on colloquial euphemism, 'gone to greener pastures' - 'died' - i.e., 'killed by you')

"DEAD AT NIGHT" 3AB	P/24	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 92 - MS - DYLAN. BIG AL (off) If I had to guess, I'd say he's the one been spreading the word about you... 625.12	3-105	619.01	625.09/	6.08	BIG AL TO DYLAN If I had to guess, I'd say he's the one been spreading the word... (one been : i.e., 'one who has been') (the word : i.e., 'a rumor')
SCENE 93 - MS - PAST DYLAN, L.FG., TO BIG AL, SEATED. BIG AL ...being this (in Latin) <u>venator</u> (in English) that everyone's been talking about, capiche? 631.05	3-106	/625.13	631.05/	5.08	BIG AL TO DYLAN ...about you being this <u>venator</u> that everyone's been talking about, capiche? (this : i.e., 'the dangerous/ruthless') (venator : Latin for 'hunter' - to appear in ITALICS) (capiche : Faux Italian for 'you understand' - also an emphatic)
SCENE 94 - MS - ELIZABETH REACTS AS CAMERA ZOOMS IN. DYLAN (off) There's a (in Latin) <u>venator</u> (in English) around? BIG AL (off) Yeah.	3-107	631.15	634.14	2.15	DYLAN TO BIG AL, THEN BIG AL TO DYLAN -There's a <u>venator</u> around? -Yeah.
ELIZABETH What's a (in Latin) <u>venator</u> ?	3-108	635.02	636.12	1.10	ELIZABETH TO DYLAN What's a <u>venator</u> ?
DYLAN (off) It's Latin. Short for (in Latin) <u>monstro venatorum</u> . 641.02	3-109	637.00	641.01/	4.01	DYLAN TO ELIZABETH It's Latin. Short for <u>monstro</u> <u>venatorum</u> . (monstro : Latin for 'monster') (monstro venatorum : to appear in ITALICS)
SCENE 95 - FS - ACROSS THE ROOM TO DYLAN, STEPPING R. TOWARD A SHELVING UNIT AS ELIZABETH LOOKS ON, L. BIG AL LOOKS ON, SEATED IN BG. DYLAN Monster hunters.	3-110	641.11	644.00	2.05	DYLAN TO ELIZABETH Monster hunters.
BIG AL Religious nut jobs mostly. 648.06	3-111	644.14	648.05/	3.07	BIG AL TO ELIZABETH Religious nut jobs mostly. (i.e., 'Most of the monster hunters are religious nut jobs.' - note that 'nut job' is slang for 'crazy person' - 'lunatic' - i.e., 'Most of the monster hunters hunt the undead because they are religious zealots.')

"DEAD AT NIGHT" 3AB	P/25	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 96 - MS - ELIZABETH, R., REACTS. BIG AL (off) Running around with silver bullets... 651.06	3-112	/648.09	655.00 (over scene end)	6.07	BIG AL TO ELIZABETH Running around with silver bullets, and wooden stakes, and holy water. (silver bullet : note only way to kill a werewolf) (wooden stake : note way to kill a vampire is to stab a wooden stake through its heart) (holy water : referring to water blessed by a priest - not that this is thought to drive away the undead)
SCENE 97 - FS - ACROSS THE ROOM TO BIG AL, SEATED AS CAMERA DOLLIES IN. BIG AL ...and wooden stakes, and holy water. Jeez. We thought them days was done, but lately.... (whistles)	3-113	656.10	658.02	1.08	BIG AL TO ELIZABETH Jeez. (emphatic interjection)
SINGER (voice over) (overlapping) (sings - continues under following scenes and dialogue) 665.01	3-114	658.14	664.00	5.02	BIG AL TO ELIZABETH We thought them days was done, but lately.... (them days : idiomatic for 'those days' - i.e., 'the days/times of religious zealots hunting the undead') (was done : idiomatic for 'were done' - i.e., 'were over')
SCENE 98 - MS - DYLAN, LOOKING AT O.S. BIG AL. THE SHELVING UNIT IS L. DYLAN Lately what? 666.09	3-115	/665.02	666.08/	1.06	DYLAN TO BIG AL Lately what? (i.e., 'What has been happening lately?')
SCENE 99 - MFS - BIG AL, SEATED. BIG AL Few of the dead missing here and there. Some whispers. 673.08	3-116	667.04	671.10	4.06	BIG AL TO DYLAN Few of the dead missing here and there. (here and there : i.e., 'in various places') (i.e., 'There have been scattered reports of the undead being killed.')
SCENE 100 - MS - DYLAN REACTS AND STEPS FG. THE SHELVING UNIT IS L. BIG AL (off) Nothing for sure. 677.09	3-117	672.08	673.08/	1.00	BIG AL TO DYLAN Some whispers. (i.e., 'There are rumors of someone killing the undead.')
	3-118	/673.12	677.08/	3.12	BIG AL TO DYLAN Nothing for sure. (i.e., 'There are only rumors, no substantiated reports.')

"DEAD AT NIGHT" 3AB	P/26	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 101 - MFS - PAST DYLAN, TIPPED IN R.FG., STEPPING BG., TO BIG AL, SEATED AS CAMERA DOLLIES IN.					
BIG AL Man, you have been out of the loop. DYLAN (face off) And you wouldn't... 683.09	3-119	678.10	682.06	3.12	BIG AL TO DYLAN Man, you have been out of the loop. (Man : slang emphatic) (out of the loop : colloquial for 'out of contact with the world of the undead')
SCENE 102 - MS - DYLAN STEPS FG. AS CAMERA PANS L. TO INCLUDE BIG AL, TIPPED IN L.FG.					
DYLAN ...happen to be profiting from any of this now, would you, Al?	3-120	682.10	687.05 (over scene end)	4.11	DYLAN TO BIG AL And you wouldn't happen to be profiting from any of this now, would you, Al? (implying that Big Al might be helping to kill the undead for profit)
BIG AL (face off) I'm offended, Dylan. 689.13	3-121	687.09	689.13/	2.04	BIG AL TO DYLAN I'm offended, Dylan.
SCENE 103 - MS - PAST DYLAN, TIPPED IN R.FG., TO BIG AL, SEATED.					
BIG AL You know I run a clean operation here. This ain't no chop shop. DYLAN (face off) Right. 696.06	3-122	690.04	695.06	5.02	BIG AL TO DYLAN You know I run a clean operation here. This ain't no chop shop. (clean : legitimate) (This ain't no : idiomatic for 'This isn't a') (chop shop : slang for 'place where stolen cars are disassembled for parts that are then sold')
SCENE 104 - MCS - PAST BIG AL, TIPPED IN L.FG., TO DYLAN.					
DYLAN Well, you keep those big ears open, Al. 701.07	3-123	695.10	701.06/ (over scene end)	5.12	DYLAN TO BIG AL Right. Well, you keep those big ears open, Al. (Right : colloquial affirmation) (you...open : i.e., 'listen for any pertinent information')

"DEAD AT NIGHT" 3AB	P/27	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 105 - MCS - ELIZABETH, R., REACTING. DYLAN (off) You hear of anything that I need to know, you be sure to give me a call. 706.13	3-124	702.02	706.12/	4.10	DYLAN TO BIG AL You hear of anything that I need to know, you be sure to give me a call. (You hear : i.e., 'If you hear')
SCENE 106 - MS - BIG AL, SEATED AS DYLAN STEPS R.FG. AND EXITS. BIG AL Well, all right, then. 708.14	3-125	/707.00	708.14/	1.14	BIG AL TO DYLAN Well, all right, then. (all right, then : colloquial affirmation)
SCENE 107 - MFS - PAST ELIZABETH, L.FG., TO DYLAN, STEPPING FG. AS BIG AL LOOKS ON, SEATED IN BG. BIG AL You take it easy... 712.06					
SCENE 108 - MFS - DYLAN STEPS BG. TOWARD THE DOOR FLAPS AS CAMERA PANS R. TO INCLUDE ELIZABETH, WHO FOLLOWS. BIG AL (off) ...Dylan. You hear me? DYLAN PARTS THE DOOR FLAPS, THEN LOOKS FG. OVER HIS SHOULDER AS ELIZABETH LOOKS FG. OVER HER SHOULDER. BIG AL (off) And, uh, do yourself a favor. 719.14	3-126	711.01	714.10 (over scene end)	3.09	BIG AL TO DYLAN You take it easy, Dylan. You hear me? (You take it easy : colloquial farewell - i.e., 'Be safe') (You hear me : colloquial emphatic)
SCENE 109 - MS - BIG AL, SEATED. BIG AL Stay away from Corpus House. 723.03	3-127	716.00	719.13/	3.13	BIG AL TO DYLAN And do yourself a favor. (do yourself a favor : colloquial for 'do a favor for yourself' - 'help yourself')
	3-128	/720.01	723.01	3.00	BIG AL TO DYLAN Stay away from Corpus House.

"DEAD AT NIGHT" 3AB	P/28	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
WIPE TO: SCENE 110 - EXT. ST. LUCIEN'S CEMETERY - NIGHT - MFS - CAMERA PANS R. AND TRAVELS IN ON AN OPEN CRYPT TO REVEAL LORCA WITH SCALDED SKIN, LUNGING THROUGH THE DOORWAY WITH HIS HANDS CHAINED BEHIND HIM. LORCA (shrieks) (pants - continues under following scenes and dialogue) 726.13					
SCENE 111 - FS - ACROSS THE CEMETERY AND PAST GRAVE MARKERS TO VARGAS, STEPPING TOWARD LORCA, WHO IS CHAINED AT THE CRYPT AS A GROUP OF VAMPIRES LOOK ON. VARGAS Uh, I got some bad news, Lorca. VARGAS HALTS BY LORCA.	3-129	727.08	731.04	3.12	VARGAS TO LORCA I got some bad news, Lorca.
VARGAS (face off) Big Al's informant said he saw... 734.08	3-130	731.12	734.08/	2.12	VARGAS TO LORCA Big Al's informant said he saw one of our Truebloods...
SCENE 112 - MFS - PAST LORCA, L.FG., TO VARGAS, HOLDING HIS CELL PHONE AS HE PRESSES BUTTONS ON IT. SEVERAL VAMPIRES ARE R.BG. VARGAS ...one of our Truebloods running away from where that bitch wolf died. 739.13	3-131	/734.12	739.13/	5.01	VARGAS TO LORCA ...running away from where that bitch wolf died. (bitch : female) (implying that Lorca was seen running from Mara's house after she was killed)
SCENE 113 - MS - LORCA REACTS. VARGAS (off) Do you have any clue of the heat... 745.06	3-132	741.07 (over scene end)	748.00	6.09	VARGAS TO LORCA Do you have any clue of the heat that you could bring on us, huh? (have...bring on us : i.e., 'realize how much trouble you could get us in')

"DEAD AT NIGHT" 3AB	P/29	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 114 - MFS - PAST LORCA, L.FG., TO VARGAS, HOLDING HIS CELL PHONE AS HE PRESSES BUTTON ON IT.</p> <p>VARGAS ...that you could bring on us, huh? 749.09</p>					
<p>SCENE 115 - FS - ACROSS THE CEMETERY AND PAST GRAVE MARKERS, FG., TO VARGAS, STEPPING UP TOWARD LORCA, WHO IS CHAINED AT THE CRYPT.</p> <p>VARGAS (face off) Of what we have at stake? 754.04</p>	3-133	750.09	753.03	2.10	VARGAS TO LORCA Of what we have at stake? (i.e., 'Do realize how much we have at stake?')
<p>SCENE 116 - MS - PAST VARGAS, R.FG., TO LORCA, LOOKING DOWN.</p> <p>VARGAS We have been waiting hundreds of years.</p>	3-134	/754.08	758.11	4.03	VARGAS TO LORCA We have been waiting hundreds of years. (years : i.e., 'years to take over the world')
<p>VARGAS GRABS LORCA'S HEAD AS LORCA LOOKS AT HIM.</p> <p>VARGAS Look at me! Hundreds... 763.01</p>	3-135	758.15	760.07	1.08	VARGAS TO LORCA Look at me!
<p>SCENE 117 - MCS - PAST LORCA, L.FG., TO VARGAS.</p> <p>VARGAS ...to finally come out of hiding. To claim our rightful place at the top of the food chain. 771.14</p>	3-136	/763.02	766.10	3.08	VARGAS TO LORCA Hundreds, to finally come out of hiding.
	3-137	767.02	771.14/	4.12	VARGAS TO LORCA To claim our rightful place at the top of the food chain. (at the top...chain : i.e., 'as rulers of the world' - 'as rulers of the humans and undead')

