

"DEAD OF NIGHT" 4AB	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  13.00 = 1 <sup>ST</sup> SCENE END  21.01 = 2 <sup>ND</sup> SCENE END  23.02 = 3 <sup>RD</sup> SCENE END  (2:39:1)
SCENE 1 - INT. SLAKE'S APARTMENT - DAY - MFS - THE DARK APARTMENT AS THE DOOR BREAKS OPENS TO REVEAL DYLAN'S FOOT, KICKING IT. 13.00					
SCENE 2 - FS - PAST A SEAT, L.FG., AND ACROSS THE ROOM TO DYLAN IN R.BG., STEPPING THROUGH THE DOORWAY AS MARCUS FOLLOWS. A COFFIN IS BG.					
DYLAN (voice over) It was a shame Slake turned out to be a dead-end.  DYLAN STEPS R. AND EXITS.  MARCUS Oh. (chuckles)  DYLAN (voice over) Literally. But at least his... 21.01	4-1 ITAL	14.15	19.15	5.00	DYLAN TO AUDIENCE (voice over) It was a shame Slake turned out to be a dead-end. Literally. (a shame : unfortunate) (a dead-end : note double meaning - [1] i.e., 'of no use/help to us' and [2] 'a vampire' - 'dead' - 'undead') (Literally : i.e., 'Slake was literally dead')
SCENE 3 - MFS - MARCUS ENTERS R., STEPPING FG.  DYLAN (voice over) ...driver's license led me... 23.02					
SCENE 4 - FS - THE COFFIN.  DYLAN (voice over) ...straight to his crummy apartment. I was hoping... 25.12	4-2 ITAL	20.03	25.09/ (over scene ends)	5.06	DYLAN TO AUDIENCE (voice over) But at least his driver's license led me straight to his crummy apartment. (crummy : shabby - cheap)

"DEAD OF NIGHT" 4AB	P/2	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 5 - MFS - PAST SOME OBJECTS, R.FG., TO DYLAN, SEARCHING THROUGH SOME ITEMS BY A MIRROR THAT SHOWS MARCUS'S REFLECTION.</p> <p>DYLAN (voice over) ...we'd find the cross, or at least a clue.</p> <p>MARCUS Yeah, you should trash the place. That's good. 'Cause that's, you know, Slake won't mind.</p> <p>DYLAN LIFTS SOME ITEMS AS MARCUS'S REFLECTION IS OBSCURED.</p> <p>37.15</p> <p>SCENE 6 - MS - MARCUS REACTS AND LOOKS L. CAMERA PANS L., MOVING ON THE COFFIN.</p> <p>43.07</p> <p>SCENE 7 - MFS - PAST THE COFFIN, TIPPED IN R.FG., TO MARCUS, STEPPING TOWARD IT AND HALTING. DYLAN IS BG., SEARCHING THROUGH ITEMS.</p> <p>MARCUS (sighs)</p> <p>MARCUS LIFTS THE LID OF THE COFFIN.</p> <p>54.06</p> <p>SCENE 8 - MS - THE LID OF THE COFFIN EXITS UPPER FRAME TO REVEAL THE INSIDE OF THE COFFIN WHICH IS EQUIPPED WITH A STEREO SPEAKER.</p> <p>MARCUS (off) (chuckles) (chuckling) Oh, man.</p> <p>CAMERA PANS R., MOVING ON AN APPLE LAPTOP COMPUTER INSIDE THE COFFIN.</p> <p>60.09</p>	<p>4-3 ITAL</p> <p>4-4</p> <p>4-5</p>	<p>/25.13</p> <p>29.08</p> <p>29.12</p> <p>55.04</p>	<p>29.08</p> <p>36.00</p> <p>57.00</p>	<p>3.11</p> <p>6.04</p> <p>1.12</p>	<p>DYLAN TO AUDIENCE (voice over) I was hoping we'd find the cross, or at least a clue. (the cross : referring to the Heart)</p> <p>MARCUS TO DYLAN Yeah, you should trash the place. That's good. 'Cause, you know, Slake won't mind. ( 'Cause : Because) (note sarcasm - implying that there is no need to trash Slake's house, make a mess of it, and that Slake will be angry about Dylan making a mess of his home)</p> <p>MARCUS TO HIMSELF Oh, man. (man : slang emphatic)</p>

"DEAD OF NIGHT" 4AB	P/3	SPOTTING/SUBTITLE LIST			
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<p>SCENE 9 - MS - PAST THE COFFIN LID, R.FG., TO MARCUS, LOOKING AT THE COFFIN. DYLAN IS R.BG., SEARCHING THROUGH ITEMS.</p> <p>MARCUS I didn't know Apple made coffins. 63.13</p> <p>SCENE 10 - MS - LOOKING DOWN AT A REMOTE CONTROL, AN I PHONE AND AN APPLE HARD DRIVE ON A SHELF INSIDE OF THE COFFIN. 66.01</p> <p>SCENE 11 - MS - PAST THE DRESSER, R.FG., TO DYLAN, LIFTING A DRAWER AND DUMPING OUT ITS CONTENTS. MARCUS IS L.BG., LOOKING AT THE COFFIN.</p> <p>DYLAN (grunts) 69.12</p> <p>SCENE 12 - MFS - PAST MARCUS, R.FG., TO THE LID OF THE COFFIN AS HE GRABS A STRIP OF PHOTOGRAPHS TUCKED IN A POCKET.</p> <p>MARCUS (grunts)</p> <p>MARCUS LOOKS AT THE STRIP OF PHOTOGRAPHS, THEN LOOKS FG. 81.02</p> <p>SCENE 13 - MCS - DYLAN.</p> <p>DYLAN No, it's mirrors they've got no reflection in. They photograph just fine. 85.05</p>	<p>4-6</p> <p>4-7</p> <p>4-8</p>	<p>61.05</p> <p>77.08</p> <p>/81.06</p>	<p>63.12/</p> <p>81.02/</p> <p>85.05/</p>	<p>2.07</p> <p>3.10</p> <p>3.15</p>	<p>MARCUS TO HIMSELF I didn't know Apple made coffins. (Apple : Apple Inc. - American multinational corporation with a focus on designing and manufacturing consumer electronics and closely related software products) (note humor in that the inside of the coffin is equipped with Apple speakers, headphones and an Apple laptop computer)</p> <p>MARCUS TO DYLAN Hey, I thought vampires didn't show up on film. (here referring to a strip of photo booth photographs of Slake and Mara together, indicating that they were romantically linked - note also reference to the folklore that vampires have no reflection)</p> <p>DYLAN TO MARCUS No, it's mirrors they've got no reflection in. They photograph just fine. (they've got : idiomatic for 'they have') (They photograph just fine : i.e., 'They appear in photographs')</p>

"DEAD OF NIGHT" 4AB	P/4	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 14 - MS - MARCUS HOLDS THE STRIP OF PHOTOGRAPHS.</p> <p>DYLAN (off) Let me see.</p> <p>MARCUS STEPS FG.</p> <p style="text-align: right;">88.09</p>	4-9	/85.09	87.06	1.13	<p>DYLAN TO MARCUS Let me see. (see : i.e., 'the photograph')</p>
<p>SCENE 15 - MFS - PAST THE LID OF THE COFFIN, TIPPED IN R.FG., TO MARCUS, HOLDING THE STRIP OF PHOTOGRAPHS, STEPPING BG. TOWARD DYLAN. CAMERA DOLLIES IN, MOVING OFF THE LID OF THE COFFIN. MARCUS HALTS AND GIVES THE STRIP OF PHOTOGRAPHS TO DYLAN, WHO LOOKS AT THEM.</p> <p>MARCUS (face off) (sighs)</p> <p style="text-align: right;">94.15</p>					
<p>SCENE 16 - CS - DYLAN'S HANDS HOLDS THE STRIP OF PHOTOGRAPHS THAT SHOW MARA AND SLAKE POSING.</p> <p>DYLAN (face off) It's Mara, the dead werewolf.</p> <p>PEDESTRIANS (off) (overlapping) (low and indistinct chatter - continues under following scenes and dialogue)</p> <p style="text-align: right;">99.00</p>	4-10	/95.01	98.13/	3.12	<p>DYLAN TO MARCUS It's Mara, the dead werewolf.</p>
<p>SCENE 17 - MS - PAST DYLAN, R.FG., TO MARCUS.</p> <p>DYLAN (face off) She was dating a vampire.</p> <p style="text-align: right;">101.14</p>	4-11	/99.01	101.14/	2.13	<p>DYLAN TO MARCUS She was dating a vampire.</p>
<p>SCENE 18 - CS - DYLAN'S HAND HOLDS THE STRIP OF PHOTOGRAPHS THAT SHOW MARA AND SLAKE. MARCUS (TORSO) IS BG.</p> <p>DYLAN (face off) That's a new one.</p>	4-12	/102.02	103.13/	1.11	<p>DYLAN TO MARCUS That's a new one. (implying that werewolves are not known to date vampires - i.e., 'That is surprising.' - 'I've never heard of a werewolf and a vampire dating.'))</p>

"DEAD OF NIGHT" 4AB	P/5	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 18 - (CONTINUED)  DYLAN'S HAND LOWERS THE STRIP OF PHOTOGRAPHS.  103.14					
SCENE 19 - MFS - PAST MARCUS, L.FG., TO DYLAN.  DYLAN We've gotta go to a funeral.  DYLAN STEPS L.  108.08	4-13	104.15	107.12	2.13	DYLAN TO MARCUS We've gotta go to a funeral. (gotta : got to) (a funeral : referring to Mara's funeral)
SCENE 20 - MFS - DYLAN STEPS L. TOWARD THE DOOR AS HE PUTS THE STRIP OF PHOTOGRAPHS IN HIS JACKET POCKET. DYLAN STOPS AT THE DOOR AS MARCUS ENTERS R., THEN HALTS AND HOLDS HIS STOMACH.  MARCUS Uh....  116.06					
SCENE 21 - MFS - PAST MARCUS, FG., DYLAN, LOOKING AT HIM.  119.09					
SCENE 22 - MS - PAST DYLAN, L.FG., TO MARCUS.  DYLAN (face off) You haven't eaten yet, have you?	4-14	/119.11	122.01	2.06	DYLAN TO MARCUS You haven't eaten yet, have you?
MARCUS Maybe I'm just sick. Maybe I'm just really sick!  126.15	4-15	122.05	126.14/	4.09	MARCUS TO DYLAN Maybe I'm just sick. Maybe I'm just really sick! (sick : i.e., 'ill')
SCENE 23 - MS - PAST MARCUS, R.FG., TO DYLAN.  MARCUS (face off) Did you ever think about that, Dylan?!	4-16	127.09	129.13/	2.04	MARCUS TO DYLAN Did you ever think about that, Dylan?! (think about that : i.e., 'consider that that might be the cause of my symptoms')

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COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 24 - MS - PAST DYLAN, L.FG., TO MARCUS.  MARCUS Huh? 'Cause I'm pretty sure my HMO is not gonna cover this. You need to fix this... 136.01	4-17	130.13	136.01/	5.04	MARCUS TO DYLAN 'Cause I'm pretty sure my HMO is not gonna cover this. You need to fix this, all right? (pretty : colloquial emphatic) (HMO : health maintenance organization - type of managed care organization (MCO) that provides a form of health care coverage in the United States that is fulfilled through hospitals, doctors, and other providers with which the HMO has a contract) ('Cause...this : note humor in that the malady of being a zombie would definitely not be covered by an HMO policy) (fix this : i.e., 'make me better' - 'cure me' - 'cause me to return to my former self') (all right : colloquial affirmation)
SCENE 25 - MFS - PAST MARCUS, R.FG., TO DYLAN, REACTING.  MARCUS (face off) ...all right? I-I-I'm pretty sure... 138.10					
SCENE 26 - MFS - PAST DYLAN, L.FG., DRAWING HIS PISTOL, TO MARCUS.  MARCUS ...my insurance policy... 140.13	4-18	/136.05	143.10/ (over scene end)	7.05	MARCUS TO DYLAN I'm pretty sure my insurance policy isn't a zombie plan, all right? (note sarcasm)
SCENE 27 - MFS - PAST MARCUS, R.FG., TO DYLAN, LIFTING AND COCKING THE PISTOL.  MARCUS (face off) ...isn't a-a zombie plan... 143.13					
SCENE 28 - MCS - PAST DYLAN, L.FG., AIMING THE PISTOL, TO MARCUS.  MARCUS ...all right? You need to fix this! 145.09	4-19	/143.14	145.09/	1.11	MARCUS TO DYLAN You need to fix this!
SCENE 29 - MFS - DYLAN HOLDS THE PISTOL AND FIRES IT AT MARCUS AS A BULLET BLASTS OUT MARCUS'S BACK, CAUSING BLOOD TO SPRAY. 150.09					

"DEAD OF NIGHT" 4AB	P/7	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 30 - MS - PAST DYLAN, L.FG., TO MARCUS, LOOKING AT THE BULLET WOUND IN HIS CHEST.  MARCUS (yells)  153.04					
SCENE 31 - MS - PAST MARCUS, R.FG., TO DYLAN, LOWERING THE PISTOL.  155.11					
SCENE 32 - MS - PAST DYLAN, L.FG., TO MARCUS, YELLING AND SOBBING.  MARCUS (sobbing) You shot me!  162.04	4-20	160.12	162.04/	1.08	MARCUS TO DYLAN You shot me!
SCENE 33 - MS - PAST MARCUS, R.FG., TO DYLAN.  MARCUS (face off) Oh, my God, Dylan, why would you do that?! I'm hit!  168.05	4-21	162.14	168.05/	5.07	MARCUS TO DYLAN Oh, my God, Dylan, why would you do that?! I'm hit! (Oh, my God : here said in disbelief) (I'm hit : i.e., 'I'm wounded') (here in response to Dylan shooting Marcus at point blank range, a shot that would have gravely wounded him or killed him had he been human)
SCENE 34 - MS - PAST DYLAN, L.FG., TO MARCUS, HOLDING HIS HAND ON THE CHEST WOUND.  MARCUS I'm hit. (pants) This doesn't hurt.  179.01	4-22	169.03	171.00	1.13	MARCUS TO DYLAN I'm hit.
SCENE 35 - MS - PAST MARCUS, R.FG., TO DYLAN.  DYLAN Marcus?  MARCUS (face off) Huh?  DYLAN You are dead.  182.10	4-23 4-24	177.02 179.10	179.01/ 182.09/	1.15 2.15	MARCUS TO DYLAN This doesn't hurt. (meaning that Marcus doesn't feel any pain)  DYLAN TO MARCUS Marcus? You are dead.

