

"DEAD OF NIGHT" 2AB	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
				15.05	= 1 <sup>ST</sup> SCENE END
				18.00	= 2 <sup>ND</sup> SCENE END
SCENE 1 - INT. HALLWAY - NIGHT - MS - DYLAN EMERGES BEHIND THE CORNER WALL, THEN REACTS AS HE LOOKS FG.				21.08	= 3 <sup>RD</sup> SCENE END
				(2:39:1)	
DYLAN (reaction) 15.05					
SCENE 2 - MS - THROUGH THE CRACKED DOORWAY TO A BOOKCASE IN DYLAN'S OFFICE. 18.00					
SCENE 3 - MCS - DYLAN STEPS L. THROUGH THE CRACKED DOORWAY. 21.08					
SCENE 4 - INT. DYLAN'S OFFICE - NIGHT - MS - DYLAN INSIDE THE CRACKED DOORWAY AS HE REACHES DOWN, THEN GRASPS AND LIFTS A NIGHTSTICK. CAMERA TILTS DOWN AND UP WITH HIM. DYLAN STEPS L. FROM THE DOORWAY AS CAMERA PANS L. WITH HIM. 33.15					
SCENE 5 - FS - DYLAN'S POV - LOOKING DOWN AT SOME ITEMS AND MARCUS'S SHOE ON THE FLOOR. CAMERA DOLLIES IN, THEN TILTS UP ON THE DESK TO REVEAL THE DESK LAMP WHICH IS ON. CAMERA PANS L., MOVING ON MARCUS'S BODY, LYING ON THE FLOOR WITH BLOODSTAINS ON HIS SHIRT. 47.08					
SCENE 6 - MCS - PAST MARCUS'S BODY, L.FG., TO DYLAN, REACTING. 50.09					

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<p>SCENE 7 - FS - PAST THE EDGE OF THE COFFEE TABLE, L.FG., TO MARCUS'S BODY ON THE FLOOR AS DYLAN RUNS TOWARD HIM.</p> <p>DYLAN Marcus? Hey. 53.12</p> <p>SCENE 8 - MFS - PAST A TABLE, TIPPED IN L.FG., TO DYLAN, CROUCHING BY MARCUS'S BODY.</p> <p>DYLAN Marcus? 57.08</p> <p>DYLAN PUTS HIS FINGER ON MARCUS'S NECK, FEELING FOR A PULSE.</p> <p>73.06</p> <p>SCENE 9 - CS - DYLAN REACTS, THEN SITS ON THE FLOOR AS CAMERA TILTS DOWN TO INCLUDE MARCUS'S BODY IN L.FG. DYLAN CLOSES HIS EYES.</p> <p>73.06</p> <p>SCENE 10 - INT. DYLAN'S OFFICE - LATER - FS - DYLAN SITS ON A CHAIR IN R.FG. WITH CORONER #1, CROUCHED IN L.BG. BY MARCUS'S BODY WHICH IS COVERED BY A SHEET. A COP AND CORONER #2 LOOK ON, BG.</p> <p>DYLAN (sighs) (pants)</p> <p>CORONER #1 All right. Let's see what we got. 79.00</p> <p>SCENE 11 - MS - CORONER #1'S HAND LIFTS THE SHEET TO REVEAL MARCUS'S BODY, LYING ON THE FLOOR.</p> <p>CORONER #1 (off) (sighs) Jesus... 83.09</p>	<p>2-1</p> <p>2-2</p> <p>2-3</p>	<p>/50.14</p> <p>/54.00</p> <p>75.02</p>	<p>52.06</p> <p>55.08</p> <p>79.00/</p>	<p>1.08</p> <p>1.08</p> <p>3.14</p>	<p>DYLAN TO MARCUS Marcus?</p> <p>DYLAN TO MARCUS Marcus?</p> <p>CORONER #1 TO GROUP All right. Let's see what we got. (All right : colloquial affirmation) (Let's...got : i.e., 'I'll look at the victim')</p>

"DEAD OF NIGHT" 2AB	P/3	SPOTTING/SUBTITLE LIST			
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SCENE 12 - MCS - CORONER #1, CROUCHED, REACTING AS HE LOOKS AT O.S. MARCUS.					
CORONER #1 (chuckling) Christ! Is it me, or does it look like something took a bite outta this guy?	2-4	82.03 (over scene end)	85.00	2.13	CORONER #1 TO GROUP Jesus Christ! (here an emphatic - term of horror)
POLICE CHATTER (over radio) (low and indistinct chatter - continues under following scenes and dialogue) 93.02	2-5	85.12	92.00	6.04	CORONER #1 TO GROUP Is it me, or does it look like something took a bite outta this guy? (me : i.e., 'my imagination') (outta : out of) (note that the coroner is examining Marcus' body and that Marcus' stomach looks as though something ripped it open and/or took a huge bite out of it)
SCENE 13 - MFS - PAST DYLAN, SEATED R.FG. IN SOFT FOCUS, TO CORONER #1, CROUCHED. DYLAN LOOKS BG. OVER HIS SHOULDER AS CORONER #1 REACTS.					
CORONER #1 Uh, sorry.	2-6	96.00	97.08	1.08	CORONER #1 TO DYLAN Sorry.
CAMERA RACKS FOCUS ON DYLAN AS CORONER #1 LIFTS THE SHEET. 103.00					
DISSOLVE TO:					
SCENE 14 - INT. DYLAN'S OFFICE - LATER - FS - PAST DYLAN, SEATED IN THE CHAIR, R.FG., TO MARCUS'S BODY, LYING ON THE FLOOR AS CORONER #1 SNAPS A FLASH PHOTOGRAPH WHILE A COP LOOKS ON AND A SECOND COP STEPS FG.					
DYLAN (voice over) With all the dead bodies I'd seen in my day... 108.11	2-7 ITAL	105.05	109.04	3.15	DYLAN TO AUDIENCE (voice over) With all the dead bodies I'd seen in my day... (in my day : i.e., 'in my past career')
DISSOLVE TO:					
SCENE 15 - INT. DYLAN'S OFFICE - LATER - FS - PAST DYLAN, SEATED IN THE CHAIR, R.FG., TO CORONER #1 AND, CORONER #2, LIFTING MARCUS'S BODY BAG, THEN STEPPING FG.					
DYLAN (voice over) ...you'd think this would've been easier. But it... 113.15	2-8 ITAL	109.08	112.13	3.05	DYLAN TO AUDIENCE (voice over) ...you'd think this would've been easier. (i.e., 'one would imagine that I would not be so distraught over seeing another dead body')

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DISSOLVE TO:  SCENE 16 - INT. DYLAN'S OFFICE - LATER - MS - DYLAN, SEATED AS HE LOOKS DOWN.  DYLAN (voice over) ...wasn't. Marcus was my friend. 124.02	2-9 ITAL	113.06	115.10	2.04	DYLAN TO AUDIENCE (voice over) But it wasn't. (i.e., 'But I was very distracted/upset about seeing Marcus dead.')
DISSOLVE TO:  SCENE 17 - FS - ACROSS THE ROOM TO DYLAN, SEATED IN THE CHAIR. 130.08	2-10 ITAL	116.06	120.00	3.10	DYLAN TO AUDIENCE (voice over) Marcus was my friend.
SCENE 18 - MCS - DYLAN, SEATED, LOOKING L. 136.01					
SCENE 19 - FS - ACROSS THE ROOM TO DYLAN, SEATED IN THE CHAIR AS HE GRABS THE ARMS.  DYLAN (yells - continues under following scene) 137.00					
SCENE 20 - FS - DYLAN, SEATED IN THE CHAIR AS HE PUSHES IT, ROLLING R. CAMERA PANS R. WITH THE CHAIR AS IT CRASHES AGAINST SOME ITEMS AND BREAKS A MIRROR. 144.07					
SCENE 21 - MCS - HIGH ANGLE - LOOKING DOWN AT A MIRROR SHARD ON THE FLOOR, SHOWING A REFLECTION OF DYLAN AS HE LOOKS OVER HIS SHOULDER.  DYLAN (voice over) I thought I'd left my past behind, but, sometimes, it has a way of sneaking up and punching you square into the present. 154.01	2-11 ITAL          2-12 ITAL	145.01	149.12	4.11	DYLAN TO AUDIENCE (voice over) I thought I'd left my past behind, but sometimes... (my past : referring to Dylan's past of working with the undead)
		150.00	154.01/	4.01	DYLAN TO AUDIENCE (voice over) ... it has a way of sneaking up and punching you square into the present. (i.e., 'one is forced to return to/reckon with one's past')

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<p>SCENE 22 - FS - ACROSS THE FLOOR WHICH IS LITTERED WITH MIRROR SHARDS TO DYLAN, STEPPING TOWARD THE DESK, THEN HALTING AND LOOKING DOWN.</p> <p>DYLAN (voice over) It was time to get... 159.02</p> <p>SCENE 23 - MCS - HIGH ANGLE - LOOKING DOWN AT THE MIRROR SHARDS ON THE FLOOR, SHOWING REFLECTIONS OF DYLAN'S FACE.</p> <p>DYLAN (voice over) ...back to work, fast. 163.05</p> <p>SCENE 24 - FS - PAST THE COFFEE TABLE, L.FG., TO DYLAN, CROUCHING AND LIFTING A TRAPDOOR. 168.04</p> <p>SCENE 25 - INT. FLOOR COMPARTMENT - DAY - MS - LOW ANGLE - PAST AN OLD PHYSICIAN'S BAG, FG., AND THROUGH THE DOORWAY TO DYLAN, GRASPING ITS HANDLE AS CAMERA DOLLIES IN AND TILTS UP. DYLAN LIFTS THE PHYSICIAN'S BAG, STEPS R. AND EXITS AS THE TRAPDOOR CLOSES, CAUSING DARKNESS. 177.12</p> <p>SCENE 26 - INT. DYLAN'S OFFICE - DAY - MS - DYLAN (LEGS) STEPS TOWARD THE COFFEE TABLE AND PUTS THE PHYSICIAN'S BAG DOWN ON IT, CAUSING DUST TO FLY OFF IT. DYLAN (LEGS) STEPS L.BG. 181.09</p>	2-13 ITAL	158.01	162.00	3.15	<p>DYLAN TO AUDIENCE (voice over) It was time to get back to work, fast. (get back to work : i.e., 'assume my former career' - 'deal with the undead again') (fast : i.e., 'quickly' - 'immediately')</p>

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COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 27 - INT. DYLAN'S CLOSET - DAY - MCS - A RACK WITH SOME SHIRTS ON HANGERS AS DYLAN'S HAND MOVES SOME OF THEM TO REVEAL A RED SHIRT AND A BLACK JACKET. DYLAN'S HAND GRABS THE RED SHIRT AND BLACK JACKET AND EXITS R.</p> <p>185.14</p>					
<p>SCENE 28 - INT. RYAN MANSION/FOYER - DAY - MS - PAST ELIZABETH, R.FG., OPENING THE FRONT DOOR, AND THROUGH THE DOORWAY TO DYLAN ON THE PORCH, WEARING THE RED SHIRT AND BLACK JACKET.</p> <p>ELIZABETH (face off) Thought you said I was crazy. 189.08</p>	2-14	187.01 (over scene end)	192.13	5.12	ELIZABETH TO DYLAN Thought you said I was crazy. What made you change your mind? (here in response to Dylan returning to accept Elizabeth's case)
<p>SCENE 29 - INT. RYAN MANSION/STAIRCASE - DAY - MFS - ELIZABETH STEPS R., ASCENDING THE STAIRCASE AS DYLAN ENTERS L., FOLLOWING AS HE CARRIES THE PHYSICIAN'S BAG.</p> <p>ELIZABETH What made you change your mind?</p> <p>DYLAN My friend (face off) was murdered last night.</p> <p>ELIZABETH Oh, (face off) I'm... 197.07</p>	2-15	193.05	196.08	3.03	DYLAN TO ELIZABETH My friend was murdered last night. (My friend : referring to Marcus)
<p>SCENE 30 - INT. RYAN MANSION/UPSTAIRS - DAY - MFS - HIGH ANGLE - THROUGH THE BANISTER BARS TO ELIZABETH AND DYLAN, STEPPING L. AS THEY ASCEND THE STAIRCASE. CAMERA TRAVELS L. WITH THEM.</p> <p>ELIZABETH ...sorry. Who would do that?</p> <p>DYLAN Not a who. A what.</p>	2-16	/197.08	201.10	4.02	ELIZABETH TO DYLAN I'm sorry. Who would do that?

"DEAD OF NIGHT" 2AB	P/7	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 30 - (CONTINUED)					
DYLAN AND ELIZABETH MOVE BEHIND THE BANISTER POST AS CAMERA CONTINUES TO DOLLY R.					
DYLAN (face off) Whatever killed Marcus wasn't human.	2-17	202.11	208.04	5.09	DYLAN TO ELIZABETH Not a who. A what. Whatever killed Marcus wasn't human. (implying that a person didn't kill Marcus, rather something inhuman)
DYLAN AND ELIZABETH STEP FG., ASCENDING AS CAMERA TILTS UP WITH THEM.					
DYLAN Someone was watching your house. Someone who wanted to scare me off your case.	2-18	208.08	214.02	5.10	DYLAN TO ELIZABETH Someone was watching your house. Someone who wanted to scare me off your case. (Someone was...house : implying that whomever had Elizabeth's house under surveillance was the one who killed Marcus or who had Marcus killed) (scare...case : i.e., 'dissuade me from working for you')
ELIZABETH So, you're taking the case?					
DYLAN Maybe.					
221.00					
	2-19	214.06	217.02	2.12	ELIZABETH TO DYLAN So, you're taking the case? (taking the case : i.e., 'going to find out who/what killed my father')
SCENE 31 - INT. RYAN MANSION/TROPHY ROOM - DAY - MS - PAST A GLASS CASE, L.FG., TO DYLAN, CROUCHED BY THE BLOODSTAIN ON THE RUG AND HE TOUCHES THE BLOOD WITH HIS FINGERS. CAMERA DOLLIES IN AND TILTS UP ON DYLAN, REACTING.					
228.13					
	2-20	218.12	220.09	1.13	DYLAN TO ELIZABETH Maybe.
SCENE 32 - MS - ELIZABETH.					
ELIZABETH What killed my father?	2-21	232.03	234.08/	2.05	ELIZABETH TO DYLAN What killed my father?
234.08					
SCENE 33 - MS - DYLAN STEPS L. AS CAMERA DOLLIES L. WITH HIM.					
DYLAN A werewolf.	2-22	235.08	237.00/	1.08	DYLAN TO ELIZABETH A werewolf.
237.00					