"DEAD AT NIGHT" 3AB	P/30	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 118 - MS - VARGAS STEPS R.FG., AS LORCA LOOKS ON, L. CAMERA DOLLIES BACK WITH HIM.					
VARGAS To stop living...	3-138	773.01	780.07	7.06	VARGAS TO LORCA To stop living off of human table scraps like some roving pack of cockroaches. (i.e., 'We have waited a long time to stop hiding from humans and sneaking what we could like subservient animals.')
VARGAS HALTS AS LORCA EXITS L.BG.					
VARGAS ...off of human table scraps like some roving pack of cockroaches. No!					
782.06					
SCENE 119 - MFS - PAST LORCA AND VARGAS, L.FG., TO THE GROUP OF VAMPIRES.					
VARGAS No more.	3-139	781.00	783.07 (over scene end)	2.07	VARGAS TO GROUP No! No more.
786.15					
SCENE 120 - MFS - VARGAS. LORCA LOOKS ON CHAINED TO THE CRYPT BEHIND HIM.					
VARGAS The human race is obsolete, y'all.	3-140	/787.03	791.07	4.04	VARGAS TO GROUP The human race is obsolete, y'all. (y'all : Southern colloquial term of address)
795.08					
SCENE 121 - MCS - VARGAS.					
VARGAS Now, how do we do this? It's simple. The Heart of Belial. Which Lorca here has not only failed to find...	3-141	/795.12	800.00	4.04	VARGAS TO GROUP Now, how do we do this? It's simple.
	3-142	801.15	804.10	2.11	VARGAS TO GROUP The Heart of Belial. (referring to the artifact that was stolen from Elizabeth's father - note that this will give Vargas the power he needs to conquer all)
VARGAS LOOKS L. AS CAMERA PANS L. AND DOLLIES BACK TO INCLUDE LORCA, WHO IS CHAINED AT THE CRYPT.					
VARGAS ...(chuckling) but he's.... (chuckles)	3-143	806.09	813.15	7.06	VARGAS TO GROUP Which Lorca here has not only failed to find, but he's....
CAMERA HOLDS.	3-144	819.01	822.13	3.12	VARGAS TO GROUP He has managed to expose us.
VARGAS He has managed to expose us. To Dylan.	3-145	824.00	825.15/	1.15	VARGAS TO GROUP To Dylan. (i.e., 'Lorca has made Dylan aware of our plight.')
826.03					

"DEAD AT NIGHT" 3AB	P/31	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 122 - MCS - PAST LORCA, L.FG., TO VARGAS, STEPPING FG. TOWARD HIM, THEN HALTING. SEVERAL VAMPIRES LOOK ON, BG. IN SOFT FOCUS. 832.07					
SCENE 123 - MFS - PAST VARGAS, R.FG., TO LORCA CHAINED OUTSIDE THE CRYPT AS CAMERA DOLLIES IN. VARGAS I don't need to explain to you what it means to a vampire to be buried alive, right? 839.02	3-146	/832.11	839.01/	6.06	VARGAS TO LORCA I don't need to explain to you what it means to a vampire to be buried alive, right?
SCENE 124 - MCS - PAST LORCA, L.FG., TO VARGAS. A VAMPIRE LOOKS ON, R.BG. IN SOFT FOCUS. VARGAS The claustrophobia, the insects, the worms eating away at your brain. (clicks tongue) And yet you can never die. 853.11	3-147	/839.05	846.11	7.06	VARGAS TO LORCA The claustrophobia, the insects, the worms eating away at your brain. (referring to what happens when a vampire is buried alive)
	3-148	851.05	853.11/	2.06	VARGAS TO LORCA And yet you can never die. (you : i.e., 'a vampire')
SCENE 125 - MS - PAST VARGAS, R.FG., TO LORCA CHAINED OUTSIDE THE CRYPT. LORCA It wasn't me. I couldn't find it. 858.00	3-149	854.06	857.15/	3.09	LORCA TO VARGAS It wasn't me. I couldn't find it. (It wasn't me : i.e., 'I wasn't the one who took the Heart of Belial')
SCENE 126 - MCS - PAST LORCA, L.FG., TO VARGAS. A VAMPIRE LOOKS ON, R.BG. IN SOFT FOCUS. LORCA (face off) (pants - continues under following scenes and dialogue) VARGAS Ah... 863.05					

"DEAD AT NIGHT" 3AB	P/32	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 127 - MFS - VARGAS TURNS AWAY FROM LORCA, WHO IS CHAINED OUTSIDE THE CRYPT AS CAMERA DOLLIES BACK.					
VARGAS ...Lorca, I want to believe you. I really do. So, you know what?	3-150	/863.07	868.00	4.09	VARGAS TO LORCA Lorca, I want to believe you. I really do.
VARGAS LOOKS AT HIS WRISTWATCH.					
VARGAS I'm gonna give you a little bit of time... 872.12	3-151	868.11 (over scene end)	873.11	5.00	VARGAS TO LORCA So, you know what? I'm gonna give you a little bit of time to think it over. (what : i.e., 'what I'll do') (think it over : i.e., 'decide whether to tell me where the Heart is')
SCENE 128 - MCS - PAST LORCA, L.FG., TO VARGAS, LOOKING AT HIS WRISTWATCH. A GROUP OF VAMPIRES LOOK ON, R.BG. IN SOFT FOCUS.					
VARGAS ...to think it over. Okay? How about...twenty years? 881.00	3-152	873.15	880.08	6.09	VARGAS TO LORCA Okay? How about...20 years? (How about...twenty years : note mocking - i.e., 'I will bury you alive for 20 years')
SCENE 129 - MS - PAST VARGAS, R.FG., TO LORCA, WHO IS CHAINED OUTSIDE THE CRYPT, REACTING.					
VARGAS (face off) 'Kay?	3-153	882.07	883.10/	1.03	VARGAS TO LORCA 'Kay? (Okay)
LORCA (overlapping) (sighs) 883.11					
SCENE 130 - MCS - PAST LORCA, L.FG., TO VARGAS, PUTTING HIS HAND ON LORCA'S SHOULDER. A GROUP OF VAMPIRES LOOK ON, R.BG. IN SOFT FOCUS.					
VARGAS Okay.	3-154	884.10	887.12/	3.02	VARGAS TO LORCA, THEN LORCA TO VARGAS -Okay. -Vargas.
LORCA (face off) Vargas.					
VARGAS WINKS.					
VARGAS Okay.					

"DEAD AT NIGHT" 3AB	P/33	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 130 - (CONTINUED) VARGAS STEPS R. AS CAMERA PANS R. 887.13 SCENE 131 - MFS - LORCA CHAINED OUTSIDE THE CRYPT AS CAMERA DOLLIES IN AND VARGAS STEPS L. AND EXITS. LORCA Vargas! 889.01	3-155	/889.03	892.06/	3.03	LORCA TO VARGAS Vargas! No, Vargas!
SCENE 132 - FS - ACROSS THE CEMETERY AND PAST GRAVE MARKERS TO VARGAS, STEPPING L. AS TWO VAMPIRES STEP TOWARD LORCA, WHO IS CHAINED OUTSIDE THE CRYPT. LORCA No, Vargas! 892.07					
SCENE 133 - FS - PAST LORCA, L.FG., TO VARGAS, STEPPING BG. AS A VAMPIRE LOOKS ON, L. LORCA (face off) Vargas! 895.09	3-156	893.14	895.06/	1.08	LORCA TO VARGAS Vargas!
SCENE 134 - FS - ACROSS THE CEMETERY AND PAST THE GRAVE MARKERS TO THE TWO VAMPIRES, MOVING THE CRYPT DOOR TOWARD THE CRYPT WITH LORCA OBSCURED BEHIND IT. A GROUP OF VAMPIRES LOOK ON. LORCA (face off) No! 897.06	3-157	896.01	898.12/ (over scene end)	2.11	LORCA TO GROUP No! Please!
SCENE 135 - MS - A VAMPIRE, L., MOVES THE CRYPT DOOR. LORCA (off) Please! 898.13					

"DEAD AT NIGHT" 3AB	P/34	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 136 - MS - PAST THE VAMPIRE, R.FG., TO THE SECOND VAMPIRE, PUTTING THE CRYPT DOOR ON THE CRYPT.</p> <p>LORCA (off) No! No! - continues under following scene) 902.00</p> <p>SCENE 137 - MS - SLAKE REACTS AS HE LOOKS AT THE O.S. CRYPT, THEN STEPS L. AND BEGINS TO EXIT. 906.02</p> <p>WIPE TO:</p> <p>SCENE 138 - EXT. BREAUx MART - NIGHT - FS - PAST A SHOPPING CART, L.FG., AND ACROSS THE PARKING LOT TO A GROCERY STORE WITH A SIGN ON IT AS CAMERA DOLLIES IN. THE SIGN READS: Breaux Mart 910.08</p> <p>SCENE 139 - INT. BREAUx MART - NIGHT - MS - ELIZABETH (LEGS) AND DYLAN (LEGS), STEPPING L. AS THEY PUSH A SHOPPING CART TOWARD AN AISLE. CAMERA DOLLIES L. WITH THEM.</p> <p>ELIZABETH (face off) I'm not sure that I understand. 915.07</p> <p>SCENE 140 - FS - LOW ANGLE - DYLAN, PUSHING THE SHOPPING CART WITH UNCONSCIOUS MARCUS IN IT AS HE STEPS FG. ELIZABETH FOLLOWS BESIDE HIM. CAMERA DOLLIES BACK WITH THEM.</p> <p>ELIZABETH It's almost like you're saying that monster hunters are the bad guys, which really doesn't make any sense. Because since when are monsters the good guys?</p>	<p>3-158</p> <p>3-159</p> <p>3-160</p> <p>3-161</p> <p>3-162</p>	<p>899.12</p> <p>911.12</p> <p>916.04</p> <p>921.15</p> <p>925.06</p>	<p>901.15/</p> <p>915.06/</p> <p>921.11</p> <p>925.02</p> <p>930.06</p>	<p>2.03</p> <p>3.10</p> <p>5.07</p> <p>3.03</p> <p>5.00</p>	<p>LORCA (EXCLAIMING) No! No!</p> <p>ELIZABETH TO DYLAN I'm not sure that I understand. (understand : i.e., 'understand what you're implying')</p> <p>ELIZABETH TO DYLAN It's almost like you're saying that monster hunters are the bad guys... (saying : i.e., 'implying') (monster...guys : i.e., 'monster hunters are the bad guys and monsters are good')</p> <p>ELIZABETH TO DYLAN ...which really doesn't make any sense...</p> <p>ELIZABETH TO DYLAN ...because since when are monsters the good guys?</p>

"DEAD AT NIGHT" 3AB	P/35	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 140 - (CONTINUED)					
DYLAN Well, that all depends on who you think the monsters are. 935.06	3-163	930.15	935.05/	4.06	DYLAN TO ELIZABETH Well, that all depends on who you think the monsters are. (implying that monsters/the undead are not what Elizabeth imagines them to be)
SCENE 141 - MFS - MARCUS, AWAKENING IN THE SHOPPING CART WHICH MOVES BG. AS CAMERA DOLLIES IN WITH IT.					
MARCUS Where the hell am I? (sniffs) What's that smell? 943.06	3-164	938.08	942.15	4.07	MARCUS TO DYLAN Where the hell am I? What's that smell? (What's that smell : note humor in that Marcus is smelling his own decomposing body)
SCENE 142 - FS - LOW ANGLE - DYLAN STEPS FG., PUSHING THE SHOPPING CART WITH UNCONSCIOUS MARCUS. ELIZABETH FOLLOWS BESIDE HIM. CAMERA DOLLIES BACK WITH THEM.					
ELIZABETH You. 945.04	3-165	944.04	945.04/	1.00	ELIZABETH TO MARCUS You.
SCENE 143 - MFS - PAST DYLAN'S HANDS, R.FG., PUSHING THE SHOPPING CART, TO MARCUS IN THE SHOPPING CART WHICH MOVES BG. AS HE SMELLS HIS ARMPIT. CAMERA DOLLIES IN WITH IT.					
MARCUS (sniffs) Oh, man.	3-166	947.06	949.00	1.10	MARCUS TO HIMSELF Oh, man. (slang emphatic)
MARCUS LOOKS AT HIS NEW BROWN LEFT ARM AS THE SHOPPING CART STOPS.					
MARCUS Oh, my God! What's wrong with my arm?! Dylan, what's wrong with my arm?! What happened?!	3-167	950.09	954.00	3.07	MARCUS TO DYLAN Oh, my God! What's wrong with my arm?! (Oh, my God : term of concern) (note that Dylan has replaced Marcus' missing arm with another from the body shop, a large African American arm with a tattoo)
DYLAN (face off) Relax. 959.04	3-168	954.04	957.15	3.11	MARCUS TO DYLAN Dylan, what's wrong with my arm?! What happened?!

