

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
1.	1:00:00.00 FADE IN ON: EXT. AFGHANISTAN – DAY. HIGH ANGLE FS OF MOUNTAINS AS CAMERA BOOMS DOWN.					(Note: No single subtitle exceeds 37 characters & spaces even if a word breaks into a third row.)
		1 ITAL	1:00:01.10	1:00:03.08	2.22	BENJAMIN (TO AUDIENCE) My name is Benjamin Keynes.
	BENJAMIN (VO) My name is Benjamin Keynes. I work for the Directorate of Operations within the Central Intelligence Agency. Three days after 9/11, reconnaissance satellites picked up a radioactive...	2 ITAL	1:00:03.19	1:00:05.17	1.22	BENJAMIN (TO AUDIENCE) I work for the Directorate of Operations... (In the CIA, covert, secret operations are the purview of the Directorate of Operations)
		3 ITAL	1:00:05.21	1:00:08.03	1.13	BENJAMIN (TO AUDIENCE) within the Central Intelligence Agency.
	DISSOLVE TO: MUSIC IN.					(“Central Intelligence Agency, “CIA,” the major department of the U.S. government that collects intelligence & maintains an international spy organization)
		4 ITAL	1:00:09.05	1:00:12.23	3.18	BENJAMIN (TO AUDIENCE) Three days after 9/11, reconnaissance satellites picked up... (“9/11” September 11, the date of the attack on & destruction of the World Trade Center in the U.S.)
		5 ITAL	1:00:13.02	1:00:14.22	1.20	BENJAMIN (TO AUDIENCE) a radioactive heat signature... (“heat signature,” satellite devices can detect objects & movements by measuring the degree of heat they give off.) (OVER SCENE END)
2.	1:00:14.07 HIGH ANGLE FS OF MOUNTAINS AS CAMERA BOOMS DOWN, SEEN FROM INFRARED	6 ITAL	1:00:15.02	1:00:17.11	2.09	BENJAMIN (TO AUDIENCE) in a remote tribal region of Afghanistan.
		7 ITAL	1:00:18.01	1:00:19.20	1.19	BENJAMIN (TO AUDIENCE) The agency feared that AI

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	POV.					Qaeda...
	BENJAMIN (VO) (CONT) ...heat signature in a remote tribal region of Afghanistan. The agency feared that Al Queda may have finally gotten their hands on a nuclear weapon.	8 ITAL	1:00:20.00	1:00:22.03	2.03	BENJAMIN (TO AUDIENCE) may have finally gotten their hands on a nuclear weapon. (Al Qaeda, the international terrorist network run by Osama bin Laden)
	DISSOLVE TO:					
3.	1:00:22.19	9 ITAL	1:00:22.20	1:00:26.03	3+07	BENJAMIN (TO AUDIENCE) However, I was told by a local source ...
	HIGH ANGLE MS OF MOUNTAINS AS CAMERA BOOMS DOWN, SEEN FROM INFRARED POV.	10 ITAL	1:00:26.07	1:00:27.12	1.05	BENJAMIN (TO AUDIENCE) with a high degree of confidence... (this indicates that the source person was highly reliable)
	BENJAMIN (VO) However, I was told by a local source with a high degree of confidence that it may be something much more powerful.	11 ITAL	1:00:28.00	1:00:30.04	2.04	BENJAMIN (TO AUDIENCE) that it may be something much more powerful.
	IMAGE GOES OUT OF FOCUS AS TITLE FADES UP OVER BG: THE OBJECTIVE	12	1:00:30.08	1:00:36.16	6.08	NARRATIVE TITLE (TITLE OF FILM) THE OBJECTIVE ("Objective," the purpose of Benjamin's mission in Afghanistan.)
	IMAGE FADES TO BLACK. FADE IN ON:					
4.	1:00:34.23	13 ITAL	1:00:52.11	1:00:54.20	2.09	BENJAMIN (TO AUDIENCE) It's been over ten years since I've left this place.
	EXT. STREET – NIGHT. FS OF JEEP AS IT COMES FORWARD. TITLE FADES UP OVER BG:	14 ITAL	1:00:55.15	1:00:57.15	2.00	BENJAMIN (TO AUDIENCE) I forgot how brutal it can be.
	GHAZNI PROVINCE, AFGANISTAN, NOVEMBER 2001	15 ITAL	1:00:58.13	1:01:00.16	2.02	BENJAMIN (TO AUDIENCE) I feel like every time we come to this country...
	TITLE FADES OUT.	16 ITAL	1:01:00.20	1:01:02.16	1.20	BENJAMIN (TO AUDIENCE) it tries to spit us back out.

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	TWO MEN GET OUT OF THE JEEP.					(A metaphor expressing a sense of being unwelcome in a hostile environment)
	BENJAMIN (VO) It's been over ten years since I've left this place.					
	CAMERA PANS L. WITH THEM.					
	BENJAMIN (VO) I forgot how brutal it can be.					
	THEY ENTER A BUILDING THROUGH A DOOR.					
	BENJAMIN (VO) I feel like every time we come to this country, it tries to spit us back out.					
5.	1:01:04.10	17 ITAL	1:01:08.20	1:01:12.00	3.04	BENJAMIN (TO AUDIENCE) Most everybody here at the Talk is too busy fighting a war...
	INT. BUILDING-NIGHT. MS OF BENJAMIN AS CAMERA DOLLIES BACK WITH HIM. OTHERS IN BG.					("Talk," presumably a central place for military communications)
	BENJAMIN (VO) Most everybody here at the Talk is too busy fighting a war to pay much attention to me...	18 ITAL	1:01:12.04	1:01:15.04	3.00	BENJAMIN (TO AUDIENCE) to pay much attention to me which is a good thing.
6.	1:01:14.00	19	1:01:17.23	1:01:20.19	2.20	DRIVER (TO OFFICER) Sir? Agent Ben Keynes.
	MS OF BENJAMIN FROM BEHIND AS CAMERA DOLLIES FORWARD WITH HIM. DRIVER IN BG.					("Agent," his title as one who works for the CIA)
	BENJAMIN (VO) (CONT) ...which is a good thing.					
	DRIVER Sir?					
7.	1:01:18.05	20 ITAL	1:01:22.04	1:01:24.11	2.07	BENJAMIN (TO AUDIENCE) I finally met the C.O. and team

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	MS OF MEN AS CAMERA TILTS UP, REVEALING BENJAMIN AND DRIVER IN BG.					leader... ("C.O., "Commanding Officer")
	DRIVER Agent Ben Keynes.					
	BENJAMIN (VO) I finally met...					
8.	1:01:23.01					
	MS OF C.O. & BENJAMIN IN FG.					
	BENJAMIN (CONT) (VO) ...the C.O. and team leader...					
9.	1:01:24.22	21 ITAL	1:01:24.22	1:01:26.16	1.18	BENJAMIN (TO AUDIENCE) Sergeant Wallace Hamer.
	MCS OF BENJAMIN. CAMERA PANS L. TO HAMER.					
	BENJAMIN (CONT) (VO) ...Sergeant Wallace Hamer.					
10.	1:01:27.10	22 ITAL	1:01:27.10	1:01:29.20	2.10	BENJAMIN (TO AUDIENCE) I gave them the official line as if I was reading it... ("official line," a narrative as to his purpose which conceals the real reason for his mission.)
	MS OF C.O. BENJAMIN IN FG.					
	BENJAMIN (VO) I gave them the official line as if I was...					
11.	1:01:29.05	23 ITAL	1:01:30.00	1:01:31.21		BENJAMIN (TO AUDIENCE) straight off the memo back at Langley.
	MCS OF BENJAMIN. DRIVER IN BG.					
	BENJAMIN (CONT) (VO) ...reading it straight off the memo back at Langley.				1.21	("memo," short for memorandum, a form of written communication) ("Langley, the U.S. city in which the CIA headquarters are located.)
	McCARTHY (OFF/SCR) Major Keynes...	24	1:01:32.02	1:01:33.11	1.09	McCARTHY (TO BENJAMIN) Major Keynes...
	MUSIC OUT.					

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12.	1:01:34.01 MS OF McCARTHY. BENJAMIN IN FG. McCARTHY (CONT) ...this may be your show, but these are my boys, you understand?	25	1:01:34.07	1:01:37.07	3.00	McCARTHY (TO BENJAMIN) this may be your show, but these are my boys, you understand? ("your show," your mission) ("my boys," his men for whom he is ultimately responsible)
13.	1:01:37.19 MS OF BENJAMIN.	26	1:01:38.20	1:01:39.22	1.02	BENJAMIN (TO McCARTHY) Absolutely.
	BENJAMIN Absolutely. CAMERA PANS R. WITH HIM AS HE WALKS AWAY. BENJAMIN (VO) I doubt...	27 ITAL	1:01:41.13	1:01:43.14	2.01	BENJAMIN (TO AUDIENCE) I doubt they assumed I was lying. ("lying," an indication that the men's well being is not his first priority.)
14.	1:01:42.01 FS OF McCARTHY AND HAMER. BENJAMIN EXITS FG FRAME L. BENJAMIN (CONT) (VO) ...they assumed I was lying.					
15.	1:01:44.15 EXT. CLEARING-DAY. FS OF HELICOPTER AS CAMERA PANS R. WITH IT, REVEALING MEN AT R. BENJAMIN (VO) The first order of business is to reconnect with my local source, Mohammed Aban. He made me the invitation for me to come out here... MUSIC IN.	28 ITAL	1:01:56.21	1:01:59.23	3.02	BENJAMIN (TO AUDIENCE) The first order of business is to reconnect with my local source...
		29 ITAL	1:02:00.03	1:02:01.03	1.00	BENJAMIN (TO AUDIENCE) Mohammed Aban.
		30 ITAL	1:02:01.07	1:02:03.06	1.23	BENJAMIN (TO AUDIENCE) He made me the invitation for me to come out here...
16.	1:02:03.07	31	1:02:04.00	1:02:06.19	2.19	BENJAMIN (TO AUDIENCE)

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	INT. BUILDING-DAY. MS OF BENJAMIN. MAN ENTERS FROM BG. BENJAMIN (VO) (CONT) ...so I can only hope he's around when we come knocking on his door.	ITAL				so I can only hope he's around when we come knocking on his door.
17.	1:02:07.06 FS OF BENJAMIN. MAN IN FG. SOLDIER #1 Sir, the men are ready for you now. HAMER (VO) Agent Keynes... MUSIC OUT.	32	1:02:07.07	1:02:09.13	2.06	SOLDIER #1 (TO BENJAMIN) Sir, the men are ready for you now.
		33 ITAL	1:02:16.17	1:02:17.21	1.04	HAMER (TO BENJAMIN) Agent Keynes...
18.	1:02:18.03 MS OF HAMER AND BENJAMIN AS CAMERA PANS L. HAMER (CONT) ...let me introduce you to the guys.	34	1:02:18.03	1:02:19.19	1.16	HAMER (TO BENJAMIN) let me introduce you to the guys. ("guys," soldiers)
19.	1:02:20.07 MS OF SOLDIER. CAMERA PANS L. TO TANNER. HAMER (OFF) This is my team daddy, Master Sergeant Tanner. He's also our Fox Intel.	35	1:02:20.19	1:02:22.15	1.20	HAMER (TO BENJAMIN) This is my team daddy, Master Sergeant Tanner. ("team daddy," the leader of this group of soldiers)
		36	1:02:22.19	1:02:24.04	1.09	HAMER (TO BENJAMIN) He's also our Fox Intel. ("Fox Intel," in charge of gathering intelligence for the group)
20.	1:02:24.02 MS OF TANNER, HAMER AND BENJAMIN. OTHERS IN FG.	37	1:02:24.08	1:02:26.07	1.23	HAMER (TO BENJAMIN) He and I came in a group together back in the day. (Long ago, Hamer & Tanner came with others to this military post)

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	HAMER He and I came in a group together back in the day.					
21.	1:02:26.08	38	1:02:26.22	1:02:29.04	2.06	HAMER (TO BENJAMIN) Our senior medic, Sergeant Degetau. ("medic," medical officer)
	LS OF TANNER, HAMER AND BENJAMIN. OTHERS IN FG.					
	HAMER Our senior medic, Sergeant Degetau.					
22.	1:02:29.06	39	1:02:29.23	1:02:30.23	1.00	DEGETAU (TO BENJAMIN) What's up, man? (An informal greeting) (OVER SCENE END)
	MCS OF DEGETAU AS CAMERA TILTS UP WITH HIM.					
	DEGETAU What's up, man?					
23.	1:02:30.13	40	1:02:31.13	1:02:33.08	1.19	HAMER (TO BENJAMIN) Demolitions, Sergeant Trinosky. ("Demolitions," the man in charge of the use of explosives) (OVER SCENE END)
	MS OF BENJAMIN AND HAMER. OTHERS IN FG.					
	HAMER Demolitions, Sergeant Trinosky.					
24.	1:02:33.04	41	1:02:33.19	1:02:34.19	1.00	TRINOSKY (TO BENJAMIN) Hello. (OVER SCENE END)
	MS OF TRINOSKY AND OTHERS.					
	TRINOSKY Hello.					
25.	1:02:34.17	42	1:02:34.23	1:02:37.05	2.06	HAMER (TO BENJAMIN) Our com man is over there on the floor, Sergeant Cole. ("com man," the man in charge of radio & Internet communications)
	LS OF TANNER, HAMER AND BENJAMIN. OTHERS IN FG.					
	HAMER Our com man is over there on the floor...					
26.	1:02:36.13	43	1:02:37.09	1:02:38.09	1.00	COLE (TO BENJAMIN) What's up?
	MCS OF COLE AS					

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	<p>CAMERA PANS R. TO HIM.</p> <p>HAMER (CONT) (OFF) ...Sergeant Cole.</p> <p>COLE What's up?</p> <p>CAMERA PANS L. TO BENJAMIN AND HAMER. OTHERS IN FG.</p> <p>HAMER And last, but certainly not least...</p>	44	1:02:38.16	1:02:41.01	2.09	HAMER (TO BENJAMIN) And last, but certainly not least, Sergeant Sadler.
27.	<p>1:02:40.06</p> <p>MS OF SADLER AND TRINOSKY. DEGETAU in FG.</p> <p>HAMER (CONT) (OFF) ...Sergeant Sadler.</p>					
28.	<p>1:02:41.15</p> <p>MS OF BENJAMIN AND HAMER. OTHERS IN FG.</p> <p>HAMER He's weapons and our resident Afghan expert.</p>	45	1:02:41.17	1:02:43.20	2.03	<p>HAMER (TO BENJAMIN) He's weapons and our resident Afghan expert.</p> <p>("weapons," in charge of weapons) ("Afghan expert," he has expertise in the local language & Afghan culture)</p>
29.	<p>1:02:44.02</p> <p>LS OF TANNER, HAMER AND BENJAMIN. OTHERS IN FG.</p> <p>HAMER 392's a shit-hot team, and you won't find any better.</p>	46	1:02:44.13	1:02:47.13	3.00	<p>HAMER (TO BENJAMIN) 392's a shit-hot team, and you won't find any better.</p> <p>("392" the numbers indicating the designation for their team) ("shit-hot," vulgar slang for "excellent")</p>
30.	<p>1:02:47.19</p> <p>MS OF BENJAMIN AND HAMER. OTHERS IN FG.</p> <p>BENJAMIN That's what I hear.</p>	47	1:02:48.06	1:02:49.06	1.00	<p>BENJAMIN (TO HAMER) That's what I hear.</p> <p>(OVER SCENE END)</p>

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31.	1:02:49.05 MCS OF DEGETAU AS CAMERA PANS R. TO HIM. OTHERS N BG. BENJAMIN (OFF) Gentlemen...	48	1:02:50.19	1:02:54.17	3.22	BENJAMIN (TO MEN) Gentlemen, thank you for coming together on such short notice.
32.	1:02:51.03 MS OF TANNER. BENJAMIN (CONT)(OFF) Thank you for, uh...					
33.	1:02:52.19 MS OF BENJAMIN. SOLDIER IN FG. BENJAMIN (CONT) ...coming together on such short notice.					
34.	1:02:55.05 MS OF COLE SITTING ON THE FLOOR. BENJAMIN (OFF) My orders...	49	1:02:55.16	1:02:58.21	3.05	BENJAMIN (TO MEN) My orders are to make contact with an HVT... ("HVT," an acronym for "High Value Target," an important person with whom they must contend) (OVER SCENE END)
35.	1:02:56.13 MS OF BENJAMIN. SOLDIER IN FG. BENJAMIN (CONT) ...are to make contact with an HVT by the name of Mohammed Aban...	50	1:02:59.01	1:03:00.15	1.14	BENJAMIN (TO MEN) by the name of Mohammed Aban...
36.	1:03:00.16 MCS OF TANNER. BENJAMIN (CONT) ...a cleric...	51	1:03:01.02	1:03:03.12	2.10	BENJAMIN (TO MEN) a cleric living in the southern provinces.
37.	1:03:01.22					

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	MS OF DEGETAU.					
	BENJAMIN (CONT) (OFF) ... living in the southern provinces.					
38.	1:03:03.12	52	1:03:04.09	1:03:06.21	2.12	BENJAMIN (TO MEN) We are to get his recorded statement of support...
	MCS OF HAMER. CAMERA TILTS DOWN TO HIS HANDS.					
	BENJAMIN (OFF) We are to get his recorded statement...					
39.	1:03:06.15	53	1:03:07.01	1:03:09.03	2.02	BENJAMIN (TO MEN) for the American mission here in Afghanistan. .
	MS OF BENJAMIN.					
	BENJAMIN (CONT) ...of support for the American mission here in Afghanistan. .					
40.	1:03:09.04					
	MS OF SOLDIERS.					
41.	1:03:10.13					
	MFS OF BENJAMIN. SOLDIER IN FG.					
42.	1:03:11.11	54	1:03:13.13	1:03:14.16	1.03	BENJAMIN (TO MEN) This is our man.
	CS OF PHOTO IN BENJAMIN'S HANDS.					
	BENJAMIN This is our man.					
43.	1:03:14.17	55	1:03:14.20	1:03:15.20	1.00	DEGETAU (TO BENJAMIN) Let me see.
	MS OF TANNER AS CAMERA PANS L. TO BENJAMIN. SOLDIERS AT L.	56	1:03:16.00	1:03:17.07	1.07	HAMER (TO MEN) Everybody take a look.
	DEGETAU Let me see.					

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	HAMER Everybody take a look.					
44.	1:03:17.14	57	1:03:18.06	1:03:21.07	3.01	BENJAMIN (TO MEN) Aban is highly respected among the local population.
	LS OF BENJAMIN AND SOLDIERS.					
	BENJAMIN Aban is highly respected among the local population.					
45.	1:03:20.19	58	1:03:22.11	1:03:24.23	2.12	BENJAMIN (TO MEN) He is considered the 'spiritual force'...
	MS OF DEGETAU, SADLER, AND TRINOSKY.					
	BENJAMIN (OFF) He is considered...					
46.	1:03:23.16	59	1:03:25.03	1:03:27.06	2.03	BENJAMIN (TO MEN) that helped the Mujihadeen defeat the Soviets.
	MS OF BENJAMIN. SOLDIERS IN FG.					
	BENJAMIN (CONT) ... the 'spiritual force' that helped the Mujihadeen defeat the Soviets.					(Mujihadeen factions once fought the Soviets in guerilla war in which they were successful.)
47.	1:03:27.15	60	1:03:27.16	1:03:29.17	2.01	DEGETAU (TO BENJAMIN) I thought the CIA was the 'spiritual force'...
	MS OF BENJAMIN. DEGETAU AT R.					
	DEGETAU I thought the CIA was the 'spiritual force' that helped them defeat the Soviets.	61	1:03:29.23	1:03:30.23	1.00	DEGETAU (TO BENJAMIN) that helped them defeat the Soviets.
						("spiritual force," he jokes. The CIA provided material support to the Mujihadeen forces)
48.	1:03:31.11	62	1:03:35.17	1:03:38.18	3.01	BENJAMIN (TO DEGETAU) That depends on your definition of 'spiritual,' Sergeant.
	MCS OF BENJAMIN. CAMERA PANS R. TO DEGETAU.	63	1:03:41.10	1:03:44.07	2.21	BENJAMIN (TO MEN) Aban has kept a very low profile under the Taliban.
	BENJAMIN That depends on your					

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	definition of 'spiritual,' Sergeant. Aban has kept a very low profile under the...					("low profile," he has attempted to stay in the background unnoticed) (OVER SCENE END)
49.	1:03:43.19 MS OF BENJAMIN.	64	1:03:44.11	1:03:46.11	2.00	BENJAMIN (TO MEN) So it's crucial we make contact...
	BENJAMIN (CONT) ...Taliban, so it's crucial we make contact, now that we have a good fix on his position.	65	1:03:46.15	1:03:48.02	1.12	BENJAMIN (TO MEN) now that we have a good fix on his position. ("fix," determined with accuracy)
50.	1:03:48.04 LS OF BENJAMIN AND SOLDIERS. HAMER Remember, once we hit the ground, this is a meet-and-greet.	66	1:03:48.09	1:03:51.06	2.21	HAMER (TO MEN) Remember, once we hit the ground, this is a meet-and-greet. ("hit the ground," arrive & disembark from their helicopter)
51.	1:03:51.09 MS OF BENJAMIN AND HAMER.	67	1:03:51.13	1:03:54.11	2.22	HAMER (TO MEN) We smile at the locals, we hand out pens, we win hearts and minds.
	HAMER We smile at the locals, we hand out pens, we win hearts and minds. We're not door-kicking on this one. Everyone understand?	68	1:03:54.15	1:03:56.19	2.04	("locals," the people in the area they visit) ("hearts and minds," they seek to make the locals appreciate them) HAMER (TO MEN) We're not door-kicking on this one. Everyone understand? ("door-kicking," a reference to the practice of kicking down the doors of civilians who are suspected of illicit activity)
52.	1:03:57.02 MS OF SOLDIER. OTHER SOLDIER IN FG. HAMER Op work, 1400.	69	1:03:57.19	1:03:59.20	2.01	HAMER (TO MEN) Op work, 1400. ("Op work," operations, the mission) ("1400," military time for 2 A.M.)
53.	1:04:00.02	70	1:04:00.06	1:04:03.21	3.15	HAMER (TO MEN)

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	MFS OF BENJAMIN AND HAMER. SOLDIER IN FG. HAMER 0-130. Any fragos, pre- combat inspections.					0-130. Any fragos, pre-combat inspections. (0-130," military time for 1:30 A.M.) ("fragos," partial orders for their mission)
54.	1:04:03.19	71	1:04:04.01	1:04:05.17	1.16	HAMER (TO MEN) 02-30 we are wheels up. (02-30, military time for 2:30 A.M.) ("wheels up," a reference to the helicopter taking flight)
	MS OF SOLDIERS. DEGETAU STANDS INTO FG, CAMERA PANS L. WITH HIM. HAMER (OFF) 02-30 we are wheels up. TRINOSKY Move out. MUSIC IN.	72	1:04:06.00	1:04:07.00	1.00	TRINOSKY Move out.
55.	1:04:09.20	73	1:04:11.01	1:04:13.09	2.08	HAMER (TO MEN) Continue, teams. Remember, nothing's routine. ("teams," to work together as a unit) ("nothing's routine," an indication that they face constant danger & unknowns in this area of the world.)
	MS OF BENJAMIN AND HAMER. SOLDIERS IN FG. HAMER Continue, teams. Remember, nothing's routine.					
56.	1:04:13.10					
	MS OF TANNER AS HE EXITS. HAMER IN FG.					
57.	1:04:16.06	74 ITAL	1:04:17.07	1:04:21.03	4.20	BENJAMIN (TO AUDIENCE) Special forces team 392. I'd actually heard of them.
	EXT. VALLEY-NIGHT. ELS OF HELICOPTER AS CAMERA PANS R. WITH IT. BENJAMIN (VO) Special forces team 392. I'd actually heard of them.					
58.	1:04:21.08	75 ITAL	1:04:21.23	1:04:23.13	1.15	BENJAMIN (TO AUDIENCE) They worked with the Zagan.