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SCENE 34 - FS - PAST THE TWO TROPHY BEARS, L.FG., AND ACROSS THE ROOM TO DYLAN AND ELIZABETH.  ELIZABETH A werewolf? 240.06	2-23	238.04	242.11 (over scene end)	4.07	ELIZABETH TO DYLAN A werewolf? Like in the movies? (i.e., 'Are you referring to the type of creature that is featured in movies?')
SCENE 35 - MS - ELIZABETH AS CAMERA DOLLIES BACK.  ELIZABETH Like in the movies?  DYLAN (off) Yes and no. 245.08	2-24	243.00	245.00	2.00	DYLAN TO ELIZABETH Yes and no. (term of ambivalence - i.e., 'Werewolves are real, not just creatures in fictional movies')
SCENE 36 - FS - ACROSS THE ROOM TO DYLAN, STEPPING L. AS HE CARRIES THE PHYSICIAN'S BAG. ELIZABETH IS R.BG., WALKING.  DYLAN They're not just in Grandma's cabin out in the woods. 250.04	2-25	/245.10	250.03/	4.09	DYLAN TO ELIZABETH They're not just in Grandma's cabin out in the woods.
SCENE 37 - MS - ELIZABETH STEPS FG. AS CAMERA DOLLIES BACK WITH HER.  DYLAN (off) Or only in London. They're here, in the city... 253.12	2-26	/250.07	257.01 (over scene end)	6.10	DYLAN TO ELIZABETH Or only in London. They're here, in the city, living and working among us. (implying that werewolves are not simply creatures in stories/movies that take place in stereotypically scary woods or foggy London - note reference to children's fairytales involving werewolves and movies about werewolves set in London) (the city : i.e., 'New Orleans')
SCENE 38 - FS - PAST A LAMP, R.FG., AND ACROSS THE ROOM TO ELIZABETH, STEPPING TOWARD DYLAN, WHO LOOKS DOWN.  DYLAN ...living and working among us.  DYLAN CROUCHES. 257.14					



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SCENE 39 - MS - DYLAN'S HAND REACHES DOWN AND LIFTS A SMALL OBJECT FROM THE CARPET.					
DYLAN (face off) Most have learned to control the change...	2-27	259.00	266.05	7.05	DYLAN TO ELIZABETH Most have learned to control the change, to control the beast inside. (i.e., 'Most werewolves have learned to control their transformation from human into werewolf')
CAMERA TILTS UP ON DYLAN, LOOKING AT THE SMALL OBJECT.					
DYLAN ...to control the beast inside. But, sometimes the beast... 268.07					
SCENE 40 - MCS - ELIZABETH REACTS.					
DYLAN (off) ...gets loose and you get... 271.12	2-28	267.08	271.11/ (over scene end)	4.03	DYLAN TO ELIZABETH But sometimes the beast gets loose and you get... (the beast gets loose : i.e., 'a werewolf is unable to control his emotions and transformation')
SCENE 41 - MFS - ACROSS THE ROOM TO DYLAN AND ELIZABETH.					
DYLAN ...well, this. 276.07	2-29	272.01	275.11	3.10	DYLAN TO ELIZABETH ...well, this. (you get well, this : i.e., 'an innocent person is killed/murdered')
SCENE 42 - MCS - ELIZABETH.					
DYLAN (off) What did your father do for a living? 279.11	2-30	277.02	279.10/	2.08	DYLAN TO ELIZABETH What did your father do for a living?
SCENE 43 - MCS - DYLAN STEPS L.FG.					
ELIZABETH (off) He was an importer.	2-31	280.05	282.14	2.09	ELIZABETH TO DYLAN He was an importer.
DYLAN STEPS R. IN FG. AND EXITS AS CAMERA PANS R., MOVING ON ELIZABETH, STEPPING FG.					
ELIZABETH I don't know what you're gonna find in the house. The police have... 287.05	2-32	284.02	287.02/	3.00	ELIZABETH TO DYLAN I don't know what you're gonna find in the house. (gonna : going to)

"DEAD OF NIGHT" 2AB	P/10	SPOTTING/SUBTITLE LIST			
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SCENE 44 - MS - DYLAN AT THE WINDOW, LOOKING BG. AT A LEAFY TREE BRANCH AS CAMERA DOLLIES IN.					
ELIZABETH (off) ...been all over the place.	2-33	/287.06	289.05	1.15	ELIZABETH TO DYLAN The police have been all over the place. (been...place : i.e., 'searched the entire house')
DYLAN (face off) Did they check the trees? 291.04	2-34	289.09	291.03/	1.10	DYLAN TO ELIZABETH Did they check the trees? (the trees : referring to the trees outside the house)
SCENE 45 - MCS - ELIZABETH.					
ELIZABETH The trees? 293.02	2-35	291.11	293.02/	1.07	ELIZABETH TO DYLAN The trees?
SCENE 46 - EXT. RYAN MANSION/YARD - DAY - MS - DYLAN CLIMBS UP AS LADDER AS CAMERA CRANES UP WITH HIM TO INCLUDE A TREE BOUGH IN FG.					
DYLAN Werewolves love to use trees. (face off) Most of the earliest (on) European cases of lycanthropy... 301.10	2-36	/293.06	296.09	3.03	DYLAN TO ELIZABETH Werewolves love to use trees. (use trees : i.e., 'use trees to transform in')
	2-37	297.02 (over scene end)	304.00	6.14	DYLAN TO ELIZABETH Most of the earliest European cases of lycanthropy took place near forests. (lycanthropy : In folklore, the magical ability to assume the form and characteristics of a wolf)
SCENE 47 - MS - HIGH ANGLE - LOOKING DOWN AT ELIZABETH, WHO LOOKS AT O.S. DYLAN.					
DYLAN (off) ...took place near forests. 305.01					
SCENE 48 - CU - ACROSS THE BARK ON THE TREE BOUGH AS CAMERA TRAVELS IN TO REVEAL SOME WEREWOLF HAIR STUCK TO IT WITH DYLAN BEHIND IT IN SOFT FOCUS. 311.02					
SCENE 49 - MS - PAST THE TREE BOUGH, L.FG., TO DYLAN ON THE LADDER, REACHING TOWARD THE WEREWOLF HAIR. 312.04					

"DEAD OF NIGHT" 2AB	P/11	SPOTTING/SUBTITLE LIST			
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SCENE 50 - CS - DYLAN'S HAND, FG., LIFTS THE WEREWOLF HAIR FROM THE TREE BOUGH AS DYLAN LOOKS ON, BG. IN SOFT FOCUS. CAMERA RACKS FOCUS ON DYLAN, LOOKING AT THE WEREWOLF HAIR.					
DYLAN Jackpot. 319.13	2-38	318.07	319.13/	1.06	DYLAN TO HIMSELF Jackpot. (term of triumph - referring to finding some werewolf hair in the tree branches)
SCENE 51 - INT. RYAN MANSION/DINING ROOM - DAY - MS - PAST AN OBJECT, R.FG., TO DYLAN'S HAND, LOWERING THE PHYSICIAN'S BAG. 321.05					
SCENE 52 - MCS - HIGH ANGLE - LOOKING DOWN AT DYLAN'S HANDS, OPENING THE PHYSICIAN'S BAG TO REVEAL A VARIETY OF BOTTLES AND TOOLS. 326.07					
SCENE 53 - CS - DYLAN'S HANDS ENTER R., PUTTING TWO JARS DOWN ON THE DINING TABLE. 329.10					
SCENE 54 - MCS - DYLAN'S HAND LIFTS TWO JARS FROM THE PHYSICIAN'S BAG. 332.13					
SCENE 55 - MCS - THE JARS ON THE DINING TABLE AS DYLAN'S HAND ENTERS UPPER FRAME, PUTTING TWO JARS DOWN.					
ELIZABETH (off) Fascinating. 336.08	2-39	333.14	336.07/	2.09	ELIZABETH TO DYLAN Fascinating.
SCENE 56 - CS - ELIZABETH, SEATED.					
ELIZABETH It's very high-tech. 341.12	2-40	338.02	341.05	3.03	ELIZABETH TO DYLAN It's very high-tech. (note sarcasm - referring to the fact that Dylan employs very old-fashioned equipment and means to investigate the undead)

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SCENE 57 - MCS - PAST ELIZABETH, R.FG., TO DYLAN, WEARING A MONOCLE EQUIPPED WITH MAGNIFYING LENSES.					
DYLAN Undead investigation is old school. 346.08	2-41	343.12	346.08/	2.12	DYLAN TO ELIZABETH Undead investigation is old school. (old school : referring to an older time of perceived higher standards or level of craft)
SCENE 58 - CS - ELIZABETH NODS.					
DYLAN (off) (sighs) This is a female werewolf hair, between her second and third coat... 353.13	2-42	348.10	353.13/	5.03	DYLAN TO ELIZABETH This is a female werewolf hair, between her second and third coat...
SCENE 59 - MCS - PAST ELIZABETH, R.FG., TO DYLAN, WEARING THE MONOCLE.					
DYLAN ...which means she's probably about eighteen. 358.01	2-43	/354.01	358.00/	3.15	DYLAN TO ELIZABETH ...which means she's probably about 18.
SCENE 60 - MFS - PAST TWO CHAIRS, L.FG., TO DYLAN AND ELIZABETH, SEATED AT THE DINING TABLE. CAMERA DOLLIES R. AS DYLAN LIFTS A JAR AND LOOKS AT THE WEREWOLF HAIR INSIDE IT.					
ELIZABETH That thing was a woman?	2-44	359.06	362.02	2.12	ELIZABETH TO DYLAN That thing was a woman? (That thing : referring to the werewolf that killed Elizabeth's father)
DYLAN That thing was a girl.					
DYLAN PUTS THE JAR DOWN, THEN LIFTS ANOTHER JAR AND LOOKS AT IT.	2-45	362.14	365.05	2.07	DYLAN TO ELIZABETH That thing was a girl. (i.e., 'The werewolf was not full grown.')
ELIZABETH What are those?	2-46	368.11	370.11	2.00	ELIZABETH TO DYLAN What are those? (those : referring to the hair samples in individual vials)
ELIZABETH REACHES TOWARD A JAR AND LIFTS IT.					
DYLAN Hair samples. 372.08	2-47	370.15	372.07/	1.08	DYLAN TO ELIZABETH Hair samples.

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<p>SCENE 61 - CS - PAST DYLAN'S HAND, HOLDING THE JAR, L.FG., TO ELIZABETH, LOOKING AT IT. CAMERA RACKS FOCUS ON THE JAR TO REVEAL THE WEREWOLF HAIR INSIDE IT.</p> <p>DYLAN (face off) The most common way to become a werewolf... 375.12</p> <p>SCENE 62 - MCS - PAST ELIZABETH, R.FG., HOLDING THE JAR, TO DYLAN, WEARING THE MONOCLE AS HE LOOKS AT THE JAR IN HIS HAND AND THE WEREWOLF HAIR IN THE TWEEZERS THAT HIS OTHER HAND HOLDS.</p> <p>DYLAN ...is through inheritance. Like a genetic disorder... 380.01</p> <p>SCENE 63 - MCS - PAST DYLAN, L.FG., TO ELIZABETH, HOLDING HER JAR AND LOOKING AT IT AS DYLAN PUTS DOWN HIS JAR.</p> <p>DYLAN ...it's passed down from parent to child. 384.08</p> <p>SCENE 64 - MCS - PAST ELIZABETH, R.FG., TO DYLAN, TAKING THE JAR FROM HER HAND, THEN LIFTING THE TWEEZERS WITH THE WEREWOLF HAIR IN THEM.</p> <p>DYLAN (sighs) These families, like... 391.10</p>	<p>2-48</p> <p>2-49</p>	<p>373.00 (over scene end)</p> <p>378.04 (over scene end)</p> <p>378.08 (over scene end)</p>	<p>378.04 (over scene end)</p> <p>384.01 (over scene end)</p> <p>384.01 (over scene end)</p>	<p>5.04</p> <p>5.09</p> <p>5.09</p>	<p>DYLAN TO ELIZABETH The most common way to become a werewolf is through inheritance.</p> <p>DYLAN TO ELIZABETH Like a genetic disorder, it's passed down from parent to child.</p>

"DEAD OF NIGHT" 2AB	P/14	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 65 - MCS - PAST DYLAN, L.FG., HOLDING THE JAR, TO ELIZABETH, GRABBING ANOTHER JAR.					
DYLAN (face off) ...any wolf pack, have identifying colors in their coats. 398.06	2-50	390.03 (over scene end)	394.07	4.04	DYLAN TO ELIZABETH These families, like any wolf pack... (These : i.e., 'Werewolf')
	2-51	395.08	398.06/	2.14	DYLAN TO ELIZABETH ...have identifying colors in their coats.
SCENE 66 - MFS - PAST A CHAIR, L.FG., AND, ANOTHER CHAIR, R.FG., TO DYLAN AND ELIZABETH, SEATED AS SHE LOOKS AT THE JAR IN HER HAND AND PUTS DOWN HIS JAR.					
DYLAN There are four werewolf clans in the city.	2-52	399.03	403.02	3.15	DYLAN TO ELIZABETH There are four werewolf clans in the city.
DYLAN TAKES THE JAR FROM ELIZABETH'S HANDS, THEN LOOKS AT IT.					
DYLAN And they're pretty territorial, like the mob, so, this girl has to be from one of them. 411.03	2-53	403.12	407.14	4.02	DYLAN TO ELIZABETH And they're pretty territorial, like the mob, so... (pretty : i.e., 'very') (the mob : i.e., 'a Mafia crime family')
	2-54	408.02	411.02/	3.00	DYLAN TO ELIZABETH ...this girl has to be from one of them.
SCENE 67 - CU - THROUGH THE MAGNIFYING GLASS TO THE JAR THAT DYLAN'S FINGERS HOLD AS THE LABEL MOVES INTO FOCUS AND READS:  Cysnos	2-55	412.07	414.00	1.09	NARRATIVE TITLE (ON LABEL) (OPTIONAL) Cysnos
DYLAN (face off) Hm. 416.12					
SCENE 68 - MCS - PAST ELIZABETH, R.FG., TO DYLAN, WEARING THE MONOCLE AS HE LOWERS THE JAR AND THE TWEEZERS.					
DYLAN Damn it. 419.06	2-56	418.03	419.06/	1.03	DYLAN TO HIMSELF Damn it. (vulgar emphatic)

"DEAD OF NIGHT" 2AB	P/15	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 69 - MCS - DYLAN'S HAND GRABS SECOND JARS FROM THE TABLE, THEN EXITS R. 420.10					
SCENE 70 - MCS - HIGH ANGLE - LOOKING DOWN AT THE PHYSICIAN'S BAG AS DYLAN'S HAND ENTER L., PUTTING THE JARS INSIDE IT.					
ELIZABETH (off) What? 422.08	2-57	/420.13	422.07/	1.10	ELIZABETH TO DYLAN What? (i.e., 'What's wrong?')
SCENE 71 - MCS - DYLAN'S HANDS GRABS AND LIFTS THE LAST TWO JARS FROM THE TABLE. 424.00					
SCENE 72 - MCS - HIGH ANGLE - LOOKING DOWN AT THE PHYSICIAN'S BAG AS DYLAN'S HAND PUTS A JAR IN A COMPARTMENT AND CLOSES THE BAG FLAP. 425.11					
SCENE 73 - MS - PAST THE CHAIR, R.FG., TO DYLAN'S HAND, LIFTING THE PHYSICIAN'S BAG. 426.07					
SCENE 74 - MFS - THROUGH THE DOORWAY TO ELIZABETH, SEATED AT THE TABLE, REACTING AS DYLAN'S PHYSICIAN'S BAG MOVES BEHIND THE DOOR AND IS OBSCURED.					
ELIZABETH Hey!					
ELIZABETH STRAIGHTENS.					
ELIZABETH What's the problem? 434.03	2-58	429.07	431.12	2.05	ELIZABETH TO DYLAN What's the problem?
DYLAN EMERGES BEHIND THE DOOR, STEPPING FG. AS HE CARRIES THE PHYSICIAN'S BAG. DYLAN STEPS R.FG. AND EXITS.					