"DEAD AT NIGHT" 3AB	P/36	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 144 - MFS - LOW ANGLE - PAST MARCUS IN THE SHOPPING CART, L.FG., TO DYLAN AS ELIZABETH LOOKS ON, R.					
DYLAN It's a loaner.	3-169	958.03	961.11 (over scene end)	3.08	DYLAN TO MARCUS, THEN MARCUS TO DYLAN -Relax. It's a loaner. -A loaner?
MARCUS (face off) A loaner?					(Relax : i.e., 'Don't worry') (It's a loaner : implying that the arm is only on loan until one that better fits Marcus can be found)
DYLAN Yes. They were out of... 964.11	3-170	961.15	966.02 (over scene end)	4.03	DYLAN TO MARCUS Yes. They were out of Caucasian in your size. (They : referring to the body shop) (Caucasian : i.e., 'Caucasian arms')
SCENE 145 - MFS - MARCUS IN THE SHOPPING CART.					
DYLAN (off) ...Caucasian in your size.					
MARCUS Out of Cauca--	3-171	966.06	969.15	3.09	MARCUS TO DYLAN Out of Cauca-- Are you listening to what you're saying?!
THE SHOPPING CART MOVES BG. AS O.S. DYLAN PUSHES IT AND CAMERA DOLLIES IN WITH IT.					(Are...saying : note disbelief)
MARCUS Are you listening to what you're saying?! My arm is brown! (pants)	3-172	970.03	972.14	2.11	MARCUS TO DYLAN My arm is brown!
MARCUS LOOKS AT HIS NEW LEFT HAND AND THE WEDDING RING ON THE FINGER.					
MARCUS And I'm, I'm not even married.	3-173	974.06	977.10	3.04	MARCUS TO DYLAN And I'm not even married. (I'm not even married : referring to the wedding band on a finger of the loaned arm)
THE SHOPPING CART STOPS AS CAMERA HOLDS AND MARCUS PULLS ON THE WEDDING RING. SOME CLEANING SUPPLIES ARE ON THE SHELVES, R.					
DYLAN (off) Marcus. You are a zombie. Now pay attention. 985.01	3-174	978.01	979.09	1.08	DYLAN TO MARCUS Marcus.
	3-175	980.06	985.00/	4.10	DYLAN TO MARCUS You are a zombie. Now pay attention.

"DEAD AT NIGHT" 3AB	P/37	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 146 - MS - LOW ANGLE - PAST MARCUS IN THE SHOPPING CART, L.FG., TO DYLAN.					
DYLAN Floor cleaner is your new deodorant. Wisk takes the place of soap. Green cleaner will keep your eyes from yellowing up. And bleach is for your teeth. This is your new beauty regimen, and you can never take a day off.	3-176	986.02	991.04	5.02	DYLAN TO MARCUS Floor cleaner is your new deodorant. Wisk takes the place of soap. (Wisk : brand of laundry detergent) (implying that industrial-strength cleaning solutions/detergent and bleach must take the place of human toiletries as they will be strong enough to mask the odor of body decay and strong enough to clean decaying body parts)
DYLAN STEPS FG. AS HE PUSHES THE SHOPPING CART. CAMERA DOLLIES BACK WITH HIM. 1004.07	3-177	991.08	997.02	5.10	DYLAN TO MARCUS Green cleaner will keep your eyes from yellowing up, and bleach is for your teeth. (Green cleaner : referring to a type of all-purpose, non-toxic household cleaner) (yellowing up : i.e., 'turning yellow')
SCENE 147 - MFS - MARCUS IN THE SHOPPING CART, MOVING BG. AS O.S. DYLAN PUSHES IT. CAMERA DOLLIES IN WITH IT.					
MARCUS (laughs) Y-You're, you're a funny guy. You're a funny guy. 1015.14	3-178	997.06	1002.10	5.04	DYLAN TO MARCUS This is your new beauty regimen, and you can never take a day off. (you can...off : i.e., 'you must never forgo your regimen' - 'you must never forgo your regimen, otherwise you will look like a zombie and not be able to disguise yourself as human')
SCENE 148 - FS - PAST A PLATTER OF FOOD SAMPLES ON A TABLE, R.FG., TO DYLAN, PUSHING THE SHOPPING CART WITH MARCUS IN IT AS ELIZABETH FOLLOWS.	3-179	1011.05	1015.13/	4.08	MARCUS TO DYLAN You're a funny guy. I've been telling you for years you had it in you. (you had...you : i.e., 'you had a sense of humor' - 'you had the ability to be funny')
MARCUS I've been telling you for years you had it in you. You're just always so serious.	3-180	/1016.01	1020.05/	4.04	MARCUS TO DYLAN You're just always so serious. I'm starving. (starving : i.e., 'very hungry')
MARCUS REACHES TOWARD THE PLATTER AND LIFTS IT OFF THE TABLE.					
MARCUS I'm starving.					
DYLAN (overlapping) Marcus, no, you cannot eat that!	3-181	/1020.09	1024.05/ (over scene end)	3.12	DYLAN TO MARCUS Marcus, no, you cannot eat that! Marcus, I'm trying to help you. (that : referring to a plate of food samples)
MARCUS (overlapping) Oh... 1022.13					

"DEAD AT NIGHT" 3AB	P/38	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 149 - MS - LOW ANGLE - PAST MARCUS'S LEG, L.FG., TO DYLAN, PUSHING THE O.S. SHOPPING CART AS ELIZABETH LOOKS ON.</p> <p>DYLAN Marcus, I'm trying to help you.</p> <p>MARCUS (off) (overlapping) ...guess what I'm eating. 1024.06</p> <p>SCENE 150 - FS - DYLAN PUSHES THE SHOPPING CART THROUGH THE CHECKOUT AISLE. MARCUS, SEATED INSIDE THE SHOPPING CART, HOLDS A FOOD SAMPLE. ELIZABETH FOLLOWS AS CAMERA DOLLIES R. AND PANS L.</p> <p>MARCUS (face off) (chewing) I already started, and they are delicious. So, I already know you're lying.</p> <p>DYLAN STOPS THE SHOPPING CART AS HE HALTS AT THE CHECKOUT COUNTER. ELIZABETH HALTS AND LOOKS ON.</p> <p>MARCUS (face off) I'm like... 1032.13</p> <p>SCENE 151 - MS - PAST A KEYPAD, L.FG., TO MARCUS IN THE SHOPPING CART, HOLDING THE PLATTER AND A FOOD SAMPLE AS HE STOPS CHEWING AND BECOMES NAUSEOUS.</p> <p>MARCUS (chewing) ...loving this. (groans)</p> <p>MARCUS PUTS THE FOOD SAMPLE DOWN ON THE PLATTER.</p> <p>MARCUS (groaning) Oh, God. 1044.01</p>					
	3-182	/1024.09	1028.03	3.10	MARCUS TO DYLAN I already started, and they are delicious. (started : i.e., 'started eating')
	3-183	1028.07	1032.10/	4.03	MARCUS TO DYLAN So, I already know you're lying.
	3-184	/1032.14	1034.15	2.01	MARCUS TO DYLAN I'm like loving this. (like : colloquial emphatic) (this : i.e., 'this food' - 'eating this food')
	3-185	1039.13	1041.12	1.15	MARCUS TO HIMSELF Oh, God. (here a term of concern - referring to the fact that Marcus vomits the food)

"DEAD AT NIGHT" 3AB	P/39	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 152 - MFS - PAST THE CASHIER, R.FG., TO DYLAN, GRABBING A PLASTIC BAG AND MOVING IT TOWARD MARCUS, SEATED IN THE SHOPPING CART AS ELIZABETH LOOKS ON.</p> <p>MARCUS (indistinct shout)</p> <p>MARCUS GRABS THE PLASTIC BAG AND MOVES HIS HEAD INSIDE IT. 1048.01</p> <p>SCENE 153 - MS - THE CASHIER, LOOKING AT O.S. MARCUS AND REACTING AS DYLAN'S HANDS MOVE L. AND EXIT.</p> <p>MARCUS (off) (vomits and coughs - continues under following scenes) 1050.09</p> <p>SCENE 154 - MS - PAST THE KEYPAD, L.FG., TO MARCUS IN THE SHOPPING CART WITH HIS HEAD INSIDE THE PLASTIC BAG AS HE VOMITS. 1054.09</p> <p>SCENE 155 - EXT. BREAUX MART - NIGHT - MCS - DYLAN, KICKING. 1055.08</p> <p>SCENE 156 - MS - DYLAN'S FOOT KICKS THE RUSTED BOTTOM CORNER OF A DUMPSTER, BREAKING A HOLE IN IT. 1056.09</p> <p>SCENE 157 - MCS - DYLAN, LOOKING DOWN. 1057.15</p> <p>SCENE 158 - MS - THE BOTTOM CORNER OF THE DUMPSTER WITH THE HOLE IN IT AS A PILE OF GRUBS AND LARVA FALL OUT ONTO THE PAVEMENT. 1059.03</p>					

"DEAD AT NIGHT" 3AB	P/40	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 159 - MCS - DYLAN LOOKS DOWN, THEN LOOKS FG. AT O.S. MARCUS. 1062.06					
SCENE 160 - MS - THE BOTTOM CORNER OF THE DUMPSTER WITH THE HOLE IN IT AS A PILE OF GRUBS AND LARVA FALL OUT ONTO THE PAVEMENT. 1063.15					
SCENE 161 - MS - PAST DYLAN, R.FG., TO MARCUS AND ELIZABETH, REACTING AS THEY LOOK AT THE O.S. PILE. 1065.08					
SCENE 162 - MS - THE BOTTOM CORNER OF THE DUMPSTER WITH THE HOLE IN IT AS A PILE OF GRUBS AND LARVA FALL OUT ONTO THE PAVEMENT. DYLAN'S FOOT IS R.					
DYLAN (face off) Marcus, this... 1068.05	3-186	1066.01	1070.05	4.04	DYLAN TO MARCUS Marcus, this is the zombie buffet. (the zombie buffet : humorously referring to what zombies may eat, larvae and worms)
SCENE 163 - MS - PAST DYLAN, R.FG., TO MARCUS AND ELIZABETH.					
DYLAN (face off) ...is the zombie buffet. 1071.00					
SCENE 164 - MCS - DYLAN RAISES HIS EYEBROWS AS HE LOOKS AT O.S. MARCUS. 1074.12					
SCENE 165 - MS - PAST DYLAN, R.FG., TO MARCUS AND ELIZABETH.					
MARCUS I'm f-, I'm fine. (chuckling) I'm fine. 1078.10	3-187	1075.08	1078.09/	3.01	MARCUS TO DYLAN I'm fine. I'm fine. (I'm fine : i.e., 'I don't need to eat')

"DEAD AT NIGHT" 3AB	P/41	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 166 - MCS - DYLAN REACTS. MARCUS (off) Can you just drive me to a, like a clinic? 1081.08	3-188	/1078.14	1081.07/	2.09	MARCUS TO DYLAN Can you just drive me to a, like a clinic? (clinic : medical clinic)
SCENE 167 - FS - ACROSS THE PARKING LOT TO MARCUS AND ELIZABETH, L., AND DYLAN, R., BY THE DUMPSTER AS A SHOPPER WITH SHOPPING CART (TORSO) CROSSES L. IN FG. AND EXITS. MARCUS And like get me like a, like a B-twelve shot... 1085.12	3-189	1082.05	1088.06 (over scene end)	6.01	MARCUS TO DYLAN And like get me like a B-12 shot, or like something to that effect? (B-12 shot : referring to an intravenous injection of vitamin B-12, known to boost energy) (or like...effect : i.e., 'or something else to make me feel better')
SCENE 168 - MS - PAST DYLAN, R.FG., TO MARCUS AND ELIZABETH. MARCUS ...or like something to that effect? Might make me feel.... DYLAN (face off) (overlapping) We don't have time for this. 1091.01	3-190	1088.10	1090.01/	1.07	MARCUS TO DYLAN, THEN DYLAN TO MARCUS -Might make me feel.... -We don't have time for this. (for this : i.e., 'for you to resist my advice' - 'to argue')
SCENE 169 - MFS - PAST MARCUS, L.FG., TO DYLAN WITH HIS ARMS CROSSED. DYLAN You want me to show you your stomach again? 1094.10	3-191	1091.14	1094.09/	2.11	DYLAN TO MARCUS You want me to show you your stomach again? (show you your stomach : implying, 'show you the insides of your stomach')
SCENE 170 - MS - PAST DYLAN, R.FG., TO MARCUS, REACTING AS ELIZABETH LOOKS ON. DYLAN (face off) You're a zombie now. You either eat this or live human flesh. 1102.06	3-192	1095.12	1102.05/	6.09	DYLAN TO MARCUS You're a zombie now. You either eat this or live human flesh.