"DEAD OF NIGHT" 4AB	P/8	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 36 - MS - PAST DYLAN, L.FG., TO MARCUS.  DYLAN (face off) Now, you can pity yourself and die a slow, miserable death. Or...  MARCUS (overlapping) (whimpers and pants - continues under following scenes)  189.09	4-25	183.00	188.09	5.09	DYLAN TO MARCUS Now, you can pity yourself and die a slow, miserable death. (die...death : i.e., 'starve yourself to a real death')
SCENE 37 - MS - PAST MARCUS, R.FG., TO DYLAN.  DYLAN ...you can define yourself as you want to. But I can't make that decision for you.  DYLAN STEPS R.  200.06	4-26	/189.10	193.00	3.06	DYLAN TO MARCUS Or you can define yourself as you want to. (define...to : i.e., 'make the best of your situation' - 'excel as a zombie')
SCENE 38 - MS - MARCUS REACTS.  MARCUS Well, you didn't have to shoot me.  207.05	4-27	194.02	197.06	3.04	DYLAN TO MARCUS But I can't make that decision for you.
WIPE TO:  SCENE 39 - EXT. ST. BASIL'S CHURCH - DAY - FS - A HEARSE IN THE DRIVEWAY AS CAMERA PANS L. TO REVEAL SOME FUNERAL GUESTS ON THE STAIRS OF THE CHURCH.  FUNERAL GUESTS (low and indistinct chatter - continues under following scenes and dialogue)  219.02	4-28	204.13	207.00	2.03	MARCUS TO DYLAN Well, you didn't have to shoot me.
SCENE 40 - MFS - WOLFGANG GREETES SOME FUNERAL GUESTS AND SHAKES THEIR HANDS AS THEY STEP DOWN THE STAIRS AND BEGIN TO EXIT L.FG.  225.10					



"DEAD OF NIGHT" 4AB	P/9	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 41 - INT. ST. BASIL'S CHURCH - DAY - FS - PAST SOME COLUMNS, L.FG., TO THE ROWS OF PEWS AS CAMERA DOLLIES R. TO REVEAL DYLAN, STEPPING BG. THROUGH THE AISLE.					
DYLAN (voice over) Seeing Gabriel at his daughter's funeral was hard enough.	4-29 ITAL	/225.12	230.05	4.09	DYLAN TO AUDIENCE (voice over) Seeing Gabriel at his daughter's funeral was hard enough. (hard : difficult)
CAMERA CONTINUES TO DOLLY L. TO REVEAL GABRIEL, SEATED IN A PEW IN BG.					
DYLAN (voice over) But accusing her and her vampire boyfriend of murder might have been what... 237.00	4-30 ITAL	230.09	235.08	4.15	DYLAN TO AUDIENCE (voice over) But accusing her and her vampire boyfriend of murder...
SCENE 42 - FS - THROUGH AN AISLE TO MARA'S COFFIN WITH SOME FLOWER ARRANGEMENTS AND A PHOTOGRAPH OF MARA ON AN EASEL BY IT AS CAMERA DOLLIES IN.					
DYLAN (voice over) ...some call "bad manners." 242.05	4-31 ITAL	235.12	240.10 (over scene end)	4.14	DYLAN TO AUDIENCE (voice over) ...might have been what some call "bad manners." (bad manners : implying, 'inappropriate' - 'dangerous')
SCENE 43 - MFS - PAST GABRIEL, SEATED IN R.FG., TO DYLAN, STEPPING BEHIND HIM AS CAMERA DOLLIES L.					
DYLAN (voice over) I knew Gabriel would shoot me straight, or kill me.	4-32 ITAL	245.11	251.00	5.05	DYLAN TO AUDIENCE (voice over) I knew Gabriel would shoot me straight, or kill me. (shoot me straight : i.e., 'give me an honest answer')
DYLAN SITS IN THE PEW BEHIND GABRIEL AS CAMERA TILTS DOWN.					
DYLAN (voice over) Maybe both.	4-33 ITAL	251.15	253.15	2.00	DYLAN TO AUDIENCE (voice over) Maybe both.
GABRIEL They say if you live long enough, you live to see everything. (scoffs) 264.07	4-34	256.06	263.14	7.08	GABRIEL TO DYLAN They say if you live long enough, you live to see everything.

"DEAD OF NIGHT" 4AB	P/10	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 44 - CS - GABRIEL.  GABRIEL This is one sight I wished they had spared me. 272.13	4-35	266.02	272.10/	6.08	GABRIEL TO DYLAN This is one sight I wished they had spared me. (note Gabriel's despair at seeing his daughter die before him)
SCENE 45 - MFS - PAST THE FLOWERS, L.FG., TO MARA'S COFFIN. CAMERA PANS R., MOVING ON THE PHOTOGRAPH OF MARA HOLDING A SMALL DOG.  DYLAN (off) I'm sorry about Mara... 280.02	4-36	278.08	281.15 (over scene end)	3.07	DYLAN TO GABRIEL I'm sorry about Mara, Gabriel. (I'm sorry about Mara : note condolences)
SCENE 46 - CS - PAST GABRIEL, TIPPED IN R.FG., TO DYLAN.  DYLAN ...Gabriel. I truly am. But I need answers. 290.10	4-37	283.02	285.02	2.00	DYLAN TO GABRIEL I truly am.
	4-38	289.00	290.10/	1.10	DYLAN TO GABRIEL But I need answers.
SCENE 47 - CS - PAST DYLAN, L.FG., TO GABRIEL.  GABRIEL The vampire boy came to me, pleading for his life. Told me everything... 299.13	4-39	/290.14	297.00	6.02	GABRIEL TO DYLAN That vampire boy came to me, pleading for his life. (That vampire boy : referring to Slake)
	4-40	297.04	303.07 (over scene end)	6.03	GABRIEL TO DYLAN Told me everything about his relationship with Mara. (implying that Slake admitted to being Mara's boyfriend, and their stealing the Heart)
SCENE 48 - CS - PAST GABRIEL, R.FG., TO DYLAN.  GABRIEL ...about his relationship with Mara. Everything. 309.05	4-41	305.04	307.00	1.12	GABRIEL TO DYLAN Everything.
SCENE 49 - CS - PAST DYLAN, L.FG., TO GABRIEL.  GABRIEL He didn't kill my daughter. 313.10	4-42	310.00	313.02	3.02	GABRIEL TO DYLAN He didn't kill my daughter.

"DEAD OF NIGHT" 4AB	P/11	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 50 - MS - GABRIEL, R., SEATED WITH DYLAN SEATED BEHIND HIM.					
DYLAN Gabriel, we've known each other a long time. What is it that you're hiding from me?	4-43	321.10	325.03	3.09	DYLAN TO GABRIEL Gabriel, we've known each other a long time.
DYLAN REACHES INSIDE HIS POCKET.	4-44	326.10	333.14	7.04	DYLAN TO GABRIEL What is it that you're hiding from me? What does it have to do with this? (this : i.e., 'Mara's death')
DYLAN What does it have to do with this?					
DYLAN LIFTS THE PHOTOGRAPH OF THE SILVER CROSS.					
GABRIEL I didn't know they would do that. (scoffs) 338.14	4-45	335.02	338.13/	3.11	GABRIEL TO DYLAN I didn't know they would do that. (do that : referring to stealing the Heart)
SCENE 51 - CS - PAST DYLAN, L.FG., TO GABRIEL.					
GABRIEL The idealism of youth, I suppose. Thinking they could bring peace to centuries of war... 349.15	4-46	340.02	344.03	4.01	GABRIEL TO DYLAN The idealism of youth, I suppose. (i.e., 'Mara and Slake were young and idealistic.')
	4-47	344.07 (over scene end)	351.13	7.06	GABRIEL TO DYLAN Thinking they could bring peace to centuries of war by stealing a trinket. (implying that Mara and Slake stole the Heart in order to try and bring peace to the world/undead)
SCENE 52 - CS - PAST GABRIEL, R.FG., TO DYLAN.					
GABRIEL ...by stealing a trinket. 352.07					
SCENE 53 - CS - DYLAN'S HANDS HOLDS THE PHOTOGRAPH OF THE HEART OF BELIAL.					
GABRIEL (off) They didn't know... 356.05					

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SCENE 54 - CS - PAST DYLAN, L.FG., TO GABRIEL.					
GABRIEL ...it would awaken a sleeping beast. 360.13	4-48	354.13 (over scene end)	360.07	5.10	GABRIEL TO DYLAN They didn't know it would awaken a sleeping beast.
SCENE 55 - CS - PAST GABRIEL, TIPPED IN R.FG., TO DYLAN.					
GABRIEL So much bloodshed. And for what?	4-49	/360.15	365.10	4.11	GABRIEL TO DYLAN So much bloodshed. And for what? (So much bloodshed : i.e., 'Their actions have caused, and will cause so much bloodshed') (And for what : implying that the bloodshed will be for naught)
DYLAN Wait, what beast are you t--					
GABRIEL (interrupting) It's our matter... 369.09	4-50	366.14	369.06/	2.08	DYLAN TO GABRIEL Wait, what beast are you t--
SCENE 56 - CS - PAST DYLAN, L.FG., TO GABRIEL.					
GABRIEL ...to deal with, not yours. 371.14	4-51	/369.10	371.14/	2.04	GABRIEL TO DYLAN It's our matter to deal with, not yours. (our : referring to the werewolves, Gabriel's clan)
SCENE 57 - MS - PAST A PEW, TIPPED IN LOWER FRAME IN FG., TO DYLAN AND GABRIEL, SEATED AS DYLAN HOLDS THE PHOTOGRAPH.					
DYLAN It's too late. I'm in it now. (sighs)	4-52	372.07	376.04	3.13	DYLAN TO GABRIEL It's too late. I'm in it now. (late : i.e., 'late for me to ignore what has happened') (in it : i.e., 'involved')
DYLAN PUTS THE PHOTOGRAPH IN HIS JACKET POCKET.					
DYLAN When I get to the bottom of this, someone is gonna pay. 384.05	4-53	380.11	384.04/	3.09	DYLAN TO GABRIEL When I get to the bottom of this, someone is gonna pay. (get...this : i.e., 'find out who is to blame for the bloodshed, and for Elizabeth's father's death') (someone is gonna pay : note threat - i.e., 'I will punish that person' - 'I will exact revenge')
SCENE 58 - MS - PAST GABRIEL, SEATED IN R.FG., TO DYLAN, STRAIGHTENING AS CAMERA TILTS UP AND DOLLIES R.					
DYLAN I hope that it won't be you. 390.07	4-54	388.02	390.06/	2.04	DYLAN TO GABRIEL I hope that it won't be you.

"DEAD OF NIGHT" 4AB	P/13	SPOTTING/SUBTITLE LIST			
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SCENE 59 - FS - PAST A COLUMN, L.FG., AND ACROSS THE ROWS OF PEWS TO DYLAN, STEPPING R. THROUGH THE AISLE. GABRIEL IS SEATED IN BG.					
DYLAN (voice over) Gabriel was a dead-end. Or maybe he was just trying to protect me from his daughter's fate. 397.11	4-55 ITAL	391.00	392.14	1.14	DYLAN TO AUDIENCE (voice over) Gabriel was a dead-end.
	4-56 ITAL	393.02	398.02	5.00	DYLAN TO AUDIENCE (voice over) Or maybe he was just trying to protect me from his daughter's fate.
WIPE TO:					
SCENE 60 - INT. DYLAN'S OFFICE - DAY - CS - ELIZABETH'S HAND HOLDS A FRAMED PHOTOGRAPH OF MARCUS AND DYLAN WHO ARE DRESSED IN HALLOWEEN COSTUMES. CAMERA TILTS UP TO REVEAL A PHOTOGRAPH OF DYLAN AND CASSANDRA IN ELIZABETH'S OTHER HAND. THERE IS THE SOUND OF A DOOR OPENING. 402.09					
SCENE 61 - MCS - ELIZABETH, HOLDING THE PHOTOGRAPH OF DYLAN AND CASSANDRA AS SHE TURNS AND LOOKS FG. OVER HER SHOULDER. 403.09					
SCENE 62 - MFS - THE BLURRED ROOM AS CAMERA PANS R., MOVING ON THE DOOR TO REVEAL DYLAN, STEPPING THROUGH THE DOORWAY AND LOOKING AT O.S. ELIZABETH.					
DYLAN The hell are you doing? 410.13	4-57	408.12	410.13/	2.01	DYLAN TO ELIZABETH The hell are you doing? (The hell : vulgar emphatic - i.e., 'What the hell') (note that Elizabeth has been searching through Dylan's belongings and has found a picture of Dylan's former fiancée)
SCENE 63 - CS - ELIZABETH REACTS. 412.06					
SCENE 64 - FS - ACROSS THE ROOM TO ELIZABETH, WEARING DYLAN'S SHIRT, HOLDING THE PHOTOGRAPHS AS DYLAN ENTERS R.FG., STEPPING BG. 415.01					

"DEAD OF NIGHT" 4AB	P/14	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 65 - MS - DYLAN STEPS L. TO ELIZABETH AND GRABS THE PHOTOGRAPHS AS CAMERA PANS L. DYLAN STEPS BG. TOWARD THE OPEN CLOSET.  ELIZABETH I...  ELIZABETH TURNS AND LOOKS BG.  ELIZABETH (face off) ...uh, I was just.... 421.14	4-58	420.06	421.14/	1.08	ELIZABETH TO DYLAN I was just....
SCENE 66 - MFS - PAST DYLAN, R.FG., TO ELIZABETH, LOOKING AT HIM.  ELIZABETH Sh, she's very beautiful. 430.10	4-59	427.15	430.09/	2.10	ELIZABETH TO DYLAN She's very beautiful. (she : referring to Dylan's fiancée)
SCENE 67 - MCS - DYLAN, LOOKING DOWN AT THE O.S. PHOTOGRAPHS.  DYLAN She was. 433.05	4-60	431.05	433.05/	2.00	DYLAN TO ELIZABETH She was.
SCENE 68 - CS - DYLAN'S HANDS HOLDS THE PHOTO FRAME AND MOVES IT TO REVEAL A FRAMED PHOTOGRAPH OF CASSANDRA.  ELIZABETH (off) What happened? 437.15	4-61	434.03	436.03	2.00	ELIZABETH TO DYLAN What happened? (i.e., 'What happened to her?')
SCENE 69 - MS - ELIZABETH.  ELIZABETH I mean, you don't need to tell me. I just thought you might want to. 445.02	4-62	/438.01	445.00/	6.15	ELIZABETH TO DYLAN I mean, you don't need to tell me. I just thought you might want to.
SCENE 70 - MCS - DYLAN REACTS, THEN LOOKS AT O.S. ELIZABETH. 454.11					