"DEAD OF NIGHT" 2AB	P/16	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
WIPE TO:					
SCENE 75 - EXT. CYSNOS MEATPACKING PLANT - DAY - FS - PAST A STACK OF PALLETS, L.FG., TO A TRUCK WITH A SIGN ON IT THAT READS:	2-59	434.04	435.07	1.03	NARRATIVE TITLE (ON SIGN)
CYSNOS MEAT Quality since 1896					CYSNOS MEAT Quality since 1896  (note that the Cynos werewolf family owns a butchering/meat- packing business)
DYLAN (voice over) The Cynos Meat-Packing Plant.					
CAMERA DOLLIES IN AND PANS L. TO REVEAL THE VOLKSWAGEN CONVERTIBLE PARKED BEHIND THE PALLETS AS DYLAN OPENS THE DRIVER'S DOOR AND GETS OUT.	2-60 ITAL	435.11	438.12	3.01	DYLAN TO AUDIENCE (voice over) The Cynos Meat-Packing Plant.
DYLAN (voice over) Owned and operated by the Cynos werewolf clan. 444.15	2-61 ITAL	439.13	444.07	4.10	DYLAN TO AUDIENCE (voice over) Owned and operated by the Cynos werewolf clan.
SCENE 76 - MCS - DYLAN PUTS HIS CAR KEYS INSIDE HIS SHIRT POCKET.					
DYLAN (voice over) I was hoping I was wrong about them being mixed up in all of this.	2-62 ITAL	446.04	451.00	4.12	DYLAN TO AUDIENCE (voice over) I was hoping I was wrong about them being mixed up in all of this. (mixed up : i.e., 'involved')
DYLAN STEPS R. AS CAMERA PANS R. WITH HIM.					
DYLAN (voice over) Gabriel and I go way back.	2-63 ITAL	451.04	453.13	2.09	DYLAN TO AUDIENCE (voice over) Gabriel and I go way back. (go way back : i.e., 'have known each other for a long time' - 'are longtime friends')
DYLAN CONTINUES BG. TOWARD THE MEATPACKING PLANT DOORWAY.					
DYLAN (voice over) But you know what they say about werewolf hair, it doesn't lie. 458.15	2-64 ITAL	454.01	458.15/	4.14	DYLAN TO AUDIENCE (voice over) But you know what they say about werewolf hair, it doesn't lie. (note humor in that there is a saying about werewolf hair - i.e., 'The hair of a werewolf always indicates its family.')



"DEAD OF NIGHT" 2AB	P/17	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 77 - INT. CYSNOS MEATPACKING PLANT - DAY - FS - A MEATPACKER ENTERS R.FG., MOVING BG. ON AN ELECTRIC CART AS HE DRIVES DOWN A CORRIDOR, CAMERA PANNING L. CAMERA TRAVELS IN ON A CORNER WALL TO REVEAL DYLAN, LOOKING AROUND AS ANOTHER MEATPACKER STEPS BG.</p> <p>DYLAN (voice over) The thing about werewolves...</p> <p>DYLAN STEPS FG. TO THE CORNER AS CAMERA DOLLIES BACK AND PANS L. TO RE-INCLUDE THE MEATPACKER DRIVING THE ELECTRIC CART IN L.BG.</p> <p>DYLAN (voice over) ...is that they don't take too well at being accused of murder.</p> <p>DYLAN STEPS FG. AS CAMERA DOLLIES BACK WITH HIM.</p> <p>DYLAN (voice over) Especially the ones they commit. 477.02</p> <p>SCENE 78 - MFS - PAST A FLORESCENT LIGHT, R.FG., AND THROUGH THE DOORWAY TO THE CORRIDOR AS DYLAN EMERGES INSIDE IT, THEN STEPS THROUGH THE DOORWAY. THERE IS THE SOUND OF A PUNCHING BAG BEING PUNCHED UNDER FOLLOWING SCENES. 483.13</p> <p>SCENE 79 - MFS - HIGH ANGLE - THROUGH 5THE RAILINGS TO A WEREWOLF CLAM MEMBER, WOLFGANG, PUNCHING A PUNCHING BAG. 486.07</p> <p>SCENE 80 - MS - DYLAN STEPS FG. 488.08</p>	<p>2-65 ITAL</p> <p>2-66 ITAL</p>	<p>466.07</p> <p>473.13</p>	<p>473.09</p> <p>477.01/</p>	<p>7.02</p> <p>3.04</p>	<p>DYLAN TO AUDIENCE (voice over) The thing about werewolves is that they don't take too well at being accused of murder. (take too well at : i.e., 'react well to' - 'like')</p> <p>DYLAN TO AUDIENCE (voice over) Especially the ones they commit. (the ones they commit : i.e., 'if they are, indeed, guilty of a murder')</p>

"DEAD OF NIGHT" 2AB	P/18	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 81 - MCS - LOW ANGLE - PAST THE PUNCHING BAG, R.FG., TO WOLFGANG, PUNCHING IT. BEHIND HIM, DYLAN STEPS R. ACROSS THE BALCONY AND EXITS. 492.00</p> <p>SCENE 82 - FS - HIGH ANGLE - THROUGH THE RAILINGS TO A MEATPACKER, SHARPENING A KNIFE AS SEVERAL OTHER WORKERS MILL ABOUT. 495.04</p> <p>SCENE 83 - MFS - LOW ANGLE - PAST THE MEATPACKER, L.FG., SHARPENING THE KNIFE, TO THE BALCONY AS DYLAN STEPS R. 497.06</p> <p>SCENE 84 - CS - PAST THE PUNCHING BAG, R.FG., TO WOLFGANG, PUNCHING IT, THEN LOOKING AROUND AS HE REACTS TO A SMELL.  WOLFGANG (sniffs) 503.12</p> <p>SCENE 85 - INT. GABRIEL'S OFFICE - DAY - MFS - A FRAMED BLACK &amp; WHITE PHOTOGRAPH SHOWS A GROUP OF MEATPACKERS AT WORK. CAMERA RACKS FOCUS ON THE FRAME GLASS TO REVEAL A REFLECTION OF DYLAN STEPPING THROUGH THE OFFICE DOORWAY. 509.07</p> <p>SCENE 86 - MS - DYLAN'S HAND LEAFS THROUGH SOME DOCUMENTS ON GABRIEL'S DESK. CAMERA TILTS UP AND PANS R. ON DYLAN, STEPPING BG. TO SOME CLIPBOARD BINS ON A WALL. 521.01</p>					

"DEAD OF NIGHT" 2AB	P/19	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 87 - CU - AN ORDER DOCUMENT AS DYLAN'S FINGER POINTS AT A COLUMN OF FIGURES WITH A LABEL THAT READS:</p> <p style="padding-left: 40px;">Quantity 300 lbs</p> <p>DYLAN'S FINGER MOVES DOWN A COLUMN OF WEIGHT FIGURES. CAMERA TILTS DOWN AS DYLAN'S FINGER STOPS UNDER AN ENTRY THAT READS:</p> <p style="padding-left: 40px;">10 lbs</p> <p>DYLAN (face off) Huh. Only ten pounds.</p> <p>DYLAN'S FINGER MOVES ACROSS THE DOCUMENT AS CAMERA PANS R., AND, STOPS BY AN ADDRESS THAT READS:</p> <p style="padding-left: 40px;">916 Magazine St. 70119 532.10</p> <p>SCENE 88 - MS - DYLAN, LOOKING BG. AS HE GRASPS A CLIPBOARD IN THE BIN. 537.10</p> <p>SCENE 89 - MCS - DYLAN MOVES R.FG. AND BEGINS TO EXIT AS THE WEREWOLF CLAN LEADER, GABRIEL, EMERGES, L.BG. IN SOFT FOCUS.</p> <p>GABRIEL You shouldn't be sneaking around.</p> <p>GABRIEL HALTS AS CAMERA RACKS FOCUS ON HIM.</p> <p>GABRIEL People might get the wrong idea. 547.10</p> <p>SCENE 90 - MFS - PAST GABRIEL, L.FG., TO DYLAN, FACING BG. AS HE PUTS DOWN A DOCUMENT.</p> <p>GABRIEL (face off) (chuckles)</p>					<p>LABORATORY: THE FOLLOWING TITLES #1-67 AND #1-68 WILL DOUBLE-PRINT OVER EXISTING TYPEFACE. PLEASE CHECK YOUR PRINT FOR PROPER POSITIONING OF THESE TITLES.</p>
	2-67	525.00	528.10	3.10	<p>DYLAN TO HIMSELF Huh. Only ten pounds. (Huh : interjection of surprise) (Only ten pounds : here an alert that such a small delivery is unusual) (referring to meat deliveries in pounds to different locations around the city)</p>
	2-68	529.14	532.09/	2.11	<p>NARRATIVE TITLE (ON PAGE) 916 Magazine St. 70119 (St. : Street)</p>
	2-69	538.09	543.00	4.07	<p>GABRIEL TO DYLAN You shouldn't be sneaking around.</p>
	2-70	543.04	547.09/	4.05	<p>GABRIEL TO DYLAN People might get the wrong idea. (get the wrong idea : i.e., 'mistake your intentions' - 'assume that you are investigating them') (note irony as Gabriel is assuming that Dylan is investigating him)</p>

"DEAD OF NIGHT" 2AB	P/20	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 90 - (CONTINUED)					
DYLAN (face off) Well, then, it's a good thing...					
DYLAN TURNS AND LOOKS FG.					
DYLAN ...that I'm the only people here. 554.13	2-71	551.03	554.12/	3.09	DYLAN TO GABRIEL Well, then, it's a good thing that I'm the only people here. (humorously implying that Gabriel and everyone that works at the meat-packing plant is not human, rather they're werewolves - i.e., 'I'm glad that I'm the only person who might mistake my intentions.')
SCENE 91 - MS - GABRIEL.					
GABRIEL Hm. (chuckles) 557.06					
SCENE 92 - MFS - PAST DYLAN, L.FG., TO GABRIEL.					
DYLAN How's the family, Gabriel? 561.09	2-72	559.03	561.08/	2.05	DYLAN TO GABRIEL How's the family, Gabriel? (the : i.e., 'your')
SCENE 93 - MS - GABRIEL.					
GABRIEL Oh, excellent. Thank you for asking. 566.11	2-73	/561.12	566.00	4.04	GABRIEL TO DYLAN Oh, excellent. Thank you for asking.
SCENE 94 - MFS - GABRIEL STEPS BG. TOWARD DYLAN.					
GABRIEL (face off) Can you even imagine what it means for you to walk through those gates again?	2-74	/566.13	574.03	7.06	GABRIEL TO DYLAN Can you even imagine what it means for you to walk through those gates again? (imagine : i.e., 'realize') (what it means...again : i.e., 'how we all might be feeling about seeing you here again')
GABRIEL STOPS BY DYLAN.					
GABRIEL (face off) After what happened? 576.11	2-75	575.04	582.00/ (over scene end)	6.12	GABRIEL TO DYLAN After what happened? They call you a monster hunter now. (After what happened : implying that Dylan caused a rift in his relationship with Gabriel and the werewolves) (They : referring to the undead) (monster hunter : term referring to one who indiscriminately hunts the undead with the intention of eradicating them)
SCENE 95 - CS - PAST GABRIEL, R.FG., TO DYLAN.					
GABRIEL (face off) They call you a monster hunter now. 582.02					

"DEAD OF NIGHT" 2AB	P/21	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 96 - CS - PAST DYLAN, R.FG., TO GABRIEL.  GABRIEL You either have to be really brave or completely crazy to come out of retirement. 592.10	2-76	583.06	590.10	7.04	GABRIEL TO DYLAN You either have to be really brave or completely crazy to come out of retirement. (retirement : referring to retirement from Dylan's line of work in which he dealt with the undead, and acted as a liaison for them)
SCENE 97 - MS - PAST GABRIEL, R.FG., TO DYLAN.  DYLAN Don't worry. I'm still retired. 597.13	2-77	/592.12	594.10	1.14	DYLAN TO GABRIEL Don't worry.
	2-78	596.00	597.13/	1.13	DYLAN TO GABRIEL I'm still retired.
SCENE 98 - MFS - DYLAN STEPS FG. AS GABRIEL LOOKS ON.  DYLAN Just on one case. 602.05	2-79	599.15	602.05/	2.06	DYLAN TO GABRIEL Just on one case. (i.e., 'I'm only working on one murder case.')
SCENE 99 - MS - DYLAN ENTERS L.FG., STEPPING R. AS CAMERA PANS R. WITH HIM.  DYLAN A murder.  DYLAN HALTS AS CAMERA HOLDS.  DYLAN A human named Alfred Ryan. 610.14	2-80	603.08	605.00	1.08	DYLAN TO GABRIEL A murder.
	2-81	606.14	610.12/	3.14	DYLAN TO GABRIEL A human named Alfred Ryan.
SCENE 100 - MCS - GABRIEL STEPS FG. AS CAMERA PANS L. TO INCLUDE DYLAN, L.FG.  GABRIEL Alfred Ryan. (breath) Alfred Ryan. This name should... 617.00	2-82	/611.00	613.14	2.14	GABRIEL TO HIMSELF Alfred Ryan. Alfred Ryan.
	2-83	614.02 (over scene ends)	619.11	5.09	GABRIEL TO DYLAN This name should mean something to me?
SCENE 101 - MCS - DYLAN REACTS AS GABRIEL ENTERS R.FG.  GABRIEL (face off) ...mean something... 618.11					

"DEAD OF NIGHT" 2AB	P/22	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 102 - MFS - PAST DYLAN, L.FG., TO GABRIEL, SITTING AT THE DESK AS CAMERA TILTS DOWN.  GABRIEL ...to me?  DYLAN (face off) Hm. I don't know, you tell me. 623.01	2-84	621.04	623.00/	1.12	DYLAN TO GABRIEL I don't know, you tell me. (you tell me : i.e., 'does that name mean anything to you' - 'do you recognize that name')
SCENE 103 - MS - DYLAN.  DYLAN Someone in your clan killed him. 626.09	2-85	624.02	626.08/	2.06	DYLAN TO GABRIEL Someone in your clan killed him.
SCENE 104 - MS - PAST DYLAN (TORSO), L.FG., TO GABRIEL, SEATED.  GABRIEL Accuse one of my family and you accuse me. 631.06	2-86	/626.12	631.05/	4.09	GABRIEL TO DYLAN Accuse one of my family and you accuse me. (implying that Gabriel takes accusations against his family personally)
SCENE 105 - MS - DYLAN.  GABRIEL (off) You should know that. Or have you... 634.12	2-87	/631.09	634.09/	3.00	GABRIEL TO DYLAN You should know that.
SCENE 106 - MS - PAST DYLAN (TORSO), L.FG., TO GABRIEL, SEATED.  GABRIEL ...traveled that far from the man I once knew? 2-90	2-88	/634.13	638.13	4.00	GABRIEL TO DYLAN Or have you traveled that far from the man I once knew? (have...knew : i.e., 'are you really so different than when we were friends')
SCENE 106 - MS - PAST DYLAN (TORSO), L.FG., TO GABRIEL, SEATED.  GABRIEL ...traveled that far from the man I once knew? 2-90	2-89	639.01	640.13/	1.12	DYLAN TO GABRIEL Hey, I stayed away. (stayed away : i.e., 'stayed away from you and your family')
DYLAN (face off) Hey, I stayed away. 640.14	2-90	/641.01	644.05	3.04	DYLAN TO GABRIEL It's your world that came knocking. (i.e., 'Someone from your family has given me cause to be here.' - 'Someone from your family committed a murder.')
SCENE 107 - MS - DYLAN.  DYLAN It's your world that came knocking. And now someone close to me is dead. Again. 649.15	2-91	644.09	649.14/	5.05	DYLAN TO GABRIEL And now someone close to me is dead. Again. (close to me : i.e., 'whom I loved') (Again : implying that someone else whom Dylan loved was murdered by an undead creature)