"DEAD AT NIGHT" 3AB	P/42	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 171 - MFS - PAST MARCUS, L.FG., TO DYLAN.					
DYLAN You know that hungry feeling in your stomach? It's only gonna grow worse if you don't eat. Then you rot and die. 1111.05	3-193	1102.12	1105.03	2.07	DYLAN TO MARCUS You know that hungry feeling in your stomach?
	3-194	1105.07	1111.05/	5.14	DYLAN TO MARCUS It's only gonna grow worse if you don't eat. Then you rot and die. (Then you : i.e., 'If you don't eat you'll')
SCENE 172 - MS - PAST DYLAN, R.FG., TO MARCUS AND ELIZABETH.					
ELIZABETH (sighs) Whoo.					
ELIZABETH LOOKS AT MARCUS.					
ELIZABETH I think I'm gonna be sick. (chuckles)	3-195	1114.01	1117.01	3.00	ELIZABETH TO DYLAN & MARCUS I think I'm gonna be sick. (here in regard to what Dylan is suggesting)
ELIZABETH MOTIONS WITH HER HEAD. 1120.05					
SCENE 173 - CS - THE PILE OF GRUBS AND LARVA, CRAWLING ABOUT AS MARCUS, BG. IN SOFT FOCUS, MOVES TOWARD THEM. CAMERA RACKS FOCUS ON MARCUS, REACTING AS HE LOOKS FG. 1130.04					
SCENE 174 - MS - THE PILE OF GRUBS AND LARVA ON THE PAVEMENT BY THE BOTTOM CORNER OF THE DUMPSTER WITH THE HOLE IN IT. DYLAN'S FOOT IS R.					
MARCUS (off) Okay, here's what we're gonna do. 1134.09	3-196	1131.10	1134.08/	2.14	MARCUS TO DYLAN Okay, here's what we're gonna do.

"DEAD AT NIGHT" 3AB	P/43	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 175 - MS - PAST DYLAN (TORSO), R.FG., TO MARCUS, BENDING AT THE WAIST. ELIZABETH LOOKS ON, BG. IN SOFT FOCUS.					
MARCUS I'm not gonna eat that.	3-197	1137.06	1140.05	2.15	MARCUS TO DYLAN I'm not gonna eat that. (that : referring to the worms from the garbage bin)
MARCUS STRAIGHTENS AS CAMERA TILTS UP.					
MARCUS And we're gonna forget that you suggested it, 'cause it's disgusting.	3-198	1143.14	1148.14	5.00	MARCUS TO DYLAN And we're gonna forget that you suggested it, 'cause it's disgusting. ('cause : because)
1149.02					
WIPE TO:					
SCENE 176 - EXT. STREET/CORPUS HOUSE - NIGHT - FS - LOOKING UP AT THE CORPUS HOUSE BUILDING AS CAMERA TILTS DOWN TO REVEAL SOME CARS CROSSING R. AND L.					
1156.04					
SCENE 177 - EXT. PARKING LOT - NIGHT - FS - PAST THE VOLKSWAGEN CONVERTIBLE, R.FG., AND ACROSS THE STREET TO THE CORPUS HOUSE WITH SOME CLUB GOERS IN A LINE, BG.					
PEDESTRIANS (off) (low and indistinct chatter - continues under following scenes and dialogue)					
CAMERA DOLLIES R. ON THE VOLKSWAGEN CONVERTIBLE AND RACKS FOCUS TO REVEAL ELIZABETH IN THE PASSENGER SEAT AND MARCUS IN THE BACKSEAT.					
DYLAN (off) Hm, ghouls.	3-199	1159.01	1161.03	2.02	DYLAN TO ELIZABETH & MARCUS Hm, ghouls. (Hm : pondering interjection) (ghouls : evil demons thought to eat human bodies, either stolen corpses or children - referring to some of the persons waiting in line to get into the club)
CAMERA CONTINUES TO DOLLY R. AND IN ON THE VOLKSWAGEN CONVERTIBLE TO REVEAL DYLAN IN THE DRIVER'S SEAT.					
MARCUS (chuckles) (chuckling) Oh, my God.	3-200	1161.14	1164.08	2.10	MARCUS TO DYLAN Oh, my God. (here said in disbelief)

"DEAD AT NIGHT" 3AB	P/44	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 177 - (CONTINUED)					
MARCUS Ghouls? And these ghouls would be?	3-201	1165.00	1170.00	5.00	MARCUS TO DYLAN Ghouls? And these ghouls would be? (And...be : i.e., 'Who do you think are ghouls')
DYLAN REACHES TOWARD THE BACKSEAT.					
ELIZABETH Can we crack a window, please?	3-202	1170.10	1174.00	3.06	ELIZABETH TO DYLAN Can we crack a window, please? (crack : i.e., 'open slightly') (implying that Marcus smells badly)
ELIZABETH ROLLS DOWN THE PASSENGER WINDOW.					
MARCUS Oh, funny. Dead guy joke. That's, everyone's a comedian.	3-203	1174.09	1180.07/	5.14	MARCUS TO ELIZABETH Oh, funny. Dead guy joke. Everyone's a comedian. Jesus. (Oh, funny : note sarcasm) (Dead guy joke : i.e., 'You made a joke at my expense') (everyone's a comedian : implying that Elizabeth is now as funny as Dylan is in his observations of Marcus - note sarcasm) (Jesus : here an emphatic)
DYLAN LIFTS THE PISTOL FROM THE BACKSEAT.					
MARCUS Jesus. 1180.08					
SCENE 178 - MCS - PAST THE FRAME, R.FG., AND THROUGH THE WINDSHIELD TO ELIZABETH.					
ELIZABETH It's just that it smells so bad. 1183.13	3-204	/1180.11	1183.12/	3.01	ELIZABETH TO MARCUS It's just that it smells so bad. (it : referring to Marcus' body)
SCENE 179 - MCS - PAST DYLAN, R.FG., LOWERING THE PISTOL, TO MARCUS, SEATED IN THE BACKSEAT.					
MARCUS Maybe it's you. Maybe you smell. Ever think about that? 1188.03	3-205	/1184.00	1188.02/	4.02	MARCUS TO ELIZABETH Maybe it's you. Maybe you smell. Ever think about that? (it's you : i.e., 'the smell is from you') (Ever think about that : i.e., 'Have you considered that it may be you and not me who smells badly')
SCENE 180 - MCS - PAST THE FRAME, R.FG., AND THROUGH THE WINDSHIELD TO ELIZABETH, LOOKING R. OVER HER SHOULDER.					
DYLAN (off) Ghouls... 1189.13					

"DEAD AT NIGHT" 3AB	P/45	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 181 - MCS - THROUGH THE WINDSHIELD AND PAST THE REARVIEW MIRROR, R.FG., TO DYLAN, LOADING BULLETS INTO THE O.S. PISTOL.</p> <p>DYLAN ...are humans addicted to vampire blood. Gives them... 1194.15</p> <p>SCENE 182 - MS - THROUGH THE WINDSHIELD TO DYLAN IN THE DRIVER'S SEAT AND ELIZABETH IN PASSENGER SEAT AS HE LOADS BULLETS INTO THE OBSCURED PISTOL. MARCUS LOOKS ON, SEATED IN THE BACKSEAT BEHIND THEM.</p> <p>DYLAN ...incredible strength and perpetual youth. Like... 1198.13</p> <p>SCENE 183 - MCS - THROUGH THE WINDSHIELD AND PAST THE REARVIEW MIRROR, R.FG., TO DYLAN, LOADING BULLETS INTO THE O.S. PISTOL.</p> <p>DYLAN ...vampires. Just, uh...</p> <p>DYLAN LIFTS THE PISTOL AND BANGS ITS HANDLE ON THE DASHBOARD.</p> <p>DYLAN ...I've never seen it this popular before. 1206.02</p> <p>SCENE 184 - MCS - THROUGH THE WINDSHIELD AND PAST THE REARVIEW MIRROR, L.FG., AND DYLAN'S SHOULDER, R.FG., TO MARCUS IN THE BACKSEAT.</p> <p>MARCUS You're just making this shit up as you go, aren't you? 1209.10</p>	<p>3-206</p> <p>3-207</p> <p>3-208</p> <p>3-209</p>	<p>/1189.15</p> <p>/1195.00</p> <p>/1199.01</p> <p>1206.15</p>	<p>1194.12/</p> <p>1198.13/</p> <p>1206.01/</p> <p>1209.09/</p>	<p>4.13</p> <p>3.13</p> <p>7.00</p> <p>2.10</p>	<p>DYLAN TO MARCUS & ELIZABETH Ghouls are humans addicted to vampire blood.</p> <p>DYLAN TO MARCUS & ELIZABETH Gives them incredible strength and perpetual youth. (Gives : i.e., 'The vampire blood gives')</p> <p>DYLAN TO MARCUS & ELIZABETH Like vampires. Just, I've never seen it this popular before. (it : referring to vampire blood - the club selling vampire blood)</p> <p>MARCUS TO DYLAN You're just making this shit up as you go, aren't you? (this shit : vulgar term for something - i.e., 'all that you're saying') (making...go : i.e., 'making up things to say as you think of them' - 'spontaneously making up facts and observations')</p>

"DEAD AT NIGHT" 3AB	P/46	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 185 - MS - THROUGH THE WINDSHIELD TO DYLAN IN THE DRIVER'S SEAT AND ELIZABETH IN THE PASSENGER SEAT AS MARCUS LOOKS ON, SEATED IN THE BACKSEAT.					
DYLAN Take her back to the office.	3-210	/1209.13	1213.09	3.12	DYLAN TO MARCUS Take her back to the office. It's not safe here. (her : referring to Elizabeth)
DYLAN OPENS THE DRIVER'S DOOR.					
DYLAN It's not safe here.					
DYLAN MOVES R. AS HE GETS OUT.					
MARCUS Well, what about you? 1215.03	3-211	1213.13	1215.03/	1.06	MARCUS TO DYLAN Well, what about you?
SCENE 186 - MCS - THROUGH THE WINDSHIELD AND PAST THE REARVIEW MIRROR, R.FG., TO DYLAN, LOOKING L.					
DYLAN I'll be fine.	3-212	1216.05	1218.06	2.01	DYLAN TO MARCUS I'll be fine. (fine : i.e., 'okay' - 'safe')
DYLAN MOVES R. AS HE GETS OUT AND STRAIGHTENS, CAMERA PANNING R. AND TILTING UP. DYLAN TURNS AND TAKES OFF HIS JACKET. 1223.14					
SCENE 187 - MCS - PAST THE FRAME, R.FG., AND THROUGH THE WINDSHIELD TO ELIZABETH IN THE PASSENGER SEAT, REACTING. 1226.02					
SCENE 188 - MS - THROUGH THE WINDSHIELD TO DYLAN, MOVING INSIDE THE DRIVER'S DOORWAY AS CAMERA TILTS DOWN WITH HIM.					
DYLAN If I'm not back in an hour, call in a bomb scare. 1231.01	3-213	1227.05	1231.00/	3.11	DYLAN TO MARCUS & ELIZABETH If I'm not back in an hour, call in a bomb scare. (I'm not back : i.e., 'I haven't returned') (call...scare : i.e., 'call the club/police and report a hidden bomb in the club, set to detonate' - 'call in a false report of a bomb')

"DEAD AT NIGHT" 3AB	P/47	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 189 - MCS - THROUGH THE WINDSHIELD TO MARCUS, REACTING AS DYLAN'S HAND ENTERS R., TOSSING HIS JACKET AT MARCUS'S FACE.</p> <p>MARCUS (face off) (grunts)</p> <p>DYLAN'S HAND MOVES R. AND EXITS.</p> <p>1233.00</p> <p>SCENE 190 - EXT. CORPUS HOUSE - NIGHT - FS - A LINE OF CLUBGOERS, WAITING AS A CAR MOVES L.FG. AND EXITS. DYLAN ENTERS R.FG., WEARING A BLACK CAP AND STEPPING BG. AS CAMERA DOLLIES IN WITH HIM.</p> <p>PEOPLE IN LINE (low and indistinct chatter - continues under following scenes and dialogue)</p> <p>DYLAN (voice over) There was only one way to get into Corpus House...</p> <p>1236.07</p> <p>SCENE 191 - MFS - DYLAN STEPS L., PASSING THE LINE OF CLUBGOERS, WAITING AS A COUPLE STEPS R. AND EXITS. CAMERA TRAVELS L. WITH HIM, MOVING OFF A CAR, R.FG.</p> <p>DYLAN (voice over) ...if you weren't a vampire. And that was as a ghou1 addicted to their blood.</p> <p>DYLAN HALTS AS CAMERA CONTINUES TO DOLLY L. TO INCLUDE A BELLBOY, L.FG., BLOCKING THE WAY. DYLAN REACHES INSIDE HIS SHIRT POCKET.</p> <p>DYLAN (voice over) Luckily, I knew the game.</p> <p>1245.13</p>					
	3-214 ITAL	/1233.02	1238.08	5.06	DYLAN TO AUDIENCE (voice over) There was only one way to get into Corpus House if you weren't a vampire.
	3-215 ITAL	1238.12	1243.02	4.06	DYLAN TO AUDIENCE (voice over) And that was as a ghou1 addicted to their blood.
	3-216 ITAL	1243.10	1245.12/	2.02	DYLAN TO AUDIENCE (voice over) Luckily, I knew the game. (I knew the game : i.e., 'I knew how to get into Corpus House' - 'I knew how to gain entry into Corpus House')