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	INT. HELICOPTER-NIGHT. MS OF SOLDIER.					("Zagran," perhaps the name of a local tribe of Afghanis)
	BENJAMIN (VO) They worked with the Zagran.					
59.	1:04:24.07	76 ITAL	1:04:24.08	1:04:25.09	1.01	BENJAMIN (TO AUDIENCE) Smart men.
	CS OF SOLDIERS AS CAMERA PANS L. ACROSS THEM, EBDING ON TRINOSKY.	77 ITAL	1:04:26.12	1:04:28.12	2.00	BENJAMIN (TO AUDIENCE) Men good with secrets.
	BENJAMIN (VO) Smart men. Men good with secrets. But that...	78 ITAL	1:04:28.21	1:04:30.16	1.19	BENJAMIN (TO AUDIENCE) But that goes without saying.
60.	1:04:29.00	79	1:04:31.03	1:04:32.06	1.03	TRINOSKY (TO BENJAMIN) Nice camera!
	MS OF BENJAMIN AS CAMERA TILTS UP TO HIM.	80	1:04:32.12	1:04:33.12	1.00	BENJAMIN (TO TRINOSKY) Thanks.
	BENJAMIN (VO) ...goes without saying.					
	TRINOSKY (OFF/SCR) Nice camera!					
	BENJAMIN Thanks.					
61.	1:04:33.08	81	1:04:33.12	1:04:36.15	3.03	TRINOSKY (TO BENJAMIN) Got one for my wife for our anniversary back in October!
	CS OF TRINOSKY.					
	TRINOSKY Got one for my wife for our anniversary back in October! Still doesn't know how to use the damn thing!	82	1:04:36.21	1:04:39.03	2.06	TRINOSKY (TO BENJAMIN) Still doesn't know how to use the damn thing! ("damn," colloquial emphatic)
	CAMERA PANS R. TO DEGETAU. OTHERS IN BG.	83	1:04:39.15	1:04:42.01	2.10	DEGETAU (TO TRINOSKY) That's cause you never let her use it, Ski! ("Ski," a nickname for Trinosky based on the last three letters of his name)
	DEGETAU That's 'cause you never let her use it, Ski! What kind of husband gets his wife a	84	1:04:43.15	1:04:44.15	1.00	DEGETAU (TO TRINOSKY)

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	video camera for their anniversary?					What kind of husband...
	CAMERA PANS L. TO TRINOSKY. COLE IN BG.	85	1:04:44.19	1:04:47.08	2.13	DEGETAU (TO TRINOSKY) gets his wife a video camera for their anniversary?
	COLE Very romantic, Ski! Very romantic!	86	1:04:47.12	1:04:50.07	2.19	COLE (TO TRINOSKY) Very romantic, Ski! Very romantic!
	TRINOSKY Yeah, all right, I was gonna film the baby when it comes!	87	1:04:50.11	1:04:52.21	2.10	TRINOSKY (TO COLE) I was gonna film the baby when it comes! ("gonna," "going to")
62.	1:04:53.02 CS OF BENJAMIN AS CAMERA TILTS DOWN TO HIS DUFFEL BAG.	88	1:04:53.08	1:04:55.00	1.16	DEGETAU (TO TRINOSKY) Oh sure, it's not gonna be your wife!
	DEGETAU (OFF/SCR) Oh sure, it's not gonna be your wife! What are you gonna do, lean her back, spread her legs...	89	1:04:55.06	1:04:56.22	1.16	DEGETAU (TO TRINOSKY) What are you gonna do, lean her back, spread her legs... (He describe the birthing process)
63.	1:04:56.23 MCS OF DEGETAU.	90	1:04:57.01	1:04:58.11	1.10	DEGETAU (TO TRINOSKY) with the video camera right here...
	DEGETAU (CONT) ...with the video camera right here, and film the baby's head coming out?	91	1:04:58.15	1:05:00.00	1.09	DEGETAU (TO TRINOSKY) and film the baby's head coming out?
64.	1:05:00.03 CS OF TRINOSKY.	92	1:05:00.04	1:05:01.21	1.17	TRINOSKY(TO DEGETAU) Her sister's gonna do the recording!
	TRINOSKY Her sister's gonna do the recording! She's still gotta know how to use the damn thing!	93	1:05:02.01	1:05:04.00	1.23	TRINOSKY (TO DEGETAU) She's still gotta know how to use the damn thing!
	CAMERA PANS R. TO DEGETAU.	94	1:05:04.06	1:05:05.15	1.09	DEGETAU (TO TRINOSKY) All I'm saying is...
	DEGETAU All I'm saying is, don't be surprised if your baby's	95	1:05:05.19	1:05:08.09	2.14	DEGETAU (TO TRINOSKY) don't be surprised if your baby's born with a suntan! ("suntan," presumably because of

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	born with a suntan! All I'm saying!					the lights associated with filming the event)
65.	1:05:10.21	96	1:05:12.19	1:05:13.20	1.01	HAMER (TO MEN) Two minutes!
	CS OF TRINOSKY AS CAMERA PANS L. TO HIM. HAMER IN BG.					
	HAMER Two minutes!					
66.	1:05:13.22	97	1:05:14.06	1:05:15.22	1.16	HAMER (TO MEN) Two minutes!
	CS OF BENJAMIN.					
	HAMER (OFF/SCR) Two minutes!					
67.	1:05:16.14	98	1:05:16.16	1:05:18.08	1.16	HAMER (TO MEN) All right! Get it on!
	CS OF TRINOSKY.					
	HAMER All right! Get it on!					
68.	1:05:18.15					
	EXT. VALLEY-NIGHT. FS OF HELICOPTER AS CAMERA TILTS DOWN WITH IT.					
69.	1:05:22.07					
	MS OF HELICOPTER.					
70.	1:05:25.23					
	FS OF HELICOPTER.					
71.	1:05:31.16					
	LOW ANGLE MFS OF SOLDIERS AS THEY EXIT HELICOPTER.					
72.	1:05:36.20					
	ELS OF SOLDIERS AS THEY EXIT THE HELICOPTER.					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
73.	1:05:45.21 MFS OF SOLDIERS. CAMERA PANS L. TO HELICOPTER AS IT TAKES OFF.					
74.	1:05:51.07 FS OF HELICOPTER AS IT FLIES OUT OF FRAME R. SOLDIERS IN FG.					
75.	1:05:54.13 MS OF HELICOPTER. CAMERA PANS L. AS IT FLIES AWAY. BENJAMIN (VO) When I stepped...	99 ITAL	1:05:58.11	1:05:59.19	1.08	BENJAMIN (TO AUDIENCE) When I stepped off the chopper... ("chopper," slang for "helicopter") (OVER SCENE END)
76.	1:05:59.02 ELS OF SOLDIERS AS HELICOPTER FLIES AWAY TO BG. BENJAMIN (CONT) (VO) ... off the chopper, I had an overwhelming sense of relief.	100 ITAL	1:05:59.23	1:06:01.21	1.22	BENJAMIN (TO AUDIENCE) I had an overwhelming sense of relief.
77.	1:06:01.23 LOW ANGLE MS OF SOLDIER AS HE COMES FORWARD. BENJAMIN (VO) Time for second-guessing is...	101 ITAL	1:06:02.06	1:06:04.08	2.02	BENJAMIN (TO AUDIENCE) Time for second-guessing is over.
78.	1:06:03.17 MS OF SOLDIERS AS CAMERA PANS R. BENJAMIN (CONT) (VO) ...over. The objective...	102 ITAL	1:06:05.14	1:06:07.08	1.18	BENJAMIN (TO AUDIENCE) The objective is all that matters.
79.	1:06:06.09	103	1:06:08.20	1:06:11.02	2.06	BENJAMIN (TO AUDIENCE)

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	MCS OF BENJAMIN. BENJAMIN (CONT) (VO) ...is all that matters. I have no choice now but to find it.	ITAL				I have no choice now but to find it.
80.	1:06:13.00	104	1:06:15.10	1:06:16.10	1.00	HAMER (TO SADLER) Pete.
	EXT. CITY-DAY. MFS OF CITY SEEN THROUGH A RIFLE SCOPE. CAMERA PANS R. HAMER (OFF/SCR) Pete.					
81.	1:06:16.14	105	1:06:17.04	1:06:18.07	1.03	SADLER (TO HAMER) It's pretty quiet from here.
	MS OF SADLER POINTING GUN. SADLER It's pretty quiet from here.					
82.	1:06:18.08	106	1:06:19.05	1:06:21.05	2.00	TANNER (TO SADLER) Those are the ones I worry about most. (He worries most when things appear to be peaceful.)
	MS OF TANNER. TANNER Those are the ones I worry about most. CAMERA PANS L. TO HAMER.					
83.	1:06:21.21	107	1:06:24.19	1:06:26.08	1.13	TRINOSKY (TO SADLER) I say we set up an overwatch. (“Overwatch,” some of the men will form a small unit to serve as protection for the others.)
	FS OF SOLDIERS. TANNER I say we set up an overwatch.					
84.	1:06:26.13					
	FS OF CITY SEEN THROUGH BINOCULARS.					
85.	1:06:28.20	108	1:06:29.11	1:06:30.11	1.00	HAMER (TO TANNER) Yeah.

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	FS OF SOLDIERS. HAMER Yeah.					(OVER SCENE END)
86.	1:06:30.07 MS OF HAMER. OTHERS IN BG. HAMER You and Pete set it up down there on that hill.	109	1:06:31.01	1:06:33.01	2.00	HAMER (TO TANNER) You and Pete set it up down there on that hill.
87.	1:06:33.06 HIGH ANGLE ELS OF CITY. HAMER (OFF/SCR) Let us know when it's good to go.	110	1:06:33.17	1:06:34.20	1.03	HAMER (TO TANNER) Let us know when it's good to go. ("good to go," when the opportune moment comes to leave)
88.	1:06:34.22 MS OF HAMER. OTHERS IN BG. HAMER Everyone else...	111	1:06:36.04	1:06:38.21	2.17	HAMER (TO THE OTHERS) Everyone else, Keynes and I are the welcome wagon. ("the welcome wagon," slang for the first to enter & greet townspeople based on a custom of greeting new people into one's neighborhood.) (OVER SCENE END)
89.	1:06:36.20 MS OF DEGETAU. BENJAMIN in BG. HAMER (CONT) (OFF/SCR) ...Keynes and I are the welcome wagon.					
90.	1:06:38.23 MS OF COLE. HAMER (OFF/SCR) We go in first.	112	1:06:39.03	1:06:40.06	1.03	HAMER (TO THE OTHERS) We go in first.
91.	1:06:40.06	113	1:06:41.00	1:06:42.19	1.19	HAMER (TO BENJAMIN)

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	FS OF SOLDIERS.					Keynes, you ready?
	HAMER Keynes, you ready?					
92.	1:06:42.19	114	1:06:43.00	1:06:44.19	1.19	BENJAMIN (TO HAMER) Yeah, let's do it.
	MS OF BENJAMIN. DEGETAU IN FG.					
	BENJAMIN Yeah, let's do it.					
93.	1:06:45.16					
	FS OF SOLDIERS.					
94.	1:06:47.08	115	1:06:47.13	1:06:50.19	3+06	HAMER (TO MEN) Keep your eyes open. Place could be crawling with bad guys. ("crawling with bad guys," slang for populated with the enemy)
	LOW ANGLE MS OF HAMER.					
	HAMER Everybody keep your eyes open.					
95.	1:06:48.23					
	MS OF BENJAMIN. DEGETAU IN FG.					
	HAMER (OFF/SCR) Place could be crawling with bad guys.					
96.	1:06:50.20					
	FS OF SOLDIERS.					
97.	1:06:56.02					
	FS OF SOLDIERS AS THEY WALK TO BG.					
98.	1:07:01.06					
	INT. VILLAGE-DAY. FS OF MOTHER AND CHILD AS CAMERA DOLLIES R. AROUND THEM.					
99.	1:07:07.11					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	MS OF CHILD. CAMERA TILTS UP. MOTHER IN BG.					
100.	1:07:11.04	116	1:07:13.21	1:07:15.03	1.06	HAMER (TO MOTHER) (SUBTITLED IN ENGLISH) Hello
	FS OF HAMER. MOTHER AND CHILD IN FG. CAMERA DOLLIES R., REVEALING BENJAMIN AT L.					
101.	1:07:15.04					
	MS OF CHILD.MOTHER IN BG.					
102.	1:07:16.13	117	1:07:17.16	1:07:18.23	1.07	HAMER (TO BENJAMIN) Let me talk to her.
	MFS OF HAMER AND BENJAMIN.					
	HAMER Let me talk to her.					
	CAMERA PANS L. TO MOTHER AND CHILD. CAMERA PANS R. TO HAMER AND BENJAMIN.					
	MUSIC OUT.					
103.	1:07:29.04	118	1:07:20.15	1:07:22.03	1.12	HAMER (TO MOTHER) (SUBTITLED IN ENGLISH) Good Morning. How are you today?
	MS OF MOTHER.					
		119	1:07:23.03	1:07:28.16	5.13	HAMER (TO MOTHER) (SUBTITLED IN ENGLISH) We come in peace. We wish to speak with a man... Mohammed Aban.
104.	1:07:30.20	120	1:07:31.09	1:07:32.09	1.00	HAMER (TO MOTHER) No?
	MS OF HAMER AS CAMERA TILTS DOWN WITH HIM. MOTHER IN FG.					
	HAMER No?					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
105.	1:07:35.07 MS OF CHILD AND MOTHER. HAMER IN FG.					
106.	1:07:37.11 MS OF HAMER. MOTHER IN FG.					
107.	1:07:39.10 MS OF CHILD AND MOTHER. HAMER IN FG.					
108.	1:07:43.00 MS OF HAMER AND CHILD. MOTHER IN FG.					
109.	1:07:46.12 MS OF MOTHER.	121	1:07:47.07	1:07:50.02	2.19	MOTHER (TO HAMER) (SUBTITLED IN ENGLISH) Mohammed Aban doesn't live here anymore.
110.	1:07:48.03 FS OF HAMER AND BENJAMIN AT R. MOTHER AND CHILD AT L.					
111.	1:07:50.15 MS OF CHILD. MOTHER IN BG.	122	1:07:50.23	1:07:53.19	2.20	MOTHER (TO HAMER) (SUBTITLED IN ENGLISH) He lives in the sacred mountains. ("sacred mountains," mountains regarded as sacred, i.e., have spiritual or religious value)
112.	1:07:52.22 MS OF HAMER. SOLDIERS IN BG. MOTHER IN FG.					
113.	1:07:55.09 MS OF MOTHER.	123	1:07:55.21	1:07:58.16	2.19	MOTHER (TO HAMER) (SUBTITLED IN ENGLISH) Only the chief of the village knows where he is.
114.	1:07:59.01	124	1:08:00.02	1:08:00.21	.19	BENJAMIN (TO MOTHER)

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	MS OF BENJAMIN. SOLDIERS IN BG.					(SUBTITLED IN ENGLISH) Excuse me.
115.	1:08:01.16					
	MS OF HAMER. SOLDIER IN BG.					
116.	1:08:02.23	125	1:08:03.04	1:08:07.09	4+05	BENJAMIN (TO MOTHER) (SUBTITLED IN ENGLISH) We would be honored to speak with Mohammed Aban.
	MS OF BENJAMIN. SOLDIERS IN BG.					
117.	1:08:06.09					
	MS OF HAMER. SOLDIER IN BG.					
118.	1:08:08.05	126	1:08:08.15	1:08:11.15	3.00	BENJAMIN (TO MOTHER) (SUBTITLED IN ENGLISH) If he can help us...
	MS OF BENJAMIN. SOLDIERS IN BG.					
119.	1:08:10.08	127	1:08:12.03	1:08:15.04	3.01	BENJAMIN (TO MOTHER) (SUBTITLED IN ENGLISH) ...it would do great good for your tribe. ("go great/tribe," your tribe will be rewarded.)
	MS OF CHILD. WOMAN IN BG. HAMER IN FG. CAMERA TILTS UP TO MOTHER.					
120.	1:08:13.18					
	MS OF BENJAMIN. SOLDIERS IN BG.					
121.	1:08:15.18	128	1:08:16.06	1:08:18.02	1.20	MOTHER (TO BENJAMIN) (SUBTITLED IN ENGLISH) Follow me.
	MS OF MOTHER. CAMERA TILTS DOWN TO CHILD.					
122.	1:08:18.18	129	1:08:19.11	1:08:20.07	.20	BENJAMIN (TO MOTHER) (SUBTITLED IN ENGLISH) Thank you.
	MS OF BENJAMIN AS CAMERA PANS R. TO HIM, REVEALING MOTHER. HAMER IN BG.	130 ITAL	1:08:21.13	1:08:23.15	2.02	BENJAMIN (TO AUDIENCE) Nothing's changed since I was here last.
	BENJAMIN (VO) Nothing's changed since I					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	was here last.					
123.	1:08:25.06 FS OF MOTHER AND CHILD AS THEY COME FORWARD. SOLDIERS IN BG FOLLOW THEM.	131 ITAL	1:08:25.19	1:08:28.06	2.11	BENJAMIN (TO AUDIENCE) The only way you can tell what decade it is here...
	BENJAMIN (VO) The only way you can tell what decade it is here is the color of he soldiers'...	132 ITAL	1:08:28.10	1:08:30.11	2.01	BENJAMIN (TO AUDIENCE) is the color of he soldiers uniforms. ("color/uniforms," a reference to the various armies that have been in conflicts in Afghanistan) (OVER SCENE END)
124.	1:08:29.21 MFS OF MOTHER AND CHILD AS CAMERA DOLLIES FORWARD WITH THEM. BENJAMIN (VO) ...uniforms.					
125.	1:08:34.09 MS OF MOTHER AS CAMERA DOLLIES BACK WITH HER. CHILD AT R. SOLDIERS IN BG.					
126.	1:08:40.13 MFS OF MOTHER AND CHILD AS CAMERA DOLLIES FORWARD WITH THEM.					
127.	1:08:43.11 MFS OF SOLDIERS AS THEY COME FORWARD.					
128.	1:08:49.23 MFS OF SOLDIERS AS THEY WALK TO BG. MOTHER AND CHILD IN BG.					
129.	1:08:56.18					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	FS OF MOTHER AND CHILD AS CAMERA DOLLIES FORWARD WITH THEM.					
130.	1:09:06.08					
	MFS OF MOTHER AND CHILD AS THEY COMES FORWARD. SOLDIERS IN BG.					
131.	1:09:13.15					
	ELS OF MOTHER, CHILD AND SOLDIERS. OTHERS IN FG.					
132.	1:09:18.15					
	MS OF HAMER AND OTHER SOLDIERS AS THEY COME FORWARD. CAMERA PANS R. WITH THEM.					
133.	1:09:26.04					
	ELS OF SOLDIERS. OTHERS IN FG.					
134.	1:09:28.06					
	MS OF HAMER.					
135.	1:09:30.17					
	ELS OF SOLDIERS. OTHERS IN FG.					
136.	1:09:34.13					
	MS OF HAMER.					
137.	1:09:36.03	133	1:09:39.05	1:09:43.02	3.21	HAMER (TO ABDUL) (SUBTITLED IN ENGLISH) Hello. We are looking for Mohammed Aban.
	WS OF HAMER & BENJAMIN AT THE DOOR TO THE HOUSE WITH THE OTHER MEN L & R. MOTHER & CHILD SIT IN THE CORNER.					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
138.	1:09:43.16 INT. HOUSE-DAY. MS OF HAMER AS HE ENTERS, FOLLOWED BY BENJAMIN.	134 ITAL	1:09:49.09	1:09:52.23	3.14	BENJAMIN (TO AUDIENCE) Aban contacted me a week before I received orders to come out here.
	BENJAMIN (VO) Aban contacted me a week before I received orders to come out here.	135 ITAL	1:09:54.09	1:09:56.09	2.00	BENJAMIN (TO AUDIENCE) He was barely coherent at the time.
	CAMERA DOLLIES BACK WITH BENJAMIN. OTHERS IN BG.	136 ITAL	1:09:56.13	1:09:58.15	2.02	BENJAMIN (TO AUDIENCE) I thought he'd finally lost his mind. ("lost his mind," became mentally disturbed or irrational)
	BENJAMIN (VO) He was barely coherent at the time. I thought he'd finally lost his mind. That was until we saw it for ourselves.	137 ITAL	1:09:59.13	1:10:01.13	2.00	BENJAMIN (TO AUDIENCE) That was until we saw it for ourselves.
139.	1:10:09.06 MCS OF BENJAMIN. ABDUL (OFF/SCR) My Grandfather says...	138	1:10:09.17	1:10:11.01	1.08	ABDUL (TO BENJAMIN) My Grandfather says...
140.	1:10:11.04 MFS OF HAMER AND 2 MEN. ABDUL (CONT) ...he's gone because the Taliban would have murdered him.	139	1:10:11.09	1:10:13.20	2.11	ABDUL (TO BENJAMIN) he's gone because the Taliban would have murdered him.
141.	1:10:14.04 MCS OF BENJAMIN.	140	1:10:14.22	1:10:20.08	5.10	BENJAMIN (TO ABDUL) (SUBTITLED IN ENGLISH) The woman we met said he was in the mountains. Do you know where?
142.	1:10:20.09 MCS OF OLD MAN.	141	1:10:20.20	1:10:29.01	8.05	OLD MAN (TO BENJAMIN) (SUBTITLED IN ENGLISH) It is sacred ground. The Taliban would never go there. It is forbidden by God.
143.	1:10:29.02	142	1:10:29.19	1:10:30.18	.23	BENJAMIN (TO OLD MAN)