"DEAD OF NIGHT" 2AB	P/23	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 108 - MFS - PAST DYLAN, L.FG., TO GABRIEL, SEATED BEHIND THE DESK.  GABRIEL Sorry.  DYLAN LIFTS A FRAMED PHOTOGRAPH FROM THE DESK. 658.05	2-92	/650.02	651.10	1.08	GABRIEL TO DYLAN Sorry.
SCENE 109 - MS - DYLAN.  DYLAN Is this Mara? 660.13	2-93	659.04	660.13/	1.09	DYLAN TO GABRIEL Is this Mara? (Mara : referring to a photograph of Gabriel's daughter)
SCENE 110 - MCS - DYLAN'S HAND HOLDS THE FRAMED PHOTOGRAPH OF GABRIEL'S TEENAGE DAUGHTER, MARA, WEARING A CAP AND GOWN.  DYLAN (face off) How old is she? Seventeen? Must be on her second coat by now. 665.12	2-94	/661.01	665.12/	4.11	DYLAN TO GABRIEL How old is she? 17? Must be on her second coat by now. (implying that Mara is the one who killed Elizabeth's father)
SCENE 111 - MS - PAST DYLAN, TIPPED IN L.FG., TO GABRIEL, STRAIGHTENING AND GRABBING THE FRAMED PHOTOGRAPH AS CAMERA TILTS UP.  GABRIEL Watch... 666.07					
SCENE 112 - MS - PAST GABRIEL, R.FG., TO DYLAN, REACTING.  GABRIEL (face off) ...yourself, boy. 668.12	2-95	/666.08	668.11/	2.03	GABRIEL TO DYLAN Watch yourself, boy. (Watch yourself : implying that Dylan not make accusations) (boy : term of address to a younger man)
SCENE 113 - CS - GABRIEL WITH FANGS AND WEREWOLF EYES.  GABRIEL Out of respect for our past, I won't kill you where you stand. (chuckles) 678.12	2-96	669.04	676.10	7.06	GABRIEL TO DYLAN Out of respect for our past, I won't kill you where you stand. (past : i.e., 'past friendship/history together') (where you stand : i.e., 'right here an now')

"DEAD OF NIGHT" 2AB	P/24	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 114 - CS - DYLAN REACTS. 681.12					
SCENE 115 - CS - GABRIEL WITH FANGS AND WEREWOLF EYES REACTING AND LOOKING AT O.S. DYLAN.					
GABRIEL You better leave. The others might not be as understanding. 694.03	2-97	686.04	693.10	7.06	GABRIEL TO DYLAN You better leave. The others might not be as understanding. (The...understanding : implying that other members of Gabriel's family might be angry enough at Dylan to try and kill him)
SCENE 116 - CS - PAST GABRIEL, TIPPED IN R.FG., TO DYLAN, LOOKING AT HIM. 695.10					
SCENE 117 - CS - GABRIEL REACTS.					
GABRIEL (growls) (pants) 701.08					
SCENE 118 - MFS - PAST GABRIEL, R.FG., TO DYLAN, REACTING. DYLAN STEPS L. AS CAMERA PANS L. WITH HIM, MOVING OFF GABRIEL.					
GABRIEL (off) Cassandra was...					
DYLAN HALTS AS GABRIEL RE- ENTERS R.FG.					
GABRIEL ...a beautiful girl. 711.04	2-98	706.10	711.03/	4.09	GABRIEL TO DYLAN Cassandra was a beautiful girl.
SCENE 119 - MS - GABRIEL.					
GABRIEL What happened to her was a tragedy. But I don't think she would have wanted this. 718.05	2-99	711.14	718.04/	6.06	GABRIEL TO DYLAN What happened to her was a tragedy. But I don't think she would have wanted this. (this : i.e., 'you becoming involved in the undead') (implying that Cassandra was Dylan's girlfriend and that she was killed by some of the undead)



"DEAD OF NIGHT" 2AB	P/25	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 120 - MS - DYLAN TURNS AND LOOKS FG.  DYLAN And what exactly is "this"?  GABRIEL (off) You...  723.12	2-100	720.07	723.10/	3.03	DYLAN TO GABRIEL And what exactly is "this"? (i.e., 'What is it that I'm doing that Cassandra would not have wanted me to do?')
SCENE 121 - MFS - PAST DYLAN, L.FG., TO GABRIEL BEHIND THE DESK.  GABRIEL ...stirring up old ghosts in her honor.  729.15	2-101	/723.14	729.09	5.11	GABRIEL TO DYLAN You, stirring up old ghosts in her honor. (stirring up old ghosts : i.e., 'seeking retribution/revenge' - 'reliving past events')
SCENE 122 - MS - DYLAN REACTS, THEN STEPS BG.  DYLAN (voice over) Cassandra.  733.15	2-102 ITAL	732.00	733.15/	1.15	DYLAN TO AUDIENCE (voice over) Cassandra.
SCENE 123 - INT. MEATPACKING PLANT/BALCONY - DAY - MFS - LOOKING UP AT THE SHADOW ON THE CEILING, SHOWING DYLAN WALKING THROUGH THE DOORWAY. CAMERA TILTS DOWN AND PANS L. ON DYLAN, STEPPING FG.  DYLAN (voice over) I hadn't heard her name out loud in a long time.  739.14	2-103 ITAL	735.00	739.13/	4.13	DYLAN TO AUDIENCE (voice over) I hadn't heard her name out loud in a long time.

"DEAD OF NIGHT" 2AB	P/26	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 124 - MFS - A SIGN DANGLES FROM A CHAIN THAT HANGS FROM TWO RAILING POSTS AS CAMERA DOLLIES IN. SOME SLABS OF BEEF DANGLE FROM HOOKS IN THE ROOM BELOW. THE SIGN READS:</p> <p style="padding-left: 40px;">CAUTION OPEN RAILING</p> <p>CAMERA CONTINUES TO DOLLY IN ON THE SLABS OF BEEF ABOUT THE ROOM BELOW AS THE SIGN EXITS LOWER FRAME.</p> <p style="text-align: right;">744.04</p> <p>SCENE 125 - MCS - DYLAN STEPS FG. AND STOPS AS CAMERA TILTS UP TO INCLUDE THE CHAIN IN FG.</p> <p style="text-align: right;">747.05</p> <p>SCENE 126 - MFS - DYLAN'S POV - LOOKING DOWN AT THE CHAIN AS CAMERA PANS R. AND TILTS DOWN TO REVEAL THE PUNCHING BAG IN THE ROOM BELOW.</p> <p style="text-align: right;">750.04</p> <p>SCENE 127 - MCS - PAST THE CHAIN, FG., TO DYLAN, TURNING AND LOOKING BG. OVER HIS SHOULDER.</p> <p style="text-align: right;">751.14</p> <p>SCENE 128 - MS - PAST DYLAN, R.FG., TO WOLFGANG, PUNCHING HIM.</p> <p>DYLAN (grunts and pants - continues under following scenes and dialogue)</p> <p>WOLFGANG LUNGES FG. AND PUSHES DYLAN IN R.FG.</p> <p>WOLFGANG (yells - continues under following scene)</p> <p style="text-align: right;">755.02</p>	2-104	/740.01	742.01	2.00	<p>NARRATIVE TITLE (ON SIGN)</p> <p>CAUTION OPEN RAILING</p>

"DEAD OF NIGHT" 2AB	P/27	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 129 - INT. MEATPACKING PLANT - DAY - FS - LOW ANGLE - LOOKING UP AT DYLAN, LEAPING OFF THE BALCONY AND GRABBING A PIPE. 755.12					
SCENE 130 - FS - PAST A RAILING, FG., TO DYLAN, FALLING FROM THE PIPE AS CAMERA TILTS DOWN. 756.15					
SCENE 131 - FS - DYLAN FALLS AND CRASHES ATOP A TABLE WITH A SLAB OF MEAT ON IT AS CAMERA TILTS DOWN. 758.01					
SCENE 132 - MFS - DYLAN ROLLS OVER THE EDGE OF THE TABLE AS CAMERA TILTS DOWN. 759.08					
SCENE 133 - MS - DYLAN FALLS ONTO THE FLOOR. 761.00					
SCENE 134 - FS - LOW ANGLE - LOOKING UP AT WOLFGANG, LEAPING OVER THE EDGE OF THE BALCONY. 762.01					
SCENE 135 - MS - WOLFGANG ENTERS R. AS HE LEAPS DOWN. 763.11					
SCENE 136 - MS - DYLAN, LYING ON THE FLOOR AS HE PUSHES UP. 765.14					
SCENE 137 - MS - WOLFGANG STEPS L. AS CAMERA PANS L. WITH HIM. WOLFGANG You should've never came back. 769.02	2-105	766.08	769.02/	2.10	WOLFGANG TO DYLAN You should've never came back. (should've never came : idiomatic for 'should never have come')

"DEAD OF NIGHT" 2AB	P/28	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 138 - MFS - PAST A TABLE LEG, L.FG., TO DYLAN, STRAIGHTENING ONTO HIS HANDS AND KNEES AS CAMERA TILTS UP.</p> <p>WOLFGANG (off) You're not welcome here anymore... 772.11</p> <p>SCENE 139 - MS - WOLFGANG STEPS L. AS CAMERA PANS L. WITH HIM.</p> <p>WOLFGANG ...little pig. 774.14</p> <p>SCENE 140 - MFS - PAST WOLFGANG, R.FG., STEPPING BG. AND HALTING, TO DYLAN, STRAIGHTENING AS CAMERA DOLLIES IN AND HOLDS.</p> <p>DYLAN (grunts) (panting) Wolfgang. Still sore about our last fight? 780.10</p> <p>SCENE 141 - MS - PAST DYLAN, L.FG., TO WOLFGANG, PUNCHING. 780.15</p> <p>SCENE 142 - MCS - WOLFGANG, R.FG., PUNCHING DYLAN.</p> <p>DYLAN (pants) (grunts) 781.15</p> <p>SCENE 143 - MFS - DYLAN FLIES UP OFF HIS FEET AND FALLS ONTO HIS BACK ON A TABLE AS WOLFGANG LOOKS ON BY A SLAB OF BEEF THAT HANGS FROM A HOOK. 784.13</p>	<p>2-106</p> <p>2-107</p>	<p>770.06</p> <p>776.00</p>	<p>774.14/ (over scene end)</p> <p>780.09/</p>	<p>4.08</p> <p>4.09</p>	<p>WOLFGANG TO DYLAN You're not welcome here anymore, little pig. (little pig : here meant as a mocking term in reference to the children's story about the 3 little pigs and the big bad wolf who goes after them)</p> <p>DYLAN TO WOLFGANG Wolfgang. Still sore about our last fight? (Wolfgang : note humor in this name for a wolf) (Still...fight : i.e., 'Are you still angry that I beat you the last time we fought')</p>



"DEAD OF NIGHT" 2AB	P/30	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 149 - MFS - PAST WOLFGANG, L.FG., TO DYLAN, ROLLING OFF THE TABLE AND STANDING.					
WOLFGANG (face off) ...the last time I tasted human? 809.12	2-112	/807.02	809.11/	2.09	WOLFGANG TO DYLAN You know the last time I tasted human? (implying that it has been a while since Wolfgang last ate a human)
SCENE 150 - MFS - WOLFGANG WITH THE SLAB OF BEEF ON THE HOOK, R. DYLAN ENTERS R.FG.					
WOLFGANG They say we ain't allowed no more... 812.13	2-113	810.04	816.08/ (over scene ends)	6.04	WOLFGANG TO DYLAN They say we ain't allowed no more, but, hey, rules were meant to be broken. (we ain't : idiomatic for 'we aren't') (no more : idiomatic for 'any more' - i.e., 'to eat humans any more') (hey : colloquial emphatic) (rules...broken : colloquial term for 'I will break that rule' - i.e., 'I will kill and eat you')
SCENE 151 - MS - DYLAN STEPS FG. AND STOPS AS CAMERA PANS R.					
WOLFGANG (off) ...but, hey... 814.04					
SCENE 152 - MCS - WOLFGANG AS CAMERA DOLLIES IN AND R.					
WOLFGANG ...rules were meant... 815.10					
SCENE 153 - MCS - DYLAN STEPS FG. AS WOLFGANG ENTERS L.FG.					
WOLFGANG (face off) ...to be broken. 816.08					
SCENE 154 - MFS - PAST WOLFGANG (LEGS), L.FG., TO DYLAN (LEGS), KICKING HIM.					
DYLAN (face off) (grunts - continues under following scenes and dialogue) 817.00					

"DEAD OF NIGHT" 2AB	P/31	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 155 - MCS - WOLFGANG REACTS IN PAIN AS DYLAN MOVES R. AND EXITS.  WOLFGANG (groans)  818.01					
SCENE 156 - MS - DYLAN THROWS A PUNCH, MISSING WOLFGANG. WHO MOVES L. AND EXITS.  DYLAN (grunts)  819.07					
SCENE 157 - MFS - PAST A SLAB OF BEEF, TIPPED IN R.FG., TO DYLAN, THROWING A PUNCH AND MISSING WOLFGANG, WHO DUCKS. 820.08					
SCENE 158 - MS - WOLFGANG, L.FG., GRABS DYLAN.  DYLAN (groans)  821.01					
SCENE 159 - MS - WOLFGANG THROWS DYLAN, FLYING FG. 821.10					
SCENE 160 - FS - LOW ANGLE - PAST THE TABLE, R.FG., TO A WALL WITH SHELVES MOUNTED ON IT AS DYLAN ENTERS R., FALLING AND BREAKING THE SHELVES.  DYLAN (grunts)  CAMERA TILTS DOWN AS DYLAN LANDS ON A TABLE. 824.05					
SCENE 161 - MCS - WOLFGANG STEPS FG. AND STOPS AS HE BEGINS TO TRANSFORM. 827.13					

