

"DEAD OF NIGHT" 1AB	P/1	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
START MEASURING 0.00 AT START MARK IN ACADEMY LEADER. <div>11.15</div> FADE IN: SCENE 1 - HYDE PARK ENTERTAINMENT LOGO: <div>HYDE PARK ENTERTAINMENT</div> LOGO FADES OUT. <div>33.10</div> FADE IN: SCENE 2 - PLATINUM STUDIOS LOGO: <div>PLATINUM STUDIOS</div> LOGO FADES OUT. <div>47.11</div> FADE IN: SCENE 3 - OMNILAB MEDIA LOGO: <div>OMNILAB MEDIA</div> LOGO FADES OUT. THE PANDERERS (voice over) (singing "So Hard") 'Oh, when we make in the morning Girlfriend, you know you will have known me <div>62.04</div>					LABORATORY: 0.00 AT START MARK 78.12 = 1 ST SCENE END 80.02 = 2 ND SCENE END 81.12 = 3 RD SCENE END (2:39:1)

"DEAD OF NIGHT" 1AB	P/2	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
WIPE TO:					
SCENE 4 - EXT. RYAN MANSION - NEW ORLEANS - NIGHT - FS - PAST A FENCE, FG., TO THE RYAN MANSION. CAMERA TRAVELS R., MOVING PAST A PLAQUE ON THE FENCE POST IN FG. WHICH READS:	1-1	68.11	69.11	1.00	NARRATIVE TITLE (ON SIGN) (OPTIONAL)
RYAN					RYAN
THE PANDERERS (voice over) (singing) 'And high on a hilltop, up on a hot rock, you own me					
CAMERA CONTINUES TO TRAVEL R. ON THE RYAN MANSION AND HOLDS.					
THE PANDERERS (voice over) (singing) 'You got the rights (continues indistinct)					
78.13					
SCENE 5 - INT. RYAN MANSION/KITCHEN - NIGHT - CU - THE LID OF A POT MOVES UP TO REVEAL SOME BOILING WATER.					
THE PANDERERS (over speaker) (singing) Come on...					
80.03					
SCENE 6 - CU - ELIZABETH (HANDS) HOLDS A KNIFE AS SHE CHOPS A TOMATO INTO SLICES.					
THE PANDERERS (voice over) (singing) '...let's get our wheels...					
81.13					
SCENE 7 - CS - ELIZABETH (HANDS) HOLDS THE KNIFE AND THE TOMATO AS SHE CUTS OFF A SLICE.					
THE PANDERERS (voice over) (singing) '...on					
83.02					

"DEAD OF NIGHT" 1AB	P/3	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 8 - MFS - PAST AN OBJECT, R.FG., TO A YOUNG WOMAN, ELIZABETH RYAN, BEHIND AN ISLAND COUNTER AS SHE REACHES TOWARD A POT.</p> <p>THE PANDERERS (voice over) (singing) 'But you...</p> <p>84.09</p> <p>SCENE 9 - MCS - PAST AN OBJECT, R.FG., TO ELIZABETH'S HAND, SPRINKLING A SPICE INTO THE POT.</p> <p>THE PANDERERS (voice over) (singing) '...give me pause</p> <p>85.10</p> <p>SCENE 10 - CS - PAST AN OBJECT, R.FG., TO ELIZABETH'S HAND, HOLDING A KNIFE AS SHE CHOPS A VEGETABLE.</p> <p>87.06</p> <p>SCENE 11 - MS - ELIZABETH (LEGS) SPINS ON HER BARE FEET AS SHE DANCES.</p> <p>88.11</p> <p>SCENE 12 - CS - SOME TOMATO SAUCE IN A POT AS A WOOD SPOON LIFTS A SPOONFUL.</p> <p>89.14</p> <p>SCENE 13 - CU - THE KNIFE CHOPS THE TOMATO.</p> <p>91.02</p> <p>SCENE 14 - MFS - PAST AN OBJECT, R.FG., TO ELIZABETH, CLOSING THE REFRIGERATOR DOOR AND STEPPING BG.</p> <p>92.10</p>					

"DEAD OF NIGHT" 1AB	P/4	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 15 - MCS - PAST AN OBJECT, R.FG., TO ELIZABETH'S HAND, DIPPING HER FINGER INTO THE POT. 93.14</p> <p>SCENE 16 - MCS - THROUGH THE COOKING STEAM TO ELIZABETH, WHO PUTS HER FINGER IN HER MOUTH AS SHE TASTES THE SAUCE. 95.06</p> <p>SCENE 17 - MS - ELIZABETH (LEGS) TAPS HER FOOT AS SHE DANCES.</p> <p>THE PANDERERS (over speaker) (singing) 'You been... 96.11</p> <p>SCENE 18 - MCS - THROUGH THE COOKING STEAM TO ELIZABETH, NODDING.</p> <p>THE PANDERERS (voice over) (singing) '...looking so... 98.01</p> <p>SCENE 19 - CU - LOOKING DOWN AT THE POT OF BOILING WATER AS SOME PASTA NOODLES ARE DROPPED IN.</p> <p>THE PANDERERS (voice over) (singing) '...hard, so hard... 99.11</p> <p>SCENE 20 - MCS - ELIZABETH, R., AS SOME COOKING STEAM RISES.</p> <p>THE PANDERERS (voice over) (singing) '...so hard Baby, you been...</p> <p>ELIZABETH (overlapping) Dad, dinner's almost ready! 103.00</p>					
	1-2	/99.14	102.14/	3.00	ELIZABETH (CALLING) Dad, dinner's almost ready!

"DEAD OF NIGHT" 1AB	P/5	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 21 - MCS - ELIZABETH (LEGS), DANCING.</p> <p>THE PANDERERS (voice over) (singing) '...you been... 104.06</p> <p>SCENE 22 - FS - PAST AN OBJECT, R.FG., TO ELIZABETH BEHIND THE ISLAND COUNTER AS SHE SIPs FROM A GLASS OF WINE AND DANCES.</p> <p>THE PANDERERS (voice over) (singing) '...looking so hard, yeah 110.15</p> <p>SCENE 23 - MS - ELIZABETH'S HANDS OPENS THE OVEN DOOR TO REVEAL TWO PLATES ON THE RACKS. ELIZABETH ENTERS L. AND LIFTS A PLATE OUT OF THE OVEN.</p> <p>THE PANDERERS (voice over) (singing) 'You been... 117.02</p> <p>SCENE 24 - MS - ELIZABETH (LEGS) STEPS L.</p> <p>THE PANDERERS (voice over) (singing) '...looking so hard... 119.06</p> <p>SCENE 25 - MS - ELIZABETH (TORSO) PUTS THE O.S. PLATE ON THE O.S. COUNTER, THEN STEPS R. TO THE OVEN. CAMERA DOLLIES L. TO REVEAL THE PLATE ON THE COUNTER IN FG. AND A BOTTLE OF WINE IN L.FG. AS ELIZABETH (TORSO), R.BG., GRABS THE OTHER PLATE AND CLOSES THE OVEN DOOR.</p> <p>THE PANDERERS (voice over) (singing) '...so hard, so hard Baby, you better, you better play your card Hey...</p>					

"DEAD OF NIGHT" 1AB	P/6	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 25 - (CONTINUED)</p> <p>ELIZABETH (TORSO) STEPS L. AND STOPS AT THE COUNTER DROPS OF BLOOD FALL ONTO THE PLATE IN FG.</p> <p>THE PANDERERS (voice over) (singing) '...no more stopping for you, yeah</p> <p>CAMERA TILTS UP ON ELIZABETH IN SOFT FOCUS, LOOKING FG. AT THE DROPS OF BLOOD ON THE PLATE.</p> <p>THE PANDERERS (voice over) (singing) 'So super charged, hey...</p> <p>CAMERA RACKS FOCUS ON ELIZABETH, REACTING.</p> <p>THE PANDERERS (voice over) (singing) '...no need to look so hard, yeah'</p> <p>145.12</p> <p>SCENE 26 - CS - HIGH ANGLE - LOOKING DOWN AT THE PLATE WITH THE BLOOD DROPS ON IT. CAMERA TRAVELS UP AS ELIZABETH ENTERS R., AND TOUCHES HER FINGER ON THE BLOOD DROP. CAMERA CONTINUES TO TRAVEL UP AS ELIZABETH LOOKS UP.</p> <p>163.12</p> <p>SCENE 27 - CS - LOW ANGLE - LOOKING UP AT SOME BLOOD ON THE CEILING AS CAMERA TRAVELS IN.</p> <p>166.12</p> <p>SCENE 28 - MS - ELIZABETH, LOOKING UP.</p> <p>168.13</p> <p>SCENE 29 - CS - THE CEILING AS A DROP OF BLOOD DRIPS DOWN.</p> <p>170.14</p>					

"DEAD OF NIGHT" 1AB	P/7	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 30 - CS - HIGH ANGLE - LOOKING DOWN AT ELIZABETH, LOOKING AT THE O.S. CEILING AND REACTING AS A DROP OF BLOOD HITS HER CHEEK. CAMERA TILTS DOWN ON ELIZABETH AS SHE TOUCHES HER FINGER ON HER CHEEK, WIPING OFF THE BLOOD. 175.03					
SCENE 31 - MS - ELIZABETH LOOKS AT THE BLOOD ON HER HAND AND REACTS. 177.14					
SCENE 32 - MS - ACROSS THE FLOOR TO ELIZABETH (LEGS) AS THE PLATE SHATTERS. ELIZABETH (LEGS) RUNS R.BG. 181.01					
SCENE 33 - FS - ACROSS THE FLOOR TO ELIZABETH, RUNNING FG., THEN L. TOWARD THE STAIRCASE.					
ELIZABETH (face off) Dad? 182.10	1-3	181.09	182.09/	1.00	ELIZABETH (CALLING) Dad?
SCENE 34 - FS - LOW ANGLE - LOOKING UP AT THE STAIRCASE AS ELIZABETH RUNS BG., ASCENDING.					
ELIZABETH (face off) Oh, my God! Dad? 186.02	1-4	183.06	186.00/	2.10	ELIZABETH TO HERSELF, THEN (CALLING) Oh, my God! Dad? (Oh, my God : term of concern)
SCENE 35 - INT. RYAN MANSION/UPSTAIRS - NIGHT - MFS - ELIZABETH RUNS FG. UP THE STAIRCASE, THEN L.FG. TO THE TROPHY ROOM DOOR AS CAMERA TRAVELS BACK WITH HER. 189.10					

"DEAD OF NIGHT" 1AB	P/8	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 36 - INT. RYAN MANSION/TROPHY ROOM - NIGHT - MS - PAST AN OBJECT, R.FG., TO THE DOOR OPENING TO REVEAL ELIZABETH, STEPPING THROUGH THE DOORWAY.</p> <p>ELIZABETH Dad? (pants)</p> <p>ELIZABETH RUNS L., THEN BG. AS CAMERA PANS L. WITH HER TO INCLUDE A MOUNTED BEAR TROPHY IN L.FG.</p> <p>ELIZABETH (face off) Dad? (pants)</p> <p>ELIZABETH CONTINUES BG. TO A DESK AS CAMERA TRAVELS IN WITH HER, MOVING PAST A BOAR TROPHY, R. ELIZABETH LOOKS AROUND AND SWITCHES ON THE DESK LAMP AS CAMERA TRAVELS IN ON HER.</p> <p>ELIZABETH (pants - continues under following scenes)</p> <p>ELIZABETH LOOKS DOWN. 206.00</p> <p>SCENE 37 - MCS - ELIZABETH REACTS AS SHE LOOKS DOWN. 208.01</p> <p>SCENE 38 - MCS - ELIZABETH (LEGS) LIFTS HER BARE FOOT OUT OF THE PUDDLE OF BLOOD ON A RUG. CAMERA TILTS UP ON ELIZABETH TO INCLUDE ELIZABETH'S FATHER'S BODY IN L.FG.</p> <p>ELIZABETH (gasps) 214.13</p> <p>SCENE 39 - MS - ELIZABETH'S FATHER'S BODY, LYING ON THE RUG. 216.08</p>	<p>1-5</p> <p>1-6</p>	<p>190.02</p> <p>193.13</p>	<p>191.10</p> <p>195.10</p>	<p>1.08</p> <p>1.13</p>	<p>ELIZABETH (CALLING) Dad?</p> <p>ELIZABETH (CALLING) Dad?</p>

"DEAD OF NIGHT" 1AB	P/9	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 40 - MCS - ELIZABETH'S FATHER'S BODY, LYING ON THE RUG. <div>218.03</div>					
SCENE 41 - MCS - ELIZABETH REACTS AS SHE LOOKS AT THE O.S. BODY. ELIZABETH (pants - continues under following scenes) <div>221.02</div>					
SCENE 42 - MCS - ELIZABETH LOOKS L.FG. AND REACTS TO A NOISE. <div>221.14</div>					
SCENE 43 - MFS - ELIZABETH'S POV - CAMERA PANS R. ACROSS THE ROOM AND HOLDS ON THE MOUNTED BEAR TROPHY. <div>224.12</div>					
SCENE 44 - MCS - ELIZABETH REACTS. <div>227.00</div>					
SCENE 45 - CS - A SNAKE'S RIBCAGE IN A JAR AS CAMERA TILTS UP ON IT, THEN RACKS FOCUS TO REVEAL A COUGAR TROPHY BEHIND IT. CAMERA TRAVELS L. ON THE COUGAR TROPHY, MOVING OFF THE JAR. <div>240.01</div>					
SCENE 46 - MS - ELIZABETH REACTS. CAMERA TRAVELS L. AND UP, MOVING ON A COUGAR TROPHY WITH A VARMIN IN ITS JAWS. <div>246.07</div>					
SCENE 47 - MCS - ELIZABETH LOOKS L.FG. OVER HER SHOULDER AND REACTS. <div>249.03</div>					