"DEAD AT NIGHT" 3AB	P/48	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 192 - MCS - DYLAN'S HAND ENTERS L., HOLDING THE CHROME INHALER IN HIS PALM. THE BELLBOY (TORSO) IS L.BG.</p> <p>DYLAN (voice over) All I needed was proof. 1248.05</p> <p>SCENE 193 - MS - DYLAN HOLDS THE CHROME INHALER AS THE BELLBOY LOOKS AT HIM. SOME CLUBGOERS IN LINE LOOK ON, BG.</p> <p>BELLBOY Welcome to Corpus House.</p> <p>DYLAN STEPS L. AND BEGINS TO EXIT. 1253.02</p> <p>SCENE 194 - INT. CORPUS HOUSE - NIGHT - SOME CLUBGOERS, MILLING ABOUT AND DANCING AS CAMERA CRANES UP AND A WAITRESS ENTERS R.FG., STEPPING BG.</p> <p>CLUB GOERS (overlapping, indistinct chatter - continues under following scenes and dialogue) 1263.15</p> <p>SCENE 195 - MFS - DYLAN STEPS FG. AND STOPS IN R.FG. AS SOME CLUBGOERS DANCE AND MILL ABOUT. 1269.01</p> <p>SCENE 196 - MFS - A GIRL WITH BARE MIDRIFF, DANCING AS A FEMALE CLUBGOER LOOKS ON AND A MALE CLUBGOER TALKS ON A CELL PHONE. CAMERA DOLLIES R. AS A SECOND FEMALE CLUBGOER ENTERS L.FG., DANCING. 1271.11</p> <p>SCENE 197 - MCS - DYLAN STEPS FG. AS CAMERA DOLLIES BACK WITH HIM. SOME CLUBGOERS MILL ABOUT, BG. 1273.04</p>	<p>3-217 ITAL</p> <p>3-218</p>	<p>1246.08</p> <p>1249.03</p>	<p>1248.05/</p> <p>1251.13</p>	<p>1.13</p> <p>2.10</p>	<p>DYLAN TO AUDIENCE (voice over) All I needed was proof. (proof : i.e., 'proof that Vargas was responsible for Mara's death')</p> <p>BELLBOY TO DYLAN Welcome to Corpus House.</p>

"DEAD AT NIGHT" 3AB	P/49	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 198 - MS - A GROUP OF CLUBGOERS, MILLING ABOUT AND DANCING AS CAMERA DOLLIES IN. 1277.02</p> <p>SCENE 199 - MS - DYLAN STEPS FG. AS SOME CLUBGOERS MILL ABOUT, BG. A WAITRESS WITH TRAY ENTERS L., STEPPING R. AS CAMERA DOLLIES R. WITH HER. 1282.02</p> <p>SCENE 200 - MCS - SLOW MOTION - A CLUBGOER MOVES R. AND EXITS TO REVEAL DYLAN, LOOKING L. AS HE HALTS. 1285.07</p> <p>SCENE 201 - MFS - DYLAN'S POV - SOME CLUBGOERS (TORSO & LEGS), DANCING AS CAMERA TILTS DOWN AND DOLLIES L. TO REVEAL CASSANDRA'S BODY ON THE DANCE FLOOR BEHIND THEM. 1289.07</p> <p>SCENE 202 - MCS - DYLAN, LOOKING L. AS HE REACTS. SCENE FADES TO WHITE. 1291.02</p> <p>FADE IN FROM WHITE:</p> <p>SCENE 203 - INT. CORPUS HOUSE - FLASHBACK - NIGHT - MFS - HIGH ANGLE - LOOKING DOWN AT CASSANDRA'S BODY, LYING ON THE DANCE FLOOR'S MARBLE INLAY OF A SERPENT. CAMERA TRAVELS BACK ON HER. SCENE FADES TO WHITE. 1293.05</p>					

"DEAD AT NIGHT" 3AB	P/50	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>FADE IN FROM WHITE:</p> <p>SCENE 204 - INT. CORPUS HOUSE - PRESENT - NIGHT - MCS - SLOW MOTION - MARCUS, LOOKING L. AS SOME CLUBGOERS DANCE IN BG. AND A CLUBGOER CROSSES L. IN FG.</p> <p>DYLAN (voice over) My only lead was the teenage vamp who... 1296.00</p> <p>SCENE 205 - MFS - LOOKING DOWN AT THE DANCE FLOOR'S MARBLE INLAY OF THE SERPENT AS CAMERA DOLLIES L., MOVING PAST SOME CLUBGOERS (LEGS), DANCING IN FG.</p> <p>DYLAN (voice over) ...disappeared at Mara's place. 1298.10</p> <p>SCENE 206 - MS - DYLAN STEPS R., MOVING PAST SOME CLUBGOERS, WHO DANCE. CAMERA DOLLIES R. WITH HIM.</p> <p>DYLAN (voice over) My options were running out, or always... 1301.13</p> <p>SCENE 207 - MFS - PAST SEVERAL CLUBGOERS, L.FG., TO A FEMALE BARTENDER BEHIND THE BAR COUNTER AS DYLAN ENTERS R.</p> <p>DYLAN (voice over) ...running away.</p> <p>DYLAN (face off) I'm looking for a friend of mine. Maybe you can help me out. 1306.05</p>	<p>3-219 ITAL</p> <p>3-220 ITAL</p> <p>3-221</p>	<p>/1293.07</p> <p>/1298.13</p> <p>1303.02</p>	<p>1298.09/ (over scene end)</p> <p>1302.14 (over scene end)</p> <p>1306.04/</p>	<p>5.02</p> <p>4.01</p> <p>3.02</p>	<p>DYLAN TO AUDIENCE (voice over) My only lead was the teenage vamp who disappeared at Mara's place. (lead : clue - evidence) (vamp : short for 'vampire') (disappeared : i.e., 'ran from me')</p> <p>DYLAN TO AUDIENCE (voice over) My options were running out, or always running away.</p> <p>DYLAN TO FEMALE BARTENDER I'm looking for a friend of mine. Maybe you can help me out. (out : i.e., 'find him')</p>

"DEAD AT NIGHT" 3AB	P/51	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 208 - MS - PAST SOME GLASSES, FG., AND, THE FEMALE BARTENDER, L.FG., TO DYLAN.</p> <p>DYLAN He's a Trueblood. Uh, about five-seven, early-twenties-looking, uh, thin. 1313.12</p> <p>SCENE 209 - MS - PAST DYLAN (TORSO), R.FG., AND, A CLUBGOER, TIPPED IN L.FG., TO THE FEMALE BARTENDER, SHAKING HER HEAD AS A CLUBGOER CROSSES R. IN FG.</p> <p>DYLAN (face off) Uh, kind of looks like... 1316.13</p> <p>SCENE 210 - MS - PAST SOME GLASSES, FG., AND, THE FEMALE BARTENDER, L.FG., TO DYLAN.</p> <p>DYLAN ...one of those shaved cats? 1319.03</p> <p>SCENE 211 - MS - PAST DYLAN (TORSO), R.FG., AND, A CLUBGOER, TIPPED IN L.FG., TO THE FEMALE BARTENDER AS SHE REACTS AND LOOKS AWAY.</p> <p>DYLAN (face off) You know? 1322.01</p> <p>SCENE 212 - MCS - PAST A BOUNCER, L.FG., REACHING BG., TO DYLAN AT THE BAR COUNTER AS CAMERA DOLLIES R.</p> <p>DYLAN (face off) Thanks a lot.</p> <p>THE BOUNCER GRABS DYLAN'S BLACK CAP AND TAKES IT OFF. 1323.10</p>	<p>3-222</p> <p>3-223</p> <p>3-224</p>	<p>/1306.08</p> <p>1315.11</p> <p>/1322.04</p>	<p>1313.11/</p> <p>1322.00/</p> <p>1325.02</p>	<p>7.03</p> <p>6.05</p> <p>2.14</p>	<p>DYLAN TO FEMALE BARTENDER He's a Trueblood. About five-seven, early-20s-looking, thin. (five-seven : 5 feet, 7 inches tall) (early-20s-looking : i.e., 'he looks like he's in his early 20's')</p> <p>DYLAN TO FEMALE BARTENDER Kind of looks like one of those shaved cats? You know? (kind of looks : i.e., 'he somewhat looks') (one of those : i.e., 'a' - 'a sort of') (You know : colloquial emphatic)</p> <p>DYLAN TO FEMALE BARTENDER Thanks a lot. You're a help. (note sarcasm)</p>

"DEAD AT NIGHT" 3AB	P/52	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 213 - MFS - PAST A STATUE, TIPPED IN L.FG., AND, THE FEMALE BARTENDER, L.FG., TO DYLAN AT THE BAR COUNTER, LOOKING AT HER AS BOUNCER TAKES OFF DYLAN'S BLACK CAP WHILE A SECOND BOUNCER STEPS R. AND STOPS. SOME CLUBGOERS MILL ABOUT, BG.</p> <p>DYLAN You're a help.</p> <p>DYLAN LOOKS AT THE BOUNCER.</p> <p>BOUNCER You're requested upstairs. 1328.11</p>	3-225	1326.03	1328.11/	2.08	BOUNCER TO DYLAN You're requested upstairs. (note implied threat - i.e., 'Vargas wants to speak with you.')
<p>SCENE 214 - MCS - PAST THE BOUNCER, L.FG., TO DYLAN. SOME CLUB GOERS MILL ABOUT, BG.</p> <p>DYLAN And, uh, what if I don't wanna go? 1332.06</p>	3-226	1329.12	1332.06/	2.10	DYLAN TO BOUNCER And what if I don't wanna go?
<p>SCENE 215 - MS - LOW ANGLE - PAST A LIT CANDLE, R.FG., AND, A GLASS, L.FG., TO DYLAN AND THE BOUNCER.</p> <p>BOUNCER Then we get to play squash with your balls.</p> <p>DYLAN TURNS AND LOOKS FG. AS HE REACTS.</p> <p>DYLAN And here I thought I wasn't gonna get lucky tonight. 1342.13</p>	3-227	/1332.10	1337.01	4.07	BOUNCER TO DYLAN Then we get to play squash with your balls. (squash : racket game played in a closed walled court with a rubber ball) (balls : vulgar slang for 'testicles') (note threat of extreme violence involving Dylan's testicles)
	3-228	1339.12	1343.08	3.12	DYLAN TO GROUP And here I thought I wasn't gonna get lucky tonight. (i.e., 'I'm having more luck than I thought I'd have.' - here said facetiously)

"DEAD AT NIGHT" 3AB	P/53	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
DISSOLVE TO: SCENE 216 - INT. CORPUS HOUSE/PRIVATE LOUNGE - NIGHT - FS - HIGH ANGLE - PAST A CHANDELIER, L.FG., TO THE PRIVATE LOUNGE AS CAMERA PANS R. TO REVEAL DYLAN, R.BG., STEPPING THROUGH A DOORWAY AS THE BOUNCER AND SECOND BOUNCER ESCORT HIM. GIRLS (off) (laughter and low and indistinct chatter - continues under following scenes and dialogue) VARGAS (off) You know, (chuckling) you know what I'm talking about. I saw you down there with that little.... CAMERA TILTS DOWN TO REVEAL TWO GIRLS AND VARGAS, SEATED ON THE COUCH IN LOWER FRAME, L., REACTING AS DYLAN AND THE BOUNCER AND SECOND BOUNCER APPROACH. VARGAS (face off) Hey, oh, lookie here, hey! DYLAN HALTS AS THE BOUNCER AND SECOND BOUNCER HALT BEHIND HIM. VARGAS (face off) What's up, Dylan? 1357.03 SCENE 217 - MS - PAST DYLAN (ARM), R.FG., TO VARGAS, SEATED. VARGAS Welcome to Corpus House. I'm sorry. Uh, welcome back. 1362.07 SCENE 218 - MS - PAST VARGAS, L.FG., TO DYLAN. VARGAS (face off) Have a seat. Take a load off. Can I get you a drink, a, a... 1368.06	3-229	1343.12	1350.12	7.00	VARGAS TO WOMAN You know what I'm talking about. I saw you down there with that little....
	3-230	1351.00	1356.01	5.01	VARGAS TO DYLAN Hey, oh, lookie here, hey! What's up, Dylan? (lookie here : colloquial for 'look who is here' - referring to Dylan)
	3-231	1357.13	1362.07/	4.10	VARGAS TO DYLAN Welcome to Corpus House. I'm sorry. Welcome back.
	3-232	/1362.11	1368.05/	5.10	VARGAS TO DYLAN Have a seat. Take a load off. Can I get you a drink, a shot? (Have a seat : i.e., 'Sit down') (Take a load off : colloquial for 'Sit down' - 'Make yourself comfortable') (shot : referring to a shot glass of liquor)