"DEAD OF NIGHT" 2AB	P/32	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 162 - CU - WOLFGANG'S EAR GROWS AND CHANGES INTO A WEREWOLF. 830.07					
SCENE 163 - CU - WOLFGANG'S EYES HOLDS HIS EYES CLOSED, THEN OPENS THEM TO REVEAL WEREWOLF EYES. 836.02					
SCENE 164 - MFS - PAST A TABLE, R.FG., TO DYLAN, STRAIGHTENING ONTO HIS HANDS AND KNEES ON ANOTHER TABLE. WOLFGANG (off) (growls and roars - continues under following scenes and dialogue) 840.08					
SCENE 165 - MS - WOLFGANG, TRANSFORMED INTO A WEREWOLF, GROWLS AND BARES FANGS. 845.04					
SCENE 166 - FS - PAST A SLAB OF BEEF, TIPPED IN R.FG., TO DYLAN, STRAIGHTENING ON THE TABLE. 848.10					
SCENE 167 - MS - PAST DYLAN (LEGS), L.FG., TO WOLFGANG, SWATTING WITH HIS HAND. DYLAN (face off) (grunts, groans, and pants - continues under following scenes) 849.00					
SCENE 168 - MFS - WOLFGANG SWATS HIS HAND, KNOCKING DOWN DYLAN (LEGS). 849.09					



"DEAD OF NIGHT" 2AB	P/33	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 169 - MS - DYLAN FALLS ONTO THE TABLE AS CAMERA TILTS DOWN TO INCLUDE WOLFGANG, L.BG. 851.03</p> <p>SCENE 170 - MFS - WOLFGANG GRABS AND LIFTS THE TABLE WITH DYLAN, LYING ON IT. 852.01</p> <p>SCENE 171 - MS - WOLFGANG, BARING FANGS. 852.15</p> <p>SCENE 172 - MS - WOLFGANG OVERTURNS THE TABLE AS DYLAN FALLS AND EXITS L. CAMERA TILTS DOWN AND PANS L. ON DYLAN, LYING ON THE FLOOR. CAMERA TILTS UP ON WOLFGANG, STEPPING L. CAMERA PANS L. WITH HIM TO INCLUDE A SLAB OF BEEF DANGLING IN L.FG. 857.02</p> <p>SCENE 173 - FS - DYLAN CRAWLS R. UNDER A TABLE AS CAMERA DOLLIES R. AND WOLFGANG STEPS R. IN FG. AND EXITS. 858.08</p> <p>SCENE 174 - MFS - WOLFGANG STEPS L. AS HE PUSHES THE SLAB OF BEEF, DANGLING FROM THE HOOK. 859.07</p> <p>SCENE 175 - MFS - PAST THE TABLE LEGS, L.FG., TO DYLAN, STRAIGHTENING. CAMERA TILTS UP WITH HIM TO INCLUDE A SLAB OF BEEF IN FG. 861.01</p>					

"DEAD OF NIGHT" 2AB	P/34	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 176 - MFS - WOLFGANG STEPS FG. AS DYLAN ENTERS L.FG., STRAIGHTENING AND PUSHING THE SLAB OF BEEF TOWARD HIM. 862.00					
SCENE 177 - MS - DYLAN PUSHES THE SLAB OF BEEF AS WOLFGANG ENTERS R.FG., STOPPING IT. 862.10					
SCENE 178 - MS - PAST DYLAN, L.FG., TO WOLFGANG, PUSHING THE SLAB OF BEEF WHICH MOVES R. AND EXITS. 863.13					
SCENE 179 - MS - PAST WOLFGANG, R.FG., TO DYLAN, PUNCHING HIM. 864.08					
SCENE 180 - MS - PAST DYLAN, L.FG., TO WOLFGANG AS THEY FIGHT. CAMERA TILTS DOWN AND PANS L. ON DYLAN, LYING ON THE FLOOR. CAMERA TILTS UP AND PANS R. ON WOLFGANG, REACTING. 870.09					
SCENE 181 - MCS - DYLAN ON HIS HAND AND KNEES AS HE HOLDS HIS HAND INSIDE HIS JACKET POCKET. 873.08					
SCENE 182 - MS - LOW ANGLE - WOLFGANG GROWLS AND BARES FANGS. 876.08					
SCENE 183 - MCS - DYLAN'S HAND MOVES OUT OF HIS JACKET POCKET AND MOVES TOWARD THE FLOOR. CAMERA TILTS DOWN WITH IT TO REVEAL THE SILVER KNUCKLES AS HE CLENCHES AND MAKES A FIST. CAMERA TILTS UP ON DYLAN. 880.13					

"DEAD OF NIGHT" 2AB	P/35	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 184 - MS - WOLFGANG RUNS L.FG. 881.11					
SCENE 185 - MS - DYLAN PUNCHES. 882.03					
SCENE 186 - MS - DYLAN'S FIST, L.FG., PUNCHING WOLFGANG. 882.07					
SCENE 187 - MFS - WOLFGANG FLIES R. AND CRASHES AGAINST TWO SLABS OF BEEF AS CAMERA PANS R. WITH HIM, MOVING OFF DYLAN. 883.14					
SCENE 188 - FS - LOW ANGLE - PAST DYLAN, L.FG., TO WOLFGANG, FALLING ONTO THE FLOOR. 885.09					
SCENE 189 - MFS - PAST DYLAN'S HAND, L.FG. IN SOFT FOCUS, TO WOLFGANG, LYING ON THE FLOOR. CAMERA RACKS FOCUS ON DYLAN'S SILVER KNUCKLES WHICH SMOKE.  DYLAN (face off) (pants) 891.00					
SCENE 190 - MS - DYLAN.  DYLAN (panting) Oh, that's right. 893.04					
SCENE 191 - MCS - DYLAN.  DYLAN You're not a big fan of silver, are you? 896.09	2-114	891.12 (over scene end)	896.08/ 4.12		DYLAN TO WOLFGANG Oh, that's right. You're not a big fan of silver, are you? (that's right : colloquial affirmation) (note sarcasm - referring to the fact that Dylan hit Wolfgang with silver knuckles, as werewolves are weakened by silver)

"DEAD OF NIGHT" 2AB	P/36	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 192 - INT. MEATPACKING PLANT - LATER - CS - WOLFGANG, DANGLING FROM AN O.S. HOOK. CAMERA DOLLIES R., MOVING PAST WOLFGANG'S ARM AND HOLDS TO REVEAL WOLFGANG'S FACE TRANSFORMED BACK INTO A HUMAN.</p> <p>WOLFGANG (grunts) (pants) 906.06</p> <p>WIPE TO:</p> <p>SCENE 193 - EXT. ABANDONED WAREHOUSE - NIGHT - FS - THE ADDRESS SIGN READS:</p> <p>916</p> <p>CAMERA TRAVELS L. ON THE STREET TO REVEAL THE VOLKSWAGEN CONVERTIBLE, MOVING FG. AS DYLAN DRIVES.</p> <p>DYLAN (voice over) After shooting the breeze with Wolfgang, I went to check out the address I'd found in Gabriel's office.</p> <p>THE VOLKSWAGEN CONVERTIBLE PARKS AS CAMERA CONTINUES TO TRAVEL L.</p> <p>DYLAN (voice over) Ten pounds of meat wasn't much of an order. Maybe it was being delivered to a single person.</p> <p>DYLAN SWITCHES OFF THE HEADLIGHTS AND THE ENGINE.</p> <p>DYLAN (voice over) Maybe someone in hiding.</p> <p>DYLAN OPENS THE DRIVER'S DOOR, THEN STEPS R. TOWARD THE WAREHOUSE DOOR AND CLOSES THE DRIVER'S DOOR. DYLAN DUCKS UNDER THE WAREHOUSE DOOR AND IS OBSCURED. 936.03</p>					
	2-115 ITAL	911.01	913.05	2.04	DYLAN TO AUDIENCE (voice over) After shooting the breeze with Wolfgang... (shooting the breeze : colloquial for 'chatting' - 'idly talking')
	2-116 ITAL	913.09	918.00	4.07	DYLAN TO AUDIENCE (voice over) ...I went to check out the address I'd found in Gabriel's office. (check out : investigate)
	2-117 ITAL	918.04	921.12	3.08	DYLAN TO AUDIENCE (voice over) Ten pounds of meat wasn't much of an order. (wasn't...order : i.e., 'was a small order of meat')
	2-118 ITAL	922.00	929.00	7.00	DYLAN TO AUDIENCE (voice over) Maybe it was being delivered to a single person. Maybe someone in hiding. (Maybe someone in hiding : implying that Gabriel was delivering meat to his daughter, who was in hiding)

"DEAD OF NIGHT" 2AB	P/37	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 194 - INT. ABANDONED WAREHOUSE - NIGHT - MCS - DYLAN'S HANDS LOADS A BULLET INTO HIS PISTOL.</p> <p>DYLAN (voice over) And sure enough, I hit pay dirt</p> <p>CAMERA TILTS UP ON DYLAN, WHO STEPS L. AND EXITS.</p> <p>DYLAN (voice over) I found the monster... 942.10</p> <p>SCENE 195 - MFS - PAST SOME OBJECTS, R.FG., TO DYLAN, STEPPING FG. AS HE HOLDS THE PISTOL.</p> <p>DYLAN (voice over) ...that killed my client's father.</p> <p>DYLAN BEGINS TO EXIT L.FG. 948.13</p> <p>SCENE 196 - INT. ABANDONED WAREHOUSE/BACKROOM - NIGHT - FS - PAST MARA'S BODY, LYING IN FG., TO THE DOOR, OPENING TO REVEAL DYLAN STEPPING THROUGH THE DOORWAY AS HE HOLDS THE PISTOL.</p> <p>DYLAN Mara? 957.05</p> <p>SCENE 197 - MFS - DYLAN, R.FG., STEPS BG. TOWARD MARA'S BODY, LYING ON THE FLOOR AS CAMERA DOLLIES IN.</p> <p>DYLAN (voice over) The bad news, it was Mara, Gabriel's daughter.</p> <p>DYLAN (face off) (overlapping) (sighs) 963.06</p>	<p>2-119 ITAL</p> <p>2-120 ITAL</p> <p>2-121</p> <p>2-122 ITAL</p>	<p>937.01</p> <p>941.07</p> <p>956.04</p> <p>958.04</p>	<p>940.15</p> <p>945.10 (over scene end)</p> <p>957.05/</p> <p>963.05/</p>	<p>3.14</p> <p>4.03</p> <p>1.01</p> <p>5.01</p>	<p>DYLAN TO AUDIENCE (voice over) And sure enough, I hit pay dirt. (hit pay dirt : slang for 'was successful')</p> <p>DYLAN TO AUDIENCE (voice over) I found the monster that killed my client's father.</p> <p>DYLAN TO MARA (CALLING) Mara?</p> <p>DYLAN TO AUDIENCE (voice over) The bad news? It was Mara, Gabriel's daughter.</p>

"DEAD OF NIGHT" 2AB	P/38	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 198 - MS - LOW ANGLE - DYLAN STEPS FG. AND STOPS AS HE LOOKS DOWN AT O.S. MARA.</p> <p>DYLAN That's not a wolf bite.</p> <p>DYLAN CROUCHES.</p> <p>DYLAN (sighs)</p> <p>969.04</p> <p>SCENE 199 - MS - LOOKING DOWN AT MARA'S BODY ON THE FLOOR AS CAMERA MOVES IN ON THE BLOODIED WOUND ON HER STOMACH. CAMERA PANS L. ON MARA'S FACE WITH BLOOD DROOLED OUT OF HER MOUTH.</p> <p>974.07</p> <p>SCENE 200 - INT. BACKROOM CLOSET - MCS - SLAKE'S POV - THROUGH THE CRACKED DOORWAY TO DYLAN, CROUCHED.</p> <p>976.04</p> <p>SCENE 201 - MFS - PAST DYLAN, CROUCHED IN R.FG., TO MARA'S BODY ON THE FLOOR AS THE PAIR OF CLOSET DOORS OPEN IN BG. CAMERA TILTS UP TO REVEAL A PALE TEEN VAMPIRE, SLAKE, RUNNING THROUGH THE DOORWAY.</p> <p>SLAKE (grunts and pants - continues under following scenes)</p> <p>977.09</p> <p>SCENE 202 - MS - LOW ANGLE - DYLAN STRAIGHTENS AS SLAKE ENTERS L., LUNGING.</p> <p>977.14</p> <p>SCENE 203 - MS - SLAKE PUSHES DYLAN DOWN ONTO THE FLOOR AS CAMERA PANS R.</p> <p>979.02</p>	2-123	964.09	967.03	2.10	<p>DYLAN TO HIMSELF That's not a wolf bite. (referring to the bite that killed Mara)</p>

"DEAD OF NIGHT" 2AB	P/39	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 204 - MCS - PAST DYLAN, LOWER FRAME, TO SLAKE, LEAPING UP. 980.07					
SCENE 205 - MFS - SLAKE RUNS R.BG. THROUGH THE DOORWAY AS CAMERA TRAVELS R. 984.08					
SCENE 206 - INT. ABANDONED WAREHOUSE - NIGHT - FS - ACROSS THE ROOM TO SLAKE, LEAPING AND FLYING BG. 985.02					
SCENE 207 - MFS - SLAKE LEAPS ATOP A WOOD STRUCTURE AS CAMERA TILTS UP AND PANS R. 986.13					
SCENE 208 - FS - LOW ANGLE - LOOKING UP AT SLAKE, LEAPING UP FROM THE WOOD STRUCTURE AS CAMERA TILTS UP. 987.10					
SCENE 209 - FS - LOW ANGLE - PAST DYLAN, R.FG., TO SLAKE, LEAPING UP AND LANDING ON A RAFTER. 989.04					
SCENE 210 - MFS - SLAKE STRAIGHTENS ON THE RAFTER AND LOOKS FG. 990.15					
SCENE 211 - MFS - PAST THE WOOD STRUCTURE, L.FG., TO DYLAN, RUNNING FG. 992.12					
SCENE 212 - MFS - SLAKE ON THE RAFTER AS HE LOOKS UP. 993.06					

"DEAD OF NIGHT" 2AB	P/40	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 213 - FS - LOW ANGLE - LOOKING UP AT SLAKE, LEAPING UP TOWARD A SKYLIGHT. 994.15					
SCENE 214 - MS - PAST THE WOOD STRUCTURE, L.FG., TO DYLAN, AIMING THE PISTOL AS CAMERA DOLLIES IN. 996.05					
SCENE 215 - FS - LOW ANGLE - LOOKING UP AT THE RAFTERS AS SLAKE MOVES THROUGH THE SKYLIGHT AND IS OBSCURED. 997.13					
SCENE 216 - MCS - DYLAN LOWERS THE PISTOL AND REACTS.  DYLAN (sighs)  DYLAN STEPS R. AND EXITS.  ELIZABETH (voice over) So, is it over? 1004.11					
WIPE TO:  SCENE 217 - INT. RYAN MANSION/FOYER - NIGHT - MFS - ACROSS THE FOYER TO DYLAN, STEPPING BG. AS ELIZABETH FOLLOWS. CAMERA DOLLIES IN WITH THEM.	2-124 ITAL	1002.14	1005.03	2.05	ELIZABETH TO DYLAN (voice over) So, is it over? (is it over : i.e., 'is your investigation over')
DYLAN (face off) Not even close.  DYLAN HALTS BY THE STAIRCASE AS ELIZABETH STOPS BY HIM.  DYLAN She was tortured before she was killed.	2-125	1005.07	1010.00	4.09	DYLAN TO ELIZABETH Not even close. She was tortured before she was killed. (Not even close : implying that Dylan has only begun his investigation)
ELIZABETH Well, that's good.  DYLAN No, not good. I need to know why.  CAMERA HOLDS.	2-126	1010.04	1014.14	4.10	ELIZABETH TO DYLAN, THEN DYLAN TO ELIZABETH -Well, that's good. -No, not good. I need to know why. (not good : i.e., 'it's not good that Mara was tortured')