"DEAD OF NIGHT" 1AB	P/10	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 48 - FS - ACROSS THE ROOM TO TWO BEAR TROPHIES. 251.03					
SCENE 49 - MCS - ELIZABETH REACTS. 257.09					
SCENE 50 - MFS - THE TWO BEAR TROPHIES AS CAMERA TRAVELS IN AND TILTS DOWN. 261.15					
SCENE 51 - MCS - ELIZABETH REACTS AND LOOKS UP. 268.00					
SCENE 52 - FS - LOW ANGLE - LOOKING UP AT A WEREWOLF, ENTERS R. AND LEAPING. 268.08					
SCENE 53 - MS - ELIZABETH DUCKS WITH A WINDOW BEHIND HER. 269.01					
SCENE 54 - MS - ELIZABETH DUCKS IN FG. AS THE WEREWOLF DIVES L. AND BEGINS TO EXIT. 270.04					
SCENE 55 - FS - LOW ANGLE - THE WEREWOLF, DIVING L. 270.14					
SCENE 56 - FS - ACROSS THE ROOM TO THE WEREWOLF, DIVING AND CRASHING THROUGH THE WINDOW. 271.09					

"DEAD OF NIGHT" 1AB	P/11	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 57 - EXT. RYAN MANSION/BALCONY - DAY - FS - LOOKING UP AT THE WEREWOLF, CRASHING THROUGH THE WINDOW EXITING L. AS GLASS SHARDS FALL.</p> <p>272.13</p> <p>SCENE 58 - MCS - ELIZABETH, CROUCHED, REACTING AS SHE LOOKS FG.</p> <p>274.10</p> <p>SCENE 59 - EXT. RYAN MANSION - NIGHT - FS - PAST THE FENCE POST, R.FG., TO THE RYAN MANSION AS CAMERA TRAVELS L., THEN HOLDS. THERE IS THE SOUND OF A POLICE SIREN. SCENE FADES TO BLACK.</p> <p>DYLAN (voice over) New Orleans can be a tough town...</p> <p>287.03</p> <p>SCENE 60 - INT. DYLAN'S OFFICE - DAY - MCS - A BRIEFCASE ON THE FLOOR AS CAMERA TRAVELS BACK TO INCLUDE A CHAIR IN FG. WITH DYLAN'S SHIRT HANGING ON THE BACK.</p> <p>DYLAN (voice over) ...to die in. But when you die and come back, you call me: Dylan Dog. Or at least you did.</p> <p>301.08</p>	<p>1-7 ITAL</p> <p>1-8 ITAL</p> <p>1-9 ITAL</p>	<p>285.02</p> <p>289.10</p> <p>297.10</p>	<p>289.06</p> <p>296.03</p> <p>300.10</p>	<p>4.04</p> <p>6.09</p> <p>3.00</p>	<p>DYLAN TO AUDIENCE (voice over) New Orleans can be a tough town to die in. (New Orleans : city of southeast Louisiana between the Mississippi River and Lake Pontchartrain, famous for its annual Mardi Gras festival and for its part in the history of jazz) (tough : difficult)</p> <p>DYLAN TO AUDIENCE (voice over) But when you die and come back, you call me: Dylan Dog. (But...back : i.e., 'But if you die and then become one of the undead/living dead' - 'But if you die and become a vampire, werewolf or zombie, and then have troubles to deal with' - note that 'undead' means no longer living but supernaturally animated) (Dylan Dog : note alliteration - note name of an Italian horror comics series featuring an eponymous character (a paranormal investigator) created by Tiziano Sclavi for the publishing house Sergio Bonelli Editore. Though published in Italy, the series is mainly set in London, where the protagonist lives, though he occasionally travels elsewhere)</p> <p>DYLAN TO AUDIENCE (voice over) Or at least you did. (you did : i.e., 'one used to call me when one needed help as an undead/living dead person')</p>

"DEAD OF NIGHT" 1AB	P/12	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
DISSOLVE TO: SCENE 61 - CS - A HUMAN SKULL ON THE DESK AS CAMERA DOLLIES R. ON THE DESKTOP, MOVING PAST SOME ITEMS. DYLAN (voice over) You see, I used to protect all of them, all those creatures of the night. Those sharp-toothed monsters you thought were only in the movies. 314.12	1-10 ITAL	302.00	306.04	4.04	DYLAN TO AUDIENCE (voice over) You see, I used to protect all of them... (see : understand) (all of them : referring to the undead, vampires, zombies and werewolves)
DISSOLVE TO: SCENE 62 - MCS - A MODEL GALLEON SHIP ON THE DESK AS CAMERA CRANES DOWN. DYLAN (voice over) Why? Because they're real. Yeah, I know what you're thinking. 322.14	1-11 ITAL	306.10	309.12	3.02	DYLAN TO AUDIENCE (voice over) ...all those creatures of the night. (referring to the undead, vampires, zombies and werewolves)
DISSOLVE TO: SCENE 63 - MCS - A FRAMED PHOTOGRAPH AND SOME ITEMS ON THE DESK AS CAMERA TRAVELS IN ON A BUSINESS CARD. THE BUSINESS CARD READS: "No Pulse? No Problem." DYLAN (voice over) I used to think the same thing. But go ahead. Take a closer look at that bum begging for change. 335.11	1-12 ITAL	310.00	315.00	5.00	DYLAN TO AUDIENCE (voice over) Those sharp-toothed monsters you thought were only in the movies. (referring to the monstrous creations that are thought to be fictional - i.e., 'I protect those creatures')
DISSOLVE TO: SCENE 63 - MCS - A FRAMED PHOTOGRAPH AND SOME ITEMS ON THE DESK AS CAMERA TRAVELS IN ON A BUSINESS CARD. THE BUSINESS CARD READS: "No Pulse? No Problem." DYLAN (voice over) I used to think the same thing. But go ahead. Take a closer look at that bum begging for change. 335.11	1-13 ITAL	315.12	319.05	3.09	DYLAN TO AUDIENCE (voice over) Why? Because they're real. (Why : i.e., 'Why do I protect them' - 'Do you wonder why I protect them')
DISSOLVE TO: SCENE 63 - MCS - A FRAMED PHOTOGRAPH AND SOME ITEMS ON THE DESK AS CAMERA TRAVELS IN ON A BUSINESS CARD. THE BUSINESS CARD READS: "No Pulse? No Problem." DYLAN (voice over) I used to think the same thing. But go ahead. Take a closer look at that bum begging for change. 335.11	1-14 ITAL	320.04	325.14	5.10	DYLAN TO AUDIENCE (voice over) Yeah, I know what you're thinking. I used to think the same thing. (I know...thinking : i.e., 'I know you're thinking that I may be crazy' - 'I know that you probably don't believe in the living dead')
DISSOLVE TO: SCENE 63 - MCS - A FRAMED PHOTOGRAPH AND SOME ITEMS ON THE DESK AS CAMERA TRAVELS IN ON A BUSINESS CARD. THE BUSINESS CARD READS: "No Pulse? No Problem." DYLAN (voice over) I used to think the same thing. But go ahead. Take a closer look at that bum begging for change. 335.11	1-15 ITAL	326.02	332.13	6.11	DYLAN TO AUDIENCE (voice over) But go ahead. Take a closer look at that bum begging for change. (go ahead : term of encouragement) (Take...change : implying that someone whom you may think is simply a bum begging for change might, in actuality, be one of the undead)
DISSOLVE TO: SCENE 64 - MS - LOOKING DOWN AT A CLARINET IN A CASE AS CAMERA TRAVELS LOWER FRAME ON IT. DYLAN (voice over) Take a look at your neighbor, your best friend, hell, maybe even your girlfriend.	1-16 ITAL	333.08	338.00	4.08	DYLAN TO AUDIENCE (voice over) Take a look at your neighbor, your best friend...
DISSOLVE TO: SCENE 64 - MS - LOOKING DOWN AT A CLARINET IN A CASE AS CAMERA TRAVELS LOWER FRAME ON IT. DYLAN (voice over) Take a look at your neighbor, your best friend, hell, maybe even your girlfriend.	1-17 ITAL	338.05	342.07	4.02	DYLAN TO AUDIENCE (voice over) ...hell, maybe even your girlfriend. (hell : vulgar emphatic) (Take...girlfriend : implying that any of these people might, indeed, be the undead/living dead)

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SCENE 64 - (CONTINUED)					
CAMERA CONTINUES TO TRAVEL LOWER FRAME, MOVING PAST A STACK OF BOOKS, A COW'S SKULL AND AN OPEN JOURNAL BOOK ON THE DESK.					
DYLAN (voice over) The undead are out there, hiding in plain sight. And in my day, I was... 353.01	1-18 ITAL	343.01	348.00	4.15	DYLAN TO AUDIENCE (voice over) The undead are out there, hiding in plain sight. (are out...sight : i.e., 'blend in with the living world')
DISSOLVE TO:	1-19 ITAL	350.00	356.05	6.05	DYLAN TO AUDIENCE (voice over) And in my day, I was the line between you and them. (in my day : i.e., 'when I was a private investigator for the undead') (the line...them : i.e., 'I worked as a liaison/intermediary/negotiator between the undead and the living')
SCENE 65 - CS - SOME BULLETS AND A PISTOL ON THE DESKTOP AS CAMERA TRAVELS BACK.					
DYLAN (voice over) ...the line between you and them. I was the peace, the cork in the bottle, the line in the sand. 363.03	1-20 ITAL	357.06	363.00	5.10	DYLAN TO AUDIENCE (voice over) I was the peace, the cork in the bottle, the line in the sand. (the peace; the cork...bottle; the line...sand : note colloquial terms for 'peacemaker' - 'moderator' - 'negotiator')
DISSOLVE TO:					
SCENE 66 - CS - A NEWSPAPER CLIPPING ON THE DESK AS CAMERA TRAVELS L., MOVING OFF AN OBJECT IN R.FG. TO REVEAL TWO PHOTOGRAPHS OF DYLAN'S GIRLFRIEND, CASSANDRA, AND, A DRIED FLOWER BY THEM. THE NEWSPAPER CLIPPING READS:	1-21 ITAL	364.05	370.13	6.08	DYLAN TO AUDIENCE (voice over) But then everything changed. And I discovered there's more than one way to die. (everything changed : referring to the death of Dylan's lover, when he changed his stance) (there's...die : i.e., 'one can be physically alive, but suffering from emotional death/pain')
Woman's Body Found Slain in Local Hotel					
DYLAN (voice over) But then everything changed. And I discovered there's more than one way to die.	1-22	371.01	372.14	1.13	NARRATIVE TITLE (ON NEWSPAPER CLIPPING) (OPTIONAL) Woman's Body Found Slain in Local Hotel (note reference to the body of Dylan's former lover, who was murdered by one of the undead, causing him to abandon his job as a negotiator/investigator for the undead)
CAMERA TRAVELS BACK ON THE NEWSPAPER CLIPPING AND THE TWO PHOTOGRAPHS OF CASSANDRA.					
DYLAN (voice over) Your heart can go on ticking, but sometimes... 378.14	1-23 ITAL	373.02	378.05	5.03	DYLAN TO AUDIENCE (voice over) Your heart can go on ticking, but sometimes...

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DISSOLVE TO: SCENE 67 - FS - THE CLARINET, GALLEON SHIP MODEL AND OTHER ITEMS ON THE CLUTTERED DESK AS CAMERA TRAVELS BACK. DYLAN (voice over) ...that's just for show. SCENE FADES TO BLACK. 396.00	1-24 ITAL	379.00	381.08	2.08	DYLAN TO AUDIENCE (voice over) ...that's just for show. (Your...show : implying that although one may seem alive, one may be in such emotional pain as to feel dead - i.e., 'One's heart may be beating, but that doesn't mean that one is alive')
FADE IN: SCENE 68 - INT. HALLWAY - DAY - MS - AN OFFICE DOOR WITH AN OPAQUE WINDOW AND A SIGN ON IT THAT READS: DYLAN DOG Private Investigator 402.07	1-25	396.00	401.11	5.11	NARRATIVE TITLE (ON DOOR) DYLAN DOG Private Investigator (Private Investigator : person privately hired to do investigative or detective work) (Note that the word 'DOG' is almost illegible)
DISSOLVE TO: SCENE 69 - INT. DYLAN'S OFFICE - DAY - CS - THE CLARINET IN DYLAN'S HAND AS CAMERA TRAVELS L. DYLAN (voice over) But flesh-eating monsters weren't my problem anymore. CAMERA CONTINUES TO TRAVEL L. ON A PRIVATE DETECTIVE, DYLAN DOG, LYING ASLEEP ON THE COUCH. DYLAN (voice over) I had moved on to a much safer line of work. CAMERA CONTINUES TO TRAVEL L. TO INCLUDE HARKIN'S HAND IN L.FG., HOLDING A PISTOL. CAMERA HOLDS AS HARKIN'S HAND COCKS THE PISTOL. HARKIN (face off) (pants - continues under following scenes) 425.11	1-26 ITAL	405.10	411.00	5.06	DYLAN TO AUDIENCE (voice over) But flesh-eating monsters weren't my problem anymore. (flesh-eating monsters : referring to zombies, reanimated dead bodies) (flesh...anymore : i.e., 'I no longer worked for/with the undead')
	1-27 ITAL	412.11	417.01	4.06	DYLAN TO AUDIENCE (voice over) I had moved on to a much safer line of work. (I.e., 'I had become a private investigator for the living.' - 'I had become a private investigator for people who had tawdry, human problems.')