"DEAD AT NIGHT" 3AB	P/54	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 219 - CS - DYLAN'S HAND LIFTS HIS SHIRTTAIL AND REACHES TOWARD HIS WAISTBAND AS HE GRASPS THE HANDLE OF HIS PISTOL. VARGAS LOOKS ON, R.BG. IN SOFT FOCUS.</p> <p>VARGAS (face off) ...shot?</p> <p>VARGAS LIFTS HIS HAND.</p> <p>VARGAS Hey, hey, hey, don't do that, don't do that, don't be rude.</p> <p>CAMERA RACKS FOCUS ON VARGAS, LOWERING HIS HAND.</p> <p>VARGAS Now, I know... 1375.05</p>	3-233	/1368.09	1374.00	5.07	<p>VARGAS TO DYLAN Hey, hey, hey, don't do that, don't do that, don't be rude. (do that : i.e., 'try and reach for your gun')</p>
<p>SCENE 220 - MS - PAST VARGAS, L.FG., TO DYLAN.</p> <p>VARGAS (face off) ... you and this building have a lot of history here, but I assure you... 1379.04</p>	3-234	/1375.06	1379.04/	3.14	<p>VARGAS TO DYLAN Now, I know you and this building have a lot of history here... (you and this...here : implying that Dylan has been in Corpus House before and caused a great deal of trouble - note that Corpus House is where Dylan found his girlfriend dead, and where he killed the Corpus House elders)</p>
<p>SCENE 221 - MFS - PAST DYLAN, R.FG., TO VARGAS AND THE TWO GIRLS, SEATED.</p> <p>VARGAS ...I don't want no kind of trouble. (chuckles)</p>	3-235	/1379.08	1383.14	4.06	<p>VARGAS TO DYLAN ...but I assure you, I don't want no kind of trouble. (don't want no kind : idiomatic for 'don't want any')</p>
<p>DYLAN (face off) (overlapping) (chuckling) Really? 1385.04</p>	3-236	1384.02	1385.03/	1.01	<p>DYLAN TO VARGAS Really? (note sarcasm)</p>
<p>SCENE 222 - MS - PAST VARGAS, L.FG., TO DYLAN AS THE SECOND BOUNCER LOOKS ON BEHIND HIM.</p> <p>DYLAN Then what's this I hear about you spreading stories about me being a monster hunter? 1391.02</p>	3-237	1385.09	1391.01/	5.08	<p>DYLAN TO VARGAS Then what's this I hear about you spreading stories about me being a monster hunter? (what's...you : i.e., 'why are you')</p>

"DEAD AT NIGHT" 3AB	P/55	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 223 - MS - PAST DYLAN (ARM), R.FG., TO VARGAS, SEATED.					
VARGAS Uh, are you kidding? After what you did? Oh, man. My only regret is that-- An-and I told them. I wanted to get you a fruit basket. 1407.01	3-238	1394.10	1399.00	4.06	VARGAS TO DYLAN Are you kidding? After what you did? (are you kidding : term of disbelief) (After what you did : implying that Vargas is grateful to Dylan and would not try and slander him or spread rumors about him)
SCENE 224 - MCS - LOW ANGLE - THE BOUNCER REACTS.	3-239	1400.06	1403.01	2.11	VARGAS TO DYLAN Oh, man. My only regret is that--
VARGAS (off) I mean, for real, if you hadn't killed off... 1411.03	3-240	1403.05	1407.01/	3.12	VARGAS TO DYLAN And I told them. I wanted to get you a fruit basket. (get...basket : i.e., 'reward you' - 'reward you for killing the elders' - note that a fruit basket is a traditional, if somewhat slightly impersonal, token of appreciation for one)
SCENE 225 - MFS - PAST DYLAN, R.FG., TO VARGAS AND THE TWO GIRLS, SEATED.	3-241	/1407.05 (over scene end)	1414.07	7.02	VARGAS TO DYLAN I mean, for real, if you hadn't killed off all those elders from back in the day... (for real : colloquial emphatic) (from...day : i.e., 'who had been ruling for so long')
VARGAS ...all those elders from back in the day, I'd be paying dues for like another century... 1417.14	3-242	1414.11	1417.14/	3.03	VARGAS TO DYLAN ...I'd be paying dues for like another century... (paying dues : i.e., 'working to advance myself in the clan')
SCENE 226 - MCS - DYLAN REACTS.	3-243	/1418.02 (over scene end)	1421.15	3.13	VARGAS TO DYLAN ...before getting the chance to run things around here. (run things around here : i.e., 'be head of the clan')
VARGAS (off) ...before getting the chance to run things around here.					
SCENE FADES TO WHITE. 1421.06					

"DEAD AT NIGHT" 3AB	P/56	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>FADE IN FROM WHITE:</p> <p>SCENE 227 - INT. CORPUS HOUSE - NIGHT - FS - HIGH ANGLE - FLASHBACK SEQUENCE BEGINS: LOOKING DOWN AT CASSANDRA'S BODY, LYING ON THE DANCE FLOOR'S MARBLE INLAY OF A SERPENT AS CAMERA TRAVELS IN.</p> <p>CLUB GOERS (off) (low and indistinct chatter - continues under following scenes and dialogue)</p> <p>SCENE FADES TO WHITE. 1424.06</p> <p>FADE IN FROM WHITE:</p> <p>SCENE 228 - INT. CORPUS HOUSE/CONFERENCE ROOM - NIGHT - MS - DYLAN, AIMING A PISTOL. SCENE FADES TO BLACK. SCENE FADES TO WHITE. 1425.06</p> <p>FADE IN FROM WHITE:</p> <p>SCENE 229 - INT. CORPUS HOUSE/CONFERENCE ROOM - NIGHT - MS - SLOW MOTION - A VAMPIRE, SEATED AT THE CONFERENCE TABLE AS A BULLET HITS HIM, CAUSING BLOOD TO SPRAY. A SECOND VAMPIRE LOOKS ON, SEATED IN L.BG. SCENE FADES TO WHITE. SCENE FADES TO BLACK. 1427.09</p> <p>SCENE 230 - INT. CORPUS HOUSE/CONFERENCE ROOM - NIGHT - MFS - A WALL AS A SHADOW OF A FALLING VAMPIRE IN A CHAIR MOVES ON IT. 1428.13</p> <p>SCENE 231 - BLACK FRAMES. 1429.01</p>					

"DEAD AT NIGHT" 3AB	P/57	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 232 - INT. CORPUS HOUSE/CONFERENCE ROOM - NIGHT - MS - DYLAN FIRES THE PISTOL. SCENE FADES TO BLACK. SCENE FADES TO WHITE. 1430.01 FADE IN FROM WHITE: SCENE 233 - INT. CORPUS HOUSE/CONFERENCE ROOM - NIGHT - MFS - SLOW MOTION - PAST THE CONFERENCE TABLE, L.FG., TO A VAMPIRE, FALLING. SCENE FADES TO BLACK. 1431.09 SCENE 234 - INT. CORPUS HOUSE/CONFERENCE ROOM - NIGHT - MCS - DYLAN IN SOFT FOCUS, FIRING THE PISTOL. SCENE FADES TO BLACK. SCENE FADES TO WHITE. 1432.07 FADE IN FROM WHITE: SCENE 235 - INT. CORPUS HOUSE/CONFERENCE ROOM - NIGHT - MS - SLOW MOTION - A VAMPIRE IN R.FG., FALLING OUT OF HIS CHAIR. SCENE FADES TO BLACK. SCENE FADES TO WHITE. 1434.01 FADE IN FROM WHITE: SCENE 236 - INT. CORPUS HOUSE/CONFERENCE ROOM - NIGHT - MCS - DYLAN IN SOFT FOCUS, FIRING THE PISTOL. 1434.09 SCENE 237 - BLACK FRAMES. SCENE FADES TO WHITE. 1434.14					

"DEAD AT NIGHT" 3AB	P/58	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>FADE IN FROM WHITE:</p> <p>SCENE 238 - INT. CORPUS HOUSE/CONFERENCE ROOM - NIGHT - MFS - SLOW MOTION - PAST THE CONFERENCE TABLE, FG., TO TWO VAMPIRES, FALLING. SCENE FADES TO BLACK. SCENE FADES TO WHITE.</p> <p>1436.01</p> <p>FADE IN FROM WHITE:</p> <p>SCENE 239 - INT. CORPUS HOUSE/CONFERENCE ROOM - NIGHT - CS - DYLAN IN SOFT FOCUS, FIRING THE PISTOL.</p> <p>1436.10</p> <p>SCENE 240 - BLACK FRAMES. SCENE FADES TO WHITE.</p> <p>1436.15</p> <p>SCENE 241 - INT. CORPUS HOUSE/CONFERENCE ROOM - NIGHT - MFS - SLOW MOTION - A WALL AS A SHADOW OF A FALLING VAMPIRE MOVES ON IT.</p> <p>1437.14</p> <p>SCENE 242 - BLACK FRAMES. SCENE FADES TO WHITE.</p> <p>1438.02</p> <p>FADE IN FROM WHITE:</p> <p>SCENE 243 - INT. CORPUS HOUSE/CONFERENCE ROOM - NIGHT - FS - SLOW MOTION - ACROSS THE CONFERENCE TABLE TO A VAMPIRE, FALLING ONTO HIS BACK ON IT AS PAPERS FLY ABOUT. SCENE FADES TO WHITE. FLASHBACK SEQUENCE ENDS.</p> <p>1442.13</p>					

"DEAD AT NIGHT" 3AB	P/59	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
FADE IN FROM WHITE: SCENE 244 - INT. CORPUS HOUSE/PRIVATE LOUNGE PRESENT - NIGHT - MCS - DYLAN, LOOKING AT O.S. VARGAS. VARGAS (off) And now look at me. (chuckles) 1445.12	3-244	1443.07	1445.11/	2.04	VARGAS TO DYLAN And now look at me. (look at me : i.e., 'look at how successful I've become')
SCENE 245 - MS - PAST DYLAN (ARM), R.FG., TO VARGAS, SEATED. VARGAS I'm king of the world. Ah. So, thanks, pal. (chuckles)	3-245	1446.01	1448.10	2.09	VARGAS TO DYLAN I'm king of the world! (king of the world : i.e., 'in charge of everything around me' - 'greatly successful')
VARGAS LIFTS A GLASS OF WINE AND DRINKS FROM IT. DYLAN (face off) Pal. 1455.15	3-246	1450.02	1452.10	2.08	VARGAS TO DYLAN So, thanks, pal. (pal : colloquial term of address)
SCENE 246 - CS - DYLAN. DYLAN If we're such good friends, then why don't you tell me why one of your boys killed a werewolf, and why a few more tried to kill a client of mine? 1466.13	3-247	1454.01	1455.14/	1.13	DYLAN TO VARGAS Pal.
SCENE 247 - MS - PAST DYLAN (ARM), R.FG., TO VARGAS, SEATED. VARGAS Oh, I'm sorry to hear that. But, no, that's not, not one of my boys. Mm-um. 1476.12	3-248	1456.06	1459.05	2.15	DYLAN TO VARGAS If we're such good friends, then...
SCENE 248 - CS - DYLAN. DYLAN Well, then I guess you won't mind if I have a look around, you know, for old time's sake. 1485.11	3-249	1459.09	1463.03	3.10	DYLAN TO VARGAS ...why don't you tell me why one of your boys killed a werewolf... (boys : i.e., 'subordinates')
	3-250	1463.07	1466.13/	3.06	DYLAN TO VARGAS ...and why a few more tried to kill a client of mine?
	3-251	1469.02	1475.00	5.14	VARGAS TO DYLAN I'm sorry to hear that. But, no, that's not one of my boys. (I'm sorry : i.e., 'I regret') (that's...boys : i.e., 'none of my clan is responsible for what you say')
	3-252	1478.14	1482.03	3.05	DYLAN TO VARGAS Well, then I guess you won't mind if I have a look around... (guess : suppose) (mind : care)
	3-253	1482.07	1485.11/	3.04	DYLAN TO VARGAS ...you know, for old time's sake. (for old time's sake : i.e., 'in deference to our former relationship')

"DEAD AT NIGHT" 3AB	P/60	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 249 - MFS - PAST DYLAN, R.FG., TO VARGAS AND THE TWO GIRLS, SEATED.					
VARGAS (inhales) Ooh. I mean, I don't know of any club owner that would agree to that. 1493.14	3-254	1488.11	1493.13/	5.02	VARGAS TO DYLAN I mean, I don't know of any club owner that would agree to that. (implying that Vargas will not relent to having Dylan investigate his club)
SCENE 250 - CS - DYLAN.					
DYLAN I wasn't asking permission. 1498.02	3-255	1495.07	1498.01/	2.10	DYLAN TO VARGAS I wasn't asking permission. (implying that Dylan will search the club with or without Vargas' consent)
SCENE 251 - MS - PAST DYLAN (ARM), R.FG., TO VARGAS, SEATED, PUTTING THE O.S. GLASS OF WINE DOWN ON AN O.S. TABLE.					
VARGAS (clears throat) Take a look around you, Jack. 1511.02	3-256	1508.11	1511.01/	2.06	VARGAS TO DYLAN Take a look around you, Jack. (Jack : here a colloquial term of address)
SCENE 252 - CS - DYLAN.					
VARGAS (off) Things have changed. We don't need you anymore. So, take some friendly advice from me... 1520.03	3-257	1512.04	1517.05	5.01	VARGAS TO DYLAN Things have changed. We don't need you anymore. (Things have changed : implying that Vargas is in control of the undead and that a mediator is not needed anymore)
SCENE 253 - MCS - VARGAS, SEATED.					
VARGAS ...and go back to spying on your Motel Sixes or whatever it is that you do...and let me advance the race. 1531.12	3-258	1517.09	1520.03/	2.10	VARGAS TO DYLAN So, take some friendly advice from me...
	3-259	/1520.07	1527.02	6.11	VARGAS TO DYLAN ...and go back to spying on your Motel Sixes or whatever it is that you do... (spying...do : i.e., 'working on your insignificant and tawdry investigative cases' - note that Motel Six is the name of a national budget/inexpensive chain of motels)
SCENE 254 - CS - DYLAN.					
DYLAN You're in on this, Vargas. 1534.10	3-260	1528.02	1531.10/	3.08	VARGAS TO DYLAN ...and let me advance the race. (advance the race : i.e., 'help to advance the power/rule of vampires')
	3-261	1532.08	1534.09/	2.01	DYLAN TO VARGAS You're in on this, Vargas. (You're in on this : i.e., 'You are involved in the murders')