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	MCS OF BENJAMIN.					(SUBTITLED IN ENGLISH) I understand.
144.	1:10:30.19 EXT. BUILDING-DAY. MS OF SADLER. CAMERA PANS L. TO DEGETEAU AND CHILDREN. DEGETEAU What do you want? What do you want? You want some chocolate? Want some chocolate?	143	1:10:30.22	1:10:34.06	3.08	DEGETAU (TO CHILDREN) What do you want? Want some chocolate?
145.	1:10:34.07 MS OF COLE. DEGETEAU AND CHILDREN IN FG. DEGETEAU That's some special stuff. I brought that from New York.	144	1:10:34.10	1:10:36.23	2.13	DEGETAU (TO CHILDREN) That's some special stuff. I brought that from New York. ("stuff," a reference to the chocolates)
146.	1:10:36.21 MS OF DEGETEAU AND CHILDREN. COLE IN FG. DEGETEAU How about this? For you. Smart little kids.	145	1:10:37.03	1:10:40.03	3.00	DEGETAU (TO CHILDREN) How about this? For you. Smart little kids.
147.	1:10:40.07 MFS OF TANNER. COLE IN FG. COLE Looks like we're gonna be ghost busting again.	146	1:10:41.13	1:10:43.09	1.20	COLE (TO TANNER) Looks like we're gonna be ghost busting again. ("gonna," "going to") ("ghost busting," i.e., trying to discover the truth now hidden.)
	TANNER Yeah, well that's what spooks do, isn't it?	147	1:10:43.13	1:10:45.05	1.16	TANNER (TO COLE) That's what spooks do, isn't it? ("spooks," slang for spies or undercover agents)
	CAMERA PANS R. TO TRINOSKY.	148	1:10:46.21	1:10:48.18	1.21	TRINOSKY (TO TANNER & COLE)

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	TRINOSKY Hey, did either of you guys get a close look at that camera?					Did either of you guys get a close look at that camera?
148.	1:10:48.19 MS OF TANNER.	149	1:10:48.22	1:10:50.03	1.05	TANNER (TO TRINOSKY) No, why? What's wrong with it?
	TANNER No, why? What's wrong with it?					
149.	1:10:50.09 MS OF TRINOSKY.	150	1:10:50.23	1:10:53.05	2.06	TRINOSKY (TO TANNER) You can't pick that shit up at the PX, I'll tell you that much.
	TRINOSKY You can't pick that shit up at the PX, I'll tell you that much.					("that shit," vulgar reference to the camera) ("PX," "post exchange, a department store-like place on U.S. Army bases.)
150.	1:10:53.07 MS OF TANNER. COLE IN FG. HAMER (OFF/SCR) Cole.	151	1:10:54.12	1:10:54.11	.23	HAMER (TO COLE) Cole.
151.	1:10:55.12 FS OF HAMER AS HE EXITS BUILDING. TANNER AT L. COLE Chief. CAMERA DOLLIES BACK SLIGHTLY, REVEALING COLE IN FG. HAMER Let me use the radio.	152	1:10:55.15	1:10:57.08	1.17	COLE (TO HAMER) THEN HAMER (TO COLE) - Chief. - Let me use the radio.
152.	1:10:58.15 MS OF TRINOSKY.					
153.	1:11:00.04	153	1:11:00.13	1:11:03.22	3.09	HAMER (TO PHONE) Serpent 76, Serpent 76.

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	MS OF HAMER AS CAMERA DOLLIES IN ON HIM. COLE AT L., TANNER IN BG. HAMER Serpent 76, Serpent 76. This is Beast 9-er 2, over.					This is Beast 9-er 2, over. ("Serpent/Beast," code names used to communicate between soldiers in the field & their base camps. Usually, the codes are unique to each operation.) ("9-er," the suffix "-er" is added to avoid confusing the number 9 with another number.) ("over" is said to indicate that the person is finished speaking.)
154.	1:11:04.06	154	1:11:05.00	1:11:06.00	1.00	DEGETAU (TO CHILDREN) You're welcome.
	MS OF DEGETEAU AND CHILDREN. DEGETEAU You're welcome. CAMERA PANS R. TO SADLER. HAMER (OFF/SCR) Serpent 76.	155	1:11:07.15	1:11:11.10	3.19	HAMER (TO PHONE) Serpent 76. We are at the location. Package is not here. ("Package," a code term for the person or object to be retrieved by the men)
155.	1:11:08.11					CS OF HAMER. HAMER We are at the location. Package is not here.
156.	1:11:11.06	156	1:11:11.14	1:11:13.03	1.13	HAMER (TO PHONE) Request immediate extraction. Over. ("Extraction," requests that they be picked up by helicopter.)
	CS OF COLE. HAMER (OFF/SCR) Request immediate extraction. Over.					
157.	1:11:13.02					INT. BUILDING-DAY. MS OF BENJAMIN AS HE ENTERS. CAMERA PANS L. WITH HIM. MUSIC IN.
158.	1:11:22.09					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	MFS OF OLD MAN. ABDUL AT R.					
159.	1:11:25.03	157	1:11:28.20	1:11:30.20	2.00	BENJAMIN (TO OLD MAN) (SUBTITLED IN ENGLISH) Do you mind if I use my camera?
	MLS OF BENJAMIN. ABDUL IN FG.					
160.	1:11:30.08	158	1:11:31.10	1:11:34.11	3.01	BENJAMIN (TO OLD MAN) (SUBTITLED IN ENGLISH) I wanted to show America what a holy man's house looks like. ("A ruse to use his camera which has other functions, i.e., infrared capabilities)
	MFS OF OLD MAN. ABDUL AT R.					
161.	1:11:31.23					
	MS OF BENJAMIN.					
162.	1:11:34.22					
	MFS OF OLD MAN. ABDUL AT R.					
163.	1:11:38.01					
	MS OF BENJAMIN.					
164.	1:11:40.15					
	CS OF ABDUL.					
165.	1:11:42.19					
	MS OF BENJAMIN.					
166.	1:11:48.02					
	CS OF WALL AS CAMERA PANS L., SEEN THROUGH BENJAMIN'S INFRARED CAMERA.					
167.	1:11:52.00					
	MCS OF BENJAMIN. CAMERA TILTS DOWN.					
168.	1:11:55.22					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	CS OF ROOM AS CAMERA PANS L., SEEN THROUGH BENJAMIN'S INFRARED CAMERA.					
169.	1:12:01.14					
	MS OF BENJAMIN.					
170.	1:12:03.16					
	CS OF BENJAMIN'S HAND, SEEN THROUGH HIS INFRARED CAMERA.					
171.	1:12:05.19					
	MS OF BENJAMIN'S HANDS.					
172.	1:12:07.07					
	CS OF BENJAMIN'S HAND, SEEN THROUGH HIS INFRARED CAMERA.					
173.	1:12:11.00	159 ITAL	1:12:14.06	1:12:15.19	1.13	BENJAMIN (TO AUDIENCE) We found Aban's house...
	MS OF BENJAMIN.					
	BENJAMIN (VO) We found Aban's house, but I can't tell sometimes if I'm finding clues or breadcrumbs.	160 ITAL	1:12:15.23	1:12:20.23	5.00	BENJAMIN (TO AUDIENCE) but I can't tell sometimes if I'm finding clues or breadcrumbs. ("clues or breadcrumbs," discovering relevant information or something meaningless)
	HE EXITS FRAME R.					
174.	1:12:23.06					
	MS OF TRINOSKY AS CAMERA PANS R. WITH HIM. CAMERA PANS R. TO DEGETEAU.					
175.	1:12:30.19					
	MS OF DEGETEAU. MOTHER AND CHILD IN FG. CAMERA PAMNS L. AND TILTS UP.					
176.	1:12:32.09					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	MFS OF HAMER AND OTHERS. MOTHER IN FG.					
177.	1:12:34.14					
	MCS OF CHILD. DEGETEAU IN FG.					
178.	1:12:37.06					
	MS OF COLE.					
179.	1:12:39.04					
	MS OF TRINOSKY AS CAMERA PANS L. OTHERS IN BG.					
180.	1:12:42.21					
	MS OF SADLER. SOLDIER AT R.					
181.	1:12:45.04					
	CS OF GUN IN SOLDIER'S HANDS AS CAMERA TILTS DOWN.					
182.	1:12:47.06					
	MFS OF COLE, Î AND OTHERS.					
183.	1:12:48.19	161 ITAL	1:12:49.01	1:12:50.21	1.20	BENJAMIN (TO AUDIENCE) I wonder what these people would do
	MCS OF CHILD. DEGETEAU IN FG.					
	BENJAMIN (VO) I wonder what these people would do...					
184.	1:12:50.23	162 ITAL	1:12:51.01	1:12:53.16	2.15	BENJAMIN (TO AUDIENCE) ...if they suddenly had the power to destroy a nation.
	MS OF COLE AND CHILDREN AS CAMERA TILTS UP TO THEM.					
	BENJAMIN (VO) (CONT) ...if they suddenly had the					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	power to destroy a nation.					
	DISSOLVE TO:					
185.	1:12:54.19 EXT. VALLEY-DAY. MCS OF BENJAMIN. BENJAMIN (VO) The rest of us can only pray that they've grown weary of fighting.	163 ITAL	1:12:55.01	1:12:58.04	3.03	BENJAMIN (TO AUDIENCE) The rest of us can only pray that they've grown weary of fighting.
186.	1:12:59.22 MLS OF MEN PRAYING ON A HILL.					
187.	1:13:04.01 MCS OF BENJAMIN. HE EXITS FRAME R.					
188.	1:13:07.01 INT.HOUSE-NIGHT. MS OF OLD GUY AS CAMERA TILTS UP TO HIM.					
189.	1:13:11.14 MS OF OLD GUY AND OTHERS.					
190.	1:13:14.15 MCS OF OLD MAN.	164	1:13:15.12	1:13:16.14	1.02	OLD MAN (TO OTHER MEN) (SUBTITLED IN ENGLISH) Pease eat.
191.	1:13:17.01 MFS OF BENJAMIN AND SADLER AS CAMERA DOLLIES L. OLD MEN IN FG.					
192.	1:13:19.22 MCS OF ABDUL AS CAMERA DOLLIES R.					
193.	1:13:22.06					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	MCS OF BENJAMIN AS CAMERA DOLLIES R.					
194.	1:13:23.21					
	MS OF FOOD AS MEN'S HANDS DIP BREAD INTO IT. CAMERA TILTS DOWN.					
195.	1:13:25.20					
	MCS OF HAMER.					
196.	1:13:27.07					
	MCS OF MAN AS HE EATS.					
197.	1:13:29.14					
	CS OF DEGETEAU AND TANNER. TRINOSKY IN BG.					
198.	1:13:32.11	165	1:13:32.13	1:13:35.07	2.18	OLD MAN (TO AMERICAN SOLDIERS) (SUBTITLED IN ENGLISH) Why do you want to speak with our holy man?
	MCS OF OLD MAN.					
199.	1:13:35.15	155	1:13:36.14	1:13:39.15	3.01	BENJAMIN (TO OLD MAN) (SUBTITLED IN ENGLISH) We have a mission to get a statement from him...
	MCS OF BENJAMIN.					
		156	1:13:39.19	1:13:41.23	2.04	BENJAMIN (TO OLD MAN) (SUBTITLED IN ENGLISH) ...to help liberate your country from Taliban.
200.	1:13:42.09					
	MCS OF OLD MAN.					
201.	1:13:43.10					
	MS OF BENJAMIN. OLD MEN IN FG. HAMER IN BG FRAME R.					
202.	1:13:44.17					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
203.	MCS OF HAMER. OLD MEN IN FG. 1:13:46.15	157	1:13:47.16	1:13:51.10	3.18	ABDUL (TO BENJAMIN) My Grandfather says that no one can liberate Afghanistan.
	MCS OF ABDUL. BENJAMIN IN FG. ABDUL My Grandfather says that no one can liberate Afghanistan.					
204.	1:13:51.18	158	1:13:51.21	1:13:54.21	3.00	ABDUL (TO BENJAMIN) Only Allah can free us from Taliban. ("Allah," God)
	MCS OF BENJAMIN. ABDUL (OFF/SCR) Only Allah can free us from Taliban.					
205.	1:13:54.22	159	1:13:57.02	1:13:59.18	2.16	BENJAMIN (TO ABDUL) (SUBTITLED IN ENGLISH) I believe it is Allah who brought us to you.
	MFS OF BENJAMIN, HAMER, AND SADLER. ABDUL IN FG.					
206.	1:14:00.06	160	1:14:00.17	1:14:03.00	2.07	BENJAMIN (TO ABDUL) (SUBTITLED IN ENGLISH) Most Americans just don't know it yet.
	CS OF BENJAMIN.					
207.	1:14:03.05					
	MCS OF OLD MAN.					
208.	1:14:04.08					
	MCS OF MAN.					
209.	1:14:05.16	161	1:14:05.21	1:14:08.14	2.17	BENJAMIN (TO ABDUL) (SUBTITLED IN ENGLISH) Do you know where these sacred mountains are?
	MCS OF OLD MAN.					
210.	1:14:06.17					
	MCS OF BENJAMIN.					
211.	1:14:08.21	162	1:14:09.04	1:14:12.11	3.07	ABDUL (TO BENJAMIN) Yes, I know. My father took me there a few years ago.
	MCS OF OLD MAN.					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	ABDUL AT R.					(OVER SCENE END)
	ABDUL Yes, I know.					
212.	1:14:10.07	163	1:14:12.16	1:14:14.22	2.06	ABDUL (TO BENJAMIN) He showed me the place where he wanted to be buried.
	MCS OF ABDUL.					
	ABDUL My father took me there a few years ago. He showed me the place where he wanted to be buried.					
213.	1:14:14.23	164	1:14:15.11	1:14:19.00	3.13	ABDUL (TO BENJAMIN) It's too late. He was kidnapped by the Taliban last year.
	MCS OF HAMER.					
	ABDUL (OFF/SCR) But it's too late now.					
214.	1:14:16.18					
	MCS OF OLD MAN. ABDUL AT R.					
	ABDUL He was kidnapped by the Taliban last year.					
215.	1:14:19.14	165	1:14:19.19	1:14:21.12	1.17	ABDUL (TO BENJAMIN) I fear he's dead now.
	MCS OF ABDUL.					
	ABDUL I fear he's dead now.					
216.	1:14:21.14					
	MCS OF BENJAMIN.					
217.	1:14:23.02	166	1:14:23.21	1:14:26.13	2.16	BENJAMIN (TO ABDUL) (SUBTITLED IN ENGLISH) Is this sacred place the "Dashtun?" ("Dashtun," evidently a local name for a sacred mountain)
	MCS OF OLD MAN.					
218.	1:14:24.12					
	MFS OF BENJAMIN,					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	COLE AND HAMER AS CAMERA DOLLIES R.					
219.	1:14:27.18 MCS OF ABDUL. ABDUL How did you know this?	167	1:14:28.15	1:14:29.20	1.05	ABDUL (TO BENJAMIN) How did you know this?
220.	1:14:29.21 CS OF TRINOSKY.	168	1:14:31.00	1:14:34.00	3.00	BENJAMIN (TO ABDUL) (SUBTITLED IN ENGLISH) I lived here for a while...a long time ago.
221.	1:14:31.15 MCS OF BENJAMIN.					
222.	1:14:35.15 MCS OF CHIEF AND ABDUL.	169	1:14:36.02	1:14:39.19	3.17	OLD MAN (TO BENJAMIN) (SUBTITLED IN ENGLISH) I see the desert in your eyes. (The Old Man perceives that Benjamin has an understanding of their culture & their geography)
223.	1:14:39.20 MFS OF BENJAMIN, COLE AND HAMER AS CAMERA DOLLIES L. HAMER What did he say?	170	1:14:40.13	1:14:41.15	1.02	HAMER (TO BENJAMIN) What did he say?
224.	1:14:42.02 MCS OF BENJAMIN. BENJAMIN I think he may be able to help us.	171	1:14:42.19	1:14:44.12	1.17	BENJAMIN (TO HAMER) I think he may be able to help us.
225.	1:14:44.13 MCS OF HAMER. HAMER Yeah, well you got till 0300, then we're moving out for extraction.	172	1:14:44.21	1:14:47.23	3.02	HAMER (TO BENJAMIN) Well you got till 0300, then we're moving out for extraction. ("0300," 3 P.M.)

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
226.	1:14:48.01 MFS OF BENJAMIN, COLE AND HAMER AS CAMERA DOLLIES L. BENJAMIN I have to make a call.	173	1:14:49.08	1:14:50.14	1.06	BENJAMIN (TO HAMER) I have to make a call. (OVER SCENE END)
227.	1:14:50.08 MCS OF BENJAMIN.					
228.	1:14:51.16 MCS OF HAMER. HAMER Cole, chaperone.	174	1:14:51.20	1:14:53.16	1.20	HAMER (TO COLE) Cole, chaperone. (Chaperone," an indication that he wants Cole to follow Benjamin as he uses the phone)
229.	1:14:53.18 MFS OF COLE, DEGETEAU, AND BENJAMIN. CHIEFIN FG. CAMERA DOLLIES L. BENJAMIN No, that's all right. I have my own.	175	1:14:53.20	1:14:54.23	1.03	BENJAMIN (TO HAMER) No. I have my own. ("own," his own phone)
230.	1:14:55.21 MCS OF HAMER. HAMER He's got his own.	176	1:14:57.00	1:14:58.01	1.01	HAMER (TO COLE) He's got his own.
231.	1:14:57.06 MCS OF ABDUL.					
232.	1:14:58.14 MCS OF HAMER. HAMER Fucking James Bond.	177	1:14:59.09	1:15:00.14	1.05	HAMER (TO COLE) Fucking James Bond. ("fucking", vulgar colloquial emphatic) ("James Bond," a fictional spy in a series of movies.)
233.	1:15:00.16 MCS OF ABDUL.	178	1:15:00.23	1:15:02.03	1.04	ABDUL (TO HAMER) You know James Bond?