"DEAD OF NIGHT" 1AB	P/15	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 70 - CS - PAST THE PISTOL, L.FG., TO A MAN, HARKIN, IN SOFT FOCUS. CAMERA RACKS FOCUS ON HARKIN.					
HARKIN You think you can just ruin people's lives and get away with it? (pants - continues under following scene and dialogue) 432.05	1-28	426.07	432.03/	5.12	HARKIN TO DYLAN You think you can just ruin people's lives and get away with it? (get away with it : i.e., 'go unpunished') (implying that Dylan ruined Harkin's life by providing incriminating evidence against him to his wife, proving that he had an extramarital affair)
SCENE 71 - CS - PAST HARKIN'S HAND, L.FG., HOLDING THE PISTOL, TO DYLAN, LYING ON THE COUCH.					
DYLAN You cocked the gun too early.	1-29	435.09	438.00	2.07	DYLAN TO HARKIN You cocked the gun too early. (implying that Harkin's cocking his handgun so soon means that Harkin is not actually threatening)
HARKIN (face off) What? (pants - continues under following dialogue)					
DYLAN Shove a gun in somebody's face, that's shock enough. You want to save the gun-cocking till later. In case the gun itself doesn't put enough fear into the guy.	1-30	438.04	439.12	1.08	HARKIN TO DYLAN What? (here said in disbelief)
DYLAN'S HAND ENTERS R. AS HE REACHES BEHIND HIS HEAD. 454.08	1-31	440.12	445.08	4.12	DYLAN TO HARKIN Shove a gun in somebody's face, that's shock enough. (I.e., 'If you're going to point a gun at close range in someone's face, that is, in itself, a very frightening/menacing act.')
SCENE 72 - CS - PAST THE PISTOL, R.FG. IN SOFT FOCUS, TO HARKIN, REACTING.	1-32	446.00	449.12	3.12	DYLAN TO HARKIN You want to save the gun-cocking till later. (till : until) (gun-cock : set the hammer of (a firearm) in a position ready for firing) (I.e., 'You need not intensify the moment by also cocking the gun.')
HARKIN (reaction) (pants - continues under following scenes and dialogue) 455.04	1-33	450.08	454.06/	3.14	DYLAN TO HARKIN In case the gun itself doesn't put enough fear into the guy. (In case : i.e., 'You'll want to cock the gun you're holding if') (the guy : i.e., 'your intended victim')
SCENE 73 - MS - PAST HARKIN'S HAND, L.FG., HOLDING THE PISTOL, TO DYLAN, LYING ON THE COUCH, HOLDING THE CLARINET AS HE GRABS THE BOTTLE OF ASPIRIN BEHIND HIS PILLOW.					
DYLAN You've already done that.	1-34	456.02	458.09	2.07	DYLAN TO HARKIN You've already done that.

"DEAD OF NIGHT" 1AB	P/16	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 73 - (CONTINUED) DYLAN SITS UP AS CAMERA PANS R. WITH HIM. DYLAN Now what do you do? CAMERA TILTS DOWN ON DYLAN'S HANDS, HOLDING THE BOTTLE OF ASPIRIN AS HE DISPENSES SOME PILLS INTO HIS HAND. 463.10	1-35	459.08	461.15	2.07	DYLAN TO HARKIN Now what do you do? (I.e., 'Now what will you do to intimidate me further since you've already cocked your gun?')
SCENE 74 - CS - DYLAN. DYLAN Shake it at me? 465.06	1-36	/463.11	465.05/	1.10	DYLAN TO HARKIN Shake it at me? (note sarcasm - 'Are you now going to shake the gun?')
SCENE 75 - MCS - PAST DYLAN, R.FG., POPPING THE PILLS INTO HIS MOUTH, TO HARKIN, SHAKING THE PISTOL. HARKIN Ah, ah, ah. 467.05	1-37	468.12	472.00	3.04	DYLAN TO HARKIN See? Hardly effective, right? (Hardly effective : i.e., 'Shaking the gun at me is not an effective method of intimidation')
HARKIN (off) (pants - continues under following scenes and dialogue)	1-38	473.09	479.00	5.07	DYLAN TO HARKIN But if you save the gun-cocking until later, boom. (boom : interjection of triumph - i.e., 'then you will be intimidating')
DYLAN See? Hardly effective, right? But if you save the gun-cocking until later, boom. Then you've got escalation... 482.09	1-39	480.11	482.08/	1.13	DYLAN TO HARKIN Then you've got escalation. (you've got escalation : i.e., 'then you've successfully intensified your threat/intimidation')
SCENE 77 - MS - DYLAN, SEATED ON THE COUCH AS HARKIN'S HAND HOLDS THE PISTOL. DYLAN ...and that, my friend, is the name of the... 486.03	1-40	483.05 (over scene end)	487.10	4.05	DYLAN TO HARKIN And that, my friend, is the name of the game. (my friend : colloquial term of address) (is the name...game : i.e., 'is how you properly intimidate someone' - 'is how you get your desired results')

"DEAD OF NIGHT" 1AB	P/17	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 78 - MCS - PAST DYLAN, STRAIGHTENING IN R.FG., TO HARKIN, HOLDING THE PISTOL AS CAMERA TILTS UP.</p> <p>DYLAN (face off) ...game.</p> <p>HARKIN (reaction)</p> <p>HARKIN POINTS THE PISTOL UNDER DYLAN'S CHIN.</p> <p>HARKIN (pants - continues under following scenes and dialogue) 489.04</p>					
<p>SCENE 79 - MCS - PAST HARKIN, L.FG., HOLDING THE PISTOL UNDER DYLAN'S CHIN, TO DYLAN, REACTING.</p> <p>DYLAN All right. So, why are you here? 494.02</p>	1-41	490.03	494.00/	3.13	<p>DYLAN TO HARKIN All right. So, why are you here? (All right : colloquial emphatic)</p>
<p>SCENE 80 - MCS - PAST DYLAN, R.FG., TO HARKIN, HOLDING THE PISTOL.</p> <p>HARKIN I'm here to put a bullet in your head. (pants - continues under following scenes and dialogue) 499.11</p>	1-42	495.14	499.09/	3.11	<p>HARKIN TO DYLAN I'm here to put a bullet in your head. (put...head : i.e., 'kill you')</p>
<p>SCENE 81 - MCS - PAST HARKIN, L.FG., HOLDING THE PISTOL, TO DYLAN.</p> <p>DYLAN Not ringing bells. You're gonna have to help me with this one, Chief. Who are you again? 505.13</p>	1-43	/499.13	504.10	4.13	<p>DYLAN TO HARKIN Not ringing bells. You're gonna have to help me with this one, Chief. (Not ringing bells : colloquial for 'I don't recognize you' - 'I don't recall there being someone who wanted me dead' - note humor) (gonna : going to) (help...one : i.e., 'give me another clue') (Chief : colloquial term of address)</p>
	1-44	504.14	507.04 (over scene end)	2.06	<p>DYLAN TO HARKIN Who are you again?</p>

"DEAD OF NIGHT" 1AB	P/18	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 82 - MS - HARKIN, HOLDING THE PISTOL AT DYLAN AS HE LIFTS SEVERAL PHOTOGRAPHS IN FRONT OF DYLAN'S FACE, THEN PUTS THEM DOWN ON THE O.S. COFFEE TABLE.</p> <p>DYLAN Oh...</p> <p>508.14</p>					
<p>SCENE 83 - MCS - PAST HARKIN, L.FG., HOLDING THE PISTOL, TO DYLAN.</p> <p>DYLAN ...right. You're the one with the screamer.</p> <p>513.15</p>	1-45	/508.15	513.12/	4.13	<p>DYLAN TO HARKIN Oh, right. You're the one with the screamer. (Oh, right : here said in reaction to seeing the incriminating photographs that Dylan took of Harkin and his mistress) (one : i.e., 'husband') (with the screamer : i.e., 'who is having an extramarital affair with a woman who screams during sex')</p>
<p>SCENE 84 - MCS - PAST DYLAN, R.FG., TO HARKIN, HOLDING THE PISTOL.</p> <p>HARKIN (grunts)</p> <p>DYLAN CROUCHES LOWER FRAME, THEN STRAIGHTENS IN R.FG. AND EXITS AS HE LIFTS THE O.S. PHOTOGRAPHS.</p>					
<p>HARKIN Those pictures are gonna cost me everything.</p> <p>519.01</p>	1-46	515.10	518.15/	3.05	<p>HARKIN TO DYLAN Those pictures are gonna cost me everything. (Those pictures : referring to the incriminating photographs) (implying that because of the photographs, Harkin's wife will have grounds for divorce and the divorce will cost Harkin everything he owns, including his expensive house and car)</p>
<p>SCENE 85 - MS - DYLAN STEPS L., PASSING HARKIN, HOLDING THE PISTOL. CAMERA DOLLIES L. WITH DYLAN.</p> <p>HARKIN (face off) The four (on) bedroom, five...</p>	1-47	519.08	524.14	5.06	<p>HARKIN TO DYLAN The four-bedroom, five-bath house with the pool and the tennis court...</p>
<p>DYLAN CONTINUES L. TOWARD A SINK AS CAMERA PANS L. WITH HIM, MOVING OFF HARKIN.</p> <p>HARKIN (off) ...bath house with the pool and the tennis court, and the Mercedes S-class! (pants - continues under following scene and dialogue)</p>	1-48	525.02	528.04	3.02	<p>HARKIN TO DYLAN ...and the Mercedes S-class! (Mercedes S-class : referring to an expensive make and model of German luxury auto)</p>

"DEAD OF NIGHT" 1AB	P/20	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 89 - MS - PAST DYLAN, TIPPED IN R.FG., DISPLAYING THE PHOTOGRAPH, TO HARKIN, HOLDING THE PISTOL. HARKIN (reactions) 554.10					
SCENE 90 - MCS - PAST THE PHOTOGRAPH IN L.FG., TO DYLAN, HOLDING IT. DYLAN Yeah, see right here? 556.09	1-53	/554.11	556.06/	1.11	DYLAN TO HARKIN See right here?
SCENE 91 - MS - PAST DYLAN, TIPPED IN R.FG., DISPLAYING THE PHOTOGRAPH, TO HARKIN, MOVING TOWARD IT AS HE LOOKS AT IT. HARKIN (pants) What did I miss? 558.13	1-54	557.12	558.12/	1.00	HARKIN TO DYLAN What did I miss?
SCENE 92 - MCS - PAST THE PHOTOGRAPH IN HIS HAND, L.FG., TO DYLAN, PUNCHING. 559.04					
SCENE 93 - MCS - DYLAN, R.FG., PUNCHING HARKIN. HARKIN (groaning) Oh... 559.14					
SCENE 94 - MS - THE PISTOL FLIES UP FROM HARKIN HAND'S WHICH EXITS L. AS DYLAN'S HAND ENTERS R., CATCHING THE PISTOL. HARKIN (off) ...God! Oh! 561.15	1-55	/559.15	561.13/	1.14	HARKIN (EXCLAIMING) Oh, God! (Term of distress)

"DEAD OF NIGHT" 1AB	P/21	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 95 - MCS - PAST DYLAN (ARM), R.FG., TO HARKIN, WHO IS BENT AT THE WAIST, HOLDING HIS HAND OVER HIS NOSE.					
HARKIN (holding hand over nose) I think you broke my nose! 565.11	1-56	563.08	565.09/	2.01	HARKIN TO DYLAN I think you broke my nose!
SCENE 96 - MCS - DYLAN.					
DYLAN Calm down, big baby. It's not broken. Now, I know you're upset with me, but I'm just doing my job. You were the one power-thrusting your secretary. 577.15	1-57	/565.13	569.06	3.09	DYLAN TO HARKIN Calm down, big baby. It's not broken. (big baby : colloquial term for one who whines or complains)
	1-58	569.10	574.14	5.04	DYLAN TO HARKIN Now, I know you're upset with me, but I'm just doing my job.
	1-59	575.02	577.13/	2.11	DYLAN TO HARKIN You were the one power-thrusting your secretary. (I.e., 'Your divorce is your own fault.' - 'You are at fault in the divorce for having an extramarital affair with your secretary.')
SCENE 97 - MCS - PAST DYLAN (ARM), R.FG., TO HARKIN, HOLDING HIS HAND OVER HIS NOSE.					
HARKIN (holding hand over nose) Executive assistant. 580.04	1-60	/578.01	580.02/	2.01	HARKIN TO DYLAN Executive assistant. (implying that Harkin's mistress was more than simply a secretary, that she was an executive assistant - note humor in thinking that this would make a difference)
SCENE 98 - MCS - DYLAN.					
DYLAN Whatever. You do the crime, pay the fine. 585.00	1-61	/580.06	584.14/	4.08	DYLAN TO HARKIN Whatever. You do the crime, pay the fine. (Whatever : colloquial dismissal) (crime : rhymes with 'fine') (You...fine : i.e., 'You must pay the consequences of your actions')
SCENE 99 - MS - DYLAN STEPS FG. AS HE TUCKS HIS NECKLACE MEDALLION UNDER HIS T-SHIRT.					
HARKIN (off) But, (sniffs) no (pants)...	1-62	586.00	587.08	1.08	HARKIN TO DYLAN But...
DYLAN HALTS IN R.FG. AS CAMERA PANS L. TO INCLUDE HARKIN IN BG.					
HARKIN ...she, she cheated on me first.	1-63	593.03	596.01	2.14	HARKIN TO DYLAN ...she cheated on me first. (i.e., 'my wife was sexually unfaithful to me before I began my extramarital affair')
HARKIN PUTS A HANDKERCHIEF ON HIS NOSE, THEN ARCHES HIS NECK.					