"DEAD OF NIGHT" 4AB	P/15	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 71 - MS - ELIZABETH REACTS. 457.11					
SCENE 72 - MCS - DYLAN.					
DYLAN When I came home that night, I could sense that something was wrong. The apartment just...felt colder. I headed straight to Corpus House. I knew, I just knew it was them. And when saw her, lying there on the floor...	4-63	460.13	465.06	4.09	DYLAN TO ELIZABETH When I came home that night, I could sense that something was wrong. (that night : referring to the night that his fiancée died)
	4-64	465.10	471.00	5.06	DYLAN TO ELIZABETH The apartment just...felt colder.
	4-65	475.13	482.06	6.09	DYLAN TO ELIZABETH I headed straight to Corpus House. I knew, I just knew it was them. (I knew...them : i.e., 'I knew that they were responsible for something terrible happening to my fiancée')
SCENE BEGINS TO FADE TO WHITE. 490.01					
FADE IN FROM WHITE:					
SCENE 73 - INT. CORPUS HOUSE - FLASHBACK - NIGHT - FS - HIGH ANGLE - LOOKING DOWN AT CASSANDRA'S BODY LYING ON THE DANCE FLOOR'S MARBLE INLAY OF THE SERPENT AS CAMERA TRAVELS IN. SCENE FADES TO WHITE. 492.15	4-66	485.00	490.00	5.00	DYLAN TO ELIZABETH And when I saw her, lying there on the floor...
FADE IN FROM WHITE:					
SCENE 74 - INT. DYLAN'S OFFICE - PRESENT - DAY - MCS - DYLAN.					
DYLAN ...I lost it. (breath) Nothing was gonna stop me until I made them all pay.	4-67	496.14	499.02	2.04	DYLAN TO ELIZABETH ...I lost it. (i.e., 'I lost control' - 'I went on a killing rampage')
SCENE BEGINS TO FADE TO WHITE. 505.07	4-68	502.01	506.05	4.04	DYLAN TO ELIZABETH Nothing was gonna stop me until I made them all pay. (Nothing...pay : i.e., 'I shot and killed the elders of Corpus House in revenge' - 'I made the Corpus House elders pay for their deed with their lives')

"DEAD OF NIGHT" 4AB	P/16	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
FADE IN FROM WHITE:					
SCENE 75 - INT. CORPUS HOUSE/CONFERENCE ROOM - NIGHT - MFS - FLASHBACK SEQUENCE BEGINS: ACROSS THE ROOM TO A GROUP OF VAMPIRES, SEATED AT THE CONFERENCE TABLE AS CAMERA TRAVELS L. TO INCLUDE DYLAN'S HAND, L.FG., HOLDING THE PISTOL AS CAMERA RACKS FOCUS ON IT.					
DYLAN (voice over) And they did.	4-69 ITAL	508.10	510.11	2.01	DYLAN TO ELIZABETH (voice over) And they did.
DYLAN'S HAND COCKS THE PISTOL AS THE VAMPIRES TURN AND LOOK FG. 512.11					
SCENE 76 - MS - DYLAN FIRES THE PISTOL. 512.15					
SCENE 77 - MS - SLOW MOTION - A VAMPIRE, SEATED AT THE CONFERENCE TABLE AS A BULLET HITS HIM. A SECOND VAMPIRE LOOKS ON, SEATED IN L.BG. 513.08					
SCENE 78 - MFS - A WALL AS A SHADOW OF A FALLING VAMPIRE IN A CHAIR MOVES ON IT. 514.00					
SCENE 79 - MS - DYLAN FIRES THE PISTOL. SCENE FADES TO BLACK. SCENE FADES TO WHITE. 514.09					
SCENE 80 - INT. CORPUS HOUSE/CONFERENCE ROOM - NIGHT - MFS - SLOW MOTION - PAST THE CONFERENCE TABLE, L.FG., TO A VAMPIRE, FALLING. 515.00					
SCENE 81 - BLACK FRAMES. 515.02					



"DEAD OF NIGHT" 4AB	P/17	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 82 - INT. CORPUS HOUSE/CONFERENCE ROOM - NIGHT - MCS - DYLAN IN SOFT FOCUS, FIRING THE PISTOL. SCENE FADES TO WHITE. 515.10					
SCENE 83 - INT. CORPUS HOUSE/CONFERENCE ROOM - NIGHT - MS - A VAMPIRE WITH SUNGLASSES, TIPPED L. 515.11					
SCENE 84 - MS - SLOW MOTION - A VAMPIRE IN R.FG., FALLING OUT OF HIS CHAIR. SCENE FADES TO BLACK. 516.03					
FADE IN: SCENE 85 - INT. CORPUS HOUSE/CONFERENCE ROOM - NIGHT - MCS - DYLAN IN SOFT FOCUS, FIRING THE PISTOL. 516.06					
SCENE 86 - MFS - SLOW MOTION - PAST THE CONFERENCE TABLE, FG., TO TWO VAMPIRES, FALLING AS THE O.S. PISTOL FLASHES. 516.13					
DISSOLVE TO: SCENE 87 - MFS - SLOW MOTION - A WALL AS A SHADOW OF A FALLING VAMPIRE MOVES ON IT. 517.03					
SCENE 88 - BLACK FRAME. 517.04					
SCENE 89 - INT. CORPUS HOUSE/CONFERENCE ROOM - NIGHT - CS - DYLAN IN SOFT FOCUS, FIRING THE PISTOL. SCENE FADES TO WHITE. 518.00					

"DEAD OF NIGHT" 4AB	P/18	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 90 - INT. CORPUS HOUSE/CONFERENCE ROOM - NIGHT - FS - SLOW MOTION - ACROSS THE CONFERENCE TABLE TO A VAMPIRE, FALLING ON HIS BACK ON IT AS PAPERS FLY ABOUT. SCENE FADES TO WHITE. 519.01					
FADE IN FROM WHITE:  SCENE 91 - INT. DYLAN'S OFFICE - PRESENT - DAY - MCS - DYLAN.  DYLAN All of them.  DYLAN TURNS AND LOOKS BG. OVER HIS SHOULDER. 528.09	4-70	521.01	522.14	1.13	DYLAN TO ELIZABETH All of them.
SCENE 92 - INT. CLOSET - DAY - MCS - PAST SOME ITEMS ON A SHELF, R.FG., TO DYLAN, PUTTING THE FRAMED PHOTOGRAPHS ON THE SHELF. 533.00					
SCENE 93 - INT. DYLAN'S OFFICE - DAY - MCS - DYLAN, LOOKING BG. AT THE SHELF IN THE CLOSET, THEN TURNS AND FACES FG. 537.05					
SCENE 94 - CS - ELIZABETH.  ELIZABETH They took something precious from both of us.  ELIZABETH STEPS FG. 541.15	4-71	537.11	541.14/	4.03	ELIZABETH TO DYLAN They took something precious from both of us. (i.e., 'Corpus House killed my father and your fiancée.')
SCENE 95 - MFS - ACROSS THE ROOM TO ELIZABETH BY DYLAN WITH THE CLOSET BEHIND THEM. 549.11					
SCENE 96 - CS - ELIZABETH, LOOKING AT DYLAN, TIPPED R. 553.14					

"DEAD OF NIGHT" 4AB	P/19	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 97 - CS - PAST ELIZABETH, R.FG., TO DYLAN, MOVING TOWARD HER AS SHE HOLDS HIS CHEEKS. 557.06					
SCENE 98 - CS - ELIZABETH AND DYLAN MOVE TOWARD EACH OTHER AS SHE BEGINS TO KISS HIM.  ELIZABETH (pants)  DYLAN MOVES AWAY FROM HER.  DYLAN I can't.  ELIZABETH NODS AS DYLAN STEPS L. 578.05	4-72	572.10	574.09	1.15	DYLAN TO ELIZABETH I can't. (implying that Dylan is not ready to consummate his relationship with Elizabeth, or to get romantically involved)
WIPE TO:  SCENE 99 - EXT. TED'S FROSTOP - DAY - FS - A UTILITY VEHICLE MOVES R. ONTO A DRIVEWAY AND PARKS AS CAMERA PANS R. TO REVEAL THE TED'S FROSTOP BURGER RESTAURANT. A SIGN ON THE RESTAURANT READS:  Ted's FROSTOP BURGERS					
MARCUS (voice over) Three deluxe cheeseburgers with extra cheese and bacon... 588.11	4-73 ITAL	582.06	588.08/	6.02	MARCUS TO JOSH (voice over) Three deluxe cheeseburgers with extra cheese and bacon... (deluxe cheeseburgers : referring to a cheeseburger with special toppings)
SCENE 100 - INT. TED'S FROSTOP - DAY - MCS - PAST A ZOMBIE CASHIER, JOSH, L.FG., TO MARCUS, WEARING A HOOD AS HE LOOKS AT THE O.S. MENU.  MARCUS ...and jalapenos, and mushrooms, and onions. 594.00	4-74	589.07	593.14/	4.07	MARCUS TO JOSH ...and jalapenos, and mushrooms, and onions. (jalapeno : medium to large size chili pepper)

"DEAD OF NIGHT" 4AB	P/20	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 101 - CS - THE LIST OF ITEMS ON THE MENU AS CAMERA TILTS DOWN		LABORATORY: THE FOLLOWING TITLE #4-75 WILL DOUBLE-PRINT OVER EXISTING TYPEFACE. PLEASE CHECK YOUR PRINT FOR PROPER POSITIONING OF THIS TITLE.			
MARCUS (off) Some cheesy fries... 597.03	4-75	594.14	597.02/	2.04	MARCUS TO JOSH Some cheesy fries... (cheesy fries : referring to French fries topped with melted cheese)
SCENE 102 - FS - HIGH ANGLE - PAST A CEILING FAN, FG., TO MARCUS AT THE ORDER COUNTER AS JOSH LOOKS ON BEHIND IT. SOME RESTAURANT PATRONS DINE AND MILL ABOUT, R.					
MARCUS (face off) ...some deep-fried cheesy... 600.12	4-76 (over scene end)	598.12	605.03/	6.07	MARCUS TO JOSH ...some deep-fried cheesy strings, and... (deep-fried cheesy strings : most probably referring to breaded and deep-fried strips of mozzarella cheese)
SCENE 103 - MCS - JOSH REACTS. A ZOMBIE COOK, TOMMY, IS R.BG. IN SOFT FOCUS.					
MARCUS (off) ...strings, and... 605.04					
SCENE 104 - MCS - PAST JOSH, L.FG., TO MARCUS.					
MARCUS ...Diet Coke.	4-77	605.11	607.07	1.12	MARCUS TO JOSH ...Diet Coke. (note that Marcus is ordering this all for himself)
RESTAURANT STAFF & PATRONS (off) (overlapping) (low and indistinct chatter - continues under following scenes and dialogue)					
JOSH (face off) Right. 608.15	4-78	607.11	608.15/	1.04	JOSH TO MARCUS Right. (colloquial affirmation)
SCENE 105 - MCS - JOSH. TOMMY IS R.BG. IN SOFT FOCUS.					
JOSH (chuckles) I got you. 612.04	4-79	610.10	612.04/	1.10	JOSH TO MARCUS I got you. (colloquial affirmation)

"DEAD OF NIGHT" 4AB	P/21	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 106 - MFS - PAST MARCUS, R.FG., TO JOSH BEHIND THE ORDER COUNTER. TOMMY LOOKS ON, BG.					
JOSH Hey, Tommy! Let me get a number nine!	4-80	/612.08	616.14	4.06	JOSH TO TOMMY Hey, Tommy! Let me get a number nine! (Let me get : i.e., 'Give me' - 'Make for me') (number nine : referring to a menu item)
TOMMY SIGNALS A THUMBS UP. 618.02					
SCENE 107 - MCS - PAST JOSH, L.FG., TO MARCUS.					
MARCUS N-number n-, what's a number nine?	4-81	618.14	622.15/	4.01	MARCUS TO JOSH, THEN JOSH TO MARCUS -What's a number nine? -Exactly, dude. (Exactly : colloquial affirmation) (dude : slang term of address)
JOSH (face off) Exactly, dude. 623.00					
SCENE 108 - MFS - PAST MARCUS, R.FG., TO JOSH BEHIND THE ORDER COUNTER AS TOMMY APPROACHES.					
JOSH Exactly. 625.07	4-82	623.10	625.07/	1.13	JOSH TO MARCUS Exactly.
SCENE 109 - MCS - PAST JOSH, L.FG., TO MARCUS, REACTING AS HE LOOKS AT O.S. TOMMY. 628.03					
SCENE 110 - MCS - PAST MARCUS, R.FG., TO TOMMY.					
TOMMY Number nine. It's up. 633.00	4-83	628.12	632.00	3.04	TOMMY TO JOSH & MARCUS Number nine. It's up. (It's up : i.e., 'The number nine order is ready')
SCENE 111 - MFS - PAST MARCUS, R.FG., TO JOSH BEHIND THE ORDER COUNTER, TURNING A PAGE OF A MAGAZINE AS TOMMY STEPS BG.					
MARCUS (face off) What the hell is this? 636.06	4-84	634.12	638.03/ (over scene end)	3.07	MARCUS TO JOSH What the hell is this? This is not what I ordered. (this : referring to the order)

"DEAD OF NIGHT" 4AB	P/22	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 112 - MS - PAST JOSH, L.FG., TO MARCUS, STEPPING L. AS HE LOOKS DOWN. CAMERA PANS L. WITH HIM.  MARCUS This is not what I ordered. 638.03					
SCENE 113 - MCS - JOSH LOOKS DOWN.  JOSH A-A worm-meal... 640.11					
SCENE 114 - MCS - A WORM-MEAL AND LARVA PATTY BURGER AND A HOTDOG ON A TRAY AS MARCUS'S HAND ENTERS R.FG., LIFTING THE TOP OF THE BUN.  JOSH (off) ...and a, a larva patty. Mm, a warm cup... 645.11	4-85	639.02	643.05 (over scene end)	4.03	JOSH TO MARCUS A worm-meal and a larva patty. (worm-meal...patty : referring to a patty/meal made of worms and larva) (note that this is the order/number 9)
SCENE 115 - MCS - PAST MARCUS, R.FG., TO JOSH AS CAMERA DOLLIES R. AND PANS L.  JOSH ...of motor oil. And a complimentary hot dog. Mm. 652.00	4-86	/645.12	651.05	5.09	JOSH TO MARCUS A warm cup of motor oil. And a complimentary hot dog.
SCENE 116 - MCS - PAST JOSH, L.FG., TO MARCUS.  MARCUS Why is there a hot dog? 655.00	4-87	652.15	655.00/	2.01	MARCUS TO JOSH Why is there a hot dog?
SCENE 117 - MCS - PAST MARCUS, R.FG., TO JOSH, REACTING AND NODDING. 659.01					