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	ABDUL You know James Bond?					(Abdul evidently thinks that James Bond is a real person)
234.	1:15:02.11 MCS OF HAMER. HAMER Yeah, I know James Bond. We watched that at basic training.	179	1:15:02.13	1:15:06.01	3.12	HAMER (TO ABDUL) Yeah, I know James Bond. We watched that at basic training. ("basic training," the first training a soldier receives after joining the army)
235.	1:15:05.20 MFS OF ABDUL AND OLD MEN.					
236.	1:15:07.12 CS OF TRINOSKY AND TANNER. SADLER IN FG.					
237.	1:15:10.07 MCS OF ABDUL. BENJAMIN (VO) I told headquarters...	180 ITAL	1:15:11.12	1:15:14.02	2.14	BENJAMIN (TO AUDIENCE) I told headquarters I was moving onto Phase 2. ("Phase 2," of his operation about which the other know nothing as yet.)
238.	1:15:12.10 INT. DARK ROOM-NIGHT. MFS OF BENJAMIN. BENJAMIN (CONT) (VO) ...I was moving onto Phase 2. They told me that our footprint was fading. That's what they called the heat signature on the satellite...	181 ITAL 182 ITAL 183 ITAL	1:15:14.21	1:15:17.06	2.09	BENJAMIN (TO AUDIENCE) They told me that our footprint was fading. BENJAMIN (TO AUDIENCE) That's what they called the heat signature... BENJAMIN (TO AUDIENCE) on the satellite image of our HVT.
239.	1:15:20.12 EXT. AFGHANISTAN-NIGHT. MS OF MOON. BENJAMIN (CONT) (VO) ...image of our HVT.					(HVT, High Value Target) (OVER SCENE END)

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	DISSOLVE TO:					
240.	1:15:23.01 EXT. VILLAGE-NIGHT. FS OF BENJAMIN. OTHERS AT R. BENJAMIN Chief.	184	1:15:28.09	1:15:29.09	1.00	BENJAMIN (TO HAMER) Chief. (OVER SCENE END)
241.	1:15:28.21 MS OF HAMER. BENJAMIN IN FG. HAMER Good way to get killed.	185	1:15:31.17	1:15:33.04	1.11	HAMER (TO BENJAMIN) Good way to get killed.
	MUSIC OUT.					
242.	1:15:33.14 MS OF BENJAMIN. BENJAMIN We need to talk.	186	1:15:33.17	1:15:34.17	1.00	BENJAMIN (TO HAMER) We need to talk.
243.	1:15:35.03 MS OF HAMER. BENJAMIN (OFF/SCR) Change of plans.	187	1:15:35.06	1:15:36.06	1.00	BENJAMIN (TO HAMER) Change of plans.
244.	1:15:39.09 FS OF BENJAMIN AND HAMER. HAMER This better be good.	188	1:15:42.06	1:15:43.15	1.09	HAMER (TO BENJAMIN) This better be good.
245.	1:15:43.16 MS OF BENJAMIN. HAMER in FG. BENJAMIN I have new orders to continue our search for Aban now that we have	189	1:15:43.19	1:15:46.11	2.16	BENJAMIN (TO HAMER) I have new orders to continue our search for Aban...
		190	1:15:46.15	1:15:48.21	2.06	BENJAMIN (TO HAMER) now that we have updated intel on his whereabouts. ("intel," intelligence)

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	updated intel....					(OVER SCENE END)
246.	1:15:48.01 MCS OF HAMER. BENJAMIN in FG. BENJAMIN (CONT) ...on his whereabouts.	191	1:15:49.12	1:15:52.09	2.21	HAMER (TO BENJAMIN) Intel? What, that crap Obi-Wan told us? ("crap," slang, "nonsense") ("Obi-Wan," a curious character in the film Star Wars)
	HAMER Intel? What, that crap Obi- an told us? BENJAMIN Yes.	192	1:15:52.13	1:15:56.12	3.23	BENJAMIN (TO HAMER) Yes. Frankly, we half-expected Aban to be in the mountains by now.
247.	1:15:53.07 MS OF BENJAMIN. HAMER IN FG. BENJAMIN Frankly, we half-expected Aban to be up in the mountains by now. We had to check here first.	193	1:15:57.04	1:15:58.07	1.03	BENJAMIN (TO HAMER) We had to check here first.
248.	1:15:58.08 CS OF HAMER. BENJAMIN (OFF/SCR) I'm talking 2 days, 3 max.	194	1:15:58.15	1:16:01.09	2.18	BENJAMIN (TO HAMER) I'm talking 2 days, 3 max. ("max," i.e., maximum, at the most)
249.	1:16:01.11 CS OF BENJAMIN. BENJAMIN All we need to do is get our hands on a vehicle.	195	1:16:01.19	1:16:03.22	2.03	BENJAMIN (TO HAMER) All we need to do is get our hands on a vehicle.
250.	1:16:04.02 CS OF HAMER. HAMER You'll excuse me, if I want to check with the TACOM.	196	1:16:05.12	1:16:08.11	2.23	HAMER (TO BENJAMIN) You'll excuse me, if I want to check with the TACOM. (TACOM, acronym for "Tank- automotive and Armaments Command" – a central command center)

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
251.	1:16:09.04 CS OF BENJAMIN. BENJAMIN (VO) Little does he know...	197 ITAL	1:16:10.06	1:16:13.02	2.20	BENJAMIN (TO AUDIENCE) Little does he know we don't have much of a choice.
252.	1:16:11.12 FS OF BENJAMIN. OTHERS AT R. BENJAMIN (VO) (CONT) ...we don't have much of a choice.					
253.	1:16:14.14 EXT. VALLEY-DAY. MFS OF CHIEFAND OTHER MAN.					
254.	1:16:19.06 FS OF SOLDIERS AS CAMERA PANS R. DEGETEAU I don't think I have any more! COLE Man, there's no place to shit around here!	198	1:16:21.00	1:16:22.18	1.18	COLE (TO CHILDREN) Man, there's no place to shit around here! (He refers to the lack of plumbing facilities)
255.	1:16:23.19 MS OF SOLDIERS. DEGETEAU (OFF/S) Hey, any of you guys got any more chocolates? CAMERA PANS L. TO DEGETEAU. SOLDIER (OFF/SCR) I ain't got any chocolates.	199	1:16:24.23	1:16:26.11	1.12	DEGETAU (TO OTHER SOLDIERS) Any of you guys got any more chocolates?
256.	1:16:27.16 MS OF TRINOSKY, TANNER AND OTHERS.	200	1:16:27.16	1:16:29.19	2.03	TANNER (TO DEGETAU) I gave you all I had yesterday.
		201	1:16:30.04	1:16:31.15	1.11	TRINOSKY (TO DEGETAU)

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	DEGETEAU IN FG.					I got some stale cigars.
	TANNER Yeah, man, I gave you all I had yesterday.	202	1:16:32.12	1:16:34.15	2.03	DEGETAU (TO TRINOSKY) Hearts and minds, man! Hearts and minds.
	TRINOSKY I got some stale cigars.					("Hearts and minds," their goal is to win the Afghani's allegiance)
	DEGETEAU Hearts and minds, man! Hearts and minds.					
257.	1:16:34.16	203	1:16:34.19	1:16:36.08	1.13	TANNER (TO DEGETAU) Yeah, whatever. Get in the truck.
	FS OF DEGETEAU AND OTHERS IN TRUCK.					
	TANNER Yeah, whatever. Get in the truck.					
258.	1:16:36.16	204	1:16:37.12	1:16:38.12	1.00	DEGETAU (TO CHILDREN) Sorry, kids.
	MS OF DEGETEAU, TRINOSKY, TANNER AND OTHERS.					("kids," i.e., "children") (OVER SCENE END)
	DEGETEAU Sorry, kids.					
259.	1:16:38.08	205	1:16:40.14	1:16:41.22	1.08	HAMER (TO BENJAMIN) What's he doing here?
	FS OF BENJAMIN AND ABDUL. HAMER AND OTHERS AT R.	206	1:16:42.17	1:16:43.23	1.06	BENJAMIN (TO HAMER) He offered to be our guide.
	HAMER What's he doing here?					
	BENJAMIN He offered to be our guide.					
260.	1:16:44.03	207	1:16:44.16	1:16:46.08	1.16	HAMER (TO BENJAMIN) Maybe you haven't noticed, but we have a full boat.
	MS OF HAMER. TANNER AND OTHERS IN BG.					
	HAMER Maybe you haven't noticed, but we have a full boat.					("full boat," i.e., the vehicle is already filled too capacity.)

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
261.	1:16:46.10 MCS OF BENJAMIN. HAMER IN FG. BENJAMIN Someone who knows the area can get us in and out much...	208	1:16:46.19	1:16:49.08	2.13	BENJAMIN (TO HAMER) Someone who knows the area can get us in and out much faster.
262.	1:16:49.00 MCS OF HAMER. COLE IN BG. BENJAMIN (CONT) ...faster.	209	1:16:49.12	1:16:52.02	2.19	HAMER (TO BENJAMIN) I understand that, but this place is crawling with bad guys.. ("bad guys," enemies)
	HAMER Yeah, I understand that, but this place is crawling with bad guys. Anytime we might gain is gonna be offset by having to babysit him.	210	1:16:52.13	1:16:55.03	2.19	HAMER (TO BENJAMIN) Anytime we might gain is gonna be offset by having to babysit him. ("babysit him," i.e., watch after his well being)
263.	1:16:55.05 MS OF ABDUL. BENJAMIN AT R. ABDUL I fought with my father. I can take care of myself.	211	1:16:55.09	1:16:58.09	3+00	ABDUL (TO HAMER) I fought with my father. I can take care of myself.
264.	1:16:58.14 MS OF TRINOSKY. CAMERA PANS R. TO TANNER AND DEGETEAU. HAMER (OFF/SCR) Oh, good.	212	1:16:59.21	1:16:02.22	3.01	HAMER (TO BENJAMIN) Oh, good. You can feed him your rations. ("rations," food provided for soldiers in the field) (OVER SCENE END)
265.	1:17:01.09 MCS OF HAMER. COLE IN BG. BENJAMIN ENTERS FG. HAMER You can feed him your	213	1:16:04.09	1:16:05.10	1.01	HAMER (TO SOLDIERS) Let's go. (OVER SCENE END)

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	rations. Let's go.					
266.	1:17:05.02 FS OF BENJAMIN AND OTHERS AS THEY CLIMB INTO JEEP.					
267.	1:17:10.03 MS OF BENJAMIN AS HE GETS INTO JEEP. OTHERS IN BG.					
268.	1:17:15.16 FS OF JEEP AS IT DRIVES AWAY. WOMAN ENTERS FG AND CHASES AFTER IT.					
269.	1:17:25.03 INT/EXT. JEEP-DAY. MS OF COLE AS HE DRIVES. BENJAMIN IN FG.	214	1:17:25.16	1:17:28.14	2.22	ABDUL'S MOTHER (TO ABDUL) (SUBTITLED IN ENGLISH) Abdul, you should not go with these Americans.
270.	1:17:29.01 MS OF BENJAMIN, ABDUL, AND HAMER. WOMAN IN FG.	215	1:17:29.05	1:17:31.01	1.25	ABDUL'S MOTHER (TO ABDUL) (SUBTITLED IN ENGLISH) It is not safe for you.
		216	1:17:31.06	1:17:36.00	4.23	ABDUL (TO ABDUL'S MOTHER) (SUBTITLED IN ENGLISH) Mother. I will be okay. I am making a lot of money for our family.
271.	1:17:36.05 MS OF WOMAN. ABDUL IN FG.	217	1:17:36.07	1:17:42.07	6.00	ABDUL'S MOTHER (TO ABDUL) (SUBTITLED IN ENGLISH) I forbid it. Your grandfather forbids it. You need to stay home. Your father would not approve.
272.	1:17:40.20 MCS OF ABDUL AND COLE. WOMAN IN FG. BENJAMIN in BG.	218	1:17:42.01	1:17:46.04	4.03	ABDUL (TO ABDUL'S MOTHER) (SUBTITLED IN ENGLISH) I will make ten times what we would make at market. Please mother. I must go now.
	ABDUL She's just my mother. Keep going.	219	1:17:46.08	1:17:47.16	1.08	ABDUL (TO COLE) She's just my mother. Keep going.
	MUSIC IN.					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
273.	1:17:48.04 MS OF WOMAN. JEEP DRIVES THROUGH FG AND EXITS FRAME R.	220	1:17:48.17	1:17:52.04	3.16	ABDUL (TO ABDUL'S MOTHER) (SUBTITLED IN ENGLISH) Mother, I will be back soon. Watch over Grandfather.
274.	1:17:52.19 FS OF WOMAN. JEEP DRIVES AWAY TO BG.					
275.	1:17:54.22 CS OF WOMAN.					
276.	1:17:59.02 MLS OF JEEP AS IT ENTERS FRAME L.	221 ITAL	1:18:03.09	1:18:05.21	2.12	BENJAMIN (TO AUDIENCE) Where we're going, technology means very little.
	BENJAMIN (VO) Where we're going, technology means very little. 50 bucks to a local guide can render a multi- million dollar GPS system obsolete as soon as you lose a connection or...	222 ITAL	1:18:06.13	1:18:08.07	1.23	BENJAMIN (TO AUDIENCE) 50 bucks to a local guide...
		223 ITAL	1:18:08.11	1:18:11.09	2.22	BENJAMIN (TO AUDIENCE) can render a multi-million dollar GPS system obsolete... ("GPS," Global Positioning System," satellite based device for determining one's geographical position)
		224	1:18:11.21	1:18:14.17	2.25	BENJAMIN (TO AUDIENCE) as soon as you lose a connection or your batteries go dead. (OVER SCENE END)
277.	1:18:13.12 MS OF ROAD AS CAMERA DOLLIES R. JEEP ENTERS FRAME L. BENJAMIN (CONT) (VO) ...your batteries go dead. The stakes are too high to take that chance.	225 ITAL	1:18:16.09	1:18:18.07	1.22	BENJAMIN (TO AUDIENCE) The stakes are too high to take that chance.
278.	1:18:20.10 MCS OF HAMER IN JEEP AS CAMERA TILTS UP	226	1:18:22.23	1:18:25.21	2.22	TRINOSKY (TO HAMER) Hey Chief! Hey, man, I know we got our orders...

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	TO HIM. TRINOSKY IN BG.	227	1:18:26.01	1:18:27.16	1.15	TRINOSKY (TO HAMER) but we're pretty fucking exposed out here.
	TRINOSKY Hey Chief! Hey, man, I know we got our orders but we're pretty fucking exposed out here.	228	1:18:29.05	1:18:30.21	1.16	(“fucking”, vulgar colloquial emphatic) HAMER (TO TRINOSKY) I don't like it any more than you do...
	HAMER I don't like it any more than you do, but I ain't the one in charge right now.	229	1:18:31.01	1:18:32.21	1.20	HAMER (TO TRINOSKY) but I ain't the one in charge right now.
	CAMERA PANS R. TO DEGETEAU.					(“ain't,” idiomatic for “am not”)
	DEGETEAU As far as I'm concerned, you are.	230	1:18:33.20	1:18:35.11	1.20	DEGETAU (TO HAMER) As far as I'm concerned, you are.
	MUSIC OUT.					
279.	1:18:36.18 MFS OF BENJAMIN AND SOLDIERS IN JEEP. (Note that Abdul speaks indistinctly under the noise of the Jeep.)					
280.	1:18:40.08 CS OF MAP AS BENJAMIN AND OTHERS IN FG TOUCH IT.					
281.	1:18:41.19 MFS OF BENJAMIN AND SOLDIERS IN JEEP.					
282.	1:18:48.12	231	1:18:48.12	1:18:50.12	2.00	COLE (TO BENJAMIN) Everything looks the same to me out here.
	MS OF COLE, ABDUL, AND BENJAMIN IN JEEP.	232	1:18:51.21	1:18:54.14	2.22	COLE (TO BENJAMIN) At least back home, you'd have a Quick Stop every now and again. (“Quick Stop,” a local convenience store)
	COLE Everything looks the same to me out here. At least back home, you'd have a Quick Stop every now and					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	again.					
	BENJAMIN Where are you from, Cole?	233	1:18:55.12	1:18:56.22	1.10	BENJAMIN (TO COLE) Where are you from, Cole?
	COLE I'm from Tampa, Florida, born and raised. How about you?	234	1:18:57.12	1:18:59.23	2.11	COLE (TO BENJAMIN) I'm from Tampa, Florida, born and raised.
	BENJAMIN Chicago.	235	1:19:00.09	1:19:01.14	1.05	COLE (TO BENJAMIN) How about you?
	COLE Chicago? Cool.	236	1:19:02.00	1:19:03.08	1.08	BENJAMIN (TO COLE) Chicago.
		237	1:19:04.00	1:19:06.07	2.07	COLE (TO BENJAMIN) Chicago? Cool. ("Cool," excellent, great)
283.	1:19:06.10 ELS OF PERSON IN DISTANCE.					
284.	1:19:10.03 MS OF COLE, ABDUL, AND BENJAMIN IN JEEP.					
285.	1:19:13.12 ELS of PERSON IN DISTANCE, FROM POV OF BENJAMIN'S BINOCULARS.					
286.	1:19:15.06 MFS OF BENJAMIN AND SOLDIERS IN JEEP. BENJAMIN Cole...	238	1:19:16.16	1:19:17.21	1.05	BENJAMIN (TO COLE) Cole, stop the truck.
287.	1:19:16.20 MS OF COLE, ABDUL, AND BENJAMIN IN JEEP. BENJAMIN ...stop the truck.					
288.	1:19:16.02	239	1:19:18.14	1:19:19.19	1.05	BENJAMIN (TO COLE)

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	FS OF JEEP AS IT COMES FORWARD.	240	1:19:29.13	1:19:30.19	1.07	Please stop the truck! HAMER (TO SOLDIERS) What the hell's he doing? (“the hell, “ colloquial emphatic)
	BENJAMIN Please stop the truck!					
	CAMERA DOLLIES FORWARD AS BENJAMIN GETS OUT OF THE JEEP, FOLLOWED BY THE OTHERS.					
	HAMER What the hell's he doing?					
289.	1:19:31.21 FS OF THE VALLEY.					
	HAMER (OFF/S) Why...					
290.	1:19:33.09	241	1:19:33.01	1:19:34.11	1.10	HAMER (TO BENJAMIN) Why in the hell are we stopping? (OVER SCENE END)
	MS OF BENJAMIN HOLDING RIFLE. OTHERS IN BG.					
	HAMER (CONT) ...in the hell are we stopping?					
291.	1:19:34.17 MS OF BENJAMIN as HE SHOOTS, CAUSING AN EXPLOSION IN BG.					
292.	1:19:35.21 ELS OF BENJAMIN AND SOLDIERS AT L., EXPLOSION AT R.					
293.	1:19:38.00	242	1:19:40.04	1:19:41.04	1.00	BENJAMIN (TO HAMER) That's why. (OVER SCENE END)
	MS OF BENJAMIN. HAMER IN FG.					
	BENJAMIN That's why.					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
294.	1:19:41.00	243	1:19:41.12	1:19:42.21	1.09	HAMER (TO BENJAMIN) Son of a bitch.
	FS OF HAMER AS HE COMES FORWARD TO BENJAMIN IN FG. OTHER SOLDIERS IN BG. CAMERA DOLLIES IN ON THEM.	244	1:19:45.07	1:19:46.19	1.12	HAMER (TO BENJAMIN) TOC said this road was clear. ("TOC," Tactical Operations Center," a central command in charge of immediate missions)
	HAMER Son of a bitch. TOC said this road was clear.	245	1:19:49.10	1:19:51.15	2.05	BENJAMIN (TO HAMER) It probably was. Look.
	BENJAMIN Yeah, well, it probably was. Look. See that hole?	246	1:19:52.12	1:19:53.20	1.08	BENJAMIN (TO HAMER) See that hole?
295.	1:19:57.01	247	1:19:57.09	1:19:59.07	1.22	BENJAMIN (TO HAMER) Looks like someone's been doing some transplanting. ("transplanting," a reference to place an explosive device in the ground by analogy to planting vegetables, etc)
	MS OF LANDSCAPE AS CAMERA PANS R., FROM HAMER'S BINOCULARS POV. BENJAMIN (OFF/SCR) Looks like someone's been doing some transplanting.					
296.	1:19:59.08	248	1:20:00.05	1:20:01.23	1.18	HAMER (TO BENJAMIN) I guess so.
	MS OF BENJAMIN. HAMER IN FG LOOKING THROUGH BINOCULARS.	249	1:20:03.22	1:20:05.10	1.17	HAMER (TO BENJAMIN) Good call, Keynes.
	HAMER I guess so. Good call, Keynes. You may have just saved us from having a very bad day.	250	1:20:06.14	1:20:09.01	2.16	HAMER (TO BENJAMIN) You may have just saved us from having a very bad day. (An understatement as the device could have killed or maimed them all.)
	BENJAMIN EXITS FRAME L.					
297.	1:20:11.17	251	1:20:14.06	1:20:17.08	3.02	HAMER (TO BENJAMIN) Let me guess. We're gonna be going through that canyon. ("gonna," "going to")
	MCS OF HAMER. OTHERS IN BG. HAMER Let me guess.					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	MUSIC IN.					
298.	1:20:15.07					
	MS OF HAMER FROM BEHIND.					
	HAMER We're gonna be going through that canyon.					
299.	1:20:17.18	252	1:20:17.20	1:20:19.04	1.08	BENJAMIN (TO HAMER) Yes, we are.
	MCS OF HAMER. BENJAMIN AND SOLDIERS IN BG.					
	BENJAMIN Yes, we are.					
300.	1:20:21.23	253 ITAL	1:20:22.13	1:20:24.06	1.19	BENJAMIN (TO AUDIENCE) There are few places on earth...
	HIGH ANGLE ELS OF TRUCK. CAMERA DOLLIES L.	254 ITAL	1:20:24.10	1:20:26.03	1.17	BENJAMIN (TO AUDIENCE) that are as unforgiving as this desert.
	BENJAMIN (VO) There are few places on earth that are as unforgiving as this desert.					("unforgiving," inhospitable)
301.	1:20:27.05	255 ITAL	1:20:27.05	1:20:29.10	2.05	BENJAMIN (TO AUDIENCE) All armies, from Alexander to the Soviets...
	MCS OF HAMER AS CAMERA TILTS DOWN TO HIM IN TRUCK. TRINOSKY IN BG.	256 ITAL	1:20:29.21	1:20:32.03	2.06	BENJAMIN (TO AUDIENCE) have paid the price for wanting to make it their own.
	BENJAMIN (VO) All armies, from Alexander to the Soviets, have paid the price for wanting to make it their own.					("Alexander," a reference to Alexander the Great who subdued forces from his home in Macedon tall the way to India.) ("Soviets," a reference to the Soviet invasion & occupation of Afghanistan.) (The point he makes is that no one has succeeded in occupying Afghanistan.)
302.	1:20:32.09	257 ITAL	1:20:32.13	1:20:34.13	2.00	BENJAMIN (TO AUDIENCE) I can only hope we aren't as