"DEAD OF NIGHT" 1AB	P/22	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 99 - (CONTINUED)					
HARKIN (groans)					
DYLAN Oh, you don't need revenge.	1-64	600.02	602.12	2.10	DYLAN TO HARKIN Oh, you don't need revenge. (revenge : i.e., 'to take revenge on me')
HARKIN MOVES L. AND LEANS AGAINST A DOOR.					
DYLAN You need proof. 605.02	1-65	603.04	605.00/	1.12	DYLAN TO HARKIN You need proof. (proof : i.e., 'proof that your wife was also having an extramarital affair') (Implying that if Harkin can prove that his wife was also having an extramarital affair, then he won't be beholding to her in the divorce settlement)
SCENE 100 - CS - DYLAN'S HANDS HOLDS THE PISTOL AS HE EJECTS A BULLET. 606.07					
SCENE 101 - MCS - DYLAN IN R.FG.					
DYLAN Audio. 607.11	1-66	606.13	608.08/ (over scene end)	1.11	DYLAN TO HARKIN Audio.
SCENE 102 - MCS - DYLAN'S HAND HOLDS THE PISTOL AS HE EJECTS THE AMMUNITION CLIP FROM THE HANDLE. 608.12					
SCENE 103 - MCS - DYLAN. HARKIN LOOKS ON AND HOLDS THE HANDKERCHIEF ON HIS NOSE, L.BG.	1-67	/608.13	612.15	4.02	DYLAN TO HARKIN Pictures. Video, if possible. (Audio...possible : i.e., 'You'll need audio, photographic, and, if possible, video evidence of your wife's affair')
DYLAN Pictures. Video, if possible. I get two-fifty a day, plus expenses. 619.08	1-68	613.03	616.14	3.11	DYLAN TO HARKIN I get 250 a day, plus expenses. (Implying that Harkin can hire Dylan to gather proof against his wife - i.e., 'My fee as a private investigator, to get you your proof, is \$250 dollars a day, plus the cost of expenses incurred while under your hire.')
SCENE 104 - MS - DYLAN TURNS AND LOOKS FG.					
DYLAN You wouldn't happen to have a check with you? 622.05	1-69	/619.09	622.03/	2.10	DYLAN TO HARKIN You wouldn't happen to have a check with you? (Implying that Dylan needs payment immediately)

"DEAD OF NIGHT" 1AB	P/23	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 105 - MCS - HARKIN HOLDS THE HANDKERCHIEF ON HIS NOSE.</p> <p>HARKIN Do you take credit cards? 627.07</p> <p>SCENE 106 - INT. HALLWAY - DAY - MFS - DYLAN'S ASSISTANT, MARCUS, ENTERS L.FG., HOLDING GROCERY BAGS AND STEPPING BG. TOWARD A CORNER AS HARKIN EMERGES BEHIND IT, HOLDING THE HANDKERCHIEF ON HIS NOSE AND HIS PISTOL IN HIS OTHER HAND.</p> <p>HARKIN (holding nose) (groans and pants - continues under following scenes)</p> <p>MARCUS HALTS AND REACTS AS HARKIN STEPS L.FG. AND EXITS. MARCUS STEPS AROUND THE CORNER AND CONTINUES R. TOWARD DYLAN'S OFFICE DOOR AS CAMERA PANS R. WITH HIM. THERE IS THE SOUND OF A CLARINET. MARCUS STEPS BG. THROUGH THE DOORWAY, MOVING INSIDE DYLAN'S OFFICE AS CAMERA TRAVELS IN WITH HIM TO REVEAL DYLAN, SEATED ON THE COUCH, PLAYING THE CLARINET.</p> <p>MARCUS (face off) Dylan! Did, uh, did that guy just have a gun?</p> <p>MARCUS HALTS IN L.FG. AS DYLAN SHRUGS HIS SHOULDERS.</p> <p>DYLAN Mm-um-um. 647.05</p> <p>SCENE 107 - MS - MARCUS REACTS. 648.13</p>	<p>1-70</p> <p>1-71</p> <p>1-72</p>	<p>625.04</p> <p>638.10</p> <p>642.04</p>	<p>627.05/</p> <p>640.02</p> <p>645.05</p>	<p>2.01</p> <p>1.08</p> <p>3.01</p>	<p>HARKIN TO DYLAN Do you take credit cards? (cards : i.e., 'cards as payment')</p> <p>MARCUS TO DYLAN Dylan!</p> <p>MARCUS TO DYLAN Did that guy just have a gun? (that guy : referring to Harkin)</p>

"DEAD OF NIGHT" 1AB	P/24	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 108 - MFS - PAST MARCUS, L.FG., PUTTING DOWN A DIGITAL CAMERA BOX, TO DYLAN, SEATED ON THE COUCH, PLAYING THE CLARINET.					
MARCUS (face off) Here.	1-73	650.01	651.08	1.07	MARCUS TO DYLAN Here. (term of presentation - referring to a new digital camera)
MARCUS TOSSES THE DIGITAL CAMERA BOX TO DYLAN, WHO CATCHES IT.					
DYLAN (grunts)					
MARCUS MOVES L. AND EXITS AS DYLAN LOOKS AT THE DIGITAL CAMERA BOX.					
DYLAN What is this? 655.15	1-74	654.11	655.13/	1.02	DYLAN TO MARCUS What is this?
SCENE 109 - MFS - MARCUS STEPS BG. TO THE COUNTER AND PUTS DOWN THE BAG OF GROCERIES.					
MARCUS You're gonna like it. It's something for us to keep up with the competition.	1-75	/656.01	660.10	4.09	MARCUS TO DYLAN You're gonna like it. It's something for us to keep up with the competition. (gonna : going to) (It's...competition : implying that Dylan must update his mode of operation and his investigation tools if he is to compete with other private investigators for work - note that Dylan eschews modern equipment such as digital cameras, preferring film cameras)
MARCUS LIFTS A SACK OF APPLES OUT OF THE GROCERY BAG.					
DYLAN (off) Marcus. 662.05					
SCENE 110 - MFS - DYLAN, SEATED ON THE COUCH, HOLDING THE DIGITAL CAMERA BOX ON HIS LAP AND OPENING IT.	1-76	660.14	662.03/	1.05	DYLAN TO MARCUS Marcus.
MARCUS (off) Dylan, listen, there's three key ingredients to life and business, okay? 668.03	1-77	/662.07	668.00/	5.09	MARCUS TO DYLAN Dylan, listen, there's three key ingredients to life and business, okay? (there's : there is - idiomatic for 'there are') (key : important)
SCENE 111 - MS - MARCUS.					
MARCUS I call it YEL. It's yearning, earning, and learning. 672.03	1-78	/668.04	672.01/	3.13	MARCUS TO DYLAN I call it YEL. It's yearning, earning, and learning. (YEL : made-up acronym for 'yearning, earning, learning')

"DEAD OF NIGHT" 1AB	P/25	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 112 - MFS - DYLAN, SEATED ON THE COUCH, HOLDING THE DIGITAL CAMERA.					
DYLAN You know, you really gotta stop watching those infomercials.	1-79	/672.05	676.01	3.12	DYLAN TO MARCUS You know, you really gotta stop watching those infomercials. (humorously implying that Marcus gains his insight and life theories from infomercials)
MARCUS (off) Yeah, and you need to (chuckling) evolve, man.	1-80	676.05	679.08	3.03	MARCUS TO DYLAN Yeah, and you need to evolve, man. (evolve : i.e., 'use modern equipment') (man : slang emphatic)
DYLAN TURNS THE DIGITAL CAMERA AND REACTS AS IT FLASHES IN HIS FACE.					
DYLAN (in normal tone) I'm sorry, there's a revolution going on, Dylan. It's called "digital"...	1-81	679.12	683.12/	4.00	MARCUS TO DYLAN I'm sorry, there's a revolution going on, Dylan. It's called "digital," all right? (I'm...going on : i.e., 'You must realize that your methods are outmoded' - 'You must accept that digital photography has replaced photography using film') (It's...all right : i.e., 'Digital photography is the new means of photography')
683.14					
SCENE 113 - MS - MARCUS.					
MARCUS ...all right? Th-There are certain parts of the world that consider film kind of old.	1-82	/684.00	689.05/	5.05	MARCUS TO DYLAN There are certain parts of the world that consider film kind of old. (Implying that most of the modern world regards film photography as archaic)
689.07					
SCENE 114 - MFS - DYLAN, SEATED ON THE COUCH, HOLDING THE DIGITAL CAMERA.					
DYLAN Hm. Sounds like paradise.	1-83	690.09	692.05/	1.12	DYLAN TO MARCUS Sounds like paradise. (I.e., 'Those parts of the world must be like paradise.' - note sarcasm)
692.07					
SCENE 115 - MS - MARCUS.					
MARCUS Well, I used your credit card...	1-84	/692.09	696.09/	4.00	MARCUS TO DYLAN Well, I used your credit card, so I hope you like it. (card : i.e., 'card to buy the digital camera')
MARCUS STEPS BG. AS CAMERA DOLLIES IN WITH HIM.					
MARCUS ...so I hope you like it.					
696.11					

"DEAD OF NIGHT" 1AB	P/26	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 116 - MFS - DYLAN, SEATED ON THE COUCH, HOLDING THE DIGITAL CAMERA. DYLAN Huh? MARCUS (off) Hey, um... 700.12	1-85	698.15	700.07	1.08	MARCUS TO DYLAN (OPTIONAL) Hey.
SCENE 117 - MFS - ACROSS THE ROOM TO MARCUS IN THE KITCHEN, HOLDING A HEAD OF LETTUCE. MARCUS ...have you thought about that conversation we had a couple weeks ago? 705.00	1-86	/700.13	704.14/	4.01	MARCUS TO DYLAN Have you thought about that conversation we had a couple weeks ago?
SCENE 118 - MFS - DYLAN, SEATED ON THE COUCH, HOLDING THE DIGITAL CAMERA. MARCUS (off) At all? DYLAN PUTS THE DIGITAL CAMERA IN THE BOX, THEN STRAIGHTENS. 711.00	1-87	705.07	707.04	1.13	MARCUS TO DYLAN At all? (I.e., 'Have you thought at all about it?')
SCENE 119 - MFS - ACROSS THE ROOM TO MARCUS IN THE KITCHEN, HOLDING THE HEAD OF LETTUCE AS DYLAN ENTERS R.FG., STEPPING R.BG. AND MOVING INSIDE THE BATHROOM AS CAMERA PANS R. MARCUS Dylan, Dylan.	1-88	712.11	715.09	2.14	MARCUS TO DYLAN Dylan, Dylan. Look. (Look : colloquial emphatic)
MARCUS STEPS FG. AS DYLAN, R.BG., HALTS BY THE BATHROOM SINK. MARCUS Look, now I'm not saying that... MARCUS HALTS. MARCUS ...getting your mail and, and developing your antiquated film stock... 723.03	1-89	715.13	720.00	4.03	MARCUS TO DYLAN Now I'm not saying that getting your mail... (saying : i.e., 'implying') (Now...blast : note sarcasm - implying that it isn't enough of a challenge for Marcus to be working for Dylan and only having responsibilities such as retrieving his mail and getting his film developed)
	1-90	720.04 (over scene end)	726.09	6.05	MARCUS TO DYLAN ...and developing your antiquated film stock isn't a blast. (a blast : i.e., 'fun')

"DEAD OF NIGHT" 1AB	P/27	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 120 - INT. BATHROOM - DAY - CS - DYLAN REACTS.</p> <p>MARCUS (off) ...isn't a blast. But.... (sighs) c-, I, frankly, I can do...</p> <p>MARCUS EMERGES, BG. IN SOFT FOCUS.</p> <p>MARCUS ...more, man.</p> <p>DYLAN (overlapping) (sighs)</p> <p>CAMERA RACKS FOCUS ON MARCUS.</p> <p>MARCUS I wanna do more... 733.08</p>	1-91	726.13	733.06/	6.09	<p>MARCUS TO DYLAN But, frankly, I can do more, man. I want to do more, okay? (implying that Marcus wants a more important role in his work for Dylan)</p>
<p>SCENE 121 - MFS - PAST MARCUS, L.FG., AND THROUGH THE BATHROOM DOORWAY TO DYLAN, WASHING HIS FACE IN THE SINK.</p> <p>MARCUS (face off) ...okay? I thought this was about cases of life and death, not cheating husbands and insurance fraud. 741.13</p>	1-92	/733.10	738.05	4.11	<p>MARCUS TO DYLAN I thought this was about cases of life and death... (I thought...fraud : i.e., 'I thought that working for you would involve important life-threatening cases, not incidences/gathering proof of extramarital affairs and insurance fraud')</p>
<p>SCENE 122 - MCS - MARCUS.</p> <p>MARCUS I wanna be your go-to guy, Dylan. I don't wanna be your go-get guy... 746.09</p>	1-93	738.09	741.11/	3.02	<p>MARCUS TO DYLAN ...not cheating husbands and insurance fraud.</p>
<p>SCENE 123 - MFS - PAST MARCUS, L.FG., AND THROUGH THE BATHROOM DOORWAY TO DYLAN, FACING BG.</p> <p>MARCUS (face off) ...anymore. 748.09</p>	1-94	742.03 (over scene end)	748.07/	6.04	<p>MARCUS TO DYLAN I want to be your go-to guy, Dylan, I don't want to be your go-get guy anymore. (go-to guy : i.e., 'partner') (go-get guy : note play on 'go-to guy' - i.e., 'gofer' - 'assistant' - 'employee who is sent on errands')</p>

"DEAD OF NIGHT" 1AB	P/28	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 124 - INT. BATHROOM - DAY - MS - PAST DYLAN, R.FG., TO MARCUS INSIDE THE BATHROOM DOORWAY.					
MARCUS I wanna be your partner. CAMERA RACKS FOCUS ON DYLAN.	1-95	749.04	752.00	2.12	MARCUS TO DYLAN I want to be your partner.
DYLAN Marcus, I told you, I, I can't have a partner. 763.02	1-96	755.08	758.13	3.05	DYLAN TO MARCUS Marcus, I told you...
	1-97	761.00	763.00/	2.00	DYLAN TO MARCUS ...I can't have a partner.
SCENE 125 - INT. DYLAN'S OFFICE - DAY - MCS - MARCUS REACTS.					
DYLAN (off) I'm sorry.	1-98	763.15	765.12	1.13	DYLAN TO MARCUS I'm sorry.
MARCUS No...					
MARCUS LOOKS BG. OVER HIS SHOULDER.					
MARCUS (face off) ...that's cool, man.	1-99	767.04	769.10	2.06	MARCUS TO DYLAN No, that's cool, man. (that's cool : slang affirmation) (man : slang emphatic)
MARCUS STEPS BG. AS CAMERA PANS R.					
MARCUS (face off) Uh, hey, speaking of... 771.06					
SCENE 126 - MFS - MARCUS REACHES DOWN TOWARD A FILE FOLDER ON THE COFFEE TABLE AS CAMERA TILTS DOWN WITH HIM.					
MARCUS (face off) ...cheating husbands...	1-100	770.00	774.00 (over scene end)	4.00	MARCUS TO DYLAN Speaking of cheating husbands... (speaking of : i.e., 'in regards to')
CAMERA TILTS UP ON MARCUS, LIFTING THE FILE FOLDER TO INCLUDE DYLAN, STEPPING OUT OF THE BATHROOM.					
MARCUS ...it's the Collins photos. (sighs)	1-101	774.11	777.10	2.15	MARCUS TO DYLAN ...it's the Collins photos. (referring to newly-developed incriminating surveillance photographs of a cheating husband named Collins)
MARCUS OPENS THE FILE FOLDER AS DYLAN LOOKS AT THE PHOTOGRAPH IN IT.					