"DEAD OF NIGHT" 4AB	P/23	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 118 - MCS - PAST JOSH, L.FG., TO MARCUS.					
MARCUS	4-88	659.08	663.08	4.00	MARCUS TO JOSH Not hot dogs! Not hot dogs!
Not (sobbing) hot dogs! Not hot dogs! (in normal tone)	4-89	664.04	670.10	6.06	MARCUS TO JOSH That's so disgusting! Do you have any idea how many hot dogs I ate as a child? You know what? I'm not gonna do it.
673.06					(Do...child : implying that Marcus ate lots of hot dogs as a child, and he will now have a terrible memory of hot dogs because of his association with hot dogs served with larva and worms)
SCENE 119 - MCS - PAST MARCUS, R.FG., TO JOSH, REACTING.					
MARCUS (face off)	4-90	670.14	673.06/	2.08	MARCUS TO JOSH You know what? I'm not gonna do it. (You know what : colloquial emphatic)
I'm not gonna do it! Forget it! Forget it!	677.07				(gonna : going to) (do it : i.e., 'eat this' - 'eat what zombies must eat')
SCENE 120 - MFS - PAST MARCUS, R.FG., TO JOSH BEHIND THE ORDER COUNTER. TOMMY AND A SECOND COOK WORK IN BG.	4-91	/673.10	677.06/	3.12	MARCUS TO JOSH I'm not gonna do it! Forget it! Forget it!
MARCUS					(Forget it : colloquial dismissal)
Why don't you just take your cataracts, and your...	4-92	677.13	681.12/	3.15	MARCUS TO JOSH Why don't you just take your cataracts...
681.12					(your cataracts...breath : note description/assessment of the zombie Josh)
SCENE 121 - MCS - PAST JOSH, L.FG., TO MARCUS.					
MARCUS	4-93	/682.00	688.10	6.10	MARCUS TO JOSH ...and your weird face pustule, and your, and your bleeding gums...
...weird face pustule, and your, and your bleeding gums, and your ass breath and you go die with some dignity...	4-94	688.14	695.02	6.04	MARCUS TO JOSH ...and your ass breath and you go die with some dignity...
696.00					(ass : i.e., 'disgusting') (Why...dignity : i.e., 'Why don't you simply kill yourself so that you can at least die in dignity')
SCENE 122 - MS - MARCUS, R., AND, JOSH, L. TOMMY LOOKS ON, BG.					
MARCUS	4-95	696.14	699.13	2.15	MARCUS TO JOSH ...like I intend to do.
...like I intend to do.					
MARCUS GRABS THE HOTDOG AS CAMERA PANS R. ON HIM.	4-96	701.00	703.04	2.04	MARCUS TO JOSH Good day, sir.
MARCUS					(Good day : colloquial farewell)
Good day, sir.					

"DEAD OF NIGHT" 4AB	P/24	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 122 - (CONTINUED)					
MARCUS STEPS R. AS CAMERA PANS R. WITH HIM TO REVEAL A FEMALE ZOMBIE, ZOE, WEARING SUNGLASSES AND STANDING BY A POST.					
ZOE Hm.					
MARCUS HALTS IN L.FG. AS CAMERA DOLLIES IN AND L., THEN HOLDS.					
ZOE You shouldn't treat them like that. He's a person too, you know.	4-97	704.13	708.09	3.12	ZOE TO MARCUS You shouldn't treat them like that. (them like that : i.e., 'be rude/mean to zombies')
MARCUS (face off) (overlapping) You know what? 712.00	4-98	709.05	711.13/	2.08	ZOE TO MARCUS, THEN MARCUS TO ZOE -He's a person too, you know. -You know what? (He's...know : i.e., 'Zombies have feelings')
SCENE 123 - MCS - PAST ZOE, R.FG., TO MARCUS.					
MARCUS Sweetheart? I don't think you understand what you're talking about... 715.13	4-99	/712.01	715.13/	3.12	MARCUS TO ZOE Sweetheart, I don't think you understand what you're talking about, okay? (Sweetheart : familiar colloquial term of address) (implying that Marcus thinks that Zoe doesn't know that the workers are actually zombies)
SCENE 124 - MS - PAST MARCUS, L.FG., TO ZOE. A MAN CROSSES L. IN BG.					
MARCUS (face off) ...okay?					
ZOE (overlapping) Mm, yeah. I think I do.	4-100	716.04	719.08	3.04	ZOE TO MARCUS Yeah. I think I do.
ZOE UNZIPS HER PURSE AND REACHES INSIDE IT.					
ZOE Here. 722.03	4-101	721.02	722.03/	1.01	ZOE TO MARCUS Here. (term of presentation - referring to a flyer that Zoe gives to Marcus)



"DEAD OF NIGHT" 4AB	P/25	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 125 - MCS - PAST ZOE, R.FG., TO MARCUS, SHAKING HIS HEAD.  MARCUS Oh, no.  724.04					
SCENE 126 - MS - PAST MARCUS, L.FG., HOLDING THE HOTDOG, TO ZOE, OFFERING THE FLYER.  MARCUS (face off) Is this some kind of like religious thing?  ZOE Just read it.  728.13	4-102	723.03 (over scene end)	727.03	4.00	MARCUS TO ZOE Oh, no. Is this some kind of like religious thing? (i.e., 'Are you hoping to get me to join your religious cult?' - 'Are you going to give me information about a religion?')
SCENE 127 - MCS - PAST ZOE, R.FG., TO MARCUS, LOOKING DOWN.  731.05	4-103	727.07	728.13/	1.06	ZOE TO MARCUS Just read it.
SCENE 128 - CS - PAST MARCUS'S SHOULDER, L.FG., TO MARCUS'S HANDS, HOLDING THE HOTDOG AS HE UNFOLDS THE FLYER WHICH SHOWS A PICTURES OF SEVERAL ZOMBIES AND READS:  C.O.L.D. - COALITION OF THE LIVING DEAD  PRESENTS DEAD... BUT LIVING LARGE  SINGER (over speaker) (sings - continues under following scenes and dialogue) 738.02	4-104	733.07	738.02/	4.11	NARRATIVE TITLE (ON FLYER)  C.O.L.D. - COALITION OF THE LIVING DEAD PRESENTS DEAD... BUT LIVING LARGE  (DEAD...BUT LIVING LARGE : i.e., 'You can be dead and still live life fully/happily')

"DEAD OF NIGHT" 4AB	P/26	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 129 - MCS - PAST ZOE, R.FG., TO MARCUS.  MARCUS Is this a zombie support group?  ZOE (face off) Uh-huh. And you should totally come by. It's just a bunch of us getting together and talking.  749.02	4-105	738.12	740.14	2.02	MARCUS TO ZOE Is this a zombie support group? (support group : group of people, sometimes led by a therapist, who provide each other moral support, information, and advice on problems relating to some shared characteristic or experience)
SCENE 130 - MCS - PAST MARCUS, L.FG., TO ZOE.  ZOE Trust me. It helps.	4-106	741.02	745.03	4.01	ZOE TO MARCUS Uh-huh. And you should totally come by. (Uh-huh : affirmative interjection) (totally : slang emphatic) (come by : i.e., 'come to the meeting')
CAMERA DOLLIES IN ON ZOE AS SHE PULLS HER SUNGLASSES DOWN ON THE BRIDGE OF HER NOSE TO REVEAL HER ZOMBIE CATARACT EYES AS SHE WINKS.  758.02	4-107	745.07	749.02/	3.11	ZOE TO MARCUS It's just a bunch of us getting together and talking. (bunch of us : i.e., 'group of us zombies')
SCENE 131 - MCS - PAST ZOE, R.FG., TO MARCUS, REACTING.  759.14	4-108	749.09	754.01	4.08	ZOE TO MARCUS Trust me. It helps. (It helps : i.e., 'It will help you cope with being a zombie')
SCENE 132 - EXT. RIVERSIDE - DUSK - FS - FAST MOTION - PAST A BUILDING, TIPPED IN R.FG., TO THE RIVERSIDE RAILROAD TRACKS BY THE RIVER AS A TRAIN MOVES R.BG. A BRIDGE IS BG. SCENE CHANGES FORM DUSK TO NIGHT AS A TRAIN MOVES FG. AND EXITS L. AND SEVERAL BOATS MOVE ON THE RIVER.  DYLAN (voice over) I needed answers from an old friend. A really old friend.  773.07	4-109 ITAL	768.08	773.07/	4.15	DYLAN TO AUDIENCE (voice over) I needed answers from an old friend. A really old friend. (old : note double meaning - [1] longtime and [2] literally, 'old' - 'ancient')

"DEAD OF NIGHT" 4AB	P/27	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 133 - EXT. LIBRARY - NIGHT - FS - PAST HIGH ANGLE - PAST SOME TREE BRANCHES, FG., TO A WALKWAY AS DYLAN STEPS R.</p> <p>DYLAN (voice over) Borelli was bat-shit crazy...</p> <p>DYLAN STEPS BG., ASCENDING SOME STAIRS.</p> <p>DYLAN (voice over) ...but let's see you when you're eight hundred years old.</p> <p>DYLAN CONTINUES BG. AS CAMERA CRANES DOWN TO REVEAL THE LIBRARY BUILDING, BG. A SIGN ON THE LIBRARY BUILDING READS:</p> <p>MILTON H. LATTER MEMORIAL LIBRARY</p> <p>DYLAN (voice over) (in Italian) <u>Borelli. Come stai?</u></p> <p>DYLAN ASCENDS THE STAIRS AND CONTINUES BG. TOWARD THE LIBRARY DOOR.</p> <p>BORELLI (voice over) (in Italian) <u>Non ce male. amico. Non ce male.</u></p> <p>BORELLI (voice over) I always like you, Dylan. 792.10</p> <p>SCENE 134 - INT. LIBRARY - NIGHT - MCS - PAST DYLAN, L.FG., TO AN OLDER MAN, BORELLI, LOOKING AT HIM.</p> <p>BORELLI (in Italian) <u>Sente que tu italiano non e migliorato. Dylan.</u> 800.09</p>	<p>4-110 ITAL</p> <p>4-111 ITAL</p> <p>4-111A</p>	<p>774.01</p> <p>788.15</p> <p>793.05</p>	<p>780.02</p> <p>792.10/</p> <p>800.08/</p>	<p>6.01</p> <p>3.11</p> <p>7.03</p>	<p>DYLAN TO AUDIENCE (voice over) Borelli was bat-shit crazy, but let's see you when you're 800 years old. (bat-shit crazy : vulgar slang for 'very crazy') (let's...old : implying that Borelli is saner than anyone else would be at the age of 800 years)</p> <p>BORELLI TO DYLAN (voice over) I always like you, Dylan. (like you : liked you)</p> <p>LABORATORY: IF YOU ARE USING A TEXTLESS PRINT, THE FOLLOWING TITLE #4-111A IS TO APPEAR IN THE NORMAL SUBTITLE POSITION. IF YOU ARE USING A TEXTED PRINT, PLEASE CHECK YOUR PRINT FOR PROPER POSITIONING OF THIS TITLE.</p> <p>ITALIAN TRANSLATORS, PLEASE OMIT TITLE #4-111A.</p> <p>BORELLI TO DYLAN (IN ITALIAN) But you haven't been practicing your Italian, have you?</p>

"DEAD OF NIGHT" 4AB	P/28	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 135 - MCS - PAST BORELLI, R.FG., TO DYLAN.					
DYLAN Yeah, yeah. (continues in Italian) <u>E facile da dire per un vampiro.</u>	4-112	/800.11	802.03	1.08	DYLAN TO BORELLI Yeah, yeah.
BORELLI (laughs - continues under following scene) 805.13					LABORATORY: IF YOU ARE USING A TEXTLESS PRINT, THE FOLLOWING TITLE #4-112A IS TO APPEAR IN THE NORMAL SUBTITLE POSITION. IF YOU ARE USING A TEXTED PRINT, PLEASE CHECK YOUR PRINT FOR PROPER POSITIONING OF THIS TITLE.  ITALIAN TRANSLATORS, PLEASE OMIT TITLE #4-112A.
SCENE 136 - MCS - PAST DYLAN, L.FG., TO BORELLI.	4-112A	802.07	805.12/	3.05	DYLAN TO BORELLI (IN ITALIAN) Easy for a vampire to say....
BORELLI Ah, life is wasted on the mortal.	4-113	809.06	813.15	4.09	BORELLI TO DYLAN Ah, life is wasted on the mortal. (Ah : emphatic interjection) (life...mortal : i.e., 'mortals don't know how to enjoy life as much as the undead do' - note play on 'youth is wasted on the young')
BORELLI SHAKES DYLAN'S HAND.					
BORELLI Ah. And other women, hm? 820.06	4-114	815.05	820.00	4.11	BORELLI TO DYLAN And other women, hm? (And other women : implying that Borelli wastes a lot of time trying to find the perfect woman for him)
SCENE 137 - MCS - PAST BORELLI, R.FG., TO DYLAN.					
DYLAN You never change, do you?	4-115	821.10	824.09	2.15	DYLAN TO BORELLI You never change, do you? (implying that Borelli has always been somewhat of a womanizer/romantic)
BORELLI (face off) (laughs) Dylan, look at me. Centuries on this Earth... 829.06	4-116	824.13	826.12	1.15	BORELLI TO DYLAN Dylan, look at me.
SCENE 138 - MCS - PAST DYLAN, L.FG., TO BORELLI.					
BORELLI ...and still I cannot find a wife to live past ninety- eight.	4-117	827.00 (over scene end)	834.00	7.00	BORELLI TO DYLAN Centuries on this Earth, and still I cannot find a wife to live past 98. (Centuries on this Earth : i.e., 'I've been alive for centuries') (98 : i.e., 'the age of 98')
DYLAN (chuckles)					
BORELLI Handsome young man. You'll find another. 839.06	4-118	835.02	839.05/	4.03	BORELLI TO DYLAN Handsome young man. You'll find another. (Handsome : i.e., 'You're a handsome') (another : i.e., 'another woman' - 'another woman to fall in love with')