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	MS OF TANNER.					foolish.
	BENJAMIN (VO) I can only hope we aren't as foolish.					
303.	1:20:34.18					
	HIGH ANGLE FS OF TRUCK. CAMERA PANS R. WITH IT.					
304.	1:20:38.21					
	MFS OF ROAD AS CAMERA PANS L., FROM POV OF TRUCK.					
305.	1:20:42.14					
	MFS OF BENJAMIN, ABDUL, AND COLE AS THEY DRIVE. OTHERS IN BG.					
306.	1:20:46.05					
	HIGH ANGLE FS OF TRUCK AS CAMERA TILTS UP WITH IT.					
307.	1:20:51.03					
	FS OF TRUCK AS IT COMES FORWARD. CAMERA PANS L. WITH IT.					
308.	1:20:58.22					
	MCS OF HAMER AS CAMERA PANS L. TO HIM. DEGETEAU AND TRINOSKY IN BG.					
309.	1:21:01.18					
	MS OF ROCK FORMATION AS CAMERA DOLLIES L.					
310.	1:21:05.05					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	MFS OF BENJAMIN, ABDUL, AND COLE AS THEY DRIVE. OTHERS IN BG.					
311.	1:21:07.13	258	1:21:10.13	1:21:12.21	2.08	COLE (TO THE OTHERS) Oh, shit. Not good. ("Oh, shit," vulgar exclamation) (OVER SCENE END)
	MFS OF ROAD POV OF TRUCK.					
	COLE (OFF/SCR) Oh...					
312.	1:21:11.02					
	MFS OF BENJAMIN, ABDUL, AND COLE AS THEY DRIVE. OTHERS IN BG.					
	COLE (CONT) ...shit. Not good.					
313.	1:21:14.06					
	MFS OF FALLEN TRAILER, FROM BINOCULAR POV.					
314.	1:21:16.09					
	MS OF HAMER AS HE AIMS HIS GUN.					
315.	1:21:18.15					
	LOW ANGLE MS OF MOUNTAIN AS CAMERA PANS R.					
	MUSIC OUT.					
316.	1:21:20.08					
	MFS OF DEGETEAU, TRINOSKY, AND OTHER SOLDIERS IN TRUCK.					
317.	1:21:21.22					
	MS OF FALLEN TRAILER SEEN FROM POV OF RIFLE SCOPE.					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
318.	1:21:24.01 MS OF SADLER. SADLER Gotta be booby-trapped.	259	1:21:24.21	1:21:26.23	2.02	SADLER (TO HAMER) Gotta be booby-trapped. ("Gotta," "must") ("booby-trapped," rigged so that when anyone handles it, it will explode.)
319.	1:21:26.06 MFS OF HAMER, SADLER AND OTHERS IN TRUCK.	260	1:21:26.08	1:21:28.01	1.17	HAMER (TO COLE) Cole, back us the fuck out of here. ("back," put the vehicle in reverse) ("the fuck," colloquial emphatic)
	HAMER Cole, back us the fuck out of here. BENJAMIN Hold on.	261	1:21:28.05	1:21:29.13	1.08	BENJAMIN (TO HAMER) Hold on. Hold on, I'll go check it out. ("check it out," inspect it) (OVER SCENE END)
320.	1:21:28.10 MFS OF ROAD, SEEN THROUGH TRUCK WINDSHIELD. BENJAMIN (OFF/SCR) Hold on, I'll go check it out.					
321.	1:21:29.14 MFS OF DEGETEAU, TRINOSKY, HAMER AND OTHER SOLDIERS. HAMER You're not checking out shit!	262	1:21:29.17	1:21:30.23	1.06	HAMER (TO BENJAMIN) You're not checking out shit! ("shit," vulgar way of saying "anything")
322.	1:21:31.00 LOW ANGLE FS OF SNIPER. HAMER IN FG. (Note: they talk over each other)					
323.	1:21:31.11					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	MS OF HAMER.					
324.	1:21:32.06					
	FAST CUTS OF GUNFIGHT AS SNIPER OPENS FIRE.					
325.	1:21:59.05	263	1:22:00.00	1:22:01.06	1.06	DEGETAU (TO OTHERS) Ski's down! ("down," shot, dying) (OVER SCENE END)
	MS OF TRINOSKY ON GROUND. DEGETEAU IN FG. DEGETEAU Ski's down!					
326.	1:22:00.22					
	FAST CUTS AS THE FALLEN TRINOSKY IS DRAGGED TO SAFETY AND GUNFIGHT CONTINUES.					
327.	1:22:13.15	264	1:22:14.07	1:22:15.09	1.02	DEGETAU (TO TRINOSKY) Hold on, man. (Be resolute, try to survive) (OVER SCENE END)
	MCS OF DEGETEAU AS CAMERA TILTS UP TO HIM. DEGETEAU Hold on, man.					
328.	1:22:15.00	265	1:22:16.09	1:22:19.09	3.00	DEGETAU (TO HAMER) Fuck. Chief! Ski's bleeding pretty bad! ("Fuck," here an exclamation) ("pretty," "very") ("bad," idiomatic for "badly") (OVER SCENE END)
	MCS OF TRINOSKY. CAMERA PANS R. TO BLOOD ON HIS ABDOMEN. DEGETEAU IN FG. DEGETEAU Fuck.					
329.	1:22:17.05					
	MCS OF DEGETEAU. HAMER in BG. DEGETEAU Chief! Ski's bleeding					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	pretty bad!					
330.	1:22:19.12					
	MS OF DEGETEAU'S HANDS AS HE GOES THROUGH SUPPLIES.					
331.	1:22:20.20	266	1:22:20.20	1:22:23.14	2.18	DEGETAU (TO TRINOSKY) Give me your hand. Hold that for me right there, okay?
	MCS OF DEGETEAU. DEGETEAU Give me your hand. Give me your hand. Hold that for me right there, okay?					
332.	1:22:23.17					
	CS OF TRINOSKY. DEGETEAU (OFF/SCR) Right there.					
333.	1:22:25.00					
	LOW ANGLE ELS OF SNIPERS RUNNING ALONG RIDGE.					
334.	1:22:26.04					
	LOW ANGLE MLS OF SNIPERS RUNNING ALONG RIDGE. CAMERA PANS R. WITH THEM.					
335.	1:22:27.02	267	1:22:28.15	1:22:29.16	1.01	DEGETAU (TO HAMER) Cover that ridge, man! ("cover", guard & shoot any enemy there)
	MCS OF DEGETEAU. DEGETEAU Cover that ridge, man!					
336.	1:22:29.17					
	MS OF SADLER AS HE AIMS HIS GUN.					
337.	1:22:31.02	268	1:22:32.09	1:22:34.22	2.13	HAMER (TO COLE) Cole! Get your ass over here!
	MS OF SNIPER SEEN					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	THROUGH RIFLE SCOPE AS SNIPER IS SHOT DOWN. HAMER (OFF/S) Cole!					("your ass," metonymic for the whole person)
338.	1:22:32.22 MS OF COLE. HAMER AND OTHERS IN BG. HAMER Cole, get your ass over here!					
339.	1:22:35.08 MCS OF TANNER. HAMER (OFF/SCR) He's reloading! CAMERA PANS L. TO COLE AND HAMER. HAMER You guys are gonna go cut those fuckers off and take 'em out!	269	1:22:35.08	1:22:40.05	4.21	HAMER (TO COLE & OTHERS) You guys go cut those fuckers off and take them out! ("fuckers," the enemy) ("take them out," kill them)
340.	1:22:40.09 MFS OF COLE, TANNER, SADLER AND HAMER. COLE Let's go, let's go, let's go! HAMER Go!!!	270	1:22:40.09	1:22:41.09	1.00	COLE (TO OTHERS) Let's go, let's go!
341.	1:22:41.18 FAST CUTS E AS ANOTHER GUNFIGHT OCCURS.					
342.	1:22:46.11 MCS OF HAMER. HAMER	271	1:22:46.11	1:22:47.15	1.04	HAMER (TO OTHERS) Reload!

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	Reload!					
343.	1:22:48.22					
	FAST CUTS AS HAMER SHOOTS IT OUT WITH THE BAD GUYS.					
344.	1:22:54.00					
	LOW ANGLE MLS OF SNIPER.					
345.	1:22:55.15					
	MFS OF HAMER, BENJAMIN, AND OTHERS.					
346.	1:22:59.02					
	LOW ANGLE ELS OF SNIPERS AS CAMERA PANS L.AND R.					
347.	1:23:00.23					
	MS OF BENJAMIN. HAMER IN FG.					
348.	1:23:02.15	272	1:23:05.04	1:23:07.17	2.13	HAMER (TO PETE THEN BENJAMIN) Pete! Keynes! You cover them. (OVER SCENE END)
	MCS OF HAMER. HAMER Pete!					
349.	1:23:05.16	273	1:23:07.21	1:23:08.21	1.00	BENJAMIN (TO HAMER) THEN HAMER (TO OTHERS) - You got it. - Let's go.
	MS OF HAMER AS CAMERA PANS L. WITH HIM, REVEALING BENJAMIN. SADLER IN BG. HAMER Keynes! Keynes, you cover them. BENJAMIN You got it. HAMER					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	Let's go. SADLER Cover me, Keynes! HAMER & SADLER EXIT FRAME R. CAMERA TILTS DOWN TO ABDUL.					
350.	1:23:13.19 MCS OF DEGETEAU AS CAMERA TILTS UP TO HIM.					
351.	1:23:15.03 CS OF TRINOSKY. DEGETEAU (OFF/SCR) I got to bag you, babe!	274	1:23:15.03	1:23:16.14	1.11	DEGETAU (TO TRINOSKY) I got to bag you, babe! ("bag you," use a plastic bag to contain his abdominal wounds) ("babe," a term of affection)
352.	1:23:17.16 MFS OF HAMER AND SADLER AS THEY COME FORWARD.					
353.	1:23:22.12 MFS OF TANNER AND COLE AS THEY FIRE THEIR GUNS.					
354.	1:23:23.17 MLS OF BAD GUYS AS THEY RUN AWAY.					
355.	1:23:25.02 MFS OF TANNER AND COLE. HAMER AND SADLER ENTER FROM BG.					
356.	1:23:26.14 MLS OF BAD GUYS AS THEY RUN AWAY; AN EXPLOSION OCCURS.					
357.	1:23:29.05	275	1:23:29.07	1:23:30.10	1.03	TANNER (TO OTHERS)

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
						Fuck!
	MFS OF TANNER AND COLE. HAMER AND SADLER COME FORWARD FROM BG.	276	1:23:31.21	1:23:32.23	1.02	(“Fuck,” vulgar exclamation) HAMER (TO TANNER & COLE) You guys okay?
	TANNER Fuck!	277	1:23:34.22	1:23:35.23	1.01	COLE (TO HAMER) Yeah.
	HAMER You guys okay?					
	COLE Yeah.					
358.	1:23:37.09 HIGH ANGLE MFS OF VALLEY. HAMER (OFF/SCR) Let’s go check the RPG position.	278	1:23:38.01	1:23:41.02	3.01	HAMER (TO THE OTHERS) Let’s go check the RPG position. See who these guys are. (“RPG,” acronym for “Rocket Propelled Grenade”) (OVER SCENE END)
359.	1:23:39.15 MFS OF COLE, HAMER, AND TANNER. HAMER See who these guys are.					
360.	1:23:41.21 MFS OF ABDUL AND BENJAMIN AS THEY MOVE FALLEN TRAILER.	279	1:23:52.02	1:23:54.04	2.02	ABDUL (TO BENJAMIN) (SUBTITLED IN ENGLISH) Is your friend going to live?
361.	1:23:54.05 FS OF DEGETEAU AND THE FALLEN TRINOSKY.					
362.	1:23:56.09 MS OF BENJAMIN. ABDUL IN BG.	280	1:23:58.20	1:23:59.11	.15	BENJAMIN (TO ABDUL) (SUBTITLED IN ENGLISH) No.
	BENJAMIN EXITS FRAME R.	281	1:24:01.19	1:24:03.13	1.18	ABDUL (TO BENJAMIN) (SUBTITLED IN ENGLISH) God has forgotten this place.
363.	1:24:08.22	282	1:24:12.01	1:24:13.23	1.22	HAMER (TO SADLER) Are you sure this is the spot,

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	MS OF TANNER AS CAMERA PANS R. TO HIM. CAMERA TILTS UP WITH HIM.					Pete? ("spot," location) (OVER SCENE END)
	HAMER (OFF/SCR) Are you...					
364.	1:24:12.14	283	1:24:14.01	1:24:17.03	3.02	SADLER (TO HAMER) Yes. I sighted the first one just left of the gulley here. ("gulley," a natural ditch formed rain & erosion.)
	HAMER (CONT) ...sure this is the spot, Pete?					
	SADLER Yes.					
365.	1:24:14.20	284	1:24:17.21	1:24:19.04	1.07	COLE (TO SADLER) Maybe you just wounded them.
	MS OF SADLER. HAMER IN BG. CAMERA PANS R.	285	1:24:19.19	1:24:20.17	.22	SADLER (TO COLE) No way.
	SADLER I sighted the first one just left of the gulley here.					
	COLE Maybe you just wounded them.					
	SADLER No way.					
366.	1:24:20.18	286	1:24:21.00	1:24:22.15	1.15	HAMER (TO COLE) No, I saw him pop one right in the melon. ("pop," slang for strike with a bullet) ("the melon," slang for the head)
	MS OF HAMER. SADLER IN FG.					
	HAMER No, I saw him pop one right in the melon.					
367.	1:24:23.04	287	1:24:24.07	1:24:26.07	2.00	SADLER (TO HAMER) One was a head shot, the other in the chest.
	MCS OF SADLER.					
	SADLER	288	1:24:27.06	1:24:28.06	1.00	SADLER (TO HAMER)

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	One was a head shot, the other in the chest. I saw him go down.					I saw him go down. ("go down," fall, die) (OVER SCENE END)
368.	1:24:28.04	289	1:24:28.15	1:24:29.21	1.06	TANNER (TO SADLER) Then where are the bodies?
	HIGH ANGLE FS OF SADLER, HAMER, COLE, AND TANNER.	290	1:24:30.21	1:24:32.03	1.06	HAMER (TO TANNER) That's a good question.
	TANNER Then where are the bodies?					
	HAMER That's a good question.					
369.	1:24:32.04	291	1:24:33.09	1:24:35.16	2.07	HAMER (TO TANNER) These guys ain't known for carrying off their dead. ("ain't," idiomatic for "are not")
	MS OF HAMER. TANNER IN BG.					
	HAMER These guys ain't known for carrying off their dead.					
370.	1:24:35.17					
	CS OF TRINOSKY.					
371.	1:24:38.16	292	1:24:38.17	1:24:40.04	1.11	DEGETAU (TO TRINOSKY) I got you, okay? ("got you," taking care of you)
	CS OF DEGETEAU.					
	DEGETEAU I got you, okay?					
372.	1:24:40.18					
	CS OF TRINOSKY. DEGETEAU IN FG.					
373.	1:24:44.04	293	1:24:45.07	1:24:46.20	1.13	DEGETAU (TO TRINOSKY) Ski, I got you, man. I got you. (OVER SCENE END)
	CS OF DEGETEAU.					
	DEGETEAU Shhh! Ski, I got you, man. I got you.					
374.	1:24:46.16					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	CS OF TRINOSKY. DEGETEAU IN FG.					
375.	1:24:49.06					
	CS OF DEGETEAU.					
376.	1:24:51.14					
	CS OF TRINOSKY.					
377.	1:24:54.20					
	CS OF DEGETEAU. MUSIC IN.					
378.	1:24:56.13					
	CS OF TRINOSKY. DEGETEAU IN FG.					
379.	1:25:01.14	294	1:25:04.17	1:25:05.20	1.03	DEGETAU (TO HIMSELF) Fuck! (exclamation)
	CS OF DEGETEAU. DEGETEAU Fuck!					
380.	1:25:06.08					
	FS OF SADLER, HAMER, AND COLE AS THEY COME FORWARD.					
381.	1:25:09.05					
	MFS OF COLE, TANNER, AND SADLER AS THEY ENTER FRAME R. CAMERA DOLLIES FORWARD WITH THEM. DEGETEAU AND DEAD TRINOSKY IN BG.					
382.	1:25:14.10	295	1:25:20.13	1:25:23.13	3.00	DEGETAU (TO THE OTHERS) Took a frag to the heart. I couldn't stop the bleeding. ("took," received, was struck by) ("frag," fragment of a bullet)
	MFS OF COLE, TANNER, AND SADLER. CAMERA DOLLIES BACK WITH THEM, REVEALING DEAD TRINOSKY IN FG.					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	DEGETEAU (OFF/SCR) Took a frag to the heart. I couldn't stop the bleeding.					
383.	1:25:24.03	296	1:25:26.17	1:25:28.06	1.13	HAMER (TO DEGETAU) You did everything you could.
	MS OF DEGETEAU AS CAMERA DOLLIES IN ON HIM. HAMER in FG. BENJAMIN AND ABDUL IN BG.	297	1:25:29.20	1:25:31.20	2.00	HAMER (TO DEGETAU) We need to get him into the truck.
	HAMER Hey man. You did everything you could. We need to get him into the truck.					
	CAMERA DOLLIES BACK WITH HAMER AS DEGETEAU EXITS FRAME L.					
384.	1:25:41.03					
	EXT. VALLEY-DAY. MLS OF TRUCK AS IT DRIVES AWAY.					
385.	1:25:46.19					
	MCS OF DEGETEAU.					
386.	1:25:49.01					
	CS OF COLE.					
387.	1:25:51.19					
	MNS OF ROAD AS CAMERA DOLLIES BACK, FROM POV OF TRUCK.					
388.	1:25:54.08					
	MS OF TANNER AND DEGETEAU IN TRUCK. OTHERS IN BG.					
389.	1:25:56.19	298 ITAL	1:25:56.21	1:25:59.23	3.02	BENJAMIN (TO AUDIENCE) The only body from that entire

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	MS OF TRINOSKY'S WRAPPED DEAD BODY.					firefight was one of our own.
	BENJAMIN (VO) The only body from that entire firefight was one of our own.					
390.	1:26:00.03	299 ITAL	1:26:01.06	1:26:02.20	1.14	BENJAMIN (TO AUDIENCE) It doesn't make sense.
	MFS OF SOLDIERS IN TRUCK AS CAMERA TILTS UP TO THEM. CAMERA TILTS DOWN AS THEY DRIVE AWAY TO BG.	300 ITAL	1:26:03.14	1:26:07.01	3.11	BENJAMIN (TO AUDIENCE) As far as I know, ghosts don't shoot real rounds. ("ghosts," the dead) ("rounds", gunfire)
	BENJAMIN (VO) It doesn't make sense. As far as I know, ghosts don't shoot real rounds.	301 ITAL	1:26:07.20	1:26:11.10	3.14	COLE (TO BASE) Serpent 76, Serpent 76. Beast Niner two, over.
	COLE (VO) Serpent 76, Serpent 76. Beast Niner...					(See note at Sc #153)
391.	1:26:10.22					
	MLS OF TRUCK AND THE SOLDIERS.					
	COLE (CONT) ...two, over.					
392.	1:26:15.04	302	1:26:15.15	1:26:19.17	4.02	COLE (TO BASE) I say again, Beast Niner Two requesting extract. Break.
	MCS OF COLE.					
	COLE I say again, Beast Niner Two requesting extract. Break.					("extract," to be removed from their position by helicopter)
	MUSIC OUT.					
393.	1:26:19.19	303	1:26:21.05	1:26:23.05	2.00	COLE (TO BASE) With one KIA. Break.
	MFS OF DEGETEAU. HAMER AND COLE IN BG.					("KIA," acronym for "Killed In Action") ("Break," said to indicate he has finished the phrase he has spoken)
	COLE With one KIA. Break.					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	CAMERA PANS L. WITH DEGETEAU, REVEALING TANNER.	304	1:26:26.05	1:26:27.09	1.04	DEGETAU (TO TANNER) How's it look, Kenny?
	DEGETEAU How's it look, Kenny?	305	1:26:28.09	1:26:30.19	2.10	TANNER (TO DEGETAU) Not good. Radiator took some hits. ("hits," bullets)
394.	1:26:31.21 CS OF ENGINE BLOCK. DEGETEAU Can you fix it?	306	1:26:32.20	1:26:33.20	1.00	DEGETAU (TO TANNER) Can you fix it? (OVER SCENE END)
395.	1:26:33.16 MS OF DEGETEAU AND TANNER.	307	1:26:34.06	1:26:36.06	2.00	TANNER (TO DEGETAU) Small hose, maybe, but not these big ones.
	TANNER Small hose, maybe, but not these big ones.	308	1:26:36.20	1:26:38.20	2.00	SADLER (TO DEGETAU) This took a hit as well.
	CAMERA PANS R. TO SADLER. SADLER This took a hit as well. CAMERA PANS L. BACK TO DEGETEAU AND TANNER.	309	1:26:42.20	1:26:47.01	4.05	BENJAMIN (TO HAMER) Abdul says there's a road that will take us around this mountain.
	BENJAMIN (OFF/SCR) Okay...					
396.	1:26:43.13 MS OF BENJAMIN. ABDUL IN BG. BENJAMIN (CONT) ...Abdul says there's a road that will take us around this mountain. So it should be about a half a day's drive to our next checkpoint.	310	1:26:47.19	1:26:50.11	2.16	BENJAMIN (TO HAMER) So it should be about a half a day's drive to our next checkpoint.