"DEAD OF NIGHT" 1AB	P/29	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 126 - (CONTINUED)					
DYLAN Oh.					
MARCUS Yeah.	1-102	779.06	780.14	1.08	MARCUS TO DYLAN Yeah.
DYLAN Wow.					
MARCUS (chuckles)					
DYLAN Is that even, uh, anatomically possible? 784.12	1-103	781.10	784.10/	3.00	DYLAN TO MARCUS Is that even anatomically possible? (humorously implying that Collins and a partner/mistress are engaged in a bizarre sex act in the photos that seems physically impossible)
SCENE 127 - MCS - PAST MARCUS, L.FG., TO DYLAN, PUTTING ON A SHIRT.	1-104	/784.14	789.11	4.13	MARCUS TO DYLAN Yeah, you do not want to know what I crawled through to get this picture. (you do...picture : implying that Marcus had to crawl through something disgusting in order to remain unseen and get close enough to take the incriminating photographs)
MARCUS Yeah, you do not wanna know what I crawled through to get this picture. Oh, hey, uh, uh, you got a call today. Lady in the Garden District. Said she needs to talk to you.					
DYLAN Oh. You hear that?	1-105	790.05	793.05	3.00	MARCUS TO DYLAN Hey, you got a call today. (call : telephone call)
MARCUS Uh, no.	1-106	793.09	797.12	4.03	MARCUS TO DYLAN Lady in the Garden District. Said she needs to talk to you. (Lady : i.e., 'The call was from a woman') (the Garden District : neighborhood of the city of New Orleans, one of the best preserved collections of historic southern mansions in the United States)
DYLAN STEPS R. AS CAMERA PANS R. WITH HIM, MOVING OFF MARCUS.					
MARCUS (off) What?					
DYLAN LIFTS HIS CLARINET AND STEPS L. AS CAMERA PANS L. WITH HIM TO RE-INCLUDE MARCUS, L.FG.	1-107	798.00	801.15	3.15	DYLAN TO MARCUS, THEN MARCUS TO DYLAN -You hear that? -No. What? (You hear that : Implying, 'You know what that means' - referring to an imaginary sound)
DYLAN That, my friend, is our fees going up. 807.00	1-108	802.03	806.14/	4.11	DYLAN TO MARCUS That, my friend, is our fees going up. (implying that Dylan imagines that working for someone in the Garden District means that he may charge higher fees for his investigative work)

"DEAD OF NIGHT" 1AB	P/30	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 128 - INT. POLICE CAR - DAY - FS - THROUGH THE WINDSHIELD TO DYLAN'S VOLKSWAGEN CONVERTIBLE, MOVING L. AND BACKFIRING AS DYLAN DRIVES WITH MARCUS IN THE PASSENGER SEAT. CAMERA PANS L. WITH THEM.</p> <p>DYLAN (voice over) The New Orleans Garden District... 812.06</p> <p>SCENE 129 - EXT. STREET - DAY - MS - THROUGH THE OPEN DRIVER'S WINDOW TO A POLICE OFFICER IN THE DRIVER'S SEAT AND A SECOND POLICE OFFICER IN THE PASSENGER SEAT, REACTING AS THEY LOOK AT THE O.S. VOLKSWAGEN CONVERTIBLE.</p> <p>DYLAN (voice over) ...where the rich go to live in style. Or, in this case... 816.01</p> <p>SCENE 130 - INT. POLICE CAR - DAY - FS - PAST THE POLICE OFFICER'S ARM, L.FG., AND THROUGH THE DRIVER'S WINDOW TO THE VOLKSWAGEN CONVERTIBLE PARKING AND BACKFIRING EXHAUST SMOKE AS DYLAN DRIVES WITH MARCUS IN THE PASSENGER SEAT.</p> <p>DYLAN (voice over) ...die in style.</p> <p>MARCUS Nice first impression. 822.04</p> <p>SCENE 131 - MS - PAST MARCUS, L.FG., TO DYLAN, SEATED IN THE DRIVER'S SEAT AS EXHAUST SMOKE BLOWS ABOUT. THE RYAN MANSION AND POLICE CAR ARE BG.</p> <p>MARCUS (coughs) Might be time for a new car, man.</p> <p>DYLAN TAKES THE CAR KEYS FROM THE O.S. IGNITION SWITCH AND PUTS THEM IN HIS SHIRT POCKET.</p>	<p>1-109 ITAL</p> <p>1-110 ITAL</p> <p>1-111</p> <p>1-112</p>	<p>809.02</p> <p>815.03</p> <p>820.06</p> <p>823.11</p>	<p>814.15</p> <p>819.07</p> <p>822.01/</p> <p>826.15</p>	<p>5.13</p> <p>4.04</p> <p>1.11</p> <p>3.04</p>	<p>DYLAN TO AUDIENCE (voice over) The New Orleans Garden District, where the rich go to live in style. (where : i.e., 'is where') (in style : i.e., 'in the style in which they are accustomed to')</p> <p>DYLAN TO AUDIENCE (voice over) Or, in this case, die in style. (humorously referring to the fact that a rich person in the Garden District died in his wealthy surroundings)</p> <p>MARCUS TO DYLAN Nice first impression. (note sarcasm - referring to Dylan's beat-up old car - I.e., 'This car will not make a good first impression on our new client.')</p> <p>MARCUS TO DYLAN Might be time for a new car, man. (Might...car : i.e., 'It is time for you to buy a new car')</p>

"DEAD OF NIGHT" 1AB	P/31	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 131 - (CONTINUED)					
DYLAN Hey, it's a classic, and you go before the car goes. Understand?	1-113	827.07	832.05	4.14	DYLAN TO MARCUS It's a classic, and you go before the car goes. Understand? (it's a classic : i.e., 'my Volkswagen Beetle is a classic car') (you go...goes : implying that Dylan would sooner dismiss Marcus than get a new car, or that the car will, indeed, outlive Marcus)
MARCUS Yeah, right. Yep.					
DYLAN LOOKS BG. AT THE POLICE CAR. 837.13	1-114	832.09	835.08	2.15	MARCUS TO DYLAN Yeah, right. Yep. (Yeah, right : colloquial affirmation) (Yep : affirmative interjection)
SCENE 132 - MCS - DYLAN IN DRIVER'S SEAT, LOOKING FG. AS MARCUS LOOKS ON BEHIND HIM.					
MARCUS You know those guys?	1-115	838.01	840.08	2.07	MARCUS TO DYLAN You know those guys? (those guys : referring to the policemen nearby)
DYLAN In another life. 844.11	1-116	842.08	844.09/	2.01	DYLAN TO MARCUS In another life. (implying that Dylan was familiar with those particular policemen when he used to work for the undead)
SCENE 133 - FS - PAST THE POLICE OFFICER, L.FG., AMD THROUGH THE DRIVER'S WINDOW TO THE PARKED VOLKSWAGEN CONVERTIBLE AS DYLAN OPENS THE DRIVER'S DOOR AND GETS OUT.					
DYLAN (voice over) First thing you learn about uptown cases?	1-117 ITAL	/844.13	850.13/	6.00	DYLAN TO AUDIENCE (voice over) First thing you learn about uptown cases? They always end up downtown. (First : i.e., 'Do you know what is the first') (uptown cases : referring to investigative cases that involve the high society and the wealthy) (downtown : i.e., 'having to do with the sleazier side of life')
DYLAN CLOSES THE DRIVER'S DOOR AND STEPS R. ACROSS THE STREET AS MARCUS GETS OUT AND FOLLOWS. CAMERA PANS R. WITH THEM.					
DYLAN (voice over) They always end up downtown. 850.15					

"DEAD OF NIGHT" 1AB	P/32	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 134 - EXT. STREET - DAY - MS - THROUGH THE OPEN DRIVER'S WINDOW TO THE TWO POLICE OFFICERS, REACTING AS THEY LOOK AT O.S. DYLAN AND O.S. MARCUS. CAMERA TRAVELS L. ON THE THEM.					
DYLAN (voice over) If I'd've known where this one was heading, I would have turned it down in a... 855.04	1-118 ITAL	/851.01	855.00/	3.15	DYLAN TO AUDIENCE (voice over) If I'd have known where this one was heading... (where...heading : i.e., 'what this case involved' - 'where this case would lead me')
SCENE 135 - MS - MARCUS STEPS R. AS HE MOTIONS WITH HIS HAND AT THE O.S. POLICE OFFICERS. CAMERA PANS R. WITH HIM.	1-119 ITAL	/855.04	857.14/	2.10	DYLAN TO AUDIENCE (voice over) ...I would have turned it down in a heartbeat. (turned it down : i.e., 'rejected it') (in a heartbeat : colloquial for 'immediately')
DYLAN (voice over) ...heartbeat. But you know what they say about... 858.02					
SCENE 136 - EXT. RYAN MANSION/PORCH - DAY - FS - PAST A POST AND MARCUS, L.FG., TO DYLAN, WAITING AT THE DOOR AS IT OPENS.					
DYLAN (voice over) ...hindsight. 860.03	1-120 ITAL	/858.02	862.02 (over scene end)	4.00	DYLAN TO AUDIENCE (voice over) But you know what they say about hindsight: It'll screw you every time. (But...hindsight : referring to the colloquial term 'Hindsight is a wonderful thing' - meaning that it is much easier to have hindsight than foresight about a situation, and that one learns from one's mistakes) (screw : vulgar for 'torment' - 'hurt' - 'cause you to fail') (It'll...time : i.e., 'One gains hindsight only after one has failed' - note humorous play on 'Hindsight is a wonderful thing')
SCENE 137 - MCS - PAST DYLAN, TIPPED IN L.FG., TO ELIZABETH, STEPPING THROUGH THE DOORWAY AND HALTING. CAMERA PANS R. WITH HER, MOVING OFF DYLAN.					
DYLAN (voice over) It'll screw you every time.					
ELIZABETH Hi. Can I help you? 863.12	1-121	862.06	863.10/	1.04	ELIZABETH TO DYLAN Hi. Can I help you? (Can I help you : note double meaning - [1] literally, 'Can I be of help to you' and [2] polite term of inquiry as to why a person has appeared)
SCENE 138 - MCS - PAST ELIZABETH, R.FG., TO DYLAN.					
DYLAN No. That's what I do. 869.03	1-122	865.10	869.00/	3.06	DYLAN TO ELIZABETH No. That's what I do. (That's what I do : i.e., 'I'm here to help you')

"DEAD OF NIGHT" 1AB	P/33	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 139 - MCS - PAST DYLAN, TIPPED IN L.FG., TO ELIZABETH, REACTING. 870.10					
SCENE 140 - MCS - PAST ELIZABETH, R.FG., TO DYLAN.					
DYLAN I'm Dylan. 872.14	1-123	871.04	872.12/	1.08	DYLAN TO ELIZABETH I'm Dylan.
SCENE 141 - INT. RYAN MANSION/LIVING ROOM - DAY - FS - ACROSS THE ROOM TO DYLAN AND MARCUS, STEPPING R. TOWARD A CHAIR AND HALTING AS ELIZABETH LOOKS ON, R.					
ELIZABETH (face off) I'm not really sure how we do this. 878.15	1-124	876.01	878.13/	2.12	ELIZABETH TO DYLAN I'm not really sure how we do this. (how we do this : i.e., 'what to tell/show you')
SCENE 142 - MS - PAST DYLAN (ARM), L.FG., TO ELIZABETH.					
ELIZABETH I, I've never met a private investigator. 883.06	1-125	879.11	883.04/	3.09	ELIZABETH TO DYLAN I've never met a private investigator.
SCENE 143 - MS - PAST ELIZABETH, R.FG., TO DYLAN.					
DYLAN (reaction) Well, uh, why don't you just... 889.00	1-126	886.00	891.02 (over scene end)	5.02	DYLAN TO ELIZABETH Well, why don't you just tell us why we're here? (us : referring to Dylan and Marcus) (we're here : i.e., 'you called us')
SCENE 144 - FS - ACROSS THE ROOM TO ELIZABETH, DYLAN AND MARCUS.					
DYLAN ...tell us why we're here?					
ELIZABETH SITS ON A COUCH AND DYLAN SITS IN A CHAIR AS CAMERA DOLLIES IN. 895.04					

"DEAD OF NIGHT" 1AB	P/34	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 145 - MS - ELIZABETH, SEATED.					
ELIZABETH My father.... 896.15	1-127	/895.05	896.13/	1.08	ELIZABETH TO DYLAN My father....
SCENE 146 - MS - PAST ELIZABETH, R.FG., TO DYLAN, SEATED.					
DYLAN Let me guess. Skipped out on the family? ELIZABETH (face off) He was... 901.01	1-128	/897.01	900.13/	3.12	DYLAN TO ELIZABETH Let me guess. Skipped out on the family? (note sarcasm - implying that Dylan is assuming that Elizabeth has called about a sordid family affair involving her father's abruptly leaving the family)
SCENE 147 - MS - ELIZABETH, SEATED.					
ELIZABETH ...murdered. 902.04	1-129	/901.01	902.03/	1.02	ELIZABETH TO DYLAN He was murdered.
SCENE 148 - MS - MARCUS REACTS. 904.03					
SCENE 149 - MS - PAST ELIZABETH, R.FG., TO DYLAN, SEATED, REACTING. 905.12					
SCENE 150 - MS - ELIZABETH, SEATED.					
ELIZABETH And he would never do that. So.... DYLAN (off) Hm.	1-130	906.01	909.12	3.11	ELIZABETH TO DYLAN And he would never do that. So.... (he...that : i.e., 'my father would never have left me')
ELIZABETH So, you're looking at "the family." 913.10	1-131	910.13	913.08/	2.11	ELIZABETH TO DYLAN So, you're looking at "the family." (i.e., 'I am the only family my father had.')