"DEAD OF NIGHT" 2AB	P/41	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 217 - (CONTINUED)					
ELIZABETH What are you talking about? That monster deserved to die.	2-127	1015.02	1018.12	3.10	ELIZABETH TO DYLAN What are you talking about? That monster deserved to die. (What...about : here a term of disbelief)
DYLAN Lines are being crossed, the kind that end up starting a war. Which is why I need to know, what was your father into?	2-128	1019.00	1023.12	4.12	DYLAN TO ELIZABETH Lines are being crossed, the kind that end up starting a war. (Lines are being crossed : colloquial for 'The undead are behaving in a way that is not acceptable') (the kind that : i.e., 'they are doing the kind of things that could')
ELIZABETH Now, you listen... 1027.07					
SCENE 218 - MCS - PAST DYLAN, R.FG., TO ELIZABETH.	2-129	1024.00	1026.08	2.08	DYLAN TO ELIZABETH Which is why I need to know, what was your father into? (what...into : i.e., 'what was your father involved in')
ELIZABETH ...to me very carefully. I told you everything.					
DYLAN (face off) (overlapping) No, you listen to me. 1033.07	2-130	1026.12 (over scene end)	1030.14	4.02	ELIZABETH TO DYLAN Now, you listen to me very carefully. I told you everything. (everything : i.e., 'everything you need to know about my father')
SCENE 219 - MCS - PAST ELIZABETH, L.FG., TO DYLAN.	2-131	1031.02	1033.07/	2.05	DYLAN TO ELIZABETH No, you listen to me.
DYLAN When I talk about a war, I don't mean the kind that you see on the news. 1039.00	2-132	1034.04	1039.00/	4.12	DYLAN TO ELIZABETH When I talk about a war, I don't mean the kind that you see on the news. (the kind...news : i.e., 'a war in a foreign country between soldiers')
SCENE 220 - MCS - PAST DYLAN, R.FG., TO ELIZABETH.					
DYLAN (face off) It'll be here, in the streets... 1042.11	2-133	/1039.04 (over scene end)	1045.00	5.12	DYLAN TO ELIZABETH It'll be here, in the streets, and it'll be bloody.
SCENE 221 - MCS - PAST ELIZABETH, L.FG., TO DYLAN.					
DYLAN ...and it'll be bloody. And before long, that blood will lead right back here to you. 1049.12	2-134	1046.01	1049.12/	3.11	DYLAN TO ELIZABETH And before long, that blood will lead right back here to you. (that blood...you : i.e., 'evidence will suggest that you are responsible')

"DEAD OF NIGHT" 2AB	P/42	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 222 - MCS - PAST DYLAN, R.FG., TO ELIZABETH.					
DYLAN (face off) And when it does, no one'll be able to save you. 1055.06	2-135	/1050.00	1055.05/	5.05	DYLAN TO ELIZABETH And when it does, no one will be able to save you. (no one...you : i.e., 'you will die')
SCENE 223 - MCS - PAST ELIZABETH, L.FG., TO DYLAN.					
DYLAN Not even me. 1058.06	2-136	1056.10	1058.06/	1.12	DYLAN TO ELIZABETH Not even me.
SCENE 224 - MCS - PAST DYLAN, R.FG., TO ELIZABETH, LOOKING AT HIM. 1061.06					
SCENE 225 - MCS - PAST ELIZABETH, L.FG., TO DYLAN, LOOKING AT HER.					
DYLAN Fine. 1064.14	2-137	1063.06	1064.14/	1.08	DYLAN TO ELIZABETH Fine. (colloquial affirmation - here said in frustration)
SCENE 226 - MFS - DYLAN STEPS L.FG. AS CAMERA DOLLIES BACK WITH HIM. ELIZABETH LOOKS ON, BG.					
ELIZABETH Okay. DYLAN HALTS AS CAMERA HOLDS. 1074.00	2-138	1071.00	1072.08	1.08	ELIZABETH TO DYLAN Okay.
SCENE 227 - MFS - ELIZABETH WITH CROSSED ARMS AS CAMERA DOLLIES IN.					
ELIZABETH I think I better just show you. 1077.05	2-139	1074.07	1077.04/	2.13	ELIZABETH TO DYLAN I think I better just show you. (show you : i.e., 'show you what was stolen from my father')

"DEAD OF NIGHT" 2AB	P/43	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 228 - INT. RYAN MANSION/TROPHY ROOM - NIGHT - MS - A PIANO WITH DYLAN'S HAND ON IT AS ELIZABETH'S HANDS ENTER R., PUTTING A LEATHER-BOUND BOOK ON IT.  SINGER (voice over) (sings - continues under following scenes and dialogue)  ELIZABETH (face off) My father told me about this book, just...  CAMERA PANS L. AND TILTS UP ON DYLAN.  ELIZABETH (off) ...in case anything ever happened to him. After the other night, I checked it. 1089.06  SCENE 229 - MCS - PAST DYLAN, L.FG., TO ELIZABETH. CAMERA DOLLIES R. ON HER, MOVING OFF DYLAN.  ELIZABETH The objects in this book are worth around two million dollars. 1096.08  SCENE 230 - MCS - PAST ELIZABETH, R.FG., TO DYLAN, LOOKING DOWN.  ELIZABETH (face off) None of it was touched. Except for this... 1102.13  SCENE 231 - CS - ELIZABETH'S HAND, TURNING SEVERAL PAGES OF THE LEATHER-BOUND BOOK WITH ARTIFACT PICTURES ON THE PAGES.  ELIZABETH (face off) ...one artifact.	2-140	1078.05	1085.11	7.06	ELIZABETH TO DYLAN My father told me about this book, just in case anything ever happened to him. (this book : referring to an old bound book of Elizabeth's father's possessions/imports)
	2-141	1086.12	1089.06/	2.10	ELIZABETH TO DYLAN After the other night, I checked it. (checked it : i.e., 'looked at the book')
	2-142	1090.00	1096.07/	6.07	ELIZABETH TO DYLAN The objects in this book are worth around two million dollars.
	2-143	1098.03	1101.02	2.15	ELIZABETH TO DYLAN None of it was touched. (it : i.e., 'the artifacts listed')
	2-144	1101.09	1106.05/ (over scene end)	4.12	ELIZABETH TO DYLAN Except for this one artifact.

"DEAD OF NIGHT" 2AB	P/44	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 231 - (CONTINUED)</p> <p>ELIZABETH'S HAND EXITS LOWER FRAME AS SHE TURNS THE LAST PAGE TO REVEAL A PHOTOGRAPH OF THE HEART OF BELIAL WHICH IS A SILVER CROSS WITH A RUBY ON IT.</p> <p>1106.06</p> <p>SCENE 232 - EXT. RYAN MANSION - NIGHT - MFS - THROUGH THE WINDOW TO ELIZABETH AND DYLAN BEHIND THE PIANO AS SHE TURNS THE LEATHER-BOUND BOOK.</p> <p>ELIZABETH This one I...</p> <p>1111.03</p> <p>SCENE 233 - INT. RYAN MANSION/TROPHY ROOM - NIGHT - MCS - LOOKING DOWN AT THE PHOTOGRAPH OF THE HEART OF BELIAL.</p> <p>ELIZABETH (off) ...can't find.</p> <p>DYLAN'S HANDS ENTERS L.FG., TAKING THE PHOTOGRAPH OF THE HEART OF BELIAL OFF THE PAGE AS CAMERA TILTS UP.</p> <p>DYLAN (face off) And why didn't you tell anyone about this?</p> <p>ELIZABETH (off) The things in this book...</p> <p>1120.08</p> <p>SCENE 234 - MCS - PAST DYLAN, TIPPED IN L.FG., TO ELIZABETH.</p> <p>ELIZABETH ...are not meant for customs.</p> <p>1124.11</p> <p>SCENE 235 - MCS - PAST ELIZABETH, R.FG., TO DYLAN.</p> <p>DYLAN Your father was a smuggler.</p> <p>1127.05</p>					
	2-145	1110.03	1113.00	2.13	ELIZABETH TO DYLAN This one I can't find. (one : i.e., 'one artifact' - referring to a silver cross, herein known as The Heart)
	2-146	1114.07	1118.03	3.12	DYLAN TO ELIZABETH And why didn't you tell anyone about this?
	2-147	1118.07	1124.10/	6.03	ELIZABETH TO DYLAN The things in this book are not meant for customs. (implying that Elizabeth's father smuggled illegal items)
	2-148	1125.04	1127.05/	2.01	DYLAN TO ELIZABETH Your father was a smuggler.

"DEAD OF NIGHT" 2AB	P/45	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 236 - MFS - DYLAN, HOLDING THE PHOTOGRAPH, STEPS L.FG. AS ELIZABETH LOOKS ON AT THE PIANO. CAMERA DOLLIES BACK WITH HIM. 1129.12					
SCENE 237 - MFS - ELIZABETH STEPS BACKWARD, MOVING R. FROM THE PIANO AS CAMERA PANS R.					
ELIZABETH You don't understand. 1132.00	2-149	/1129.14	1132.00/	2.02	ELIZABETH TO DYLAN You don't understand. (understand : i.e., 'understand my father's business' - 'understand the importance of these artifacts')
SCENE 238 - EXT. RYAN MANSION - NIGHT - MFS - THROUGH THE WINDOW TO ELIZABETH, STEPPING BG. AS CAMERA DOLLIES R.					
ELIZABETH (face off) Somebody like you wouldn't understand. I don't want anybody to know about this. 1137.09	2-150	1132.11	1137.09/	4.14	ELIZABETH TO DYLAN Somebody like you wouldn't understand. I don't want anybody to know about this.
SCENE 239 - INT. RYAN MANSION/TROPHY ROOM - NIGHT - MS - ELIZABETH STEPS FG. AS CAMERA DOLLIES BACK WITH HER.					
ELIZABETH Not the police...	2-151	/1137.13	1141.12	3.15	ELIZABETH TO DYLAN Not the police, not anybody.
CAMERA HOLDS AS ELIZABETH STEPS FG. INTO MCS AND STOPS.					
ELIZABETH ...not anybody. Because that's not the way I want him to be remembered. 1146.14	2-152	1142.00	1146.14/	4.14	ELIZABETH TO DYLAN Because that's not the way I want him to be remembered. (i.e., 'I don't want my father to be remembered as a smuggler.')
SCENE 240 - MCS - DYLAN, LOOKING L. ELIZABETH LOOKS ON, R.BG. IN SOFT FOCUS.					
ELIZABETH He was my father. 1150.09	2-153	/1147.02	1149.09	2.07	ELIZABETH TO DYLAN He was my father. (implying that Elizabeth loved her father and wants to protect his memory)

"DEAD OF NIGHT" 2AB	P/46	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 241 - MCS - ELIZABETH LOOKS L. AND REACTS.  ELIZABETH What is it?  1153.14	2-154	1152.09	1153.14/	1.05	ELIZABETH TO DYLAN What is it? (i.e., 'What's wrong?' - 'What do you see?')
SCENE 242 - MCS - THE WINDOW SHOWS A REFLECTION OF DYLAN. 1156.13					
SCENE 243 - CS - DYLAN, LOOKING AT THE O.S. WINDOW.  DYLAN Kill the lights.  1158.06	2-155	/1156.15	1158.09/	1.10	DYLAN TO ELIZABETH Kill the lights. (Kill : i.e., 'Turn out')
SCENE 244 - MCS - THE WINDOW SHOWS THE REFLECTION OF DYLAN. THE O.S. LIGHTS SWITCH OFF TO REVEAL LORCA BEHIND THE WINDOW AS HE BARES FANGS.  LORCA (yells - continues under following scenes and dialogue) 1159.15					
SCENE 245 - MFS - DYLAN, LOOKING BG. AT THE WINDOW AS LORCA CRASHES THROUGH IT. 1160.08					
SCENE 246 - MS - DYLAN CATCHES LORCA, ENTERING R.  DYLAN (grunts)  1161.00					
SCENE 247 - MFS - DYLAN THROWS LORCA AS THEY FALL. 1162.03					
SCENE 248 - FS - DYLAN, LYING ON THE FLOOR AS LORCA ROLLS BG. 1163.10					

"DEAD OF NIGHT" 2AB	P/47	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 249 - MS - ELIZABETH REACTS.  ELIZABETH (gasps)  1164.07  SCENE 250 - MFS - PAST ELIZABETH, R.FG., TO DYLAN, STRAIGHTENING AND MOVING L. AS CAMERA PANS L. WITH HIM AND LORCA LOOKS ON, CROUCHED IN BG.  DYLAN (pants) Come...  1166.15  SCENE 251 - MFS - DYLAN AND ELIZABETH, HOLDING HANDS, RUN R. AS CAMERA PANS R. WITH THEM.  DYLAN ...on!  1168.03  SCENE 252 - MS - DYLAN AND ELIZABETH, RUNNING BG. AS CAMERA TRAVELS IN.  1169.00  SCENE 253 - MCS - THE BLURRED ROOM AS CAMERA PANS R. LORCA ENTERS LOWER FRAME, STRAIGHTENING AS CAMERA HOLDS.  LORCA (growls)  LORCA RUNS L.FG.  1171.05  SCENE 254 - INT. RYAN MANSION/UPSTAIRS - NIGHT - MFS - DYLAN EMERGES FROM THE TROPHY ROOM AS ELIZABETH FOLLOWS.  1172.13	2-156	/1167.00	1168.03/	1.03	DYLAN TO ELIZABETH Come on! (i.e., 'Come with me!')