"DEAD OF NIGHT" 4AB	P/29	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 139 - MCS - PAST BORELLI, R.FG., TO DYLAN.					
DYLAN (reaction) Yeah, well, not like Cassandra. 845.11	4-119	840.13	845.10/	4.13	DYLAN TO BORELLI Yeah, well, not like Cassandra.
SCENE 140 - MCS - PAST DYLAN, L.FG., TO BORELLI.					
BORELLI Huh.					
BORELLI PATS DYLAN'S CHEEK.					
BORELLI Hey, how very true. 852.11	4-120	850.09	852.10/	2.01	BORELLI TO DYLAN How very true. (implying that Cassandra was very special and that there is no one who can take her place)
SCENE 141 - MFS - BORELLI AND DYLAN BY THE CHECKOUT COUNTER AS DYLAN LIFTS A BOOK FROM IT AND OFFERS IT TO BORELLI.					
DYLAN (in Italian) <u>Per te</u> .					
BORELLI TAKES THE BOOK. 861.06	4-120A	856.13	858.13	2.00	DYLAN TO BORELLI (IN ITALIAN) For you....
SCENE 142 - MCS - PAST DYLAN, L.FG., TO BORELLI, LOOKING AT THE BOOK.					
BORELLI (in Italian) <u>Il Purgatorio</u> .	4-120B	861.14	864.15	3.01	BORELLI TO DYLAN (IN ITALIAN) "Il Purgatorio."
BORELLI SMELLS THE BOOK.					
BORELLI (sniffs - continues under following scene) 866.09					
SCENE 143 - MCS - PAST BORELLI, R.FG., LOWERING THE BOOK, TO DYLAN, SMILING.					
BORELLI (sighs) This really... 872.01					

"DEAD OF NIGHT" 4AB	P/30	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 144 - MCS - PAST DYLAN, L.FG., TO BORELLI, HOLDING THE BOOK.  BORELLI ...takes me back.  874.01	4-121	870.02	874.00/	3.14	BORELLI TO DYLAN This really takes me back. (i.e., 'This book makes me nostalgic.' - implying that Borelli actually was acquainted with Dante) (note that Borelli holds "Il Purgatorio," part of The Divine Comedy (Italian: La Divina Commedia), an epic poem written by Dante Alighieri between 1308 and his death in 1321. It is widely considered the preeminent work of Italian literature, and is seen as one of the greatest works of world literature. It is divided into three parts, the Inferno, Purgatorio, and Paradiso)
SCENE 145 - CU - THE SPINE OF THE BOOK READS:  PURGATORIO DANTE  BORELLI (off) Dante.  876.12	4-122	875.03	876.12/	1.09	BORELLI TO DYLAN Dante.
BORELLI (laughs) I tell you something, that man could drink.  DYLAN (chuckles)  BORELLI (chuckles) So, what do I owe the honor?  DYLAN (overlapping) (sighs)  894.11	4-123	881.06	887.00	5.10	BORELLI TO DYLAN I tell you something, that man could drink. (I tell you something : I'll tell you something) (that man could drink : i.e., 'Dante liked to drink' - 'Dante drank excessively')
SCENE 146 - MCS - PAST DYLAN, L.FG., TO BORELLI, HOLDING THE BOOK.  BORELLI (laughs) I tell you something, that man could drink.  DYLAN (chuckles)  BORELLI (chuckles) So, what do I owe the honor?  DYLAN (overlapping) (sighs)  894.11	4-124	890.15	894.11/	3.12	BORELLI TO DYLAN So, what do I owe the honor? (what...honor : polite for 'why are you here')
SCENE 147 - MCS - PAST BORELLI, R.FG., TO DYLAN, LIFTING THE O.S. PHOTOGRAPH.  DYLAN What do you know...  897.14	4-125	896.15	899.06 (over scene end)	2.07	DYLAN TO BORELLI What do you know about this? (this : referring to the picture of the artifact, the Heart)
SCENE 148 - CS - DYLAN'S HAND HOLDS THE PHOTOGRAPH OF THE HEART OF BELIAL.  DYLAN (face off) ...about this?  901.06					

"DEAD OF NIGHT" 4AB	P/31	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 149 - MFS - DYLAN HOLDS THE PHOTOGRAPH AS BORELLI, HOLDING THE BOOK, LOOKS ON. THE CHECKOUT COUNTER IS BEHIND THEM.					
BORELLI Eh, it's nothing. Old ghost story. 905.12	4-126	901.15	905.11/	3.12	BORELLI TO DYLAN Eh, it's nothing. Old ghost story. (Eh : dismissive interjection) (it's nothing : i.e., 'it's inconsequential') (Old ghost story : implying that the legend/fable of the Heart is simply that, a fable, and has no truth) (note Borelli is dismissive of the Heart, although he does actually believe in its legend)
SCENE 150 - MCS - DYLAN REACTS AS BORELLI STEPS R.FG. AND EXITS. 908.08					
SCENE 151 - INT. LIBRARY/STACKS - NIGHT - MFS - A DOOR OPENS TO REVEAL BORELLI, HOLDING THE BOOK AND STEPPING THROUGH THE DOORWAY. BORELLI STEPS R., PASSING THE BOOKSHELVES IN FG. AS DYLAN EMERGES INSIDE THE DOORWAY, FOLLOWING. CAMERA DOLLIES R. WITH THEM.					
BORELLI (sighs)					
DYLAN Borelli...					
BORELLI CONTINUES R. AS CAMERA DOLLIES R., MOVING PAST THE BOOKSHELVES AND AN AISLE.					
DYLAN (off) ...I need to know.	4-127	911.09	915.00	3.07	DYLAN TO BORELLI Borelli, I need to know. (I need to know : i.e., 'you must tell me about the Heart')
BORELLI (sighs)					
BORELLI STEPS FG. AS CAMERA CONTINUES TO DOLLY R. TO INCLUDE A BOOKSHELF IN R.FG. CAMERA HOLDS AS BORELLI HALTS IN R.FG. AND DYLAN EMERGES BEHIND THE BOOKSHELVES AND LOOKS ON IN L.BG.					
DYLAN (sighs) People are dying because of this. What is it? 929.04	4-128	923.12	926.14	3.02	DYLAN TO BORELLI People are dying because of this. (this : i.e., 'the Heart')
	4-129	928.03	929.04/	1.01	DYLAN TO BORELLI What is it?

"DEAD OF NIGHT" 4AB	P/32	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 152 - MCS - PAST SOME BOOKS ON THE BOOKSHELF, R.FG., TO BORELLI AS CAMERA DOLLIES IN AND HOLDS.</p> <p>BORELLI Huh. You tell no one that I told you this, okay? 942.03</p> <p>SCENE 153 - INT. LIBRARY - LATER - CU - A BOOK'S LOCK AS BORELLI'S HAND TURNS A KEY IN IT, UNLOCKING IT. O.S. BORELLI LIFTS THE BOOK'S COVER WHICH EXITS UPPER FRAME TO REVEAL DRAWINGS ON THE BOOK'S COVER PAGE. 948.10</p> <p>SCENE 154 - CS - HIGH ANGLE - LOOKING DOWN AT PAGES OF THE BOOK AS O.S. BORELLI TURNS THE PAGE TO REVEAL A DRAWING OF BELIAL, A WINGED DEMONIC CREATURE. O.S. BORELLI TURNS THE PAGE TO REVEAL A DRAWING SOLDIERS FIGHTING BELIAL. 955.15</p> <p>SCENE 155 - CS - BORELLI'S HAND LIFTS A LENS COVER OFF THE OPAQUE PROJECTOR TO REVEAL THE ILLUMINATED PROJECTOR LIGHT. CAMERA DOLLIES BACK AND R. TO REVEAL BORELLI BEHIND THE OPAQUE PROJECTOR. 962.00</p> <p>SCENE 156 - MS - PAST THE OPAQUE PROJECTOR, L.FG., TO DYLAN, REACTING AS BORELLI'S HANDS, R.FG., PUTS THE BOOK INSIDE THE PROJECTOR.</p> <p>BORELLI (face off) Huh. It is called... 968.11</p>	4-130	933.01	940.07	7.06	<p>BORELLI TO DYLAN You tell no one that I told you this, okay? (You...this : i.e., 'You mustn't tell anyone that I told you about the Heart)</p>



"DEAD OF NIGHT" 4AB	P/33	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 157 - FS - LOW ANGLE - LOOKING UP AT A PROJECTION ON THE WALL, SHOWING THE BOOK'S DRAWING OF THE HEART OF BELIAL.					
BORELLI (off) ...the Heart of Belial. 973.00	4-131	966.11 (over scene end)	972.12/	6.01	BORELLI TO DYLAN It is called the Heart of Belial.
SCENE 158 - FS - ACROSS THE TABLE TO BORELLI, R., BEHIND THE OPAQUE PROJECTOR AS DYLAN LOOKS ON, L.					
BORELLI And it's been missing for centuries. 979.15	4-132	974.06	979.00	4.10	BORELLI TO DYLAN And it's been missing for centuries. (missing : gone)
SCENE 159 - MCS - BORELLI.					
BORELLI Five thousand years ago... 983.12					
SCENE 160 - FS - LOW ANGLE - LOOKING UP AT THE PROJECTION ON THE WALL, SHOWING THE BOOK'S DRAWING OF BELIAL WALKING.					
BORELLI (off) ...Belial walked the earth. It was the most powerful of the dead. 992.08	4-133	/980.01 (over scene end)	987.04	7.03	BORELLI TO DYLAN Five thousand years ago, Belial walked the earth.
	4-134	988.00	992.07/	4.07	BORELLI TO DYLAN It was the most powerful of the dead. (It : referring to Belial)
SCENE 161 - MCS - DYLAN SITS IN A CHAIR AS HE LOOKS AT THE O.S. PROJECTION. CAMERA PANS R. TO INCLUDE THE OPAQUE PROJECTOR LENS, TIPPED IN R.FG.					
BORELLI (off) He brought darkness and death upon the whole world. 998.10	4-135	993.05	998.10/	5.05	BORELLI TO DYLAN He brought darkness and death upon the whole world.

"DEAD OF NIGHT" 4AB	P/34	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 162 - MCS - BORELLI.  BORELLI It is called the Heart of Belial... 1004.12	4-136	999.10	1004.09	4.15	BORELLI TO DYLAN It is called the Heart of Belial...
SCENE 163 - FS - LOW ANGLE - LOOKING UP AT THE PROJECTION ON THE WALL, SHOWING THE BOOK'S DRAWING OF THE HEART OF BELIAL. CAMERA ZOOMS IN.  BORELLI (off) ...because inside the Heart is the blood of Belial. Belial cannot be destroyed, only contained. 1020.01	4-137	/1004.14	1011.15	7.01	BORELLI TO DYLAN ...because inside the Heart is the blood of Belial.  LABORATORY: THE FOLLOWING TITLE #4-138 WILL APPEAR AGAINST A WHITE BACKGROUND. PLEASE CHECK YOUR PRINT FOR PROPER POSITIONING OF THIS TITLE.
SCENE 164 - MS - PAST THE OPAQUE PROJECTOR LENS, TIPPED IN R.FG., TO DYLAN, SEATED.  BORELLI (off) The myth says that on the night... 1025.14	4-138	1013.09	1020.00/	6.07	BORELLI TO DYLAN Belial cannot be destroyed, only contained.
SCENE 165 - MCS - BORELLI.  BORELLI ...of the full moon Belial can be created again. All the creator needs is the Heart and a host. 1041.15	4-139	1020.14	1027.14 (over scene end)	7.00	BORELLI TO DYLAN The myth says that on the night of the full moon...
	4-140	1028.09	1033.00	4.07	BORELLI TO DYLAN ...Belial can be created again.
	4-141	1034.05	1041.08	7.03	BORELLI TO DYLAN All the creator needs is the Heart and a host. (host : animal or plant on which or in which another organism lives)
SCENE 166 - MS - PAST THE OPAQUE PROJECTOR LENS, R.FG., TO DYLAN, SEATED.  DYLAN A host?  BORELLI (off) A body, one of the undead. 1050.13	4-142	1042.11	1044.09	1.14	DYLAN TO BORELLI A host?
	4-143	1044.13	1049.00	4.03	BORELLI TO DYLAN A body, one of the undead.

"DEAD OF NIGHT" 4AB	P/35	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 167 - FS - LOW ANGLE - LOOKING UP AT THE PROJECTION ON THE WALL, SHOWING THE BOOK'S DRAWING OF A CREATOR HOLDING THE HEART OF BELIAL BY A HOST BODY.					
BORELLI (off) The Heart of Belial injects the blood into the host. Once that happens... 1059.14	4-144	/1050.15	1057.00	6.01	BORELLI TO DYLAN The Heart of Belial injects the blood into the host.
SCENE 168 - MS - PAST THE OPAQUE PROJECTOR LENS, R.FG., TO DYLAN, SEATED.					
BORELLI (off) ...the host is doomed. 1063.04	4-145	1057.04 (over scene end)	1063.00/ 1063.00	5.12	BORELLI TO DYLAN Once that happens, the host is doomed.
SCENE 169 - MCS - BORELLI.					
BORELLI Belial lives again... 1066.06	4-146	1063.09	1066.05/ 1066.05	2.12	BORELLI TO DYLAN Belial lives again... (lives again : i.e., 'becomes alive again')
SCENE 170 - FS - ACROSS THE TABLE TO BORELLI, R., BEHIND THE OPAQUE PROJECTOR AS DYLAN LOOKS ON, SEATED L.					
BORELLI ...answerable only to his creator. 1071.08	4-147	1067.10	1071.08/ 1071.08	3.14	BORELLI TO DYLAN ...answerable only to his creator.
SCENE 171 - FS - LOW ANGLE - LOOKING UP AT THE PROJECTION ON THE WALL SHOWING THE BOOK'S DRAWING OF BELIAL KNEELING BY ITS CREATOR.					
BORELLI (off) What the creator hates, Belial hates. What the creator seeks to destroy, Belial destroys. But, in order to destroy Belial, you must first kill his master. 1088.15	4-148	1072.00	1075.02	3.02	BORELLI TO DYLAN What the creator hates, Belial hates.
	4-149	1075.06	1080.03	4.13	BORELLI TO DYLAN What the creator seeks to destroy, Belial destroys.
	4-150	1080.07	1087.15	7.08	BORELLI TO DYLAN But, in order to destroy Belial, you must first kill his master.