"DEAD OF NIGHT" 1AB	P/35	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 151 - MS - PAST ELIZABETH, R.FG., TO DYLAN, SEATED.					
DYLAN Condolences. So, what do our friends in blue have to say about it? 923.07	1-132	915.02	917.00	1.14	DYLAN TO ELIZABETH Condolences. (I.e., 'I offer my condolences.')
	1-133	919.01	923.05/	4.04	DYLAN TO ELIZABETH So, what do our friends in blue have to say about it? (our friends in blue : referring to the police) (about it : i.e., 'about what happened to your father')
SCENE 152 - MS - ELIZABETH, SEATED.					
ELIZABETH Oh, they didn't hear a word I said. They don't believe me... 928.04	1-134	923.15	926.11	2.12	ELIZABETH TO DYLAN They didn't hear a word I said. (I.e., 'They don't believe what I told them.')
	1-135	926.15	930.05/ (over scene end)	3.06	ELIZABETH TO DYLAN They don't believe me, they don't believe my story.
SCENE 153 - MS - MARCUS REACTS.					
ELIZABETH (off) ...they don't believe my story. They're parked... 930.08					
SCENE 154 - MS - ELIZABETH, SEATED.					
ELIZABETH ...outside just to convince the neighbors that they're safe. 934.04	1-136	/930.09	934.02/	3.09	ELIZABETH TO DYLAN They're parked outside just to convince the neighbors that they're safe.
SCENE 155 - MS - PAST ELIZABETH, R.FG., TO DYLAN, SEATED.					
MARCUS (off) What?	1-137	/934.06	935.06	1.00	MARCUS TO ELIZABETH What? (here a term of disbelief)
DYLAN Why do you think we will? 937.11	1-138	935.10	937.09/	1.15	DYLAN TO ELIZABETH Why do you think we will? (will : i.e., 'will believe you')
SCENE 156 - MS - PAST DYLAN, L.FG., TO ELIZABETH, SEATED.					
ELIZABETH After the funeral, the priest gave me this. 949.12	1-139	944.10	949.10/	5.00	ELIZABETH TO DYLAN After the funeral, the priest gave me this. (the : i.e., 'my father's') (this : referring to Dylan's former business card)

"DEAD OF NIGHT" 1AB	P/36	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 157 - MS - PAST ELIZABETH, R.FG., TO DYLAN, LOOKING DOWN. 951.08					
SCENE 158 - CU - ELIZABETH'S FINGERS HOLDS DYLAN'S BUSINESS CARD WHICH READS: "No Pulse? No Problem." 954.03	1-140	/951.09	954.01/	2.08	NARRATIVE TITLE (ON BUSINESS CARD) "No Pulse? No Problem." (note humor and alliteration - implying that Dylan will take care of the problems of living dead people - i.e., 'It doesn't matter if you don't have a pulse/heart beat, I will help you anyway.' - note also Dylan's motto as a private investigator for the living dead)
SCENE 159 - FS - ACROSS THE ROOM TO DYLAN AND ELIZABETH, SEATED AS SHE HOLDS THE BUSINESS CARD. MARCUS LOOKS ON. DYLAN I don't do that sort of thing anymore. Sorry for the confusion. 958.15	1-141	955.04	958.13/	3.09	DYLAN TO ELIZABETH I don't do that sort of thing anymore. Sorry for the confusion. (that sort of thing : i.e., 'work for or with the undead') (Sorry for the confusion : i.e., 'I'm sorry to have wasted your time' - 'I'm sorry, but the priest is mistaken')
SCENE 160 - MS - PAST ELIZABETH, R.FG., TO DYLAN, STRAIGHTENING AS CAMERA PANS L. TO INCLUDE MARCUS. DYLAN (face off) Marcus? MARCUS What just... DYLAN EXITS L. AS MARCUS FOLLOWS. MARCUS (face off) ...happened? MARCUS EXITS L. AS ELIZABETH ENTERS R. ELIZABETH (face off) My father... 962.11	1-142	959.04	960.05	1.01	DYLAN TO MARCUS Marcus?
	1-143	960.09	962.09/	2.00	MARCUS TO DYLAN What just happened? (i.e., 'Why are you turning down this job?' - note disbelief)

"DEAD OF NIGHT" 1AB	P/37	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 161 - MFS - DYLAN ENTERS L.FG., STEPPING BG. AS CAMERA DOLLIES IN WITH HIM.</p> <p>ELIZABETH (off) ...was killed...</p> <p>ELIZABETH ENTERS L., FOLLOWING DYLAN.</p> <p>ELIZABETH ...by some kind of monster.</p> <p>MARCUS ENTERS L.FG., STEPPING BG.</p> <p>DYLAN (face off) Look, Miss, in a moment of... 966.14</p> <p>SCENE 162 - MFS - DYLAN AND ELIZABETH STEP FG. AS MARCUS FOLLOWS. CAMERA DOLLIES BACK WITH THEM.</p> <p>DYLAN ...trauma, the mind can play tricks.</p> <p>ELIZABETH Oh, don't give me that crap. I saw it with my own eyes. It was huge, thick fur...</p> <p>DYLAN CONTINUES L. TO THE FRONT DOOR AS ELIZABETH AND MARCUS FOLLOW. CAMERA TRAVELS L. WITH THEM.</p> <p>ELIZABETH ...massive claws.</p> <p>DYLAN (overlapping) Sorry... 977.00</p> <p>SCENE 163 - MFS - PAST MARCUS, R.FG., TO DYLAN, OPENING THE FRONT DOOR AS ELIZABETH LOOKS ON.</p> <p>DYLAN ...but an investigator isn't the type of help you need. 979.15</p>	<p>1-144</p> <p>1-145</p> <p>1-146</p> <p>1-147</p> <p>1-148</p>	<p>/962.13</p> <p>965.01</p> <p>968.05</p> <p>971.13</p> <p>976.04</p>	<p>964.13</p> <p>968.01</p> <p>971.09</p> <p>976.00</p> <p>979.13/</p>	<p>2.00</p> <p>3.00</p> <p>3.04</p> <p>4.03</p> <p>3.09</p>	<p>ELIZABETH TO DYLAN My father was killed by some kind of monster.</p> <p>DYLAN TO ELIZABETH Look, Miss, in a moment of trauma, the mind can play tricks. (Miss : colloquial term of address) (in...tricks : implying that Elizabeth imagined that she saw a monster as she was traumatized)</p> <p>ELIZABETH TO DYLAN Don't give me that crap. I saw it with my own eyes. (don't...crap : vulgar dismissal - i.e., 'don't tell me such nonsense') (it : referring to the monster)</p> <p>ELIZABETH TO DYLAN It was huge, thick fur, massive claws.</p> <p>DYLAN TO ELIZABETH Sorry, but an investigator isn't the type of help you need.</p>

"DEAD OF NIGHT" 1AB	P/38	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 164 - EXT. RYAN MANSION - DAY - MFS - DYLAN STEPS FG. THROUGH THE DOORWAY AND EXITS AS CAMERA DOLLIES IN ON ELIZABETH, WHO STEPS INSIDE THE DOORWAY AS MARCUS LOOKS ON.					
ELIZABETH I knew you were bullshit.	1-149	982.10	986.00	3.06	ELIZABETH TO DYLAN I knew you were bullshit. (bullshit : vulgar for 'nonsense' - 'useless')
ELIZABETH TOSSES THE BUSINESS CARD, EXITING LOWER FRAME, THEN TURNS AND STEPS BG. 987.04					
SCENE 165 - INT. RYAN MANSION/FOYER - DAY - MFS - MARCUS PUTS ON HIS CAP, THEN STEPS BACKWARD, MOVING BG. THROUGH THE DOORWAY.					
MARCUS We'll be in touch. Sorry for your loss! Thank you...	1-150	/987.07	992.14	5.07	MARCUS TO ELIZABETH We'll be in touch. Sorry for your loss! Thank you for your time. (Note Marcus' attempts at making amends for Dylan's attitude)
MARCUS CLOSES THE FRONT DOOR.					
MARCUS (face off) ...for your time.					
MARCUS REACHES DOWN AND GRABS THE BUSINESS CARD,					
MARCUS (face off) Damn it, Dylan!	1-151	993.02	996.00/	2.14	MARCUS TO DYLAN Damn it, Dylan! What the hell, man? (Damn it : vulgar emphatic) (What the hell : vulgar term of disbelief)
MARCUS STEPS BG. AND DESCENDS THE PORCH STAIRCASE.					
MARCUS (face off) What the hell, man? 996.02					
SCENE 166 - EXT. STREET - DAY - FS - DYLAN STEPS L. ACROSS THE STREET AS MARCUS FOLLOWS. CAMERA TRAVELS L. WITH THEM, MOVING OFF THE POLICE CAR.	1-152	/996.04	998.01	1.13	MARCUS TO DYLAN That girl's in trouble. (that girl : referring to Elizabeth)
MARCUS That, that girl's in trouble.					
DYLAN No, that girl is trouble. It's not our problem.	1-153	998.05	1001.09	3.04	DYLAN TO MARCUS No, that girl is trouble. It's not our problem. (is trouble : i.e., 'will cause us trouble') (It's : i.e., 'What happened to her father is')

"DEAD OF NIGHT" 1AB	P/39	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 166 - (CONTINUED)					
MARCUS Sh-sh, her father's dead. She's traumatized. She's all alone. She, she needs our help!	1-154	1001.13	1007.05	5.08	MARCUS TO DYLAN Her father's dead. She's traumatized. She's all alone. She needs our help!
DYLAN TAKES THE CAR KEYS OUT OF HIS SHIRT POCKET AS CAMERA CONTINUES TO TRAVEL L. TO INCLUDE THE PARKED VOLKSWAGEN CONVERTIBLE.					
DYLAN (overlapping) Drop it, Marcus. End of discussion.	1-155	1007.09	1009.08	1.15	DYLAN TO MARCUS Drop it, Marcus. End of discussion. (Drop it; End of discussion : colloquial dismissals meaning that one doesn't want to discuss a matter further)
DYLAN OPENS THE DRIVER'S DOOR AND SITS IN THE DRIVER'S SEAT AS MARCUS STEPS R.FG. IN FG., MOVING AROUND THE HOOD.					
MARCUS Okay, stop, listen. Hold on...	1-156	1009.12	1013.06/	3.10	MARCUS TO DYLAN Okay, stop, listen. Hold on, all right? Dylan, listen. (stop : i.e., 'stop walking') (Hold on : i.e., 'Wait')
MARCUS STEPS L. IN FG. AS CAMERA TRAVELS L. WITH HIM.					
MARCUS (face off) ...all right? Dylan, listen... 1013.08	1-157	/1013.10	1017.02	3.08	MARCUS TO DYLAN This is the first real case we've seen in years. (real : i.e., 'significant/important') (seen : i.e., 'been offered')
SCENE 167 - MFS - PAST DYLAN, SEATED IN THE DRIVER'S SEAT, R.FG., TO MARCUS, STEPPING TOWARD THE PASSENGER DOOR AND HALTING.	1-158	1017.06	1020.07	3.01	MARCUS TO DYLAN Okay, someone who actually needs our help.
MARCUS ...this is the first real case we've seen in years. Okay, someone who actually needs our help. This is exactly what I'm talking about. Something different...	1-159	1020.11	1025.07	4.12	MARCUS TO DYLAN This is exactly what I'm talking about. Something different, something better! (I.e., 'An investigative case like this is the kind of case I've told you that we need to be working on.')
DYLAN STARTS THE ENGINE.					
MARCUS ...something better! Don't you want that?	1-160	1025.11	1027.10	1.15	MARCUS TO DYLAN Don't you want that? (I.e., 'Don't you want to work on better cases than you have been working on?')
DYLAN No, I don't.					
MARCUS No, you don't.	1-161	1027.14	1030.02	2.04	DYLAN TO MARCUS, THEN MARCUS TO DYLAN -No, I don't. -No, you don't.