"DEAD OF NIGHT" 2AB	P/48	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 255 - MFS - DYLAN AND ELIZABETH STEP R.FG. AND EXIT AS CAMERA PANS L. TO REVEAL A VAMPIRE, LEAPING UP.</p> <p>1173.14</p> <p>SCENE 256 - MFS - DYLAN AND ELIZABETH HALT AND LOOK FG.</p> <p>1174.09</p> <p>SCENE 257 - MFS - PAST DYLAN (TORSO), R.FG., TO ELIZABETH, LOOKING BG. AS THE VAMPIRE LEAPS DOWN.</p> <p>1175.08</p> <p>SCENE 258 - MFS - PAST THE VAMPIRE, L.FG., TO ELIZABETH, KICKING AS DYLAN LOOKS ON.</p> <p>ELIZABETH (grunts and pants - continues under following scenes)</p> <p>1176.01</p> <p>SCENE 259 - MFS - ELIZABETH, R.FG., KICKING THE VAMPIRE, WHO FALLS AS A SECOND VAMPIRE APPROACHES. CAMERA PANS R. ON THE SECOND VAMPIRE AS ELIZABETH DUCKS AND EXITS LOWER FRAME, AND, DYLAN ENTERS R.FG., PUNCHING.</p> <p>1178.01</p> <p>SCENE 260 - MFS - LOW ANGLE - DYLAN, R.FG., PUNCHING THE SECOND VAMPIRE AS ELIZABETH RUNS R. AND EXITS.</p> <p>1178.11</p> <p>SCENE 261 - MS - DYLAN REACTS WITH ELIZABETH BEHIND HIM AS THE SECOND VAMPIRE FALLS AND EXITS.</p> <p>1180.01</p>					



"DEAD OF NIGHT" 2AB	P/49	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 262 - MCS - DYLAN (TORSO) RUNS R. WITH ELIZABETH AS CAMERA PANS R.</p> <p>DYLAN (face off) Let's go! 1180.15</p> <p>SCENE 263 - MFS - DYLAN AND ELIZABETH RUN BG. AS CAMERA TRAVELS IN WITH THEM TO REVEAL A VAMPIRE, EMERGING BEHIND A CORNER WALL. ELIZABETH EXITS L. AS THE VAMPIRE SWINGS A PUNCH AND MISSES DYLAN.</p> <p>VAMPIRES (grunt)</p> <p>DYLAN PUNCHES THE VAMPIRE AND GRABS HIM. 1185.12</p> <p>SCENE 264 - MFS - DYLAN THROWS THE VAMPIRE OVER THE RAILING AS CAMERA PANS L. 1186.07</p> <p>SCENE 265 - MFS - SLOW MOTION - LOOKING UP AT DYLAN AS THE VAMPIRE FALLS OVER THE RAILING AND EXITS. 1188.08</p> <p>SCENE 266 - MFS - DYLAN AT THE RAILING, REACTING AS ELIZABETH ENTERS R.FG., GRABBING HIS HAND. 1189.12</p> <p>SCENE 267 - MS - LOW ANGLE - ELIZABETH AND DYLAN (TORSO) RUN R. AND BEGIN TO EXIT AS CAMERA PANS R. WITH THEM.</p> <p>DYLAN (face off) This way! 1190.14</p>	<p>2-157</p> <p>2-158</p>	<p>/1180.02</p> <p>/1189.13</p>	<p>1182.00</p> <p>1190.14/</p>	<p>1.14</p> <p>1.01</p>	<p>DYLAN TO ELIZABETH Let's go!</p> <p>DYLAN TO ELIZABETH This way!</p>

"DEAD OF NIGHT" 2AB	P/50	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 268 - FS - A VAMPIRE RUNS FG. AND VAULTS OVER THE RAILING AS CAMERA PANS L. 1192.15</p> <p>SCENE 269 - INT. RYAN MANSION/FOYER - NIGHT - FS - HIGH ANGLE - LOOKING DOWN AT DYLAN AND ELIZABETH, RUNNING TO THE BOTTOM OF THE STAIRCASE AS A VAMPIRE FOLLOWS AND LEAPS ONTO THE BANISTER POST.</p> <p>VAMPIRES (grunt and growl - continues under following scenes and dialogue) 1194.08</p> <p>SCENE 270 - FS - ACROSS THE FOYER TO THE VAMPIRE, LEAPING DOWN AS DYLAN AND ELIZABETH HALT. 1196.11</p> <p>SCENE 271 - FS - HIGH ANGLE - LOOKING DOWN AT DYLAN, GRABBING A GLASS CASE AS THE VAMPIRE LOOKS ON. 1197.12</p> <p>SCENE 272 - MS - THE VAMPIRE ENTERS L. AS DYLAN THROWS THE GLASS CASE, HITTING THE VAMPIRE'S HEAD. 1198.06</p> <p>SCENE 273 - MFS - THE VAMPIRE FALLS ONTO THE FLOOR AS CAMERA TILTS DOWN. 1199.12</p> <p>SCENE 274 - MFS - LOOKING DOWN AT THE VAMPIRE AND SHARDS OF GLASS ON THE FLOOR AS CAMERA TILTS UP AND PANS R. TO REVEAL DYLAN AND ELIZABETH, RUNNING BG. TOWARD THE DOOR. 1201.13</p>					

"DEAD OF NIGHT" 2AB	P/51	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 275 - MS - THROUGH THE DOOR'S WINDOW AND A CURTAIN TO A VAMPIRE, CRASHING THROUGH IT AS HE REACHES WITH HIS HANDS.</p> <p>ELIZABETH (off) (grunt)</p> <p>1202.15</p> <p>SCENE 276 - MFS - DYLAN AND ELIZABETH RUN R. FROM THE DOOR.</p> <p>1203.05</p> <p>SCENE 277 - MCS - THROUGH THE CURTAIN TO THE VAMPIRE'S HAND, REACHING THROUGH THE SHATTERED WINDOW.</p> <p>1203.15</p> <p>SCENE 278 - MS - THROUGH THE CURTAIN AND WINDOW TO THE VAMPIRE, GROWLING. CAMERA PANS R., MOVING ON THE BLURRED CURTAIN.</p> <p>ELIZABETH (off) (pant - continues under following scenes)</p> <p>1204.08</p> <p>SCENE 279 - MFS - ELIZABETH RUNS FG. AS DYLAN FOLLOWS. CAMERA TRAVELS BACK AND PANS R. WITH THEM TO REVEAL A VAMPIRE, APPROACHING IN BG. ELIZABETH RUNS L. AS CAMERA PANS L. WITH HER, MOVING OFF DYLAN.</p> <p>1206.14</p> <p>SCENE 280 - MFS - ELIZABETH ENTERS R., RUNNING BG. TOWARD A HALLWAY AS CAMERA TRAVELS IN WITH HER.</p> <p>1208.09</p> <p>SCENE 281 - MFS - ELIZABETH RUNS L. AS SHE LOOKS R. OVER HER SHOULDER. CAMERA PANS L. WITH HER.</p> <p>1210.04</p>					

"DEAD OF NIGHT" 2AB	P/52	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 282 - MS - CAMERA PANS L. ON THE BLURRED HALLWAY, MOVING ON ELIZABETH, BUMPING AGAINST LORCA. ELIZABETH RUNS R. AND EXITS AS LORCA GROWLS.  LORCA (growls)  1213.10					
SCENE 283 - MS - ELIZABETH STEPS BACKWARD, MOVING BG.  ELIZABETH Come on! Dylan?  1216.11	2-159	/1202.01	1203.05/ (over scene end)	1.04	ELIZABETH TO DYLAN Come on!
	2-160	1215.02	1216.11/	1.09	ELIZABETH TO DYLAN Dylan?!
SCENE 284 - MFS - PAST ELIZABETH, L.FG., TO LORCA, STEPPING FG. AS HE SMILES.  LORCA (chuckles)  1220.02					
SCENE 285 - MS - ELIZABETH GRABS AN ANTIQUE SWORD FROM THE SIDEBBOARD, UNSHEATHING IT. CAMERA PANS L. ON ELIZABETH, LIFTING AND WIELDING THE ANTIQUE SWORD.  LORCA (off) Where's the Heart?  A VAMPIRE ENTERS L.BG., APPROACHING.  VAMPIRES (hiss and growls - continues under following scenes and dialogue)  1229.15	2-161	1227.13	1229.14/	2.01	LORCA TO ELIZABETH Where's the Heart?
SCENE 286 - MFS - PAST ELIZABETH, L.FG., HOLDING THE SWORD, TO LORCA, STEPPING FG. AS CAMERA DOLLIES BACK WITH THEM.  1232.15					

"DEAD OF NIGHT" 2AB	P/53	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 287 - MFS - ELIZABETH, WIELDING THE SWORD AS TWO VAMPIRES ENTER R.FG. AND SEVERAL VAMPIRES LOOK ON, BG. 1236.03					
SCENE 288 - FS - HIGH ANGLE - LOOKING DOWN AT ELIZABETH, HOLDING THE SWORD AS LORCA AND TWO VAMPIRES STEP TOWARD HER. 1239.04					
SCENE 289 - MCS - LORCA GROWLS AS HE STEPS R. CAMERA PANS R. WITH HIM. 1241.14					
SCENE 290 - MCS - ELIZABETH REACTS. TWO VAMPIRES LOOK ON, BG. IN SOFT FOCUS.					
ELIZABETH Dylan! 1245.06	2-162	1242.06	1244.00	1.10	ELIZABETH TO DYLAN Dylan!
SCENE 291 - MFS - PAST ELIZABETH, L.FG., TO LORCA AND TWO VAMPIRES, REACTING AS THEY LOOK UP. 1246.13					
SCENE 292 - CS - ELIZABETH LOOKS R.					
ELIZABETH (pants - continues under following scenes) 1247.13					
SCENE 293 - MS - THROUGH THE BANISTER POSTS TO SEVERAL VAMPIRES, LOOKING R. OVER THEIR SHOULDERS. 1249.01					
SCENE 294 - CS - THROUGH THE BANISTER POSTS TO A FLARE, ROLLING DOWN THE STAIRS AS CAMERA PANS L. 1250.10					

"DEAD OF NIGHT" 2AB	P/54	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 295 - CS - ELIZABETH REACTS. 1251.08</p> <p>SCENE 296 - MS - THE FLARE ROLLS TOWARD ELIZABETH'S FEET AND STOPS AS CAMERA PANS L. 1253.09</p> <p>SCENE 297 - MFS - LOW ANGLE - LOOKING UP AT DYLAN ON THE STAIRCASE, AIMING A PISTOL. 1254.04</p> <p>SCENE 298 - MCS - DYLAN FIRES THE PISTOL. 1255.00</p> <p>SCENE 299 - FS - HIGH ANGLE - LOOKING DOWN AT ELIZABETH, HOLDING THE SWORD AS THE BULLET HITS THE FLARE, CAUSING IT TO SPARK WHILE LORCA AND THE GROUP OF VAMPIRES REACT IN PAIN. VAMPIRES (shriek and hiss - continues under following scenes and dialogue) 1256.05</p> <p>SCENE 300 - FS - ACROSS THE FOYER TO THE GROUP OF VAMPIRES, FALLING AS THE FLARE SPARKS AND FLASHES. 1258.10</p> <p>SCENE 301 - EXT. RYAN MANSION - NIGHT - FS - THROUGH THE FENCE RAILS TO THE RYAN MANSION AS THE FRONT DOOR OPENS TO REVEAL DYLAN AND ELIZABETH, RUNNING OUT. CAMERA TRAVELS L. AS DYLAN AND ELIZABETH RUN DOWN THE PORCH STAIRS. ELIZABETH (pants - continues under following scenes and dialogue) 1263.12</p>					

"DEAD OF NIGHT" 2AB	P/55	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 302 - MCS - THROUGH THE DRIVER'S WINDOW AND PAST THE POLICE OFFICER'S BODY, R.FG., TO THE SECOND POLICE OFFICER'S BODY IN THE PASSENGER SEAT AS DYLAN AND ELIZABETH RUN TOWARD THEM.					
FEMALE DISPATCHER (over radio) Twelve-thirty-eight-fourteen (continues indistinct)					
DYLAN AND ELIZABETH RUN L. AND EXIT AS CAMERA RACKS FOCUS ON THE POLICE OFFICER IN R.FG. TO REVEAL BLOOD ON HIS NECK.					
DYLAN (off) Get in.  1271.05	2-163	1270.04	1271.05/	1.01	DYLAN TO ELIZABETH Get in.
SCENE 303 - EXT. STREET - NIGHT - FS - ELIZABETH AND DYLAN GET INSIDE THE VOLKSWAGEN CONVERTIBLE AND SIT AS CAMERA TRAVELS IN.					
ELIZABETH (face off) (grunts) What the hell was that?!	2-164	1275.00	1277.14	2.14	ELIZABETH TO DYLAN What the hell was that?! (the hell : vulgar emphatic) (that : note double meaning - [1] referring to the flare that Dylan lit and tossed at the werewolves and [2] referring to Dylan leaving Elizabeth alone, seemingly at the mercy of the group of werewolves)
CAMERA TRAVELS R. ON THE VOLKSWAGEN CONVERTIBLE AS DYLAN ATTEMPTS TO START THE ENGINE.					
DYLAN (grunts) Magnesium flare. (grunts) Burns with the same intensity as sunlight.	2-165	1278.02	1283.10	5.08	DYLAN TO ELIZABETH Magnesium flare. Burns with the same intensity as sunlight.
CAMERA TRAVELS R. ON THE WINDSHIELD WITH DYLAN IN THE DRIVER'S SEAT AND ELIZABETH IN THE PASSENGER SEAT.					
DYLAN (pants) It won't kill them, but it gave us an opening. (grunts)	2-166	1283.14	1286.01	2.03	DYLAN TO ELIZABETH It won't kill them, but it gave us an opening. (them : referring to the werewolves) (an opening : i.e., 'a chance to escape')
ELIZABETH Not that. The part where you used me as live bait!	2-167	1286.05	1291.01	4.12	ELIZABETH TO DYLAN Not that. The part where you used me as live bait! (Not that : i.e., 'I'm not referring to the flare')
DYLAN (overlapping) (grunts) (pants)					

"DEAD OF NIGHT" 2AB	P/56	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 303 - (CONTINUED)					
DYLAN Look, you're alive. 1292.12	2-168	1291.05	1292.12/	1.07	DYLAN TO ELIZABETH Look, you're alive. (Look : colloquial emphatic)
SCENE 304 - FS - ACROSS THE STREET TO THE VOLKSWAGEN CONVERTIBLE, MOVING FG. AS DYLAN DRIVES WITH ELIZABETH IN THE PASSENGER SEAT. THE VOLKSWAGEN CONVERTIBLE MOVES R., THEN BG. AS CAMERA PANS R. 1304.07					
SCENE 305 - EXT. JACKSON AVENUE - NIGHT - MS - THROUGH THE WINDSHIELD TO DYLAN, DRIVING AS ELIZABETH LOOKS BG. CAMERA TRAVELS BACK WITH THE VOLKSWAGEN CONVERTIBLE, MOVING FG.					
ELIZABETH (face off) (low) Oh, my God. (pants)	2-169	/1304.10	1306.14	2.04	ELIZABETH TO DYLAN Oh, my God. (term of distress)
ELIZABETH SITS AND LOOKS FG. AS A VAMPIRE ENTERS UPPER FRAME, LEAPING ONTO THE HOOD.					
ELIZABETH (screams - continues under following scenes) 1312.15					
SCENE 306 - CS - THROUGH THE WINDSHIELD TO ELIZABETH, FALLING BACK IN THE SEAT. 1313.12					
SCENE 307 - MS - PAST THE HEADREST AND ELIZABETH, L.FG., TO THE VAMPIRE, REACHING OVER THE WINDSHIELD. 1315.06					
SCENE 308 - CS - THROUGH THE WINDSHIELD TO DYLAN, DRIVING. 1316.08					



"DEAD OF NIGHT" 2AB	P/57	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 309 - FS - THE VOLKSWAGEN CONVERTIBLE, MOVING R. WITH THE VAMPIRE ON THE HOOD, REACHING OVER THE WINDSHIELD AS DYLAN DRIVES AND ELIZABETH REACTS. CAMERA TRAVELS R. WITH THEM.</p> <p>1317.12</p>					
<p>SCENE 310 - MCS - PAST THE HEADREST, R.FG., TO DYLAN, DRIVING.</p> <p>ELIZABETH (off) (screaming) Dylan! (yells - continues under following scenes)</p> <p>1318.15</p>	2-170	/1317.13	1318.15/	1.02	ELIZABETH TO DYLAN Dylan!
<p>SCENE 311 - FS - THE VOLKSWAGEN CONVERTIBLE, MOVING FG. WITH THE VAMPIRE ON THE HOOD AS DYLAN DRIVES. CAMERA TRAVELS BACK WITH THE VOLKSWAGEN CONVERTIBLE.</p> <p>1319.14</p>					
<p>SCENE 312 - MS - THE VAMPIRE, REACHING OVER THE WINDSHIELD.</p> <p>ELIZABETH (off) Dylan, come on!</p> <p>1321.00</p>	2-171	/1319.15	1325.12/ (over scene ends)	5.13	ELIZABETH TO DYLAN Dylan, come on! Come on, do something! Dylan! (something : i.e., 'something to get the werewolf off the car')
<p>SCENE 313 - MFS - PAST THE VAMPIRE ON THE HOOD, R.FG., TO ELIZABETH IN THE PASSENGER SEAT, REACTING AS HE REACHES TOWARD HER.</p> <p>ELIZABETH (gasps)</p> <p>1322.04</p>					
<p>SCENE 314 - CS - THROUGH THE WINDSHIELD TO DYLAN, DRIVING.</p> <p>1323.06</p>					