"DEAD AT NIGHT" 3AB	P/61	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 255 - MCS - VARGAS, SEATED. DYLAN (off) And when I can prove it, you'll be seeing me again. But next time... 1541.01	3-262	1535.03	1539.03	4.00	DYLAN TO VARGAS And when I can prove it, you'll be seeing me again.
SCENE 256 - CS - DYLAN. DYLAN ...I won't be so polite. 1543.06	3-263	1539.07 (over scene end)	1543.06/ (over scene end)	3.15	DYLAN TO VARGAS But next time, I won't be so polite. (I won't...polite : i.e., 'I will punish you') (note threat)
SCENE 257 - MCS - VARGAS, SEATED AS HE LICKS HIS TEETH. 1547.12					
SCENE 258 - EXT. CORPUS HOUSE/ALLEY - NIGHT - FS - THE BACKDOOR OPENS TO REVEAL DYLAN, MOVING L. THROUGH THE DOORWAY AS A BOUNCER PUSHES HIM. DYLAN (grunts) DYLAN REACTS AS THE BOUNCER STEPS R. AND EXITS. DYLAN (voice over) Like I always say... 1552.07					
SCENE 259 - MFS - PAST THE BUILDING CORNER, L.FG., TO SLAKE, STEPPING FG. DYLAN (voice over) ...the secret to good detecting? Get lucky. DYLAN ENTERS L., GRABBING SLAKE. SLAKE (grunts) DYLAN (face off) (overlapping) (grunts) 1557.09	3-264 ITAL	1550.14 (over scene end)	1557.00 (over scene end)	6.02	DYLAN TO AUDIENCE (voice over) Like I always say, the secret to good detecting? Get lucky. (detecting : detective work) (i.e., 'I've always believed that the secret to being successful as a detective is to be lucky.')

"DEAD AT NIGHT" 3AB	P/62	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 260 - MCS - SLAKE BACKS AGAINST THE WALL AS DYLAN ENTERS R.FG., PUSHING HIM.</p> <p>SLAKE (pants) Wh-wh-what's your... 1561.07</p> <p>SCENE 261 - MCS - PAST SLAKE, L.FG., TO DYLAN.</p> <p>SLAKE ...problem? (pants)</p> <p>DYLAN I'd be careful if I were you. 1564.10</p> <p>SCENE 262 - CS - DYLAN'S HAND HOLDS THE PISTOL AGAINST SLAKE (TORSO).</p> <p>DYLAN (face off) These are wood-tipped bullets. 1567.05</p> <p>SCENE 263 - FS - ACROSS THE ALLEY TO DYLAN, HOLDING THE PISTOL AT SLAKE, WHO IS BACKED AGAINST THE WALL. CAMERA DOLLIES IN AS DYLAN TAKES SLAKE'S WALLET.</p> <p>SLAKE (grunts and pants - continues under following scenes and dialogue) 1570.10</p> <p>SCENE 264 - CS - DYLAN'S HAND ENTERS LOWER FRAME, LIFTING SLAKE'S WALLET AND SLAKE'S DRIVERS LICENSE.</p> <p>DYLAN (face off) Theodore Cuff, One-fourteen Avenue C. 1575.09</p>	<p>3-265</p> <p>3-266</p> <p>3-267</p>	<p>1559.09</p> <p>1562.07</p> <p>1570.11</p>	<p>1561.07/</p> <p>1567.04/</p> <p>1575.08/</p>	<p>1.14</p> <p>4.13</p> <p>4.13</p>	<p>SLAKE TO DYLAN Wh-wh-what's your problem?</p> <p>DYLAN TO SLAKE I'd be careful if I were you. These are wood-tipped bullets. (note threat - also note that a wood-tipped bullet is able to kill a vampire)</p> <p>DYLAN TO SLAKE (READING) "Theodore Cuff, 114 Avenue C." (114 Avenue C : referring to Slake's address)</p>

"DEAD AT NIGHT" 3AB	P/63	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 265 - MCS - PAST SLAKE, L.FG., TO DYLAN. DYLAN What's your Trueblood name, Theodore? 1580.05	3-268	1577.05	1580.04/	2.15	DYLAN TO SLAKE What's your Trueblood name, Theodore?
SCENE 266 - MCS - PAST DYLAN, R.FG., TO SLAKE BACKED AGAINST THE WALL. SLAKE (chuckles) S-S-Slake. 1584.07	3-269	1583.01	1584.06/	1.05	SLAKE TO DYLAN Slake.
SCENE 267 - MCS - PAST SLAKE, L.FG., TO DYLAN. DYLAN Tell me about Mara Cysnos. 1586.15	3-270	/1584.10	1586.15/	2.05	DYLAN TO SLAKE Tell me about Mara Cysnos. (about : i.e., 'what you know about')
SCENE 268 - MCS - PAST DYLAN, R.FG., TO SLAKE BACKED AGAINST THE WALL. SLAKE I'm-I'm not t-, telling you a- , anything. 1593.03	3-271	1587.13	1592.10	4.13	SLAKE TO DYLAN I'm-I'm not t-, telling you a- anything.
SCENE 269 - MCS - PAST SLAKE, L.FG., TO DYLAN, GRABBING SLAKE'S HAIR. 1593.13					
SCENE 270 - CS - SLAKE REACTS AS DYLAN'S HAND HOLDS HIS HAIR. SLAKE (grunts and pants) CAMERA PANS L. ON SLAKE'S NECK TO REVEAL A VAMPIRE BITE MARK ON IT. DYLAN (off) How long ago were you... 1596.04	3-272	1595.01	1597.14/ (over scene end)	2.13	DYLAN TO SLAKE How long ago were you bitten, Teddy? (were you bitten : i.e., 'did you become a vampire' - 'bitten by a vampire to become one')

"DEAD AT NIGHT" 3AB	P/64	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 271 - MCS - PAST DYLAN, R.FG., TO SLAKE BACKED AGAINST THE WALL AS DYLAN'S HAND GRABS SLAKE'S SHOULDER AND HOLDS IT. DYLAN (face off) ...bitten, Teddy? 1597.14					
SCENE 272 - MCS - DYLAN, LOOKING L. DYLAN You don't look like you've been eternal more than ten years. 1601.05	3-273	/1598.02	1601.05/	3.03	DYLAN TO SLAKE You don't look like you've been eternal more than ten years.
SCENE 273 - MCS - PAST SLAKE, L.FG., TO DYLAN. DYLAN It'd be a real shame to die so soon. 1605.08	3-274	1601.13	1605.07/	3.10	DYLAN TO SLAKE It'd be a real shame to die so soon. (a real shame : i.e., 'unfortunate') (note threat)
SCENE 274 - MCS - PAST DYLAN, R.FG., TO SLAKE BACKED AGAINST THE WALL. SLAKE Bite me. 1606.13	3-275	/1605.12	1606.12/	1.00	SLAKE TO DYLAN Bite me. (vulgar slang dismissal)
SCENE 275 - CS - SLAKE REACTS. CAMERA TILTS DOWN ON DYLAN'S HAND, COCKING THE PISTOL AS HE HOLDS IT AGAINST SLAKE'S CHEST. SLAKE (face off) (pants - continues under following scenes and dialogue) DYLAN (face off) Why did you kill... 1610.04	3-276	1608.15	1614.08/ (over scene ends)	5.09	DYLAN TO SLAKE Why did you kill Mara? And why were the Truebloods after her?

"DEAD AT NIGHT" 3AB	P/65	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 276 - MCS - PAST DYLAN, R.FG., TO SLAKE BACKED AGAINST THE WALL AS HE REACTS.</p> <p>DYLAN (face off) ...Mara? 1611.12</p> <p>SCENE 277 - CS - DYLAN'S HAND HOLDS THE PISTOL AGAINST SLAKE (TORSO).</p> <p>DYLAN (face off) And why were the Truebloods after her? 1614.10</p> <p>SCENE 278 - MCS - PAST DYLAN, R.FG., TO SLAKE BACKED AGAINST THE WALL.</p> <p>SLAKE If, if you, y-you kill, k-, kill me, me, you'll n-n-never f-find it. I'm the only o-o-one who kn-knows wher-where it is. 3-277 /1614.12 1622.00 7.04 SLAKE TO DYLAN If, if you, you kill, kill me, you'll never find it. (it : referring to the Heart)</p> <p>DYLAN PUSHES SLAKE'S BACK AGAINST THE WALL. 1632.02 3-278 1624.13 1630.07 5.10 SLAKE TO DYLAN I'm the only o-o-o-one who kn-knows wher-where it is.</p> <p>SCENE 279 - MCS - PAST SLAKE, L.FG., TO DYLAN, LIFTING THE PHOTOGRAPH OF THE HEART OF BELIAL.</p> <p>DYLAN Is this what you're talking about? What is this? 1636.05 3-279 1633.08 1636.05/ 2.13 DYLAN TO SLAKE Is this what you're talking about? What is this? (this : referring to a picture of the Heart)</p> <p>SCENE 280 - MFS - DYLAN, HOLDING THE PISTOL AND THE PHOTOGRAPH, REACTS AS SLAKE PUSHES HIM, THEN RUNS FG.</p> <p>SLAKE (grunts)</p> <p>SLAKE EXITS R.FG. 1639.05</p>					

"DEAD AT NIGHT" 3AB	P/66	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 281 - FS - PAST A TRASH CAN, R.FG., TO SOME FOG. SLAKE ENTERS L.FG., RUNS BG. AND IS OBSCURED IN THE FOG. 1642.08</p> <p>SCENE 282 - MFS - DYLAN POCKETS THE PHOTOGRAPH, THEN STEPS FG. AS HE HOLDS THE PISTOL.</p> <p>DYLAN Not very cool, Teddy. Not very cool.</p> <p>DYLAN HALTS IN MCS. 1654.07</p> <p>SCENE 283 - FS - PAST THE TRASH CAN, R.FG., TO THE FOG.</p> <p>SLAKE (off) (hisses, shrieks, and grunts - continues under following scenes and dialogue)</p> <p>THE ZOMBIE CREATURE EMERGES FROM THE FOG, CARRYING SLAKE. 1658.15</p> <p>SCENE 284 - MCS - DYLAN REACTS. 1661.09</p> <p>SCENE 285 - MFS - SLAKE STRUGGLES AS THE ZOMBIE CREATURE STEPS FG., CARRYING HIM BY SLAKE'S NECK.</p> <p>ZOMBIE CREATURE (growls, roars, and grunts - continues under following scenes and dialogue) 1664.08</p> <p>SCENE 286 - MCS - PAST THE ZOMBIE CREATURE, R.FG., TO SLAKE, REACTING AS THE ZOMBIE CREATURE'S HAND HOLDS HIS NECK. 1667.10</p>	3-280	1645.01	1649.00	3.15	<p>DYLAN TO SLAKE Not very cool, Teddy. Not very cool. (Not very cool : slang for 'You've made an unfortunate mistake')</p>

"DEAD AT NIGHT" 3AB	P/67	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 287 - MCS - DYLAN, HOLDING THE PISTOL.</p> <p>DYLAN Put him down. 1669.11</p> <p>SCENE 288 - MFS - LOW ANGLE - THE ZOMBIE CREATURE HOLDS SLAKE AND SHAKES HIM, BREAKING SLAKE'S NECK. 1671.11</p> <p>SCENE 289 - MCS - PAST THE ZOMBIE CREATURE, R.FG., TO SLAKE, FALLING AND EXITING. 1672.05</p> <p>SCENE 290 - FS - PAST THE TRASH CAN, R.FG., TO THE ZOMBIE CREATURE, DROPPING SLAKE'S BODY ONTO THE GROUND. 1674.11</p> <p>SCENE 291 - MCS - THE ZOMBIE CREATURE LOOKS AT O.S. DYLAN. 1677.10</p> <p>SCENE 292 - MCS - DYLAN, LOWERING THE PISTOL AS HE REACTS.</p> <p>DYLAN Huh. 1679.05</p> <p>SCENE 293 - FS - PAST DYLAN, L.FG., AIMING THE PISTOL, AND ACROSS THE ALLEY TO THE ZOMBIE CREATURE BY SLAKE'S BODY ON THE GROUND.</p> <p>ZOMBIE CREATURE (reactions - continues under following scenes) 1680.05</p> <p>SCENE 294 - MCS - DYLAN, AIMING THE PISTOL. 1681.04</p>	3-281	/1667.12	1669.10/	1.14	<p>DYLAN TO TATTOOED ZOMBIE Put him down. (him : referring to Slake)</p>