"DEAD OF NIGHT" 1AB	P/40	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 167 - (CONTINUED)					
DYLAN Because things in life don't get better, all right? They either stay the same, or they get a lot worse. Five, ten... 1037.04	1-162	1030.06	1033.03	2.13	DYLAN TO MARCUS Because things in life don't get better, all right? (things : i.e., 'situations')
	1-163	1033.07	1036.00	2.09	DYLAN TO MARCUS They either stay the same, or they get a lot worse.
SCENE 168 - MS - PAST MARCUS, L.FG., TO DYLAN, SEATED IN THE DRIVER'S SEAT.					
DYLAN ...twenty years from now, I want every day to be the same. That's my plan. 1041.15	1-164	1036.04 (over scene end)	1040.07	4.03	DYLAN TO MARCUS Five, ten, 20 years from now, I want every day to be the same. (Five, ten, 20 : i.e., 'In 5, or 10, or 20') (every...same : i.e., 'my life to have the same boring routine')
SCENE 169 - MS - PAST DYLAN, R.FG., TO MARCUS, NODDING.					
DYLAN See you tomorrow.	1-165	1040.11 (over scene end)	1044.09	3.14	DYLAN TO MARCUS That's my plan. See you tomorrow. (See you tomorrow : colloquial farewell)
MARCUS Good plan.					
DYLAN DRIVES THE VOLKSWAGEN CONVERTIBLE AND EXITS L. AS MARCUS REACTS.					
MARCUS Oh, good. All right. Yeah, I'll see you tomorrow. I'll just walk then, huh?!	1-166	1044.13	1050.00	5.03	MARCUS TO DYLAN Good plan. Oh, good. All right. Yeah, I'll see you tomorrow.
MARCUS LIFTS THE BUSINESS CARD AND LOOKS AT IT. 1058.07	1-167	1051.02	1054.05	3.03	MARCUS TO DYLAN I'll just walk then, huh?! (I'll just walk then : referring to the fact that Dylan has driven off without Marcus) (huh : questioning interjection) (note sarcasm)
SCENE 170 - CS - MARCUS'S HAND HOLDS THE BUSINESS CARD WHICH READS: (504) 555-0166 MARCUS'S FLIPS THE BUSINESS CARD OVER TO REVEAL ITS FRONT WHICH READS: "No Pulse? No Problem." MARCUS (face off) (reading) "No pulse? No problem." What? 1062.15	1-168	1060.09	1062.14/	2.05	MARCUS TO HIMSELF "No pulse? No problem." What?

"DEAD OF NIGHT" 1AB	P/41	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 171 - MS - MARCUS HOLDS THE BUSINESS CARD AND LOOKS AT IT.					
MARCUS That doesn't even make any sense. 1067.13	1-169	1063.14	1067.05	3.07	MARCUS TO HIMSELF That doesn't even make any sense.
WIPE TO:					
SCENE 172 - EXT. STREET - DUSK - LS - HIGH ANGLE - TIME LAPSE EFFECT - PAST A TREE, R.FG., TO A STREET AS PEDESTRIANS AND CARS MOVE IN FAST MOTION AS DUSK CHANGES TO NIGHT. 1078.06					
DISSOLVE TO:					
SCENE 173 - EXT. CORPUS HOUSE - NIGHT - FS - LOOKING UP AT THE CORPUS HOUSE BUILDING AS CAMERA TILTS DOWN.					
CLUBGOERS (off) (low and indistinct chatter - continues under following scenes and dialogue)					
SINGERS (over speaker) (sing - continues under following scenes and dialogue)					
CAMERA TILTS DOWN ON THE CLUB'S DRIVEWAY TO REVEAL SOME CLUBGOERS WAITING IN A LINE AS A COUPLE ENTERS L.FG., STEPPING BG.					
DYLAN (voice over) Corpus House, the hottest club in town. A vampire den selling the new drug absolutely everyone wants. 1090.14	1-170 ITAL	1079.14	1084.10	4.12	DYLAN TO AUDIENCE (voice over) Corpus House, the hottest club in town. (Corpus House : referring to a club that is run by the Corpus vampire family) (hottest : slang for 'trendiest')
	1-171 ITAL	1085.02	1090.12/	5.10	DYLAN TO AUDIENCE (voice over) A vampire den selling the new drug absolutely everyone wants. (the new...wants : referring to doses of vampire blood)

"DEAD OF NIGHT" 1AB	P/42	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 174 - INT. CORPUS HOUSE - NIGHT - MS - A VAMPIRE CLAN MEMBER, JADE, LIFTS A CIGAR BOX OFF THE BAR COUNTER AS A WOMAN HANDS LIFTS A PAIR OF COCKTAILS AND EXITS L.					
DYLAN (voice over) Keeps you up all night...	1-172 ITAL	1092.02	1096.14	4.12	DYLAN TO AUDIENCE (voice over) Keeps you up all night, gives you the strength of ten men.
JADE STEPS L., CARRYING THE CIGAR BOX AS CAMERA DOLLIES L. WITH HER. SOME CLUBGOERS MILL ABOUT, BG.					
DYLAN (voice over) ...gives you the strength of ten men. It makes you feel like you could live forever. 1099.14	1-173 ITAL	1097.02	1099.13/	2.11	DYLAN TO AUDIENCE (voice over) It makes you feel like you could live forever. (like you...forever : i.e., 'invincible') (Keeps...forever : referring to the effects of taking a small dose of vampire blood)
SCENE 175 - MCS - A CLUBGOER, RODDY, SEATED, HOLDING A CHROME INHALER AS CAMERA TILTS UP ON HIM.					
DYLAN (voice over) Leave it to vampires to market their own blood as a thrill ride. 1107.12	1-174 ITAL	1102.00	1107.09/	5.09	DYLAN TO AUDIENCE (voice over) Leave it to vampires to market their own blood as a thrill ride. (implying that it was inevitable that vampires would market their own blood as an exclusive/sought- after drug in order to make money)
SCENE 176 - MS - JADE, HOLDING THE CIGAR BOX, CROUCHES AS CAMERA TILTS DOWN AND A CLUBGOER CROSSES R. IN FG. SOME CLUBGOERS MILL ABOUT AND DANCE IN BG.					
CLUBGOERS (off) (laughter and low and indistinct chatter - continues under following scenes and dialogue) 1110.11					
SCENE 177 - MFS - PAST RODDY'S GIRLFRIEND, ALLY, SEATED IN R.FG., TO RODDY, SEATED AS JADE CROUCHES BY HIM AND OPENS THE CIGAR BOX. A WOMAN CROSSES L. IN FG. AS SOME CLUBGOERS MILL ABOUT, BG.					
RODDY How much? 1117.07	1-175	1116.04	1117.05/	1.01	RODDY TO JADE How much? (note inquiry as to how much a vial of vampire blood costs)

"DEAD OF NIGHT" 1AB	P/43	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 178 - CS - JADE. JADE Four-fifty. <div>1119.08</div>	1-176	1117.10	1119.06/	1.12	JADE TO RODDY 450. (\$450.)
SCENE 179 - MS - PAST RODDY, L.FG., TO ALLY, SEATED AS JADE LOOKS ON, CROUCHED R. A CLUBGOERS CROSSES L. IN FG. ALLY You've had enough already, Roddy. <div>1122.01</div>	1-177	/1119.10	1121.15/	2.05	ALLY TO RODDY You've had enough already, Roddy.
SCENE 180 - MCS - RODDY, SEATED AS A CLUBGOERS CROSSES R. IN FG. RODDY I'll let you know when I had enough, okay? <div>1124.08</div>	1-178	/1122.03	1124.06/	2.03	RODDY TO ALLY I'll let you know when I had enough, okay? (implying that Roddy does not feel as though he's had enough and wants more)
SCENE 181 - MS - PAST RODDY, L.FG., TO ALLY, SEATED, REACTING AS JADE LOOKS ON, CROUCHED R. TWO CLUBGOERS CROSS R. IN FG. <div>1127.01</div>					
SCENE 182 - MCS - PAST RODDY'S SHOULDER, R.FG., TO THE CIGAR BOX AS RODDY'S HAND LIFTS OUT A VIAL OF VAMPIRE BLOOD. <div>1129.06</div>					
SCENE 183 - MCS - PAST JADE'S HAND, L.FG., TO RODDY, SEATED, LIFTING CASH OUT OF HIS SHIRT POCKET AS A CLUBGOER CROSSES R. IN FG. <div>1130.14</div>					
SCENE 184 - MCS - RODDY'S HAND ENTERS R.FG., TOSSING THE CASH INSIDE THE CIGAR BOX. <div>1131.14</div>					

"DEAD OF NIGHT" 1AB	P/44	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 185 - MFS - PAST ALLY, SEATED IN R.FG., TO RODDY, SEATED, PUTTING THE VIAL OF VAMPIRE BLOOD IN HIS CHROME INHALER AS JADE STRAIGHTENS. CLUBGOERS CROSS IN FG. 1134.03					
SCENE 186 - MS - PAST RODDY, SEATED IN R.FG., PUTTING THE INHALER IN HIS MOUTH, TO ALLY, REACTING AS CLUBGOERS CROSS IN FG. 1141.03					
SCENE 187 - CS - RODDY WITH THE INHALER IN HIS MOUTH AS HE INHALES THE VIAL OF VAMPIRE BLOOD. RODDY (inhales) CAMERA PANS R., MOVING ON ALLY, REACTING.					
ALLY Roddy! 1146.03	1-179	1144.09	1146.01/	1.08	ALLY TO RODDY Roddy!
SCENE 188 - MCS - PAST ALLY, R.FG., TO RODDY, EXHALING RED SMOKE. RODDY (exhales)					
ALLY (face off) Roddy! 1153.04	1-180	1151.09	1153.01/	1.08	ALLY TO RODDY Roddy!
SCENE 189 - MFS - PAST RODDY, L.FG., TO ALLY, SEATED. SOME CLUBGOERS MILL ABOUT, BG. RODDY (face off) Shut up! RODDY AND STEPS R. AS CAMERA TRAVELS IN AND R. WITH HIM. 1156.13					
	1-181	1153.07	1155.00	1.09	RODDY TO ALLY Shut up! (vulgar for 'Be quiet!')

"DEAD OF NIGHT" 1AB	P/45	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 190 - MS - ALLY, SEATED, REACTING AS RODDY STEPS R. AND EXITS. 1160.03					
SCENE 191 - MFS - SEVERAL FEMALE CLUBGOERS, DANCING. 1163.05					
SCENE 192 - MS - RODDY STEPS BG. IN THE CROWD OF DANCING CLUBGOERS AS CAMERA DOLLIES IN WITH HIM.	1-182	1163.09	1165.01	1.08	RODDY (EXCLAIMING) (OPTIONAL) Yeah! (interjection of glee)
RODDY (face off) Yeah-eah! Woo!	1-183	1173.11	1175.09	1.14	LORCA TO VARGAS Vargas.
RODDY HOPS AND DANCES AS CAMERA DOLLIES BACK. 1172.04	1-184	1178.08	1181.14	3.06	LORCA TO VARGAS There was a werewolf murder last night.
SCENE 193 - INT. CORPUS HOUSE/BALCONY - NIGHT - MFS - A VAMPIRE CLAN MEMBER, VARGAS, AT THE BALCONY RAILING, LOOKING BG. AS ANOTHER VAMPIRE CLAN MEMBER, LORCA, ENTERS R., STEPS L. TOWARD HIM AND STOPS.	1-185	1182.05	1188.00	5.11	LORCA TO VARGAS An importer named Alfred Ryan. Civilian. (Civilian : term for one who is not one of the undead) (referring to Elizabeth's father)
LORCA Vargas.	1-186	1190.05	1196.00	5.11	VARGAS TO LORCA People die, Lorca. Get over it. (People die; Get over it : here disinterested dismissals - i.e., 'I don't care if people die and neither should you')
CAMERA DOLLIES IN ON LORCA AND VARGAS.					
LORCA There was a werewolf murder last night. An importer named Alfred Ryan. Civilian.	1-187	1196.06	1198.05	1.15	LORCA TO VARGAS This one's different. (one : i.e., 'killing') (different : i.e., 'different than other werewolf murders')
VARGAS (face off) People die, Lorca. Get over it.	1-188	1198.09	1202.05	3.12	LORCA TO VARGAS Apparently, the wolves at Port Authority caught wind of something... (wolves : werewolves) (Port Authority : referring to the port of South Louisiana) (caught wind of : colloquial for 'heard of')
LORCA This one's different. Apparently, the wolves at Port Authority caught wind of something being brought over from the old country. 1205.03	1-189	1202.09	1205.01/	2.08	LORCA TO VARGAS ...being brought over from the old country. (brought over : i.e., 'smuggled into the U.S.')
					(the old country : referring to Europe - the presumed ancestral site of the werewolves)

"DEAD OF NIGHT" 1AB	P/46	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 194 - CS - PAST VARGAS, L.FG., TO LORCA. LORCA The Heart. 1207.12	1-190	1206.15 (over scene end)	1208.12	1.13	LORCA TO VARGAS The Heart. (referring to the item that was smuggled into the U.S., a dagger- like cross containing a small amulet of blood)
SCENE 195 - CS - PAST LORCA, R.FG., TO VARGAS, LOOKING R. VARGAS Go check it out. 1218.06	1-191	1216.09	1218.04/	1.11	VARGAS TO LORCA Go check it out. (i.e., 'Investigate the matter.')
SCENE 196 - INT. CORPUS HOUSE - NIGHT - MS - RODDY, DANCING AS SOME CLUBGOERS DANCE IN BG. CLUBGOERS (overlapping, indistinct chatter - continues under following scenes and dialogue) 1221.07					
SCENE 197 - INT. CORPUS HOUSE/BALCONY - NIGHT - CS - VARGAS, LOOKING R. AT O.S. RODDY. VARGAS Goddamn breathers. 1225.08	1-192	1222.11	1225.06/	2.11	VARGAS TO HIMSELF Goddamn breathers. (Goddamn : vulgar emphatic) (breathers : term referring to humans) (here said dismissively)
SCENE 198 - INT. CORPUS HOUSE - NIGHT - FS - HIGH ANGLE - LOOKING DOWN AT RODDY, DANCING IN THE MIDDLE OF A GROUP OF DANCING CLUBGOERS AS TWO BOUNCERS STEP BG. TOWARD HIM. 1228.10					
SCENE 199 - MS - THE BOUNCER STEPS BG. TOWARD RODDY, HOPPING. CAMERA DOLLIES IN WITH HIM. 1230.11					