"DEAD OF NIGHT" 4AB	P/36	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 172 - MCS - BORELLI.  BORELLI It's a, (chuckles) how do you say, symbiotic relationship. 1096.14	4-151	1089.06	1096.13/	7.07	BORELLI TO DYLAN It's a, how do you say, symbiotic relationship. (how do you say : i.e., 'how do you term it in English')
SCENE 173 - MS - PAST THE OPAQUE PROJECTOR LENS, R.FG., TO DYLAN, SEATED AS HE NODS.  BORELLI (off) Their souls are inseparably bonded together.	4-152	1097.14	1103.11	5.13	BORELLI TO DYLAN Their souls are inseparably bonded together.
DYLAN Great. 1105.06	4-153	1103.15	1105.05/	1.06	DYLAN TO BORELLI Great. (colloquial affirmation - here said sarcastically)
SCENE 174 - MCS - BORELLI.  BORELLI Dylan, four hundred years ago, the Heart was stolen. 1112.04	4-154	/1105.09	1111.14	6.05	BORELLI TO DYLAN Dylan, 400 years ago, the Heart was stolen.
SCENE 175 - FS - ACROSS THE TABLE TO BORELLI, BEHIND THE OPAQUE PROJECTOR, STEPPING R. AND EXITING AS DYLAN LOOKS ON, SEATED L. 1116.15					
SCENE 176 - MS - PAST THE OPAQUE PROJECTOR LENS, R.FG., TO DYLAN, SITTING UP. CAMERA DOLLIES L., MOVING OFF THE OPAQUE PROJECTOR.  BORELLI (off) This symbol is the... 1122.01					
SCENE 177 - MS - PAST THE OPAQUE PROJECTOR, TIPPED IN					

"DEAD OF NIGHT" 4AB	P/37	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
L.FG., TO BORELLI, POINTING HIS FINGER AT THE PROJECTION ON THE WALL, SHOWING THE BOOK'S RENDITION OF A CREST.					
BORELLI ...crest of the last great (in Latin) <u>monstro venatorum</u> . (in English) They found the heart and planned to use it to wipe out all the undead. (chuckles) But the hunters... 1138.00	4-155	1117.04 (over scene end)	1124.10	7.06	BORELLI TO DYLAN This symbol is the crest of the last great <u>monstro venatorum</u> . (This symbol : referring to the symbol on the artifact) (crest : a symbol of a family or office) (monstro venatorum : Latin for 'monster hunters' - to appear in ITALICS)
SCENE 178 - MCS - DYLAN, SEATED, NODDING.	4-156	1127.02	1134.10	7.08	BORELLI TO DYLAN They found the heart and planned to use it to wipe out all the undead. (wipe out : i.e., 'destroy forever')
BORELLI (off) ...themselves were massacred before they could use it. 1144.09	4-157	1136.13 (over scene end)	1143.10	6.13	BORELLI TO DYLAN But the hunters themselves were massacred before they could use it.
SCENE 179 - MS - PAST THE OPAQUE PROJECTOR, TIPPED IN L.FG., TO BORELLI BY THE PROJECTION ON THE WALL THAT SHOWS THE BOOK'S RENDITION OF A CREST.					
BORELLI The legend says a werewolf... 1149.00	4-158	1144.14	1149.00/	4.02	BORELLI TO DYLAN The legend says a werewolf family...
SCENE 180 - MCS - DYLAN, STRAIGHTENING AS CAMERA TILTS UP WITH HIM.					
BORELLI (off) ...family was entrusted to hide the Heart over the centuries... 1157.00	4-159	/1149.04	1156.13/	7.09	BORELLI TO DYLAN ...was entrusted to hide the Heart over the centuries...
SCENE 181 - MS - PAST THE OPAQUE PROJECTOR, TIPPED IN L.FG., TO BORELLI BY THE PROJECTION ON THE WALL THAT SHOWS THE BOOK'S RENDITION OF A CREST.					
BORELLI ...and to keep its secret. 1160.12	4-160	/1157.01	1160.12/	3.11	BORELLI TO DYLAN ...and to keep its secret.

"DEAD OF NIGHT" 4AB	P/38	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 182 - MCS - DYLAN.</p> <p>DYLAN Gabriel. 1164.02</p> <p>WIPE TO:</p> <p>SCENE 183 - EXT. CYSNOS MEATPACKING PLANT - NIGHT - MFS - PAST THE SIDE OF A CYSNOS TRUCK, R.FG., TO MARCUS, WAITING AS THE VOLKSWAGEN CONVERTIBLE APPROACHES IN L.BG.</p> <p>PEDESTRIANS (off) (low and indistinct chatter - continues under following scenes and dialogue)</p> <p>CAMERA DOLLIES IN ON MARCUS AND PANS R., MOVING OFF THE VOLKSWAGEN CONVERTIBLE.</p> <p>DYLAN (voice over) I called Marcus to rendezvous at Cysnos Plant. I was hoping Gabriel would stay clear of this.</p> <p>MARCUS STEPS L. AND EXITS. 1175.09</p> <p>SCENE 184 - MFS - THE PARKED VOLKSWAGEN CONVERTIBLE AS DYLAN GETS OUT, CLOSES THE DRIVER'S DOOR AND STEPS FG.</p> <p>DYLAN (voice over) But my gut knew this wasn't gonna end well.</p> <p>MARCUS ENTERS R.FG., STEPPING BG.</p> <p>MARCUS (face off) (overlapping) What the hell happened?</p> <p>MARCUS HALTS AS DYLAN STEPS FG. TOWARD HIM AND CAMERA DOLLIES R.</p> <p>MARCUS What's, what's wrong? Is it bad?</p>	<p>4-161</p> <p>4-162 ITAL</p> <p>4-163 ITAL</p> <p>4-164 ITAL</p> <p>4-165</p>	<p>1162.11</p> <p>1167.03</p> <p>1171.04</p> <p>/1175.10</p> <p>1178.14</p>	<p>1164.03</p> <p>1171.00</p> <p>1175.06/</p> <p>1178.10</p> <p>1182.07</p>	<p>1.08</p> <p>3.13</p> <p>4.02</p> <p>3.00</p> <p>3.09</p>	<p>DYLAN TO BORELLI Gabriel. (implying that Gabriel's family has been the keeper of the Heart)</p> <p>DYLAN TO AUDIENCE (voice over) I called Marcus to rendezvous at Cysnos Plant.</p> <p>DYLAN TO AUDIENCE (voice over) I was hoping Gabriel would stay clear of this. (stay clear of this : i.e., 'not interfere')</p> <p>DYLAN TO AUDIENCE (voice over) But my gut knew this wasn't gonna end well. (my...well : i.e., 'I knew instinctually that there was going to be trouble/tragedy')</p> <p>MARCUS TO DYLAN What the hell happened? What's wrong? Is it bad? (the hell : vulgar emphatic) (Is it bad : i.e., 'Is the situation bad' - 'Are we in trouble')</p>

"DEAD OF NIGHT" 4AB	P/39	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 184 - (CONTINUED)</p> <p>DYLAN STEPS R. AS MARCUS FOLLOWS. CAMERA PANS R. WITH THEM.</p> <p>DYLAN It's worse. 1184.01</p> <p>SCENE 185 - INT. CYSNOS MEATPACKING PLANT - NIGHT - MFS - PAST A SLAB OF BEEF, R.FG., TO DYLAN AND MARCUS, STEPPING THROUGH THE DOORWAY. CAMERA DOLLIES L., MOVING OFF THE SLAB OF BEEF AS DYLAN AND MARCUS STEP FG. AND LOOK DOWN. 1189.15</p> <p>SCENE 186 - FS - PAST THE CORNER OF A TABLE, L.FG., TO A TRAIL OF BLOOD ON THE FLOOR. CAMERA DOLLIES IN ON THE TRAIL OF BLOOD, MOVING OFF THE TABLE. 1193.04</p> <p>SCENE 187 - MFS - DYLAN AND MARCUS STEP FG. AND REACT AS THEY LOOK FG. CAMERA PANS L. WITH THEM.</p> <p>GABRIEL (off) (grunts, groans, and pants - continues under following scenes and dialogue) 1195.09</p> <p>SCENE 188 - FS - PAST TWO SLABS OF BEEF, DANGLING IN L.FG., TO GABRIEL, WOUNDED AND BACKED AGAINST A WALL, HOLDING HIS GUT AS CAMERA DOLLIES IN. 1198.02</p>	4-166	1182.11	1184.00/	1.05	<p>DYLAN TO MARCUS It's worse. (i.e., 'The situation is worse than bad.' - 'The situation is dire.')</p>

"DEAD OF NIGHT" 4AB	P/40	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 189 - MFS - DYLAN REACTS AS MARCUS LOOKS ON, R.  DYLAN Search for others. Hurry.  MARCUS STEPS R. AND EXITS AS DYLAN STEPS L.FG. 1203.04	4-167	1198.13	1201.10	2.13	DYLAN TO MARCUS Search for others. Hurry. (others : referring to other members of Gabriel's family)
SCENE 190 - MFS - GABRIEL BACKED AGAINST THE WALL, HOLDING HIS GUT AS CAMERA DOLLIES IN AND DYLAN ENTERS R.FG., STEPPING BG.  DYLAN (face off) Gabriel.  DYLAN STOPS BY GABRIEL AS DOLLIES INTO MCS ON THEM AND HOLDS.	4-168	1204.08	1206.00	1.08	DYLAN TO GABRIEL Gabriel.
GABRIEL (grunts) There is not much time. 1212.08	4-169	1207.14	1211.11	3.13	GABRIEL TO DYLAN There is not much time.
SCENE 191 - MCS - PAST DYLAN, R.FG., TO GABRIEL WITH BLOOD ON HIS CHIN.  GABRIEL Please... 1215.11					
SCENE 192 - MCS - PAST GABRIEL, L.FG., TO DYLAN.  GABRIEL (face off) ...tell them that Slake told me the Heart.... 1224.01	4-170	1214.12	1221.02 (over scene end)	6.06	GABRIEL TO DYLAN Please, tell them that Slake told me the Heart....



"DEAD OF NIGHT" 4AB	P/41	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 193 - MFS - PAST THE SLAB OF BEEF, R.FG., TO MARCUS, ENTERING R. AS HE RUNS FG.</p> <p>MARCUS Dylan, there's nobody.</p> <p>MARCUS HALTS AS CAMERA PANS L., MOVING OFF THE SLAB OF BEEF.</p> <p>1227.06</p> <p>SCENE 194 - MCS - PAST DYLAN, R.FG., TO GABRIEL.</p> <p>GABRIEL Sclavi.</p> <p>1229.14</p> <p>SCENE 195 - MCS - PAST GABRIEL, L.FG., TO DYLAN.</p> <p>GABRIEL (face off) (grunts) You must find Sclavi.</p> <p>GABRIEL MOVES L. AND EXITS.</p> <p>1235.07</p> <p>SCENE 196 - MS - MARCUS REACTS. A SLAB OF BEEF IS L., DANGLING FROM A HOOK.</p> <p>GABRIEL (off) (grunts and groans - continues under following scene)</p> <p>1238.00</p> <p>SCENE 197 - MCS - DYLAN TURNS, THEN STEPS R.FG. AS CAMERA PANS R.</p> <p>1246.06</p> <p>SCENE 198 - MFS - MARCUS REACTS AS DYLAN ENTERS L.FG., STEPS BG. AND GRABS MARCUS'S ARM.</p> <p>1250.03</p>	<p>4-171</p> <p>4-172</p> <p>4-173</p>	<p>1224.08</p> <p>1227.08</p> <p>1231.01</p>	<p>1226.14</p> <p>1229.14/</p> <p>1234.04</p>	<p>2.06</p> <p>2.06</p> <p>3.03</p>	<p>MARCUS TO DYLAN Dylan, there's nobody. (nobody : i.e., 'no one left at the plant')</p> <p>GABRIEL TO DYLAN Sclavi.</p> <p>GABRIEL TO DYLAN You must find Sclavi.</p>

"DEAD OF NIGHT" 4AB	P/42	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 199 - MS - DYLAN STEPS FG.  MARCUS (off) What...  CAMERA DOLLIES BACK WITH DYLAN TO INCLUDE MARCUS, WHO FOLLOWS BESIDE HIM.  MARCUS ...what, uh, what did that to him?  DYLAN AND MARCUS STEP R. AS CAMERA DOLLIES R. WITH THEM.  DYLAN Same thing that killed you and Mara.  MARCUS Wait. Th-the, the zombie?  DYLAN HALTS IN L.FG. AS MARCUS STOPS AND CAMERA HOLDS.  MARCUS The big zombie?  1261.06	4-174	/1250.05	1254.06	4.01	MARCUS TO DYLAN What, what, uh, what did that to him? (i.e., 'What wounded Gabriel?')
	4-175	1254.13	1257.02	2.05	DYLAN TO MARCUS Same thing that killed you and Mara.
	4-176	1257.06	1261.05/	3.15	MARCUS TO DYLAN Wait. The, the zombie? The big zombie?
	4-177	1262.07	1264.07/	2.00	DYLAN TO HIMSELF Sclavi.
SCENE 200 - MCS - PAST MARCUS, R.FG., TO DYLAN.  DYLAN Sclavi.  1264.08					
SCENE 201 - MFS - DYLAN REACTS AS MARCUS LOOKS ON, R.  DYLAN I gotta check something out. Call Wolfgang.  DYLAN STEPS L.FG.  DYLAN Make sure you're not around when he gets here.  1271.07	4-178	1265.09	1267.08	1.15	DYLAN TO MARCUS I gotta check something out. (check something out : i.e., 'investigate something')
	4-179	1267.12	1271.07/	3.11	DYLAN TO MARCUS Call Wolfgang. Make sure you're not around when he gets here. (implying that Wolfgang will be very angry and violent when he arrives to find his father)

"DEAD OF NIGHT" 4AB	P/43	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 202 - MCS - MARCUS REACTS.					
MARCUS Yeah.	4-180	/1271.11	1273.03	1.08	MARCUS TO DYLAN Yeah.
MARCUS REACHES DOWN AND LIFTS HIS O.S. CELL PHONE AND THE O.S. FLYER FROM HIS O.S. POCKET. 1276.13					
SCENE 203 - CS - PAST MARCUS, L.FG., TO MARCUS'S HANDS, HOLDING THE CELL PHONE AND UNFOLDING THE FLYER WHICH SHOWS THE PICTURES OF THE ZOMBIES AND READS:	4-181	1277.13	1282.00/	4.03	NARRATIVE TITLE (ON FLYER)
C.O.L.D. - COALITION OF THE LIVING DEAD PRESENTS DEAD... BUT LIVING LARGE 1282.01					C.O.L.D. - COALITION OF THE LIVING DEAD PRESENTS DEAD... BUT LIVING LARGE
SCENE 204 - MCS - MARCUS (TORSO) HOLDS THE FLYER AND THE CELL PHONE. CAMERA TILTS UP ON MARCUS, REACTING.					
MARCUS (voice over) Hi. I-I don't really know what to say. Uh... 1287.02	4-182 ITAL	1284.04	1287.00/	2.12	MARCUS TO GROUP (voice over) Hi. I don't really know what to say.
SCENE 205 - INT. BREAUX MART/BACKROOM - DAY - MS - MARCUS, SEATED AS CAMERA DOLLIES L. A PILE OF PALLETS ARE BG.					
MARCUS ...I guess I'm, I'm a, I'm M-Marcus.	4-183	/1287.04	1291.00	3.12	MARCUS TO GROUP I guess I'm, I'm a, I'm M-Marcus. (note play on give and take at a support group such as Alcoholics Anonymous, during which a new member introduces and identifies him/herself and is greeted by the group)
GROUP MEMBERS (off) (reactions)					
MARCUS And, um, I'm.... 1295.09	4-184	1292.00	1295.00	3.00	MARCUS TO GROUP And, um, I'm....