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
397.	1:26:50.13 MFS OF DEGETEAU AND HAMER. BENJAMIN IN FG. TANNER AT R. HAMER Checkpoint? Maybe you haven't heard, Keynes, but we need to extract.	311	1:26:51.08	1:26:55.08	4.00	HAMER (TO BENJAMIN) Checkpoint? Maybe you haven't heard, but we need to extract.
398.	1:26:55.13 MS OF BENJAMIN. ABDUL IN BG.					
399.	1:26:57.14 MS OF HAMER, DEGETEAU, AND TANNER. COLE IN BG. BENJAMIN (OFF/SCR) Okay, look.					
400.	1:26:59.08 MS OF BENJAMIN. ABDUL IN BG. BENJAMIN I'm sorry about Trinosky. But canceling this mission is not an option.	312	1:27:00.17	1:27:04.04	3.11	BENJAMIN (TO HAMER) I'm sorry about Trinosky. But canceling is not an option.
401.	1:27:04.08 MS OF HAMER AND DEGETEAU. BENJAMIN IN FG. BENJAMIN We have more than enough assets to reach our objective.	313	1:27:04.11	1:27:07.03	2.16	BENJAMIN (TO HAMER) We have more than enough assets to reach our objective. ("assets," euphemistic for weapons, personnel, materiel)
	HAMER Assets? DEGETEAU Hey, Wally. Wally.	314	1:27:07.21	1:27:09.23	2.02	HAMER (TO BENJAMIN) THEN DEGETEAU (TO HAMER) - Assets? - Hey, Wally.

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
402.	1:27:09.14 MCS OF BENJAMIN. ABDUL IN BG.					
403.	1:27:11.11 MS OF HAMER AND DEGETEAU. BENJAMIN IN FG. DEGETEAU I think Ski would have wanted us to finish.	315	1:27:11.17	1:27:13.06	1.14	DEGETAU (TO HAMER) I think Ski would have wanted us to finish. ("finish," i.e., their mission)
404.	1:27:13.07 MCS OF BENJAMIN. ABDUL IN BG. DEGETEAU (OFF/SCR) If we don't complete this mission, then Ski died for nothing.	316	1:27:14.03	1:27:16.08	2.05	DEGETAU (TO HAMER) If we don't complete this mission, then Ski died for nothing.
405.	1:27:16.10 MS OF HAMER AND DEGETEAU. BENJAMIN IN FG.					
406.	1:27:19.05 MCS OF BENJAMIN. ABDUL IN BG.					
407.	1:27:20.15 MS OF HAMER AND DEGETEAU. BENJAMIN IN FG. HAMER AND DEGETEAU WALK AWAY TO BG. HAMER Cole! Change it to a re- supply.	317	1:27:22.06	1:27:25.06	3.00	HAMER (TO COLE) Cole! Change it to a re-supply. ("re-supply," bring them food, water, ammunition rather than removing them from the mission)
408.	1:27:25.07 ELS OF SOLDIERS. COLE	318	1:27:29.01	1:27:31.21	2.20	COLE (TO BASE) Serpent 76, Serpent 76. Beast Niner-2, over. (See note at Sc # 153)

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	Serpent 76, Serpent 76. Beast Niner-2, over.					
	MUSIC IN.					
409.	1:27:32.08	319 ITAL	1:27:35.01	1:27:38.00	2.23	BENJAMIN (TO AUDIENCE) Morale is low. Understandable.
	EXT. DESERT-NIGHT. MS OF SOLDIER SEEN THROUGH BENJAMIN'S INFRARED CAMERA. CAMERA PANS L. TO OTHER SOLDIERS.	320 ITAL	1:27:39.13	1:27:43.20	4.07	BENJAMIN (TO AUDIENCE) We have to stay focused. That's what these guys are trained to do.
	BENJAMIN (VO) Morale is low. Understandable. We...					
410.	1:27:39.19					
	MS OF BENJAMIN OPERATING HIS CAMERA.					
	BENJAMIN (VO) ...just have to stay focused. That's what these guys are trained to do.					
411.	1:27:43.22	321 ITAL	1:27:44.17	1:27:46.22	2.05	BENJAMIN (TO AUDIENCE) Any one of them would tell you they would rather die...
	FS OF SOLDIERS SEEN THROUGH BENJAMIN'S INFRARED CAMERA.	322 ITAL	1:27:47.02	1:27:48.21	1.19	BENJAMIN (TO AUDIENCE) than be the last one picked for a mission.
	BENJAMIN (VO) Any one of them would tell you they would rather die than be the last one picked for a mission.					
412.	1:27:49.01	323	1:27:51.11	1:27:53.06	1.19	SADLER (TO OTHERS) Where the hell is that bloody chopper?
	MCS OF SADLER.					
	SADLER Where the hell is that bloody chopper?					("the hell," colloquial emphatic) ("bloody," colloquial emphatic) ("chopper," helicopter)
413.	1:27:53.08	324	1:27:53.21	1:27:55.20	1.23	COLE (TO SADLER) I don't know. They should have called in by now.
	FS OF TRUCK.					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	SOLDIERS AT L.					
	COLE I don't know. They should have called in by now.					
414.	1:27:56.04					
	MFS OF SADLER.					
415.	1:27:58.11					
	MCS OF SADLER.					
416.	1:28:00.05	325	1:28:01.05	1:28:03.19	2.14	COLE (TO SADLER) I hope they didn't get taken down on the other side of that canyon...
	FS OF SOLDIERS.					
	COLE I hope they didn't get taken down on the other side of that canyon by that rat pack that we ran into.	326	1:28:03.23	1:28:05.09	1.10	COLE (TO SADLER) by that rat pack that we ran into. ("rat pack," slang for the group of men who attacked them)
417.	1:28:05.08	327	1:28:06.01	1:28:07.15	1.14	COLE (TO SADLER) That would be a pile of suck. ("a pile of suck," slang for "very bad")
	MCS OF COLE.					
	COLE That would be a pile of suck.					
418.	1:28:07.20	328	1:28:09.14	1:28:11.07	1.17	DEGETAU (TO COLE) Hold up! I think I hear it. ("Hold up," stop) (OVER SCENE END)
	FS OF SOLDIERS.					
	DEGETEAU Hold up!					
419.	1:28:10.02	329	1:28:13.02	1:28:14.04	1.02	COLE (TO DEGETAU) I don't hear anything.
	MS OF COLE. DEGETEAU IN BG.					
	DEGETEAU I think I hear it.					
	COLE I don't hear anything.					
420.	1:28:15.16					
	MS OF HAMER.					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
421.	1:28:17.16 MS OF BENJAMIN.					
422.	1:28:19.02 MCS OF SADLER.					
423.	1:28:22.15 MS OF COLE. DEGETEAU IN BG. DEGETEAU I know I just didn't imagine that.	330	1:28:25.06	1:28:26.19	1.13	DEGETAU (TO COLE) I know I just didn't imagine that.
424.	1:28:26.22 MFS OF SADLER.					
425.	1:28:28.17 MCS OF SADLER. SADLER Hey, we got headlights! 2 o'clock!	331	1:28:29.12	1:28:31.18	2.06	SADLER (TO OTHERS) We got headlights! 2 o'clock! ("2 o'clock," an analogical way to imagine geographical position by using the 12 points on a clock)
426.	1:28:31.19 FS OF SOLDIERS.					
427.	1:28:33.17 MS OF COLE AND HAMER.					
428.	1:28:35.21 MS OF BENJAMIN.					
429.	1:28:37.19 MCS OF SADLER. SADLER Looks like a single vehicle.	332	1:28:38.01	1:28:39.13	1.12	SADLER (TO OTHERS) Looks like a single vehicle.
430.	1:28:39.14 ELS OF VEHICLE IN THE	333	1:28:40.19	1:28:41.23	1.04	SADLER (TO OTHERS) And it's headed this way.

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	DISTANCE, SEEN THROUGH SADLER'S NIGHT VISION BINOCULAR POV.					
	SADLER (OFF/SCR) And it's headed this way.					
431.	1:28:42.07	334	1:28:42.13	1:28:44.13	2.00	DEGETAU (TO SADLER) It can't be one of ours. It wouldn't have its headlights on.
	MS OF COLE AND DEGETEAU.					
	DEGETEAU Well, it can't be one of ours. It wouldn't have its headlights on.					
432.	1:28:44.15	335	1:28:45.00	1:28:46.16	1.16	COLE (TO DEGETAU) Probably enemy reinforcements.
	FS OF SOLDIERS.					
	COLE Probably enemy reinforcements.					
433.	1:28:46.21	336	1:28:47.06	1:28:48.06	1.00	HAMER (TO OTHERS) We need to get out of here.
	MS OF HAMER.					
	HAMER All right, we need to get out of here.					
434.	1:28:48.10	337	1:28:48.16	1:28:49.20	1.04	SADLER (TO HAMER) Hold on! Wait!
	MCS OF SADLER.					
	SADLER Hold on! Wait!					
435.	1:28:50.03	338	1:28:50.12	1:28:51.13	1.01	SADLER (TO HAMER) They're splitting up!
	ELS OF VEHICLE IN THE DISTANCE, SEEN THROUGH SADLER'S NIGHT VISION BINOCULAR POV.	339	1:28:51.21	1:28:52.21	1.00	HAMER (TO SADLER) What?
	SADLER (OFF/SCR) They're splitting up!					
	HAMER (OFF/SCR)					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	What?					
	SUDDENLY FLARES ARE FIRED TOWARD CAMERA.					
436.	1:28:54.07	340	1:28:54.09	1:28:55.13	1.04	SADLER (TO OTHERS) God damn! (A strong oath, exclamation)
	MFS OF SADLER AS FLARES FLY BY HIM.					
	SADLER God damn!					
	HAMER Whoa, whoa, whoa!					
437.	1:28:56.05					
	MCS OF SADLER.					
438.	1:28:57.08	341	1:28:58.05	1:28:59.19	1.13	DEGETAU (TO HAMER) Did you see that?
	MS OF BENJAMIN.					
	DEGETEAU (OFF/SCR) Did you..					
439.	1:28:58.13					
	FS OF SOLIDERS.					
	DEGETEAU (CONT) ...see that?					
	HAMER Shit.					
440.	1:29:00.03	342	1:29:00.12	1:29:01.16	1.04	COLE (TO HAMER) What just happened?
	MS OF COLE AND DEGETEAU.					
	COLE Hey, what just happened?					
441.	1:29:02.02	343	1:29:02.17	1:29:04.13	1.20	SADLER (TO COLE) Must be Taliban ordinance or something.
	MS OF SADLER.					
	SADLER Must be Taliban ordinance or something.					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
442.	1:29:04.07 MCS OF SADLER. SADLER Rockets, maybe?	344	1:29:05.09	1:29:06.12	1.03	SADLER (TO COLE) Rockets, maybe?
443.	1:29:06.18 MS OF HAMER. HAMER Well, I don't give a rat's ass what it was. Cause in an hour or two, it's gonna be light and we need to be on the other side of that mountain.	345	1:29:07.04	1:29:08.21	1.17	HAMER (TO OTHERS) Well, I don't give a rat's ass what it was. ("give a rat's ass," slang expression for "do not care anything about")
		346	1:29:09.05	1:29:10.23	1.18	HAMER (TO OTHERS) Cause in an hour or two, it's gonna be light... ("cause," idiomatic for "because") ("gonna," "going to") ("light," dawn0
		347	1:29:11.03	1:29:12.12	1.09	HAMER (TO OTHERS) and we need to be on the other side of that mountain.
444.	1:29:12.16 FS OF SOLDIERS. HAMER When we get over there, we can recon for an alternate LZ and try and figure out where the hell the bird is.	348	1:29:12.19	1:29:15.03	2.08	HAMER (TO OTHERS) When we get over there, we can recon for an alternate LZ... ("recon," reconnoiter) ("LZ," acronym for "Landing Zone")
		349	1:29:15.07	1:29:16.21	1.14	HAMER (TO OTHERS) and figure out where the hell the bird is. ("the hell," colloquial emphatic) ("bird," slang for helicopter)
445.	1:29:17.00 MS OF BENJAMIN.					
446.	1:29:18.13 FS OF SOLDIERS. BENJAMIN ENTERS FG FRAME L. HAMER	350	1:29:18.13	1:29:19.23	1.10	HAMER (TO OTHERS) Come on, let's mount up. ("mount up," get in the vehicle)

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	Come on, let's mount up.					
447.	1:29:20.22 HIGH ANGLE MFS OF ROAD. BENJAMIN (VO) Those must have been the intelligent...	351 ITAL	1:29:22.01	1:29:24.17	2.16	BENJAMIN (TO AUDIENCE) Those must have been the intelligent lights Aban mentioned...
448.	1:29:23.09 MS OF BENJAMIN. CAMERA PANS R. WITH HIM AS HE CLIMBS INTO TRUCK.	352 ITAL	1:29:24.21	1:29:26.06	1.09	BENJAMIN (TO AUDIENCE) when he contacted me.
	BENJAMIN (VO) (CONT) ...lights Aban mentioned when he contacted me. At least I know we're headed in the right direction.	353 ITAL	1:29:27.00	1:29:29.07	2.07	BENJAMIN (TO AUDIENCE) At least I know we're headed in the right direction.
	DISSOLVE TO:					
449.	1:29:30.21 EXT. VALLEY-DAY. MS OF LANDSCAPE AS CAMERA DOLLIES R.					
450.	1:29:36.09 HIGH ANGLE MFS OF LANDSCAPE AS CAMERA DOLLIES L.					
451.	1:29:39.19 INT. TRUCK-DAY. MS OF COLE AS HE DIRVES. BENJAMIN AND ABDUL IN BG. HAMER AT R. ABDUL We should have taken horses. COLE Well, it's a little late for that now.	354 355	1:29:41.10 1:29:44.00	1:29:43.09 1:29:45.15	1.23 1.15	ABDUL (TO COLE) We should have taken horses. COLE (TO ABDUL) It's a little late for that now.

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
452.	1:29:45.23 MS OF TRINOSKY'S WRAPPED DEAD BODY. MUSIC OUT.					
453.	1:29:49.02	356	1:29:49.12	1:29:50.18	1.06	COLE (TO HIMSELF) God damn it.
	MS OF COLE AS HE DIRVES. BENJAMIN AND ABDUL IN BG. HAMER AT R.					("Strong oath, exclamation)
	COLE God damn it.	357	1:29:50.22	1:29:52.07	1.09	BENJAMIN (TO COLE) What is it?
	BENJAMIN What? What is it?	358	1:29:52.11	1:29:53.20	1.09	COLE (TO BENJAMIN) We're overheating again.
	COLE We're overheating again. Going up this mountain is making the engine work about ten times harder than it's supposed to.	359	1:29:54.12	1:29:56.04	1.16	COLE (TO BENJAMIN) Going up this mountain is making the engine work...
	BENJAMIN Okay. Um, pull off up here and we'll let it cool down.	360	1:29:56.08	1:29:57.20	1.12	COLE (TO BENJAMIN) about ten times harder than it's supposed to.
		361	1:29:58.19	1:30:02.00	3.05	BENJAMIN (TO COLE) Okay... pull off up here and we'll let it cool down.
454.	1:30:02.05	362	1:30:03.17	1:30:04.17	1.00	BENJAMIN (TO COLE) No...
	MS OF BENJAMIN, ABDUL, AND COLE AS THEY RIDE IN TRUCK. BENJAMIN No...					
455.	1:30:04.18	363	1:30:08.06	1:30:11.01	2.19	TANNER (TO COLE) I'll pop the hood! Let it ventilate!
	FS OF SOLDIERS AS THEY CLIMB OUT OF TRUCK. CAMERA DOLLIES FORWARD.					("pop," raise up the hood smartly) ("hood," the hinged covering over the engine area)
	TANNER I'll pop the hood! Let it ventilate!	364	1:30:20.05	1:30:21.05	1.00	HAMER (TO BENJAMIN) How we doing on time?
	CAMERA CONTINUES TO DOLLY FORWARD					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	TO BENJAMIN AND HAMER. TANNER AT R. HAMER How we doing on time?					
456.	1:30:21.07	365	1:30:22.13	1:30:23.14	1.01	BENJAMIN (TO HAMER) We're gonna have to pick it up...
	MS OF ABDUL. BENJAMIN, HAMER AND TANNER IN BG.					("pick it up," travel faster)
	BENJAMIN Well, we're gonna have to pick it up if we want to make it off this mountain by dark. Look. We still have a ways to go.	366	1:30:23.18	1:30:25.20	2.02	BENJAMIN (TO HAMER) if we want to make it off this mountain by dark.
		367	1:30:26.05	1:30:28.23	2.18	BENJAMIN (TO HAMER) Look. We still have a ways to go.
457.	1:30:29.05	368	1:30:29.12	1:30:31.01	1.13	BENJAMIN (TO HAMER) My kingdom for some donkeys.
	FS OF BENJAMIN AND HAMER. TANNER IN FG. ABDUL IN BG. BENJAMIN My kingdom for some donkeys.					(An allusion to Shakespeare's tragedy Richard III, who, in the midst of battle, could be saved if only he had a horse. He exclaims "My kingdom for a horse!")
		369	1:30:32.07	1:30:33.12	1.05	TANNER (TO BENJAMIN) What's wrong with him?
458.	1:30:35.05					
	MS OF ABDUL. BENJAMIN, HAMER AND TANNER IN BG.					
459.	1:30:39.03	370	1:30:42.10	1:30:43.19	1.09	BENJAMIN (TO ABDUL) You see something?
	FS OF BENJAMIN, HAMER AND TANNER AS THEY WALK TO ABDUL IN BG. CAMERA DOLLIES FORWARD. BENJAMIN You see something?					
460.	1:30:44.10	371	1:30:46.00	1:30:48.05	2.05	ABDUL (TO BENJAMIN) We shouldn't have driven across the valley.
	MS OF HAMER, ABDUL, AND BENJAMIN.					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	OTHERS IN BG.					
	ABDUL We shouldn't have driven across the valley.					
461.	1:30:50.18	372	1:30:51.03	1:30:53.07	2.04	ABDUL (TO BENJAMIN) Our tracks are engrained.
	MFS OF LANDSCAPE.					
	ABDUL (OFF/SCR) Our tracks are engrained.					
	MUSIC IN.					
462.	1:30:54.10	373	1:30:54.18	1:30:56.10	1.16	SADLER (TO TANNER) What's up with our trusty guide?
	MS OF SADLER.					
		374	1:30:57.19	1:30:59.08	1.13	TANNER (TO SADLER) Must be carsick. ("carsick," nauseous from traveling in a moving vehicle)
	SADLER What's up with our trusty guide?					
	TANNER Must be carsick.					
	CAMERA PANS R. TO TANNER.					
463.	1:30:59.16					
	MS OF HAMER, ABDUL, AND BENJAMIN. OTHERS IN BG. BENJAMIN WALKS TO BG.					
464.	1:31:03.12	375	1:31:03.19	1:31:05.19	2.00	COLE (TO HAMER) Chief. I'm getting no satellite reception.
	MS OF COLE AND DEGETEAU.					
		376	1:31:05.23	1:31:08.02	2.03	COLE (TO HAMER) The mountains are blocking us. ("blocking us," stopping their radio transmissions)
	COLE Hey Chief. I'm getting no satellite reception. The mountains are blocking us.					
465.	1:31:08.09	377	1:31:08.13	1:31:10.09	1.20	COLE (TO HAMER) I can try again once we get to the pass.
	FS OF HAMER AS HE COMES FORWARD. ABDUL IN BG.					
		378	1:30:11.15	1:31:13.11	1.20	TANNER (TO HAMER) Wally, if you want this bitch to go

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	COLE (OFF/SCR) I can try again once we get to the pass.					anyplace... ("bitch," slang, a way of referring to the vehicle)
	CAMERA DOLLIES BACK WITH HAMER AND PANS L., REVEALING COLE AND OTHERS IN FG.	379	1:31:13.15	1:31:14.20	1.05	TANNER (TO HAMER) we're gonna have to put some water in her.
	TANNER Wally, if you want this bitch to go anyplace we're gonna have to put some water in her.	380	1:31:15.17	1:31:16.21	1.04	HAMER (TO SADLER) How we doing on water?
	HAMER How we doing on water?	381	1:31:22.02	1:31:23.06	1.04	SADLER (TO HAMER) Jug and a half
	SADLER Jug and a half.					
466.	1:31:23.07 MS OF BENJAMIN. ABDUL ENTERS FRAME R. AND WALKS TO BG. OTHERS IN BG.	382 ITAL	1:31:25.16	1:31:27.16	2.00	BENJAMIN (TO AUDIENCE) Twin Dust Devils. ("Dust Devils," tornadic wind found in the desert that raises sand into the air in a funnel pattern)
	BENJAMIN (VO) Twin Dust Devils.					
467.	1:31:27.22 MFS OF LANDSCAPE SEEN THROUGH POV OF BENJAMIN'S INFRARED CAMERA.	383 ITAL	1:31:27.22	1:31:30.09	2.11	BENJAMIN (TO AUDIENCE) Unusual, but not an act of God. ("Not/God," not something to be regarded as ominous))
	BENJAMIN (VO) Unusual, but not an act of God.					
468.	1:31:32.12 MS OF MOUNTAIN RANGE AS CAMERA PANS L. ACROSS IT.	384 ITAL	1:31:33.08	1:31:35.08	2.00	BENJAMIN (TO AUDIENCE) Superstition is the real enemy.
	BENJAMIN (VO) Superstition is the real enemy. It obscures the truth, and that's what we	385 ITAL	1:31:35.21	1:31:38.16	2.19	BENJAMIN (TO AUDIENCE) It obscures the truth, and that's what we need right now.