"DEAD AT NIGHT" 3AB	P/68	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 295 - MS - THE ZOMBIE CREATURE. 1682.09					
SCENE 296 - MCS - DYLAN FIRES THE PISTOL. 1683.08					
SCENE 297 - MS - THE ZOMBIE CREATURE REACTS AS BULLET HITS IT, CAUSING BLOOD TO SPRAY. 1685.05					
SCENE 298 - FS - PAST THE TRASH CAN, R.FG., TO THE ZOMBIE CREATURE, REACTING AS BULLET HITS HIS SHOULDER, CAUSING BLOOD TO SPRAY. 1686.10					
SCENE 299 - MCS - DYLAN LOWERS THE PISTOL AND REACTS. 1688.02					
SCENE 300 - MFS - THE ZOMBIE CREATURE SHAKES AND TWITCHES. 1691.05					
SCENE 301 - MCS - DYLAN, LOOKING AT THE O.S. ZOMBIE CREATURE.					
DYLAN What the hell are you? 1693.05	3-282	/1691.07	1693.04/	1.13	DYLAN TO TATTOOED ZOMBIE What the hell are you? (the hell : vulgar emphatic)
SCENE 302 - MS - THE ZOMBIE CREATURE GROWLS.					
ZOMBIE CREATURE (growls, roars, and grunts - continues under following scenes and dialogue)					
THE ZOMBIE CREATURE STEPS FG. 1699.01					

"DEAD AT NIGHT" 3AB	P/69	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 303 - FS - PAST DYLAN, L.FG., HOLDING THE PISTOL, AND ACROSS THE ALLEY TO THE ZOMBIE CREATURE, STEPPING FG. 1701.01</p> <p>SCENE 304 - MCS - DYLAN FIRES THE PISTOL. 1701.12</p> <p>SCENE 305 - MFS - LOW ANGLE - THE ZOMBIE CREATURE STEPS FG. AS BULLETS HIT IT, CAUSING BLOOD TO SPRAY. CAMERA DOLLIES BACK WITH HIM. 1706.07</p> <p>SCENE 306 - MFS - DYLAN FIRES THE PISTOL, THEN OPENS THE BARREL AND EJECTS THE BULLET CASINGS AS CAMERA DOLLIES IN. 1709.08</p> <p>SCENE 307 - MS - PAST DYLAN, L.FG., TO THE ZOMBIE CREATURE, PUNCHING. 1710.02</p> <p>SCENE 308 - MCS - DYLAN, FALLING BG. AS THE ZOMBIE CREATURE'S FIST PUNCHES HIM AND EXITS R. DYLAN (grunts and groans - continues under following scenes) 1710.08</p> <p>SCENE 309 - MFS - LOW ANGLE - LOOKING UP AT THE ZOMBIE CREATURE, PUNCHING. 1710.15</p>					

"DEAD AT NIGHT" 3AB	P/70	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 310 - EXT. STREET - NIGHT - FS - DYLAN FLIES R. OUT OF THE ALLEY AND LANDS ON THE HOOD OF A PARKED CAR AS CAMERA PANS R. AND TILTS DOWN.</p> <p>DYLAN (face off) (grunts)</p> <p>DYLAN FALLS OFF THE HOOD AND ONTO THE STREET, MOVING R. AS THE CAR ALARM BEGINS TO SOUND. 1714.10</p> <p>SCENE 311 - MCS - THE ZOMBIE CREATURE GROWLS, THEN STEPS L. AND EXITS. 1717.05</p> <p>SCENE 312 - MS - PAST THE PARKED CAR, FG., TO DYLAN, EMERGING BEHIND IT AS HE STRAIGHTENS ONTO HIS KNEES AND LOOKS FG.</p> <p>DYLAN (voice over) See? That's just what this case needed. A seven-... 1726.10</p> <p>SCENE 313 - FS - THROUGH AN ALLEY TO THE CLOUD OF FOG.</p> <p>DYLAN (voice over) ...-foot tall, flesh-eating zombie. 1730.03</p> <p>SCENE 314 - MS - PAST THE WINDSHIELD, L.FG., TO DYLAN, STRAIGHTENING.</p> <p>DYLAN (voice over) Which begs the question, are there any actual people left in New Orleans?</p> <p>DYLAN REACTS IN PAIN, THEN FALLS BEHIND THE CAR AND IS OBSCURED. 1736.03</p>					
	3-283 ITAL	1722.08	1726.07/	3.15	DYLAN TO AUDIENCE (voice over) See? That's just what this case needed.
	3-284 ITAL	/1726.11	1730.00/	3.05	DYLAN TO AUDIENCE (voice over) A seven-foot tall, flesh-eating zombie. (That's...zombie : note sarcasm - implying that Dylan is not happy to have encountered a huge, powerful flesh-eating zombie)
	3-285 ITAL	/1730.04	1736.02/	5.14	DYLAN TO AUDIENCE (voice over) Which begs the question, are there any actual people left in New Orleans? (begs the question : i.e., 'makes me ask/wonder') (are there...Orleans : humorously implying that all the residents of New Orleans are some kind of undead)

"DEAD AT NIGHT" 3AB	P/71	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 315 - INT. DYLAN'S OFFICE - NIGHT - FS - ACROSS THE ROOM AND THROUGH THE BATHROOM DOORWAY TO ELIZABETH, SEATED ON THE RIM OF THE BATHTUB AND MARCUS (LEG), SEATED AS SHE APPLIES MAKEUP ON O.S. MARCUS'S FACE.					
ELIZABETH So, you really don't know what happened between Dylan and those vampires?	3-286	/1736.06	1742.06	6.00	ELIZABETH TO MARCUS So, you really don't know what happened between Dylan and those vampires?
MARCUS (face off) No, you know, he doesn't really talk about it that much. I think it m-may have something to do with his, uh, his fiancée a few years ago. (sniffs)	3-287	1742.10	1745.00	2.06	MARCUS TO ELIZABETH No, you know, he doesn't really talk about it that much.
THERE IS THE SOUND OF THE OFFICE DOOR OPENING.					
ELIZABETH (overlapping) Hm. She left him?	3-289	1752.10	1754.05	1.11	ELIZABETH TO MARCUS She left him? (i.e., 'Did Dylan's fiancée end their relationship?')
DYLAN ENTERS L.FG., STEPPING BG. AS CAMERA DOLLIES R. TO REVEAL MARCUS, SEATED ON A CHAIR AS ELIZABETH APPLIES MAKEUP TO HIS FACE.					
MARCUS (face off) No, not exactly. She, she's, uh.... 1759.06	3-290	1754.09	1757.07	2.14	MARCUS TO ELIZABETH No, not exactly. She's.... (note that Dylan's fiancée is dead)
SCENE 316 - INT. BATHROOM - NIGHT - MCS - THROUGH THE DOORWAY TO DYLAN WITH A BRUISE ON HIS CHEEK, HALTING AS HE LOOKS AT O.S. MARCUS AND REACTS.					
DYLAN (snorts) 1762.03					
SCENE 317 - CS - MARCUS WITH MAKEUP ON HIS FACE AS HE LOOKS AT O.S. DYLAN AND REACTS.					
MARCUS Yikes. You look like crap. 1767.00	3-291	1763.13	1766.15/	3.02	MARCUS TO DYLAN Yikes. You look like crap. (Yikes : emphatic interjection) (like crap : vulgar for 'terrible')

"DEAD AT NIGHT" 3AB	P/72	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 318 - MS - THROUGH THE BATHROOM DOORWAY TO DYLAN.</p> <p>DYLAN Thanks, Mary Kay. 1769.06</p> <p>SCENE 319 - CS - MARCUS REACTS.</p> <p>DYLAN (off) We've got a lead. 1771.05</p> <p>SCENE 320 - MS - THROUGH THE BATHROOM DOORWAY TO DYLAN.</p> <p>DYLAN Leave in thirty minutes. 1772.14</p> <p>SCENE 321 - INT. DYLAN'S OFFICE - NIGHT - MFS - PAST DYLAN (TORSO), L.FG., AND THROUGH THE BATHROOM DOORWAY TO MARCUS AND ELIZABETH, STRAIGHTENING AS CAMERA TILTS UP WITH THEM.</p> <p>MARCUS Wait, what? 1776.04</p> <p>DYLAN POINTS HIS FINGER AT ELIZABETH.</p> <p>DYLAN (face off) Not you.</p> <p>SCENE 322 - INT. BATHROOM - NIGHT - MS - PAST MARCUS, R.FG., AND, ELIZABETH, L.FG., AND THROUGH THE BATHROOM DOORWAY TO DYLAN.</p> <p>DYLAN I just about died tonight. I need to know you're somewhere safe. 1780.06</p>	<p>3-292</p> <p>3-293</p> <p>3-294</p> <p>3-295</p>	<p>1767.14</p> <p>1770.02</p> <p>/1773.02</p> <p>1776.15</p>	<p>1769.05/</p> <p>1772.14/</p> <p>1776.03/</p> <p>1780.06/</p>	<p>1.07</p> <p>2.12</p> <p>3.01</p> <p>3.07</p>	<p>DYLAN TO MARCUS Thanks, Mary Kay. (Mary Kay : brand of skin care cosmetics and color cosmetics sold by Mary Kay Inc. - humorously referring to Marcus as Elizabeth has applied make-up to his face in order to cover his pallor)</p> <p>DYLAN TO MARCUS We've got a lead. Leave in 30 minutes. (lead : clue) (Leave : i.e., 'We've got to leave')</p> <p>MARCUS TO DYLAN, THEN DYLAN TO ELIZABETH -Wait, what? -Not you. (what : i.e., 'what happened') (Not you : i.e., 'Elizabeth, you can't go with us')</p> <p>DYLAN TO ELIZABETH I just about died tonight. I need to know you're somewhere safe. (just about : i.e., 'nearly')</p>

"DEAD AT NIGHT" 3AB	P/73	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 323 - INT. DYLAN'S OFFICE - NIGHT - MS - PAST DYLAN, L.FG., AND THROUGH THE BATHROOM DOORWAY TO MARCUS AND ELIZABETH.</p> <p>MARCUS Well, what about me? Why do I have to go? 1783.00</p> <p>SCENE 324 - INT. BATHROOM - NIGHT - MS - PAST ELIZABETH, L.FG., AND THROUGH THE BATHROOM DOORWAY TO DYLAN.</p> <p>DYLAN Because you're already dead.</p> <p>DYLAN STEPS BG.</p> <p>MARCUS (off) (chuckling) I'm already... 1787.02</p> <p>SCENE 325 - INT. DYLAN'S OFFICE - NIGHT - MS - THROUGH THE BATHROOM DOORWAY TO MARCUS AND ELIZABETH.</p> <p>MARCUS ...I'm already dead. 1789.06</p>	<p>3-296</p> <p>3-297</p> <p>3-298</p>	<p>/1780.10</p> <p>/1783.03</p> <p>/1787.03</p>	<p>1782.15/</p> <p>1785.14</p> <p>1789.05/</p>	<p>2.05</p> <p>2.11</p> <p>2.02</p>	<p>MARCUS TO DYLAN Well, what about me? Why do I have to go? (go : i.e., 'go with you')</p> <p>DYLAN TO MARCUS Because you're already dead.</p> <p>MARCUS TO HIMSELF I'm already dead.</p>

"DEAD AT NIGHT" 3AB	P/74	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 326 - INT. BATHROOM - NIGHT - CS - PAST MARCUS, L.FG., TO THE MIRROR IN SOFT FOCUS. MARCUS TURNS AND LOOKS BG. AT HIS REFLECTION AS CAMERA RACKS FOCUS ON THE MIRROR.</p> <p>MARCUS Oh, my God! What have you done?! I look like a dead hooker! 1798.00</p> <p>EXHIBITION FOOTAGE: 1786.01</p> <p><u>END OF REEL 3AB</u></p> <p><u>FINAL</u></p>	3-299	1791.14	1797.15/	6.01	<p>MARCUS TO ELIZABETH Oh, my God! What have you done?! I look like a dead hooker! (done : i.e., 'done to my face') (hooker : slang for 'prostitute') (here in response to seeing Elizabeth's make-up work on Marcus' face)</p> <p>LAST FRAME OF PICTURE IS 1798.00</p> <p><u>END OF REEL 3AB</u></p> <p><u>FINAL</u></p>