"DEAD OF NIGHT" 4AB	P/44	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 206 - FS - ACROSS THE ROOM TO MARCUS AND A GROUP OF ZOMBIES SEATED IN A CIRCLE.  MARCUS (sighs) 1299.04					
SCENE 207 - MCS - MARCUS, SEATED AS CAMERA DOLLIES L.  MARCUS I'm dead. 1302.03	4-185	1300.12	1302.03/	1.07	MARCUS TO GROUP I'm dead.
SCENE 208 - MS - A MALE ZOMBIE GROUP MEMBER AND A FEMALE ZOMBIE GROUP MEMBER, SEATED AS THEY WAVE THEIR HANDS.  ZOMBIE GROUP MEMBERS (reactions) Hi, Marcus. 1303.13	4-186	/1302.07	1303.13/	1.06	GROUP MEMBERS TO MARCUS Hi, Marcus.
SCENE 209 - MS - TWO ZOMBIE GROUP MEMBERS, SEATED, GREETING O.S. MARCUS. 1305.12					
SCENE 210 - MS - A MALE ZOMBIE GROUP MEMBER, SEATED, LOWERING HIS HAND AS A SECOND MALE ZOMBIE GROUP MEMBER LOOKS ON.  MARCUS (off) Hey, everybody. 1307.04	4-187	/1305.13	1307.04/	1.07	MARCUS TO GROUP Hey, everybody.
SCENE 211 - MCS - MARCUS AS CAMERA DOLLIES L.  MARCUS Um, so, yeah, so, it's been a, it's been a rough adjustment. 1313.02	4-188	/1307.08	1313.02/	5.10	MARCUS TO GROUP Um, so, yeah, so, it's been a, it's been a rough adjustment. (Um : interjection of hesitation) (rough adjustment : i.e., 'difficult adjustment to being a zombie')

"DEAD OF NIGHT" 4AB	P/45	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 212 - MS - GROUP MEMBER #1 NODS AS A SECOND GROUP MEMBER LOOKS ON.</p> <p>GROUP MEMBER #1 Mm-hm.</p> <p>MARCUS (off) (overlapping) You know, um... 1316.05</p> <p>SCENE 213 - MCS - MARCUS, SEATED AS CAMERA DOLLIES L.</p> <p>MARCUS ...the smell, the diet, the whole, um... 1322.01</p> <p>SCENE 214 - MS - TWO MALE ZOMBIE GROUP MEMBERS, SEATED, REACTING AS A SECURITY GUARD ZOMBIE LOOKS ON. CAMERA DOLLIES R. ON THEM.</p> <p>MARCUS (off) ...things... 1325.08</p> <p>SCENE 215 - MCS - MARCUS, SEATED AS ZOE LOOKS ON, SEATED L.</p> <p>MARCUS ...falling off of you thing. (chuckles)</p> <p>GROUP MEMBERS (laughter and low and indistinct chatter - continues under following scenes and dialogue)</p> <p>MARCUS (chuckling) You know. Yeah, this guy knows what I'm talking about. 1331.00</p>	<p>4-189</p> <p>4-190</p> <p>4-191</p>	<p>/1316.06</p> <p>1323.13</p> <p>1328.06</p>	<p>1322.00/</p> <p>1328.02</p> <p>1331.00/</p>	<p>5.10</p> <p>4.05</p> <p>2.10</p>	<p>MARCUS TO GROUP You know, the smell, the diet, the whole...</p> <p>MARCUS TO GROUP ...things falling off of you thing. (the whole...of you thing : i.e., 'the fact that parts of your body rot and fall off') (referring to the things about being a zombie that are difficult to accept)</p> <p>MARCUS TO GROUP Yeah, this guy knows what I'm talking about.</p>

"DEAD OF NIGHT" 4AB	P/46	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 216 - MS - PAST MARCUS, L.FG., TO A MALE ZOMBIE, ROSENBERG, SEATED AS A PRIEST ZOMBIE LOOKS ON.</p> <p>MARCUS Yeah.</p> <p>ROSENBERG (chuckles) You, you get used to it.</p> <p>MARCUS No, I won't. (chuckles) 1334.03</p> <p>SCENE 217 - MCS - MARCUS, SEATED AS ZOE LOOKS ON, SEATED L.</p> <p>MARCUS Um, but right now I have a big problem. 1341.01</p> <p>SCENE 218 - MS - THE SECURITY GUARD ZOMBIE AND A FEMALE ZOMBIE, SEATED AS CAMERA DOLLIES L. AND PANS R.</p> <p>MARCUS (off) Okay, I'm looking for a zombie. I'm looking for... 1344.11</p> <p>SCENE 219 - MCS - PAST ZOE, L.FG., TO MARCUS, SEATED.</p> <p>MARCUS ...a massive zombie. 1347.08</p> <p>SCENE 220 - MCS - PAST MARCUS, TIPPED IN L.FG., TO ROSENBERG AND THE PRIEST ZOMBIE, SEATED.</p> <p>MARCUS (face off) And he's bigger... 1350.13</p>	<p>4-192</p> <p>4-193</p> <p>4-194</p>	<p>/1331.04</p> <p>1337.02</p> <p>/1341.04</p>	<p>1334.02/</p> <p>1341.00/</p> <p>1347.07/</p>	<p>2.14</p> <p>3.14</p> <p>6.03</p>	<p>ROSENBERG TO MARCUS, THEN MARCUS TO ROSENBERG -You get used to it. -No, I won't.</p> <p>MARCUS TO GROUP But right now I have a big problem.</p> <p>MARCUS TO GROUP Okay? I'm looking for a zombie. I'm looking for a massive zombie.</p>

"DEAD OF NIGHT" 4AB	P/47	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 221 - MCS - PAST ZOE, L.FG., TO MARCUS.  MARCUS ...and stronger than anything I've ever seen.  MARCUS LOOKS R.BG.  MARCUS And he's a, he's a killer. 1356.04	4-195	1349.07	1356.04/ (over scene end)	6.13	MARCUS TO GROUP He's bigger and stronger than anything I've ever seen. And he's a killer.
SCENE 222 - MS - PAST MARCUS, L.FG., TO ROSENBERG AND THE PRIEST ZOMBIE, SEATED.  ZOE (off) W-w-we thought those were just rumors. 1361.14	4-196	1358.12	1361.14/	3.02	ZOE TO MARCUS We thought those were just rumors. (those were just rumors : i.e., 'the presence of a killer zombie was just a rumor')
SCENE 223 - MCS - PAST MARCUS, R.FG., TO ZOE, SEATED.  ZOE They say he lives in the abandoned power building... 1366.02	4-197	1362.11	1368.09/ (over scene end)	5.14	ZOE TO MARCUS They say he lives in the abandoned power building outside of town.
SCENE 224 - MCS - PAST ZOE, L.FG., TO MARCUS, SEATED.  ZOE (face off) ...outside of town. 1368.10					
SCENE 225 - MCS - PAST MARCUS, R.FG., TO ZOE.  ZOE In the forbidden ward.  GROUP MEMBERS (overlapping) (indistinct whispers and reactions - continues under following scenes and dialogue) 1372.05	4-198	1369.12	1372.04/	2.08	ZOE TO MARCUS In the forbidden ward. (forbidden ward : referring to a place where uncontrollable zombies were banished)
SCENE 226 - MS - ROSENBERG SHAKES HIS HEAD AS THE PRIEST ZOMBIE LOOKS ON. 1374.14					

"DEAD OF NIGHT" 4AB	P/48	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 227 - MCS - PAST ZOE, L.FG., TO MARCUS.  ZOE (face off) M-Marcus, you, you have to be careful. 1379.00	4-199	/1375.00	1378.15/	3.15	ZOE TO MARCUS Marcus, you have to be careful.
SCENE 228 - MS - ROSENBERG, SEATED AS THE PRIEST ZOMBIE LOOKS ON, SEATED L.  ROSENBERG There's no room for heroes in the world of zombies. 1384.12	4-200	/1379.03	1384.11/	5.08	ROSENBERG TO MARCUS There's no room for heroes in the world of zombies. (implying that zombies are not brave, that being a zombie hero will only result in one's demise)
SCENE 229 - MCS - PAST ROSENBERG, R.FG., TO MARCUS AS ZOE LOOKS ON, L.BG. IN SOFT FOCUS.  ROSENBERG (face off) Believe me. We come... 1387.09					
SCENE 230 - MFS - PAST TWO ZOMBIES, SEATED IN L.FG., TO ROSENBERG, THE PRIEST ZOMBIE, MARCUS, ZOE AND OTHER ZOMBIES, SEATED IN THE CIRCLE AS CAMERA DOLLIES R.  ROSENBERG ...from a long and proud history of being cowards. 1392.10	4-201	/1384.15	1392.06/	7.07	ROSENBERG TO MARCUS Believe me. We come from a long and proud history of being cowards. (We...cowards : i.e., 'Zombies are historically cowards')
SCENE 231 - MCS - PAST ROSENBERG, R.FG., TO MARCUS, REACTING AND LOOKING AT ZOE, L., AS CAMERA RACKS FOCUS ON HER. 1397.10					
SCENE 232 - MCS - PAST ZOE, L.FG., TO MARCUS, REACTING.  MARCUS (sighs) 1403.02					



"DEAD OF NIGHT" 4AB	P/49	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 233 - FS - ACROSS THE ROOM TO MARCUS, STRAIGHTENING AND STEPPING FG. AS ROSENBERG, ZOE AND THE GROUP OF ZOMBIE GROUP MEMBERS LOOK ON, SEATED IN A CIRCLE.</p> <p>ROSENBERG Marcus?</p> <p>GROUP MEMBERS (low and indistinct chatter - continues under following scenes and dialogue)</p> <p>ROSENBERG Marcus?</p> <p>MARCUS EXITS L.FG. 1409.01</p> <p>SCENE 234 - MFS - MARCUS STEPS BG. TO THE BACKROOM DOOR, OPENS IT, THEN TURNS AND LOOKS FG. AT THE O.S. GROUP AS CAMERA DOLLIES IN.</p> <p>MARCUS If I'm not back in an hour...</p> <p>CAMERA HOLDS ON MARCUS.</p> <p>MARCUS ...call in a bomb scare.</p> <p>MARCUS STEPS BG. THROUGH THE DOORWAY. 1421.01</p> <p>SCENE 235 - MS - ROSENBERG AND THE ZOMBIE PRIEST, SEATED, REACTING.</p> <p>ROSENBERG Ooh. (chuckles) 1425.07</p>	<p>4-202</p> <p>4-203</p> <p>4-204</p>	<p>1403.13</p> <p>1407.10</p> <p>1412.15</p>	<p>1405.09</p> <p>1409.00/</p> <p>1419.01</p>	<p>1.12</p> <p>1.06</p> <p>6.02</p>	<p>ROSENBERG TO MARCUS Marcus?</p> <p>ROSENBERG TO MARCUS Marcus?</p> <p>MARCUS TO GROUP If I'm not back in an hour, call in a bomb scare. (bomb scare : see Title #3-213)</p>

"DEAD OF NIGHT" 4AB	P/50	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
WIPE TO:  SCENE 236 - INT. DYLAN'S OFFICE - NIGHT - MFS - THE OFFICE DOOR OPENS TO REVEAL ELIZABETH, STEPPING THROUGH THE DOORWAY AS SHE HOLDS A BAG AND LOOKS AT O.S. DYLAN.  ELIZABETH Hey.  1428.13	4-205	1427.05	1428.12/	1.07	ELIZABETH TO DYLAN Hey.
SCENE 237 - MFS - DYLAN, SEATED AT THE DESK.  DYLAN Hey.  ELIZABETH ENTERS L.FG. AS DYLAN TURNS THE CHAIR TO FACE HER AND LIFTS THE PHOTOGRAPH OF THE HEART OF BELIAL.	4-206	1429.08	1431.00	1.08	DYLAN TO ELIZABETH Hey.
DYLAN You really don't know anything else about this?  1441.13	4-207	1439.01	1441.12/	2.11	DYLAN TO ELIZABETH You really don't know anything else about this? (this : referring to the Heart)
SCENE 238 - MS - ELIZABETH.  ELIZABETH No, I mean, it was stolen from my father.  1445.11	4-208	1442.04	1445.11/	3.07	ELIZABETH TO DYLAN No, I mean, it was stolen from my father.
SCENE 239 - MS - PAST ELIZABETH, L.FG., TO DYLAN, SEATED.  DYLAN Right, well, it was never his to begin with. I mean, it belonged to the werewolves.  1457.05	4-209	1447.00	1451.15	4.15	DYLAN TO ELIZABETH Right, well, it was never his to begin with. (Right : colloquial affirmation)
	4-210	1452.03	1456.15	4.12	DYLAN TO ELIZABETH I mean, it belonged to the werewolves.