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	need...					
469.	1:31:37.23 MLS OF BENJAMIN, ABDUL AND SOLDIERS. BENJAMIN (VO) ...right now.					
	DISSOLVE TO:					
470.	1:31:46.19 FS OF DEGETEAU CARRYING TRINOSKY'S BODY AS CAMERA PANS L. WITH HIM. OTHERS FOLLOW IN BG.					
471.	1:31:54.05 MS OF TRINOSKY'S DEAD BODY AS CAMERA TILTS UP TO TANNER.					
472.	1:31:58.00 MS OF HAMER AND SADLER. BENJAMIN (VO) Our water supply is low.	386 ITAL	1:31:58.19	1:32:00.14	1.19	BENJAMIN (TO AUDIENCE) Our water supply is low.
473.	1:32:01.14 MS OF COLE. CAMERA TILTS UP TO BENJAMIN. ABDUL IN BG. BENJAMIN (VO) What was left after the firefight went into the truck to get us this far, so now we're down to our canteens. I didn't count on having to wait for a re- supply, but we have no choice.	387 ITAL 388 ITAL 389 ITAL	1:32:01.14	1:32:03.01	1.11	BENJAMIN (TO AUDIENCE) What was left after the firefight... ("firefight," the earlier gunfight)
			1:32:03.05	1:32:06.07	3.02	BENJAMIN (TO AUDIENCE) went into the truck, so now we're down to our canteens. ("canteens," each person's personal supply of water)
			1:32:07.09	1:32:09.12	2.03	BENJAMIN (TO AUDIENCE) I didn't count on having to wait for a re-supply...
			1:32:09.16	1:32:10.23	1.07	BENJAMIN (TO AUDIENCE) but we have no choice.

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
474.	1:32:11.00 MS OF TANNER AS CAMERA TILTS UP TO HIM. DEAD TRINOSKY IN FG. DEGETEAU AT R. COLE (OFF/SCR) Serpent 76, Serpent 76. Beast Niner-2, come in.	391	1:32:16.03	1:32:19.10	3.07	COLE (TO BASE) Serpent 76, Serpent 76. Beast Niner-2, come in.
475.	1:32:20.01 MS OF COLE AS CAMERA TILTS DOWN TO HIM. ABDUL IN BG. COLE (OFF/SCR) Serpent 76, Serpent 76. This is Beast Niner-2, do you copy?	392	1:32:20.01	1:32:23.16	3.15	COLE (TO BASE) Serpent 76, Serpent 76. This is Beast Niner-2, do you copy? ("do you copy," do you understand what I have just said)
476.	1:32:23.19 MLS OF BENJAMIN, ABDUL AND SOLDIERS. COLE It's gotta be these rock walls or something. I'm not getting' a God damn thing on this radio.	393	1:32:24.22	1:32:26.20	1.22	COLE (TO HAMER) It's gotta be these rock walls or something. ("gotta," "must")
		394	1:32:27.00	1:32:28.19	1.19	COLE (TO HAMER) I'm not getting' a God damn thing on this radio. ("God damn," strongly emphatic)
477.	1:32:29.09 EXT. DESERT-NIGHT. LOW ANGLE MLS OF MOON. DEGETEAU (OFF/SCR) Shouldn't be too much longer now. MUSIC OUT.	395	1:32:31.19	1:32:33.07	1.12	DEGETAU (TO OTHERS) Shouldn't be too much longer now.
478.	1:32:33.01 HIGH ANGLE FS OF SOLDIERS. DEGETEAU The weather's good.	396	1:32:34.09	1:32:35.15	1.06	DEGETAU (TO OTHERS) The weather's good.

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
479.	1:32:36.03 MS OF DEGETEAU AND COLE. COLE When's his wife due?	397	1:32:37.23	1:32:39.10	1.11	COLE (TO DEGETAU) When's his wife due? ("due," i.e., when is she expected to give birth?)
	DEGETEAU I think sometime in January.	398	1:32:46.01	1:32:47.20	1.19	DEGETAU (TO COLE) I think sometime in January.
480.	1:32:50.11 MS OF SADLER. TANNER IN BG. TANNER What's he up to?	399	1:32:55.08	1:32:56.20	1.12	TANNER (TO SADLER) What's he up to?
481.	1:32:57.16 FS OF BENJAMIN.					
482.	1:33:01.03 MS OF SADLER. COLE IN BG. SADLER Picked a strange time to be stargazing.	400	1:33:01.23	1:33:04.03	2.04	SADLER (TO COLE) Picked a strange time to be stargazing.
483.	1:33:04.12 HIGH ANGLE FS OF SOLDIERS. HAMER Maybe he's gonna show his boys back home what a full moon in Afghanistan looks like.	401	1:33:04.17	1:33:06.13	1.20	HAMER (TO SADLER) Maybe he's gonna show his boys back home... ("his boys," his colleagues)
		402	1:33:06.17	1:33:08.16	1.23	HAMER (TO SADLER) what a full moon in Afghanistan looks like.
484.	1:33:08.17 MS OF SADLER. COLE IN BG.					
485.	1:33:10.14 FS OF BENJAMIN.					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
486.	1:33:13.04	403	1:33:20.11	1:33:21.11	1.00	DEGETAU (TO OTHERS) Hey.
	MS OF DEGETEAU. COLE IN BG.	404	1:33:22.16	1:33:24.10	1.18	DEGETAU (TO OTHERS) You guys hear that?
	DEGETEAU Hey. You guys hear that?					
487.	1:33:24.18					
	HIGH ANGLE FS OF SOLDIERS.					
488.	1:33:27.10					
	MS OF SADLER. TANNER IN BG.					
489.	1:33:30.20	405	1:33:31.00	1:33:32.00	1.00	COLE (TO DEGETAU) Yeah.
	MS OF DEGETEAU. COLE IN BG.					
	COLE Yeah.					
490.	1:33:33.19	406	1:33:34.13	1:33:37.05	2.16	TANNER (TO OTHERS) Looks like it's show time. Let's go. ("show time," slang for an event to begin)
	HIGH ANGLE FS OF SOLDIERS AS THEY ALL GET UP.					
	TANNER Looks like it's show time. Let's go.					
491.	1:33:43.07					
	FS OF BENJAMIN AS CAMERA TILTS UP WITH HIM.					
492.	1:33:46.02					
	MCS OF ABDUL.					
493.	1:33:47.22					
	FS OF BENJAMIN.					
494.	1:33:50.08	407	1:33:56.01	1:33:57.13	1.12	COLE (TO HAMER) You see anything, Chief?

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	MFS OF SADLER AS HE ENTERS FRAME R. OTHERS IN BG.					
	COLE You see anything, Chief?					
495.	1:33:58.13					
	MFS OF MOUNTAINS SEEN THROUGH NIGHT VISION GOGGLES. CAMERA PANS L.					
496.	1:34:02.08	408	1:34:02.14	1:34:05.15	3.01	HAMER (TO COLE) No. Not yet.
	MCS OF HAMER.					
	HAMER No. Not yet.					
497.	1:34:05.08	409	1:34:06.16	1:34:08.16	2.00	DEGETAU (TO HAMER) Well it sounds pretty close!
	MCS OF DEGETEAU.					
	DEGETEAU Well it sounds pretty close!					
498.	1:34:09.15	410	1:34:10.11	1:34:11.20	1.09	HAMER (TO COLE) Get on the horn, Cole. ("the horn," slang for the telephone/radio)
	MFS OF SADLER. OTHERS IN BG.					
	HAMER Get on the horn, Cole.					
499.	1:34:14.08	411	1:34:14.20	1:34:18.19	3.23	COLE (TO HELICOPTER) Dust off, 0-1, dust off, 0-1. Beast Niner-2. Radio check. ("Dust off," the code designation of the helicopter) (OVER SCENE END)
	MCS OF BENJAMIN. ABDUL ENTERS FROM BG.					
	COLE (OFF/SCR) Dust off, 0-1, dust off, 0-1. Beast Niner-2. Radio check.					
500.	1:34:18.15					
	LOW ANGLE MS OF COLE.					
501.	1:34:24.13	412	1:34:24.13	1:34:27.19	3.06	COLE (TO HELICOPTER)

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	MS OF DEGETEAU WEARING NIGHT VISION GOGGLES.	413	1:34:27.23	1:34:29.03	1.04	Dust off, 0-1, you are coming in broken— DEGETAU (TO OTHERS) I think it's behind that ridge!
	COLE (OFF/SCR) Dust off, 0-1, you are coming in broken—					
	DEGETEAU I think it's behind that ridge!					
502.	1:34:29.12					
	MFS OF LANDSCAPE SEEN THROUGH POV OF NIGHT VISION GOGGLES.					
503.	1:34:31.07					
	MCS OF HAMER.					
504.	1:34:33.00	414	1:34:33.21	1:34:35.04	1.07	SADLER (TO HAMER) I think it's over there.
	FS OF HAMER. SADLER IN FG. OTHERS IN BG.					
	SADLER I think it's over there.					
505.	1:34:35.06	415	1:34:35.16	1:34:36.23	1.07	HAMER (TO SADLER) It's canyon walls.
	MCS OF HAMER.					
	HAMER It's canyon walls.					
506.	1:34:37.12	416	1:34:37.21	1:34:41.19	3.22	COLE (TO HELICOPTER) Dust off, 0-1, be advised you are coming in broken and unreadable.
	MS OF COLE.					
	COLE (OFF/SCR) Dust off, 0-1, be advised you are coming in broken and unreadable. Say again your last. Over.	417	1:34:41.23	1:34:43.05	1.06	COLE (TO HELICOPTER) Say again your last. Over. (Say/last," repeat your last statement)
	(We hear a broken voice over the phone)					
507.	1:34:47.13					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	MCS OF HAMER.					
508.	1:34:49.04	418	1:34:50.07	1:34:51.21	1.14	COLE (TO OTHERS) Getting some kind of interference.
	MS OF COLE.					
	COLE Getting some kind of interference.					
509.	1:34:51.22					
	MCS OF BENJAMIN. ABDUL IN BG.					
510.	1:34:55.07					
	MS OF DEGETEAU.					
511.	1:34:57.13					
	MS OF COLE.					
512.	1:35:01.00					
	MCS OF HAMER.					
513.	1:35:03.17	419	1:35:04.12	1:35:05.20	1.08	DEGETAU (TO OTHERS) Sounds like he's right above us!
	MS OF DEGETEAU.					
	DEGETEAU Sounds like he's right above us!					
514.	1:35:06.12	420	1:35:07.08	1:35:09.14	2.06	HAMER (TO TANNER) KT! Pop a flare! (KT, Tanners initials) ("pop," ignite)
	MCS OF HAMER.					
	HAMER KT! Pop a flare!					
515.	1:35:09.21					
	MS OF TANNER.					
516.	1:35:11.09					
	MS OF TANNER'S HANDS AS HE TAKES SOMETHING OUT OF A BAG.					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
517.	1:35:14.17 MCS OF BENJAMIN. ABDUL IN BG.					
518.	1:35:16.17 MCS OF TANNER.					
519.	1:35:20.02 MS OF COLE.					
520.	1:35:24.09 MS OF DEGETEAU. MUSIC IN.					
521.	1:35:27.09 FS OF HAMER AND OTHERS. SADLER IN FG.					
522.	1:35:30.20 MS OF TANNER. TANNER What the fuck just happened?	421	1:35:31.06	1:35:32.18	1.12	TANNER (TO OTHERS) What the fuck just happened? ("the fuck," colloquial emphatic)
523.	1:35:33.00 MCS OF HAMER.					
524.	1:35:35.07 MCS OF BENJAMIN. ABDUL IN BG.					
525.	1:35:38.13 MS OF COLE AS CAMERA PANS R. TO HIM. COLE Dust off, 0-1, Dust off, 0-1. Beast Niner-2.	422	1:35:38.21	1:35:41.19	2.22	COLE (TO HELICOPTER) Dust off, 0-1, Dust off, 0-1. Beast Niner-2.

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
526.	1:35:41.17	423	1:35:42.04	1:35:43.10	1.06	DEGETAU (TO OTHERS) He couldn't have crashed.
	MS OF DEGETEAU AS HE COMES FORWARD.	424	1:35:43.19	1:35:45.13	1.18	DEGETAU (TO OTHERS) We would have seen a fireball or heard something!
	DEGETEAU Hey, he couldn't have crashed. We would have seen a fireball or heard something!					
527.	1:35:45.14	425	1:35:46.06	1:35:49.20	3.14	COLE (TO HELICOPTER) Dust off, 0-1. Beast Niner-2. Are you guys okay?
	MS OF COLE AS CAMERA PANS L. TO HIM.					
	COLE Dust off, 0-1, Dust off, 0-1. Beast Niner-2. Are you guys okay?					
528.	1:35:49.19	426	1:35:51.06	1:35:52.10	1.04	COLE (TO OTHERS) Damn it!
	FS OF BENJAMIN AND SOLDIERS.	427	1:35:55.02	1:35:56.12	1.10	COLE (TO OTHERS) Why the hell aren't they on our frequency?
	COLE Damn it! Why the hell aren't they on our frequency?					("the hell," colloquial emphatic) ("our frequency," the radio frequency they are using.)
	HAMER I don't know.	428	1:35:56.22	1:35:57.20	.22	HAMER (TO COLE) I don't know.
529.	1:35:57.21	429	1:35:58.09	1:36:00.03	1.18	DEGETAU (TO OTERS) What's he saying? Who knows what he's saying?
	MCS OF HAMER AS CAMERA PANS L. TO DEGETEAU.					
	DEGETEAU Well, what's he saying? Who knows what he's saying?					
530.	1:36:00.05	430	1:36:00.15	1:36:02.03	1.12	BENJAMIN (TO ABDUL) Abdul, do you understand this?
	MS OF COLE AND BENJAMIN.	431	1:36:02.15	1:36:04.04	1.13	ABDUL (TO BENJAMIN) No. I do not know.
	BENJAMIN					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	Abdul, do you understand this?					
	CAMERA PANS R. TO ABDUL.					
	ABDUL No. I do not know.					
531.	1:36:04.05	432	1:36:04.11	1:36:07.22	3.11	SADLER (TO OTHERS) It doesn't matter. That chopper has compromised our position.
	MCS OF HAMER.					
	SADLER (OFF/SCR) Well, it doesn't really matter at the moment.					("chopper," helicopter) ("compromised our position," identified their location thus exposing them to the enemy.)
532.	1:36:05.17	433	1:36:08.11	1:36:10.06	1.19	COLE (TO SADLER) Yeah, but it fucking disappeared.
	MCS OF SADLER.					("fucking," colloquial emphatic)
	SADLER That chopper has compromised our position.	434	1:36:10.10	1:36:12.15	2.05	HAMER (TO COLE) Cole, we don't know that.
	CAMERA PANS L. TO COLE.					
	COLE Yeah, but it fucking disappeared.					
	CAMERA PANS L. TO HAMER AND TANNER.					
	HAMER Cole, we don't know that.					
533.	1:36:13.01	435	1:36:13.03	1:36:16.05	3.02	BENJAMIN (TO HAMER) We gotta keep moving. We can set up camp up the mountain.
	MS OF BENJAMIN.					
	BENJAMIN Yeah, we gotta keep moving, okay? We can set up camp up the mountain.					("gotta," "must")
534.	1:36:16.06	436	1:36:16.10	1:36:19.01	2.15	DEGETAU (TO BENJAMIN) How we supposed to carry Ski's body up the mountain in the dark?
	MCS OF DEGETEAU.					
	DEGETEAU	437	1:36:19.12	1:36:21.06	1.18	HAMER (TO DEGETAU)

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	I don't think so! How we supposed to carry Ski's body up the mountain in the dark?					We don't. We cache his body. (“cache,” hide) (OVER SCENE END)
	HAMER (OFF/SCR) We don't.					
535.	1:36:20.00 MS OF HAMER. HAMER We cache his body...					
536.	1:36:21.04 MCS OF DEGETEAU. HAMER (CONT) ...call the TOC with and under report. We can come back and check on him in the morning.	438	1:36:21.10	1:36:24.10	3.00	HAMER (TO DEGETAU) Call the TOC with a report. We come back in the morning. (“TOC,” acronym for Tactical Operations Center)
537.	1:36:24.15 MS OF HAMER. CAMERA PANS L. TO DEGETEAU. DEGETEAU No, I don't know about that, boss. HAMER Hey, what would you like to do then, Dega?	439	1:36:24.15	1:36:26.08	1.17	DEGETAU (TO HAMER) No, I don't know about that, boss.
		440	1:36:26.12	1:36:28.02	1.14	HAMER (TO DEGETAU) What would you like to do then, Dega? (“Dega,” a nickname for Degeteau)
538.	1:36:28.06 FS OF SOLDIERS, BENJAMIN AND ABDUL. HAMER We can't exactly sit here and wait for the bus, can we?	441	1:36:28.07	1:36:30.16	2.09	HAMER (TO DEGETAU) We can't exactly sit here and wait for the bus, can we? (“wait for the bus,” a joke as they are marooned in a desert)
539.	1:36:31.06 MS OF HAMER AS CAMERA PANS R. TO	442	1:36:31.16	1:36:34.11	2.19	HAMER (TO DEGETAU) We need to get up that hill and get a good defensive position.