"DEAD OF NIGHT" 1AB	P/47	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 200 - MS - RODDY, HOPPING ABOUT AS THE BOUNCER GRABS RODDY'S SHOULDER WHILE SOME CLUBGOERS DANCE.</p> <p>BOUNCER Hotshot.</p> <p>RODDY STOPS HOPPING.</p> <p>BOUNCER Party's over.</p> <p>1236.00</p> <p>SCENE 201 - MS - PAST RODDY, L.FG., SQUEEZING THE BOUNCER'S HAND, TO THE BOUNCER, REACTING.</p> <p>BOUNCER (grunts)</p> <p>THE BOUNCER KNEELS AS CAMERA TILTS DOWN.</p> <p>RODDY (face off) (chuckling) I'm just...</p> <p>1239.06</p> <p>SCENE 202 - MCS - RODDY. SOME CLUBGOERS LOOK ON, BG.</p> <p>RODDY ...getting started.</p> <p>1240.12</p> <p>SCENE 203 - MFS - PAST A CLUBGOER, R.FG., TO RODDY, PUNCHING THE BOUNCER AS A GROUP OF CLUBGOERS LOOK ON.</p> <p>BOUNCER (grunts - continues under following scene)</p> <p>1241.06</p> <p>SCENE 204 - MS - PAST THE BOUNCER, L.FG., TO RODDY, PUNCHING HIM AS CAMERA TILTS DOWN.</p> <p>1242.02</p>	<p>1-193</p> <p>1-194</p>	<p>1231.07</p> <p>1238.09</p>	<p>1234.15</p> <p>1241.04/ (over scene ends)</p>	<p>3.08</p> <p>2.11</p>	<p>BOUNCER TO RODDY Hotshot. Party's over. (Hotshot : person of impressive skill and daring, especially one who is highly successful and self-assured - sarcastically referring to Roddy) (Party's over : colloquial for 'It's time for you to leave')</p> <p>RODDY TO BOUNCER I'm just getting started. (i.e., 'I'm not leaving.')</p>

"DEAD OF NIGHT" 1AB	P/48	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 205 - MFS - PAST RODDY, L.FG., TO THE BOUNCER, FALLING ONTO THE FLOOR. 1243.11					
SCENE 206 - MCS - RODDY REACTS. SEVERAL CLUBGOERS LOOK ON, BG. 1244.11					
SCENE 207 - MFS - PAST RODDY, R.FG., TO BOUNCER #2 AS A GROUP OF CLUBGOERS LOOK ON, BG. 1245.13					
SCENE 208 - MS - BOUNCER #2, R.FG., PUNCHING TOWARD RODDY. 1246.07					
SCENE 209 - MCS - RODDY GRABS BOUNCER #2, ENTERING R.FG. SEVERAL CLUBGOERS LOOK ON, BG. RODDY & BOUNCER #2 (grunt - continues under following scenes) 1247.12					
SCENE 210 - MS - RODDY PUNCHES BOUNCER #2 AS A GROUP OF CLUBGOERS LOOK ON, BG. 1248.15					
SCENE 211 - MCS - PAST RODDY, L.FG., TO BOUNCER #2, STRAIGHTENING. 1249.14					
SCENE 212 - MCS - PAST BOUNCER #2, R.FG., TO RODDY AS THEY FIGHT. 1250.10					

"DEAD OF NIGHT" 1AB	P/49	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 213 - MCS - RODDY HEAD-BUTTS BOUNCER #2.</p> <p>BOUNCER #2 (face off) (grunts and groans - continues under following scene) 1251.07</p> <p>SCENE 214 - MFS - RODDY REACTS AS BOUNCER #2 FALLS AND EXITS. SOME CLUBGOERS LOOK ON, BG.</p> <p>MALE CLUBGOER #1 (off) Yeah! 1254.11</p> <p>SCENE 215 - MCS - RODDY BEGINS TO HOP AND DANCE AS A GROUP OF CLUBGOERS LOOK ON, BG.</p> <p>CLUBGOERS (overlapping, indistinct shouts and cheers - continues under following scenes) 1258.11</p> <p>SCENE 216 - MFS - RODDY, HOPPING AS A GROUP OF CLUBGOERS DANCE AND CHEER IN BG. 1261.01</p> <p>SCENE 217 - MS - RODDY HOPS AS VARGAS, BEHIND HIM, TAPS HIS SHOULDER. SOME CLUBGOERS DANCE IN BG. RODDY TURNS AND THROWS A PUNCH AT VARGAS, WHO GRABS AND HOLDS RODDY'S FIST. 1266.00</p> <p>SCENE 218 - CS - PAST RODDY, L.FG., TO VARGAS'S HAND, HOLDING RODDY'S FIST.</p> <p>CLUBGOERS (off) (low and indistinct chatter - continues under following scenes and dialogue)</p> <p>VARGAS'S HAND LOWERS RODDY'S HAND TO REVEAL VARGAS'S FACE.</p>	1-195	/1254.12	1256.08	1.12	MALE CLUBGOER #1 TO RODDY Yeah!

"DEAD OF NIGHT" 1AB	P/50	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 218 - (CONTINUED) VARGAS Someone needs a timeout. 1272.14 SCENE 219 - MFS - RODDY, L.FG., PUNCHING TOWARD VARGAS AS A GROUP OF CLUBGOERS LOOK ON, BG. 1273.12 SCENE 220 - MCS - PAST RODDY, L.FG., TO VARGAS, BLOCKING RODDY'S FIST. 1274.09 SCENE 221 - MS - RODDY REACTS AS VARGAS GRABS HIS ARM AND PUNCHES HIS BACK. RODDY (grunts) 1276.10 SCENE 222 - MS - SOME CLUBGOERS, REACTING AS CAMERA PANS R. 1277.05 SCENE 223 - MS - VARGAS CHOPS WITH HIS HAND, HITTING RODDY'S NECK. 1278.09 SCENE 224 - MS - VARGAS REACTS AS RODDY FALLS R. AND EXITS. SOME CLUBGOERS LOOK ON, BG. 1284.01 SCENE 225 - MS - A GROUP OF CLUBGOERS, REACTING AS CAMERA PANS R. 1286.09	1-196	1270.03	1272.12/	2.09	VARGAS TO RODDY Someone needs a timeout. (timeout : corrective measure or punishment for young children in which they are separated from others for a brief period) (note term that an adult might use in disciplining a small child - here said to Roddy - note humor - i.e., 'It is time for you to be disciplined.')

"DEAD OF NIGHT" 1AB	P/51	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 226 - CS - VARGAS.</p> <p>VARGAS Carry on. 1290.15</p> <p>SCENE 227 - MS - VARGAS SMILES AS THE GROUP OF CLUBGOERS DANCE AND CHEER IN BG.</p> <p>CLUBGOERS (overlapping, indistinct shouts and cheers - continues under following scenes) 1297.08</p> <p>SCENE 228 - MS - VARGAS STEPS R.FG. AS CAMERA DOLLIES BACK WITH HIM. SOME CLUBGOERS DANCE IN BG. VARGAS EXITS R.FG. AS CAMERA HOLDS AND TWO FEMALE VAMPIRE CLAN MEMBERS STEP R.FG.. FOLLOWING HIM. 1304.05</p> <p>SCENE 229 - MFS - TWO BOUNCERS (LEGS), STEPPING BG. AS THEY DRAG UNCONSCIOUS RODDY ACROSS THE FLOOR. A CLUBGOER ENTERS R. AND A SECOND CLUBGOER ENTERS L., DANCING. 1309.08</p> <p>WIPE TO:</p> <p>SCENE 230 - INT. DYLAN'S OFFICE - NIGHT - MS - THROUGH THE DOOR'S OPAQUE WINDOW TO MARCUS, OPENING THE DOOR. 1313.10</p> <p>SCENE 231 - MFS - LOOKING DOWN AT THE FLOOR AS A SHADOW MOVES SHOWING THE DOOR OPENING AS MARCUS STEPS THROUGH THE DOORWAY. CAMERA TILTS UP ON MARCUS, CLOSING THE DOOR.</p> <p>MARCUS (face off) (sighs) 1318.11</p>	1-197	1289.05	1290.13/	1.08	<p>VARGAS TO GROUP Carry on. (i.e., 'Continue dancing.' - 'Continue your fun.')</p>

"DEAD OF NIGHT" 1AB	P/52	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 232 - MS - MARCUS STEPS R. TO THE DESK AS CAMERA PANS R. MARCUS PUTS DOWN A BAG AND SWITCHES ON THE DESK LAMP, THEN PUTS OTHER ITEMS DOWN ON THE DESK. 1335.12					
SCENE 233 - CS - MARCUS, LOOKING FG. AS A ZOMBIE CREATURE CLOSES THE DOOR IN BG., THEN STEPS TOWARD HIM.	1-198	1338.13	1341.00	2.03	MARCUS AS IF TO DYLAN Hey, Dylan. (Hey : here a greeting)
MARCUS Hey, Dylan. Hey, man, I wanted to, uh, I wanted to apologize for earlier. I shouldn't have said all that stuff, man.	1-199	1342.02	1346.11	4.09	MARCUS AS IF TO DYLAN Hey, man, I wanted to apologize for earlier. (earlier : i.e., 'what I said to you earlier')
THE ZOMBIE CREATURE HALTS BEHIND MARCUS.	1-200	1346.15	1350.10	3.11	MARCUS AS IF TO DYLAN I shouldn't have said all that stuff, man. (all that stuff : i.e., 'all that I did' - 'what I did about work')
MARCUS I d-, I mean, it's not my business, and I feel like I overstepped my boundaries, so, I'm sorry. And I'm sure you're right, too. She was probably just a nut job, some kind of Whack-A-Mole. What was she talking about, anyway? I mean, sh-, it was like something, some big beast with...	1-201	1350.14	1356.09	5.11	MARCUS AS IF TO DYLAN I mean, it's not my business, and I feel like I overstepped my boundaries... (business : i.e., 'business what you choose to do') (overstepped my boundaries : i.e., 'made a transgression')
1372.11	1-202	1356.13	1358.05	1.08	MARCUS AS IF TO DYLAN ...so, I'm sorry.
SCENE 234 - CS - MARCUS TURNS AND LOOKS L.	1-203	1358.09	1360.11	2.02	MARCUS AS IF TO DYLAN And I'm sure you're right, too. (right : i.e., 'right in your assessment of Elizabeth')
MARCUS ...big fangs and big....	1-204	1360.15	1366.14	5.15	MARCUS AS IF TO DYLAN She was probably just a nut job, some kind of Whack-A-Mole. (nut job; Whack-A-Mole : slang terms referring to one who is insane/crazy)
CAMERA DOLLIES L. ON MARCUS TO INCLUDE THE ZOMBIE CREATURE (TORSO) AS HE LOOKS UP AT IT. 1378.15					
SCENE 235 - BLACK FRAMES.	1-205	1367.04	1370.00	2.12	MARCUS AS IF TO DYLAN What was she talking about, anyway?
MARCUS (voice over) (screams) 1381.09	1-206	1370.04	1375.14 (over scene end)	5.10	MARCUS AS IF TO DYLAN I mean, it was like something, some big beast with big fangs and big.... (it was...big : i.e., 'she was talking about some nonsensical creature, a monster with big fangs')

"DEAD OF NIGHT" 1AB	P/53	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>FADE IN:</p> <p>SCENE 236 - EXT. STREET - NIGHT - FS - A STREET SIGN READS:</p> <p style="padding-left: 40px;">Rue Craven Craven</p> <p>CAMERA CRANES DOWN, MOVING OFF THE STREET SIGN AS THE VOLKSWAGEN CONVERTIBLE ENTERS L., MOVING BG. AS DYLAN DRIVES. THE VOLKSWAGEN CONVERTIBLE PARKS AS CAMERA TRAVELS IN. DYLAN OPENS THE DRIVER'S DOOR, GETS OUT, CLOSES THE DRIVER'S DOOR AND LIFTS HIS JACKET OUT OF THE BACKSEAT, THEN STEPS L. TOWARD THE BUILDING AS CAMERA PANS L. WITH HIM. CAMERA TILTS UP IN THE BUILDING'S BALCONY.</p> <p style="text-align: right;">1415.13</p> <p>EXHIBITION FOOTAGE: 1403.14</p> <p style="text-align: center;"><u>END OF REEL 1AB</u></p> <p style="text-align: center;"><u>FINAL</u></p>	1-207	1382.02	1384.00	1.14	<p>NARRATIVE TITLE (ON SIGN) (OPTIONAL)</p> <p>Rue Craven</p> <p>(Rue : French for 'Street') (note homage to Wes Craven, an American film director and writer, perhaps best known as the creator of many horror films)</p>
					<p>LAST FRAME OF PICTURE IS 1415.13</p> <p style="text-align: center;"><u>END OF REEL 1AB</u></p> <p style="text-align: center;"><u>FINAL</u></p>