"DEAD OF NIGHT" 2AB	P/58	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 315 - FS - ACROSS THE STREET TO THE VOLKSWAGEN CONVERTIBLE, MOVING FG. AS THE VAMPIRE RIDES ON THE HOOD AND REACHES OVER THE WINDSHIELD. CAMERA TRAVELS BACK. 1324.07					
SCENE 316 - MS - THE VAMPIRE, REACHING OVER THE WINDSHIELD.  ELIZABETH (off) Come on, do... 1325.12					
SCENE 317 - CS - THROUGH THE WINDSHIELD TO ELIZABETH, REACTING.  ELIZABETH ...something! 1326.12					
SCENE 318 - FS - THE VOLKSWAGEN CONVERTIBLE, MOVING R. WITH THE VAMPIRE ON THE HOOD, REACHING OVER THE WINDSHIELD AS DYLAN DRIVES AND ELIZABETH REACTS. CAMERA TRAVELS R. WITH THEM.					
ELIZABETH Dylan! 1328.05	2-172	/1326.14	1328.05/	1.07	ELIZABETH TO DYLAN Dylan!
SCENE 319 - MFS - PAST THE VAMPIRE ON THE HOOD, R.FG., TO ELIZABETH IN THE PASSENGER SEAT, REACTING AS HE REACHES TOWARD HER.  ELIZABETH (screams) (grunts) 1330.09					
SCENE 320 - MS - THE VAMPIRE REACHES OVER THE WINDSHIELD.  ELIZABETH (off) Dylan! 1331.04					

"DEAD OF NIGHT" 2AB	P/59	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 321 - CS - THROUGH THE WINDSHIELD TO ELIZABETH, REACTING.	2-173	/1331.05	1335.09/ (over scene ends)	4.04	ELIZABETH TO DYLAN Kill it! Do something!
ELIZABETH Kill it!  1332.04					
SCENE 322 - FS - THE VOLKSWAGEN CONVERTIBLE, MOVING R. WITH THE VAMPIRE ON THE HOOD, REACHING OVER THE WINDSHIELD AS DYLAN DRIVES AND ELIZABETH REACTS. CAMERA TRAVELS R. WITH THEM.  1333.05					
SCENE 323 - MFS - PAST THE VAMPIRE ON THE HOOD, R.FG., CLINGING TO THE WINDSHIELD, TO ELIZABETH IN THE PASSENGER SEAT, REACTING.	2-174	1336.03	1337.03/	1.00	DYLAN TO ELIZABETH Hang on. (i.e., 'Hold onto the car.')
ELIZABETH Do something!  1335.09					
SCENE 324 - FS - THE VOLKSWAGEN CONVERTIBLE, MOVING L. WITH THE VAMPIRE ON THE HOOD, CLINGING TO THE WINDSHIELD AS DYLAN DRIVES AND ELIZABETH REACTS. CAMERA TRAVELS L. WITH THEM, MOVING PAST A TREE IN FG.					
DYLAN Hang on.  1337.03					
SCENE 325 - CS - THROUGH THE WINDSHIELD TO DYLAN, DRIVING.					
ELIZABETH (off) (screams)  1337.14					
SCENE 326 - CS - DYLAN'S FEET STEPS ON THE CLUTCH AND BRAKE PEDAL.  1338.10					

"DEAD OF NIGHT" 2AB	P/60	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 327 - MCS - PAST THE HEADREST, R.FG., TO DYLAN, DRIVING AS CAMERA PANS R. ON THE VAMPIRE, CLINGING TO THE WINDSHIELD.</p> <p>1339.04</p> <p>SCENE 328 - MS - THE VAMPIRE, FALLING BG. AS HE HOLDS THE WINDSHIELD.</p> <p>1339.14</p> <p>SCENE 329 - FS - THE VAMPIRE FALLS L. OFF THE HOOD OF THE VOLKSWAGEN CONVERTIBLE. CAMERA PANS L. AS THE VAMPIRE MOVES TOWARD A STREET SIGN.</p> <p>1341.09</p> <p>SCENE 330 - MFS - THE VAMPIRE CRASHES AGAINST THE STREET SIGN AND EXITS L.FG.</p> <p>1343.00</p> <p>SCENE 331 - FS - PAST A PALM TREE TRUNK, L.FG., TO THE VAMPIRE AND THE STREET SIGN, FALLING IN L.BG.</p> <p>1344.07</p> <p>SCENE 332 - FS - THE VOLKSWAGEN CONVERTIBLE STOPPED WITH DYLAN AND ELIZABETH INSIDE IT.</p> <p>1348.03</p> <p>SCENE 333 - EXT. STREET - NIGHT - FS - ACROSS THE STREET TO DYLAN, STEPPING L. AS ELIZABETH ENTERS R., FOLLOWING. CAMERA PANS L. WITH HIM.</p> <p>DYLAN (voice over) Bull's eye.</p> <p>CAMERA CONTINUES TO PAN L. TO REVEAL THE VAMPIRE'S BODY, LYING ON THE STREET WITH A POINTY ARROW SIGN JUTTING FROM HIS CHEST. THE SIGN READS:</p> <p>FRENCH</p>					
	2-175 ITAL	1350.15	1353.03	2.04	<p>DYLAN TO AUDIENCE (voice over) Bull's eye. (colloquial term meaning that something has landed squarely on target - referring to the werewolf landing on a pointy sign, piercing his chest)</p>

"DEAD OF NIGHT" 2AB	P/61	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 333 - (CONTINUED)</p> <p>CAMERA HOLDS ON THE VAMPIRE'S BODY AS DYLAN AND ELIZABETH EXIT L.BG.</p> <p>1359.01</p>					
<p>SCENE 334 - EXT. CANAL STREET - NIGHT - FS - A TROLLEY MOVES BG. ON ITS TRACKS AS PEDESTRIAN ENTERS L. AND A SECOND PEDESTRIAN ENTERS R.</p> <p>ELIZABETH (off) What the hell is going on? 1363.04</p>	2-176	1359.15	1363.03/	3.04	ELIZABETH TO DYLAN What the hell is going on? (the hell : vulgar emphatic)
<p>SCENE 335 - MCS - DYLAN STEPS L. AS CAMERA TRAVELS L. WITH HIM.</p> <p>DYLAN Look around you.</p> <p>PEDESTRIANS (off) (overlapping) (low and indistinct chatter - continues under following scenes and dialogue) 1365.15</p>	2-177	1364.09 (over scene end)	1367.10/	3.01	DYLAN TO ELIZABETH Look around you. Look at them. (them : referring to the seemingly ordinary people walking the streets)
<p>SCENE 336 - MFS - DYLAN AND ELIZABETH, WEARING DYLAN'S JACKET, STEP BG.</p> <p>DYLAN Look at them. 1367.11</p>					
<p>SCENE 337 - MCS - PAST DYLAN (TORSO), L.FG., TO ELIZABETH, STEPPING R. AS CAMERA TRAVELS R. WITH HER.</p> <p>DYLAN (face off) You think they're all like you... 1370.09</p>	2-178	1368.08 (over scene end)	1372.11	4.03	DYLAN TO ELIZABETH You think they're all like you, but they're not. (like you : implying, 'human')

"DEAD OF NIGHT" 2AB	P/62	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 338 - MFS - A MAN WITH SUNGLASSES AND A CROSS NECKLACE STEPS FG.  DYLAN (off) ...but they're not. 1373.01					
SCENE 339 - MFS - DYLAN AND ELIZABETH STEP BG. AS A MAN STEPS R.FG. CAMERA DOLLIES IN WITH THEM.  DYLAN (face off) Someone on this street is an impostor. A living dead. 1378.02	2-179	/1373.03	1378.01/	4.14	DYLAN TO ELIZABETH Someone on this street is an impostor. A living dead. (living dead : i.e., 'werewolf or vampire')
SCENE 340 - MCS - DYLAN STEPS L. AS CAMERA DOLLIES L. WITH HIM.  DYLAN The monsters you read about as a kid, they're real... 1384.05	2-180	1379.07	1386.00 (over scene end)	6.09	DYLAN TO ELIZABETH The monsters you read about as a kid, they're real, and they're here.
SCENE 341 - MFS - THREE PEDESTRIANS STEP FG. AND L. AS CARS CROSS L. IN BG. CAMERA TRAVELS IN AND PANS L.  DYLAN (off) ...and they're here. Werewolves, vampires, they're everywhere. 1391.03	2-181	1386.10	1391.02/	4.08	DYLAN TO ELIZABETH Werewolves, vampires, they're everywhere. (vampire : reanimated corpse that is believed to rise from the grave at night to suck the blood of sleeping people)
SCENE 342 - MS - DYLAN STEPS FG. AS CAMERA DOLLIES BACK WITH HIM.  DYLAN Hiding, surviving. 1394.06	2-182	1391.11	1394.05/	2.10	DYLAN TO ELIZABETH Hiding, surviving.

"DEAD OF NIGHT" 2AB	P/63	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 343 - MS - DYLAN (TORSO) STEPS L.FG. AS ELIZABETH STEPS R.FG. CAMERA DOLLIES BACK WITH THEM.					
DYLAN (face off) And the key to their survival is making sure none of us know they're here. 1402.14	2-183	1395.06	1401.01	5.11	DYLAN TO ELIZABETH And the key to their survival is making sure none of us know they're here. (key : crucial element)
SCENE 344 - MS - DYLAN STEPS FG. AS CAMERA DOLLIES BACK WITH HIM.					
DYLAN That's why New Orleans became their Mecca. Where else could you hide if you were a creature of the night? 1411.14	2-184	1403.15	1407.11	3.12	DYLAN TO ELIZABETH That's why New Orleans became their Mecca. (Mecca : i.e., 'home' - 'most desired place to live')
	2-185	1408.04	1411.13/	3.09	DYLAN TO ELIZABETH Where else could you hide if you were a creature of the night? (implying that New Orleans is used to unusual people and that it has a very active night life)
SCENE 345 - MS - DYLAN (TORSO) STEPS L.FG. AS ELIZABETH STEPS R.FG. CAMERA DOLLIES BACK WITH THEM.					
ELIZABETH How do you know all this?	2-186	1412.12	1415.03	2.07	ELIZABETH TO DYLAN How do you know all this?
DYLAN (face off) There was a pact... 1416.06	2-187	1415.07	1418.10 (over scene end)	3.03	DYLAN TO ELIZABETH There was a pact among all the undead.
SCENE 346 - MS - DYLAN STEPS FG. AS CAMERA DOLLIES BACK WITH HIM.					
DYLAN ...among all the undead. To appoint a single human as... 1421.07	2-188	1418.14	1426.03/ (over scene end)	7.05	DYLAN TO ELIZABETH To appoint a single human as impartial inspector. An investigator.
SCENE 347 - MFS - DYLAN AND ELIZABETH STEP BG. AS CAMERA DOLLIES IN WITH THEM. SOME PEDESTRIANS MILL ABOUT, BG.					
DYLAN (face off) ...impartial inspector. An investigator. 1426.04					

"DEAD OF NIGHT" 2AB	P/64	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 348 - MS - DYLAN STEPS FG. AS CAMERA DOLLIES BACK WITH HIM.</p> <p>DYLAN Someone they could trust... 1428.02</p> <p>SCENE 349 - MS - DYLAN (TORSO) STEPS L.FG. AS ELIZABETH STEPS R.FG. CAMERA DOLLIES BACK WITH THEM.</p> <p>DYLAN (face off) ...to protect them from themselves when one of their own crossed a line. 1433.12</p> <p>SCENE 350 - MS - DYLAN STEPS FG. AS CAMERA DOLLIES BACK WITH HIM.</p> <p>DYLAN There was a time when they trusted me. I kept their secret. 1440.06</p> <p>SCENE 351 - MS - DYLAN (TORSO) STEPS L.FG. AS ELIZABETH STEPS R.FG. CAMERA DOLLIES BACK WITH THEM.</p> <p>ELIZABETH What happened? 1443.04</p> <p>SCENE 352 - MS - DYLAN STEPS FG. AS CAMERA DOLLIES BACK WITH HIM.</p> <p>DYLAN I paid a price. 1448.01</p>	<p>2-189</p> <p>2-190</p> <p>2-191</p> <p>2-192</p>	<p>1426.10</p> <p>1434.04</p> <p>1441.10</p> <p>1445.07</p>	<p>1433.11/</p> <p>1440.00</p> <p>1443.03/</p> <p>1447.13</p>	<p>7.01</p> <p>5.12</p> <p>1.09</p> <p>2.06</p>	<p>DYLAN TO ELIZABETH Someone they could trust to protect them from themselves when one of their own crossed a line. (crossed a line : i.e., 'did something unacceptable') (note that Dylan was this inspector/investigator whom the undead appointed)</p> <p>DYLAN TO ELIZABETH There was a time when they trusted me. I kept their secret.</p> <p>ELIZABETH TO DYLAN What happened?</p> <p>DYLAN TO ELIZABETH I paid a price. (i.e., 'I did something for which I was cast out/punished/dismissed.')</p>



"DEAD OF NIGHT" 2AB	P/65	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
WIPE TO:					
SCENE 353 - EXT. MORGUE - NIGHT - FS - THE VOLKSWAGEN CONVERTIBLE ENTERS R. AND PARKS IN FRONT OF THE MORGUE BUILDING. A SIGN ABOVE THE DOORS READS:					
MORGUE					
DYLAN (voice over) The bite on Mara looked similar to the one that killed Marcus. I just had to be sure. 1454.11	2-193 ITAL	1448.01	1454.11/	6.10	DYLAN TO AUDIENCE (voice over) The bite on Mara looked similar to the one that killed Marcus. I just had to be sure.
SCENE 354 - MFS - THE VOLKSWAGEN CONVERTIBLE PARKED WITH DYLAN AND ELIZABETH INSIDE IT.					
ELIZABETH What are we doing here?	2-194	/1454.15	1457.04	2.05	ELIZABETH TO DYLAN What are we doing here? (here : referring to the morgue)
DYLAN OPENS THE DRIVER'S DOOR.					
DYLAN I gotta check something out. 1460.02	2-195	1457.08	1460.02/	2.10	DYLAN TO ELIZABETH I gotta check something out. (check something out : i.e., 'investigate something')
	2-196	/1460.06	1462.00	1.10	NARRATIVE TITLE (ON SIGN) (OPTIONAL)  MORGUE