"DEAD OF NIGHT" 4AB	P/51	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 240 - MFS - PAST THE DESK, TIPPED IN R.FG., AND, DYLAN, SEATED IN R.FG., TO ELIZABETH, STEPPING R. AND SITTING ON A CHAIR AS CAMERA PANS R.					
DYLAN (face off) Your father had to have known that this wasn't just some goddamned heirloom for sale. 1463.00	4-211	1457.10	1463.00/	5.06	DYLAN TO ELIZABETH Your father had to have known that this wasn't just some goddamned heirloom for sale. (goddamned : vulgar emphatic)
SCENE 241 - MS - PAST ELIZABETH, L.FG., TO DYLAN.					
DYLAN Mara killed him to get it back. That's....	4-212	1464.10	1469.13	5.03	DYLAN TO ELIZABETH Mara killed him to get it back. That's....
ELIZABETH (face off) But you said...					
DYLAN (overlapping) (sighs) 1472.02					
SCENE 242 - MFS - PAST THE DESK, TIPPED IN R.FG., AND, DYLAN, R.FG., TO ELIZABETH, SEATED.					
ELIZABETH ...the vampires were behind this.	4-213	1470.01	1475.10 (over scene end)	5.09	ELIZABETH TO DYLAN But you said the vampires were behind this. (behind this : i.e., 'responsible for the murders')
DYLAN (face off) Not exactly. 1477.14	4-214	1476.01	1477.14/	1.13	DYLAN TO ELIZABETH Not exactly. (colloquial negation)
SCENE 243 - MFS - PAST ELIZABETH, L.FG., TO DYLAN, SEATED, HOLDING THE PHOTOGRAPH.					
DYLAN Mara gave the Heart to her vampire boyfriend, Slake, who hid it. 1483.14	4-215	1478.07	1483.13/	5.06	DYLAN TO ELIZABETH Mara gave the Heart to her vampire boyfriend, Slake, who hid it.

"DEAD OF NIGHT" 4AB	P/52	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 244 - MS - PAST DYLAN, R.FG., TO ELIZABETH, SEATED.					
DYLAN (face off) And when Mara was killed... 1486.14	4-216	1484.04	1486.14/	2.10	DYLAN TO ELIZABETH And when Mara was killed...
SCENE 245 - MS - PAST ELIZABETH, L.FG., TO DYLAN, SEATED.					
DYLAN ...he told the one person that he could trust where it was. 1491.05	4-217	/1487.02	1491.05/	4.03	DYLAN TO ELIZABETH ...he told the one person that he could trust where it was:
SCENE 246 - MS - PAST DYLAN, R.FG., TO ELIZABETH, SEATED.					
DYLAN (face off) Gabriel. 1493.06	4-218	1492.00	1493.06/	1.06	DYLAN TO ELIZABETH Gabriel.
SCENE 247 - MS - PAST ELIZABETH, L.FG., TO DYLAN, SEATED.					
DYLAN Now all three of them are dead. 1497.09	4-219	1495.05	1497.09/	2.04	DYLAN TO ELIZABETH Now all three of them are dead.
SCENE 248 - MFS - PAST ELIZABETH, SEATED IN L.FG., TO DYLAN, SEATED AS HE PUTS THE PHOTOGRAPH ONTO THE DESK.					
SINGER (voice over) (sings - continues under following scenes and dialogue)					
DYLAN Does the word... 1504.11					
SCENE 249 - MS - PAST ELIZABETH, L.FG., TO DYLAN.					
DYLAN ..."Sclavi" mean anything to you? 1507.11	4-220	1504.01	1507.11/ (over scene end)	3.10	DYLAN TO ELIZABETH Does the word "Sclavi" mean anything to you?

"DEAD OF NIGHT" 4AB	P/53	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 250 - MS - PAST DYLAN, R.FG., TO ELIZABETH.					
ELIZABETH No.	4-221	1509.01	1510.09	1.08	ELIZABETH TO DYLAN No.
DYLAN (face off) I have been pointing the finger at Gabriel, my oldest friend. 1519.06	4-222	1512.02	1518.00	5.14	DYLAN TO ELIZABETH I have been pointing the finger at Gabriel, my oldest friend. (pointing the finger at : i.e., 'accusing' - 'blaming') (oldest : longtime)
SCENE 251 - MS - PAST ELIZABETH, L.FG., TO DYLAN.					
DYLAN A man of honor. Now he's dead. 1525.14	4-223	1519.13	1522.02	2.05	DYLAN TO ELIZABETH A man of honor.
	4-224	1524.03	1525.14/	1.11	DYLAN TO ELIZABETH Now he's dead.
SCENE 252 - MFS - PAST THE DESK, TIPPED IN R.FG., AND DYLAN, SEATED IN R.FG., TO ELIZABETH, STRAIGHTENING AND STEPPING TOWARD HIM. 1532.00					
SCENE 253 - MS - PAST ELIZABETH, L.FG., TO DYLAN, MOVING TOWARD HER. 1534.15					
SCENE 254 - MCS - ELIZABETH AND DYLAN KISS.					
DYLAN & ELIZABETH (kiss - continues under following scenes) 1542.08					
DISSOLVE TO:					
SCENE 255 - MS - PAST ELIZABETH, L.FG., TO DYLAN, HOLDING HER BACK AS THEY KISS. 1546.05					

"DEAD OF NIGHT" 4AB	P/54	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
DISSOLVE TO:  SCENE 256 - MCS - DYLAN AND ELIZABETH STRAIGHTEN AND KISS AS CAMERA TILTS UP. 1551.10					
DISSOLVE TO:  SCENE 257 - MCS - PAST ELIZABETH, L.FG., TO DYLAN, TAKING OFF HIS SHIRT.					
DYLAN (voice over) Crossing the line? Yeah, perhaps.	4-225 ITAL	1552.00	1556.00	4.00	DYLAN TO AUDIENCE (voice over) Crossing the line? Yeah, perhaps. (Crossing the line : i.e., 'Was it unacceptable to become romantically involved with Elizabeth')
CAMERA TILTS DOWN ON ELIZABETH AND DYLAN (TORSO), EMBRACING.					
DYLAN (voice over) But I'm not exactly billing her for it. I knew Elizabeth was still in danger. 1564.00	4-226 ITAL	1556.12	1560.01	3.05	DYLAN TO AUDIENCE (voice over) But I'm not exactly billing her for it. (i.e., 'But I wasn't charging Elizabeth for our personal time together.' - here said facetiously)
WIPE TO:					
SCENE 258 - INT. DYLAN'S OFFICE - DAY - CS - DYLAN'S HAND OPENS A DRAWER.					
DYLAN (voice over) Being caught up in a world where you don't belong isn't natural.	4-227 ITAL	1561.04	1564.07	3.03	DYLAN TO AUDIENCE (voice over) I knew Elizabeth was still in danger.
DYLAN'S HANDS REACHES INSIDE THE DRAWER AND LIFTS OUT A TALISMAN MEDALLION NECKLACE. 1573.06	4-228 ITAL	1564.11	1570.01	5.06	DYLAN TO AUDIENCE (voice over) Being caught up in a world where you don't belong isn't natural. (caught up in : i.e., 'involved in') (a world...belong : referring to the world of the undead)
SCENE 259 - MCS - DYLAN IN R.FG., LOOKING AT THE TALISMAN MEDALLION NECKLACE.					
DYLAN (voice over) I was well aware of that at one time. And so was Cassandra.	4-229 ITAL	1574.05	1580.00	5.11	DYLAN TO AUDIENCE (voice over) I was well aware of that at one time. And so was Cassandra.
DYLAN LOOKS BG. 1582.01					

"DEAD OF NIGHT" 4AB	P/55	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 260 - FS - ELIZABETH, LYING ASLEEP ON THE SOFA BED. 1584.13					
SCENE 261 - MFS - DYLAN, BARE- CHESTED, STEPS FG. AS CAMERA PANS L. 1589.03					
SCENE 262 - MFS - DYLAN STEPS BG. TOWARD ELIZABETH, LYING ON THE BED AS SHE AWAKENS AND SITS UP ON THE BED.					
ELIZABETH Morning. 1598.10	4-230	1596.06	1598.00	1.10	ELIZABETH TO DYLAN Morning. (here a greeting)
SCENE 263 - MFS - DYLAN HOLDS THE TALISMAN MEDALLION NECKLACE.					
DYLAN Good morning. 1603.00	4-231	1599.06	1601.02	1.12	DYLAN TO ELIZABETH Good morning.
DYLAN SITS AS CAMERA TILTS DOWN.					
SCENE 264 - MFS - ELIZABETH SITS UP ON THE BED AS DYLAN SITS ON THE BEDSIDE, R.					
DYLAN (face off) This is a talisman. 1608.09	4-232	1606.05	1608.09/	2.04	DYLAN TO ELIZABETH This is a talisman. (This : referring to the talisman on the necklace that Dylan puts around Elizabeth's neck)
SCENE 265 - CS - DYLAN'S HAND HOLDS THE TALISMAN MEDALLION IN HIS PALM,					
DYLAN (face off) As long as you're wearing it... 1610.12					
SCENE 266 - MCS - PAST ELIZABETH, L.FG., TO DYLAN.					
DYLAN ...vampires can't touch you. 1614.01	4-233	/1608.13 (over scene end)	1614.00/	5.03	DYLAN TO ELIZABETH As long as you're wearing it, vampires can't touch you. (touch : hurt)

"DEAD OF NIGHT" 4AB	P/56	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 267 - MCS - PAST DYLAN, R.FG., TO ELIZABETH.</p> <p>DYLAN (face off) You'll be safe.</p> <p>ELIZABETH LIFTS THE BACK OF HER HAIR. 1622.01</p> <p>SCENE 268 - CS - PAST DYLAN'S FOREARM, R.FG., TO THE TALISMAN MEDALLION AS DYLAN'S OTHER HAND EXITS UPPER FRAME. 1623.15</p> <p>SCENE 269 - MCS - PAST DYLAN, R.FG., TO ELIZABETH, HOLDING THE BACK OF HER HAIR AS HE MOVES THE TALISMAN MEDALLION NECKLACE AROUND HER NECK. 1627.13</p> <p>SCENE 270 - MCS - PAST ELIZABETH, FG., TO DYLAN, CLASPING THE NECKLACE AROUND HER NECK AS CAMERA TILTS DOWN. 1630.06</p> <p>SCENE 271 - MCS - PAST DYLAN, R.FG., TO ELIZABETH, WEARING THE TALISMAN MEDALLION NECKLACE AND LOOKING AT HIM.</p> <p>ELIZABETH Thank you.</p> <p>ELIZABETH MOVES TOWARD DYLAN AS THEY BEGIN TO KISS. 1640.12</p> <p>SCENE 272 - MFS - ACROSS THE ROOM TO THE OFFICE DOOR, OPENING TO REVEAL MARCUS, STEPPING THROUGH THE DOORWAY AS CAMERA PANS L.</p> <p>MARCUS Dylan. You...</p> <p>1643.00</p>	<p>4-234</p> <p>4-235</p>	<p>1614.10</p> <p>1637.05</p>	<p>1616.09</p> <p>1639.03</p>	<p>1.15</p> <p>1.14</p>	<p>DYLAN TO ELIZABETH You'll be safe.</p> <p>ELIZABETH TO DYLAN Thank you.</p>



"DEAD OF NIGHT" 4AB	P/57	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 273 - FS - ACROSS THE ROOM TO DYLAN AND ELIZABETH, SEATED ON THE BED AS MARCUS ENTERS R.FG., STEPPING BG.					
MARCUS (face off) ...are not gonna believe what I....	4-236	1641.05 (over scene end)	1646.06	5.01	MARCUS TO DYLAN Dylan. You are not gonna believe what I....
DYLAN (overlapping) Hey! Marcus.					
MARCUS (face off) (breath)					
MARCUS HALTS AND LOOKS AT ELIZABETH.					
MARCUS Hi, Elizabeth. 1647.13	4-237	1646.10	1647.13/	1.03	MARCUS TO ELIZABETH Hi, Elizabeth.
SCENE 274 - MS - MARCUS, REACTING AS HE LOOKS AT O.S. DYLAN AND O.S. ELIZABETH..					
MARCUS You're n-.... (reaction) 1658.03	4-238	/1648.01	1650.01	2.00	MARCUS TO DYLAN You're n--
SCENE 275 - MCS - PAST DYLAN'S SHOULDER, R.FG., TO ELIZABETH, LEANING HER CHEEK AGAINST DYLAN'S ARM AS SHE LOOKS AT O.S. MARCUS.					
MARCUS (off) I shouldn't've barged in. I'm just not used to you.... 1664.07	4-239	1660.10	1664.07/	3.13	MARCUS TO DYLAN I shouldn't have barged in. I'm just not used to you.... (barged in : i.e., 'entered without permission')
SCENE 276 - MS - MARCUS REACTS.					
MARCUS I'm gonna go.	4-240	1667.07	1671.14	4.07	MARCUS TO DYLAN I'm gonna go. I'm gonna go. I just.... (go : i.e., 'leave')
MARCUS STEPS BG.					
MARCUS (face off) I'm gonna go. Uh...					
MARCUS HALTS IN MFS AND LOOKS FG.					

"DEAD OF NIGHT" 4AB	P/58	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 276 - (CONTINUED)					
MARCUS ...I just, I-I guess we could just talk about the location of the flesh-eating zombie when you guys are done...boning. 1681.08	4-241	1672.02	1676.09	4.07	MARCUS TO DYLAN I guess we could just talk about the location of the flesh-eating zombie...
	4-242	1676.13	1681.08/	4.11	MARCUS TO DYLAN ...when you guys are done boning. (boning : vulgar slang for 'having sex')
SCENE 277 - FS - PAST MARCUS, R.FG., AND ACROSS THE ROOM TO DYLAN AND ELIZABETH, SEATED ON THE BED.					
MARCUS I'm gonna go.	4-243	1682.00	1686.03	4.03	MARCUS TO DYLAN I'm gonna go. Uh, I'm, I'm really sorry.
MARCUS STEPS L.FG. AND EXITS AS DYLAN STRAIGHTENS.					
MARCUS (off) Uh, I'm, uh, (chuckling) I'm really sorry.					
DYLAN STEPS FG.					
DYLAN (overlapping) Marcus. Come back, Marcus. 1689.11	4-244	1686.07	1689.10/	3.03	DYLAN TO MARCUS Marcus. Come back, Marcus.
EXHIBITION FOOTAGE: 1677.12					LAST FRAME OF PICTURE IS 1689.11
<u>END OF REEL 4AB</u>					<u>END OF REEL 4AB</u>
<u>FINAL</u>					<u>FINAL</u>