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	HIM. DEGETEAU IN FG.					
	HAMER And we need to get up that hill and get a good defensive position.					
540.	1:36:34.14	443	1:36:34.15	1:36:36.03	1.12	HAMER (TO DEGETAU) If we have to engage these pricks...
	FS OF SOLDIERS, BENJAMIN AND ABDUL.					
	HAMER If we have to engage these pricks, I want to be shooting down. Not up.	444	1:36:36.21	1:36:38.23	2.02	HAMER (TO DEGETAU) I want to be shooting down. Not up.
541.	1:36:42.07					
	MCS OF BENJAMIN AS HE SLEEPS. HE OPENS HIS EYES.					
542.	1:36:48.07					
	FS OF THE NIGHT SKY FULL OF STARS.					
543.	1:36:52.09					
	CS OF BENJAMIN.					
544.	1:36:55.13	445 ITAL	1:36:55.13	1:36:58.13	3+00	BENJAMIN (TO AUDIENCE) The team is rattled, although they don't admit it.
	FS OF THE NIGHT SKY FULL OF STARS. A STAR SHOOTS THROUGH THE SKY.					
	BENJAMIN (VO) The team is rattled, although they don't admit it.					("rattled," disturbed, nervous, frightened)
545.	1:37:00.02	446 ITAL	1:37:00.12	1:37:03.12	3.00	BENJAMIN (TO AUDIENCE) No point in talking about what you can't control.
	CS OF BENJAMIN.					
	BENJAMIN (VO) No point in talking about what you can't control.					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
546.	1:37:05.00 FS OF THE NIGHT SKY FULL OF STARS. FADE TO BLACK. FADE IN ON:					
547.	1:37:09.13 EXT. DESERT-DAY. MLS OF TANNER. MUSIC OUT.					
548.	1:37:15.05 MS OF BENJAMIN. COLE (OFF/SCR) It's not possible, Chief. It's just not fucking possible, all right?	447	1:37:16.10	1:37:19.01	2.15	COLE (TO HAMER) It's not possible, Chief. It's just not fucking possible. ("fucking", vulgar colloquial emphatic)
549.	1:37:19.03 MS OF COLE AND HAMER. COLE I've never given a bad grid in my life.	448	1:37:19.06	1:37:20.23	1.17	COLE (TO HAMER) I've never given a bad grid in my life. ("grid," a geographical location specified by longitude & latitude)
	HAMER Then why would they say they were there and we were a no-show?	449	1:37:21.09	1:37:23.12	2.03	HAMER (TO COLE) Then why would they say they were there and we were a no- show?
	COLE I don't know why they would say that, Chief. I checked and double- checked and triple- checked those numbers.	450	1:37:23.16	1:37:26.04	2.12	COLE (TO HAMER) I don't know, Chief. I checked and double-checked...
		451	1:37:26.08	1:37:27.15	11.07	COLE (TO HAMER) and triple-checked those numbers.
550.	1:37:27.17 CS OF HAMER. COLE IN FG. HAMER Well, someone fucked up.	452	1:37:27.23	1:37:29.09	1.10	HAMER (TO COLE) Well, someone fucked up. ("fucked up," made a serious mistake) (OVER SCENE END)

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
551.	1:37:29.03 CS OF COLE. HAMER IN FG. COLE Fuck! COLE WALKS TO BG.	453	1:37:30.16	1:37:31.16	1.00	COLE (TO HAMER) Fuck! (Strong colloquial emphatic)
552.	1:37:31.19 MS OF HAMER. COLE EXITS FG FRAME L.					
553.	1:37:33.14 MS OF HAMER. COLE IN BG. DEGETEAU (OFF/SCR) Jesus fucking Christ!	454	1:37:33.17	1:37:35.11	1.18	DEGETAU (TO OTHERS) Jesus fucking Christ! (Strong colloquial emphatic)
554.	1:37:35.12 FS OF DEGETEAU LOOKING AT HUMAN REMAINS IN FG. TANNER ENTERS FRAME R. CAMERA BOOMS DOWN. TANNER What the fuck, man? MUSIC IN.	455	1:37:35.19	1:37:37.19	2.00	TANNER (TO DEGETAU) What the fuck, man? (“the fuck,” colloquial emphatic)
555.	1:37:38.08 MS OF DEGETEAU AND TANNER. HAMER AND COLE IN BG. TANNER Guys, get up here! Check this out!	456	1:37:38.17	1:37:40.17	2.00	TANNER (TO OTHERS) Guys, get up here! Check this out! (“Check this out,” look at the human remains)
556.	1:37:40.20 LOW ANGLE MCS OF HAMER. COLE IN BG. THEY EXIT FRAME R.					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
557.	1:37:42.11 MS OF HUMAN REMAINS. CAMERA PANS R. AND TILTS UP TO HAMER, COLE, AND DEGETEAU. BENJAMIN AT L. ABDUL IN BG. HAMER Shit.	456	1:37:46.17	1:37:47.17	1.00	HAMER (TO OTHERS) Shit. (Strong exclamation)
558.	1:37:48.20 MS OF HUMAN REMAINS AS CAMERA PANS R. ACROSS THEM. HAMER Who was on first watch?	457	1:37:48.21	1:37:50.00	1.04	HAMER (TO OTHERS) Who was on first watch? ("watch," a period of time during which one is assigned to guard the others & their location)
	DEGETEAU (OFF/SCR) I was.	458	1:37:50.05	1:37:51.05	1.00	DEGETAU (TO HAMER) I was.
559.	1:37:50.19 MS OF COLE, HAMER, DEGETEAU, AND TANNER.	459	1:37:52.11	1:37:53.12	1.01	HAMER (TO DEGETAU) You see anything? Hear anything?
	HAMER You see anything? Hear anything?	460	1:37:53.16	1:37:54.20	1.04	DEGETAU (TO HAMER) No. Nothing. (OVER SCENE END)
	DEGETEAU No. Nothing.					
560.	1:37:54,17 MFS OF HAMER, DEGETEAU, AND TANNER. CAMERA PANS L. TO COLE. COLE I was on second. I didn't hear or see anything either.	461	1:37:55.10	1:37:57.15	2.05	COLE (TO HAMER) I was on second. I didn't hear or see anything either. ("on second," i.e., the second watch)
561.	1:37:58.07 CS OF REMAINS. CAMERA PANS L.	462	1:37:58.07	1:38:00.02	1.19	DEGETAU (TO HAMER) This is some messed up shit, Chief.

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	DEGETEAU (OFF/SCR) This is some messed up shit, Chief.					("messed up shit," very disturbing, serious matter)
562.	1:38:00.08	463	1:38:00.08	1:38:01.23	1.15	TANNER (TO HAMER) Somebody's trying to fuck with us.
	MS OF BENJAMIN. TANNER Somebody's trying to fuck with us. BENJAMIN Yeah.					("to fuck with us," slang for attempting to frighten or disturb)
563.	1:38:02.16	464	1:38:02.19	1:38:05.03	2.08	HAMER (TO DEGETAU & COLE) Degs, Cole, I want you down to the cache site....
	MS OF DEGETEAU AND TANNER. CAMERA PANS L. TO HAMER AND COLE.	465	1:38:05.07	1:38:06.18	1.11	HAMER (TO DEGETAU & COLE) See if you can find Ski's body.
	HAMER All right, Degs, Cole, I want you down to the cache site. See if you can find Ski's body. Watch your asses and get back here ASAP.	466	1:38:07.01	1:38:08.23	1.22	HAMER (TO DEGETAU & COLE) Watch your asses and get back here ASAP. ("asses," metonymic for persons) (ASAP, acronym for "as soon as possible")
	CAMERA DOLLIES BACK, REVEALING ABDUL IN FG.					
564.	1:38:09.22	467	1:38:10.01	1:38:11.21	1.20	HAMER (TO OTHERS) I want us out of here in 1 to 5 minutes.
	CS OF REMAINS AS CAMERA PANS L. ACROSS THEM. HAMER (OFF/SCR) I want us out of here in 1-5 minutes.					
565.	1:38:11.23	468	1:38:12.09	1:38:14.17	2.08	HAMER (TO ABDUL) Abdul, do you know where there's water around here?
	MS OF HAMER AND BENJAMIN. ABDUL IN FG.	469	1:38:14.21	1:38:16.21	2.00	HAMER (TO ABDUL) Now would be the time, because if we don't get some...
	HAMER Abdul, do you know where					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	there's water around here? Now would be the time, because if we don't get some in the next 24 hours, we're gonna be in deep shit.	470	1:38:17.01	1:38:19.03	2.02	HAMER (TO ABDUL) in the next 24 hours, we're gonna be in deep shit. ("be in deep shit," slang, be in very serious difficulty)
	HAMER EXITS FRAME L. CAMERA PANS L. TO ABDUL.					
566.	1:38:25.09	471	1:38:33.00	1:38:34.05	1.05	DEGETAU (TO COLE) Fuck! ("Strong colloquial emphatic))
	FS OF DEGETEAU AND COLE AS THEY COME FORWARD TO BLOODY BLANKET IN FG.	472	1:38:38.21	1:38:40.12	1.15	COLE (TO DEGETAU) Fucking savages.
	DEGETEAU Fuck!					("fucking", vulgar colloquial emphatic)
	COLE Fucking savages.	473	1:38:43.03	1:38:44.03	1.00	DEGETAU (TO COLE) Come on.
	DEGETEAU Come on.					
567.	1:38:45.05					
	FS OF COLE AND DEGETEAU AS THEY COME FORWARD.					
568.	1:38:47.22					
	MFS OF LANDSCAPE.					
569.	1:38:50.03					
	MS OF COLE AND DEGETEAU.					
570.	1:38:53.10					
	MS OF LANDSCAPE SEEN THROUGH GUN SCOPE.					
571.	1:38:55.15	474	1:38:55.15	1:38:57.08	1.17	COLE (TO PHONE) Sidney, Sidney, this is Bucks. ("Sidney/Bucks," code names)
	MCS OF COLE.					
	COLE					

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	Sidney, Sidney, this is Bucks.					
572.	1:38:58.05	475	1:38:59.12	1:39:01.03	1.15	COLE (TO PHONE) Sidney, Sidney, this is Bucks. (OVER SCENE END)
	LOW ANGLE MLS OF SADLER ON HILL.					
	COLE (OFF/SCR) Sidney, Sidney, this is...					
573.	1:39:00.16					
	MCS OF COLE.					
	COLE (CONT) ...Bucks.					
574.	1:39:05.06					
	HIGH ANGLE MLS OF COLE AND DEGETEAU.					
575.	1:39:11.02					
	MS OF SADLER AS HE RAISES HIS RIFLE.					
576.	1:39:14.05					
	MS OF SIDE OF HILL SEEN THROUGH GUN SCOPE.					
577.	1:39:16.06	476	1:39:18.01	1:39:20.03	2.02	SADLER (TO HAMER) Chief! KT!
	MS OF SADLER.					
	SADLER Chief! KT!					
578.	1:39:20.13	477	1:39:27.01	1:39:28.15	1.14	SADLER (TO HAMER) Take a look at that.
	FS OF SADLER. TANNER AND HAMER ENTER FRAME R.					
	SADLER Take a look at that.					
579.	1:39:30.01	478	1:39:30.12	1:39:31.21	1.09	TANNER (TO HAMER & SADLER) You gotta be kidding me.
	MCS OF SADLER AND					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	TANNER. HAMER IN BG. TANNER You gotta be kidding me.					("kidding" joking but in the sense that what he sees should not be possible) (OVER SCENE END)
580.	1:39:31.14	479	1:39:33.05	1:39:34.09	1.04	TANNER (TO SADLER) What do you think that is? (OVER SCENE END)
	LOW ANGLE FS OF SADLER, TANNER, HAMER AND BENJAMIN. TANNER What do you think that is?					
581.	1:39:34.04	480	1:39:34.23	1:39:36.05	1.06	SADLER (TO TANNER) I have no idea.
	MCS OF SADLER AND TANNER. HAMER IN BG. SADLER I have no idea.					
582.	1:39:36.11					MFS OF MOUNTAINSIDE.
583.	1:39:38.13					LOW ANGLE MS OF HAMER. CAMERA PANS R. TO BENJAMIN.
584.	1:39:40.21	481	1:39:42.05	1:39:43.23	1.18	HAMER (TO SADLER) I don't think we wanna stick around to find out... ("wanna," "want to") ("stick around," remain here) (OVER SCENE END)
	MFS OF MOUNTAINSIDE, SEEN THROUGH BENJAMIN'S INFRARED CAMERA. HAMER (OFF/SCR) I don't think we wanna...					
585.	1:39:43.07	482	1:39:44.03	1:39:46.08	2.05	HAMER (TO SADLER THEN TO ALL) what's behind door number one. Let's get out of here. ("behind door number one," a reference to a television game show in which one attempts to guess what is behind a door & if
	LOW ANGLE MS OF HAMER. HAMER (CONT) ...stick around to find out what's behind door number one.					

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						they do so, they win the object) (OVER SCENE END)
586.	1:39:45.07 LOW ANGLE FS OF SADLER, TANNER, HAMER, AND BENJAMIN. HAMER Let's get out of here.					
587.	1:39:47.04 MS OF DEGETEAU AND COLE. COLE Let's go. COLE EXITS FRAME R. BENJAMIN (VO) I get the feeling they knew...	483 ITAL	1:39:49.04	1:39:51.05	2.01	BENJAMIN (TO AUDIENCE) I get the feeling they knew we would be coming. (OVER SCENE END)
588.	1:39:50.09 MS OF BENJAMIN. BENJAMIN (CONT) (VO) ...we would be coming. HAMER (OFF/SCR) Keynes! Let's...	484	1:39:51.19	1:39:52.23	1.04	HAMER (TO BENJAMIN) Keynes! Let's go! (OVER SCENE END)
589.	1:39:52.16 FS OF BENJAMIN. HAMER (CONT) (OFF/SCR) ...go! BENJAMIN EXITS FRAME R.					
590.	1:39:54.16 MFS OF MOUNTAINS. FADE TO BLACK. FADE					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	IN ON:					
591.	1:39:58.10 MCS OF SOLDIERS' FEET AS THEY COME FORWARD. HAMER, BENJAMIN AND DEGETEAU COME FORWARD FROM BG. BENJAMIN (VO) The longer I'm out here, the more I'm convinced that I...	485 ITAL	1:40:07.15	1:40:10.00	2.09	BENJAMIN (TO AUDIENCE) The longer I'm out here, the more I'm convinced that...
592.	1:40:10.05 MS OF COLE AS CAMERA PANS L. AND TILTS DOWN WITH HIM. BENJAMIN (CONT) (VO) ...won't find a loose nuke when this is all over. A little voice in my head is just waiting to say "I told...	486 ITAL	1:40:10.05	1:40:12.09	2.04	BENJAMIN (TO AUDIENCE) I won't find a loose nuke when this is all over. ("loose nuke," a nuclear weapon)
		487 ITAL	1:40:14.05	1:40:17.02	2.21	BENJAMIN (TO AUDIENCE) A little voice in my head is just waiting to say... ("voice in the head," a reference to a kind of little person inside one's consciousness who communicates in one's interior awareness)
		488 ITAL	1:40:17.06	1:40:18.10	1.04	BENJAMIN (TO AUDIENCE) "I told you so."
593.	1:40:17.08 FS OF THE SOLDIERS, BENJAMIN, AND ABDUL. BENJAMIN (CONT) (VO) ... you so." HAMER Everybody hydrate.	489	1:40:18.14	1:40:19.19	1.05	HAMER (TO OTHERS) Everybody hydrate. ("hydrate," drink water)
594.	1:40:19.21 MCS OF HAMER. DEGETEAU IN BG. HAMER Don't try saving that shit.	490	1:40:21.00	1:40:22.13	1.13	HAMER (TO DEGETAU) Don't try saving that shit. ("saving that shit," conserving water rather than drinking it.)

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	MUSIC OUT.					
595.	1:40:23.01 MS OF BENJAMIN. HAMER IN BG. HAMER How far is this watering hole?	491	1:40:23.04	1:40:24.20	1.16	HAMER (TO BENJAMIN) How far is this watering hole? ("watering hole," oasis in the desert)
596.	1:40:26.09 MFS OF MOUNTAINS, SEEN FROM POV OF BENJAMIN'S BINOCULARS.					
597.	1:40:28.17 MS OF BENJAMIN. HAMER IN BG.	492	1:40:30.00	1:40:31.22	1.22	BENJAMIN (TO HAMER) Using those 2 peaks as a reference...
	BENJAMIN Using those 2 peaks as a reference, I'd say another 10, 12 miles according to...	493	1:40:32.05	1:40:36.05	4.00	BENJAMIN (TO HAMER) I'd say another 10, 12 miles according to the map. (OVER SCENE END)
598.	1:40:35.15 MS OF SADLER FROM BEHIND. BENJAMIN (CONT) (OFF/SCR) ...the map.					
599.	1:40:37.22 MS OF HAMER AND ABDUL. HAMER Hope you're sure about this, Abdul.	494	1:40:37.13	1:40:39.06	1.17	HAMER (TO ABDUL) Hope you're sure about this, Abdul.
600.	1:40:39.12 MCS OF ABDUL.	495	1:40:39.15	1:40:42.03	2.12	ABDUL (TO HAMER) I'm sure. It's a small oasis.
	ABDUL I'm sure. It's a small oasis.	496	1:40:42.09	1:40:46.06	3.21	ABDUL (TO HAMER) Farmers water their animals there when taking them to the highlands.

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	Farmers water their animals there when taking them to the highlands.					
601.	1:40:46.10	497	1:40:47.06	1:40:48.12	1.06	COLE (TO HAMER) Chief, you better have a look at this.
	MS OF COLE'S MIDSECTION AS HE PREPARES HIS GUN.					
	COLE Chief, you better have a look at this.					
602.	1:40:48.22					
	MS OF HAMER AND ABDUL. CAMERA PANS L. TO COLE AND DEGETEAU.					
603.	1:40:55.03	498	1:40:55.19	1:40:57.19	2.00	COLE (TO HAMER) Compass is telling me that that's North...
	MS OF COLE'S HAND HOLDING COMPASS. CAMERA TILTS UP TO COLE AND DEGETEAU.					
	COLE Compass is telling me that that's North...					
604.	1:40:57.20	499	1:40:58.11	1:41:00.11	2.00	COLE (TO HAMER) but unless the sun started rising out of the South...
	MS OF COLE AND DEGETEAU. HAMER AT L.	500	1:41:00.15	1:41:01.23	1.18	COLE (TO HAMER) and nobody told me about it
	COLE (CONT) ...but unless the sun started rising out of the South and nobody told me about it, I'd say we're getting hit some pretty heavy magnetic interference here. There couldn't be iron in these rocks.	501	1:41:02.03	1:41:04.23	2.20	COLE (TO HAMER) I'd say we're getting hit some heavy magnetic interference here.
		502	1:41:05.17	1:41:07.15	1.22	COLE (TO HAMER) There couldn't be iron in these rocks.
605.	1:41:07.16	503	1:41:08.09	1:41:09.15	1.06	HAMER (TO COLE) What about the Satphone? (“Satphone,” satellite telephone)
	MS OF DEGETEAU. HAMER IN FG.					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	HAMER What about the Satphone?	504	1:41:09.19	1:41:11.10	1.15	COLE (TO HAMER) Still nothing.
	COLE (OFF/SCR) Still nothing.					
606.	1:41:11.15	505	1:41:12.13	1:41:15.21	3.08	HAMER (TO SADLER) Hey Pete. You got anything on the GPS?
	MS OF HAMER AND COLE. DEGETEAU IN BG.					("GPS," acronym for "Global Positioning System," allows one to find a precise geographical position.)
	HAMER' Hey Pete. You got anything on the GPS?					
		506	1:41:18.03	1:41:19.08	1.05	SADLER (TO HAMER) Got nothing.
	CAMERA PANS L. AND TILTS DOWN TO SADLER.					
		507	1:41:21.15	1:41:24.05	2.14	HAMER (TO ABDUL) Well, Abdul, I guess you're driving.
	SADLER Got nothing.					
	CAMERA TILTS UP AND PANS R. BACK TO HAMER, DEGETEAU AND COLE.					("driving," a metaphor, indicating that Abdul is in charge of leading them correctly through the desert & mountains)
	HAMER Well, Abdul, I guess you're driving.					
607.	1:41:24.07	508	1:41:28.06	1:41:29.10	1.04	HAMER (TO SADLER) THEN SADLER (TO HAMER) - Pete. - Yo.
	MS OF ABDUL. CAMERA PANS L. WITH HIM, REVEALING HAMER AND COLE.					("Yo," a vocalization indicating "yes.")
	HAMER Pete.					
	SADLER (OFF/SCR) Yo.					
608.	1:41:29.01	509	1:41:29.14	1:41:30.23	1.09	HAMER (TO SADLER) THEN SADLER (TO HAMER) - Point. - Okay.
	MS OF SADLER.					
	HAMER (OFF/SCR) Point.					("Point," the man who goes out in front of the others to scout for the

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	SADLER Okay.					enemy or other obstacles)
609.	1:41:33.00	510	1:41:33.07	1:41:34.07	1.00	HAMER (TO OTHERS) Let's move out.
	MCS OF TANNER. HAMER (OFF/SCR) Let's move out.	511 ITAL	1:41:34.11	1:41:35.22	1.11	BENJAMIN (TO AUDIENCE) These guys don't want to admit it...
	BENJAMIN (VO) These guys don't want to admit it...					
	MUSIC IN.					
610.	1:41:36.00	512 ITAL	1:41:36.02	1:41:38.23	2.21	BENJAMIN (TO AUDIENCE) but Abdul is the most valuable man on our team right now.
	MS OF HAMER AS CAMERA PANS L. WITH HIM. TANNER IN BG. BENJAMIN (CONT) (VO) ...but Abdul is the most valuable man on our team right now.					
611.	1:41:39.07	513 ITAL	1:41:40.13	1:41:42.16	2.03	BENJAMIN (TO AUDIENCE) We might as well be on another planet. "another planet," because their location is so unfamiliar & foreign)
	FS OF SOLDIERS AS THEY MARCH UP THE MOUNTAIN. BENJAMIN (VO) We might as well be on another planet.					
612.	1:41:42.21					
	ELS OF SOLDIERS AS THEY MARCH UP THE MOUNTAIN.					
613.	1:41:45.20					
	HIGH ANGLE MFS OF SADLER AS HE COMES FORWARD. OTHERS IN BG. MUSIC OUT.					
614.	1:41:58.08					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	MS OF CAVE SEEN THROUGH SADLER'S GUN SCOPE.					
615.	1:42:00.10	514	1:42:03.03	1:42:04.07	1.04	HAMER (TO SADLER) Any movement?
	MS OF SADLER, HAMER, AND BENJAMIN. OTHERS IN BG.	515	1:42:08.06	1:42:10.11	2.05	HAMER (TO SADLER) All right. We're gonna clear it.
	HAMER Any movement?	516	1:42:11.05	1:42:14.16	3.11	BENJAMIN (TO HAMER) Chief. You may be best advised not to engage.
	SADLER Huh-uh.					("not to engage," i.e., to try to find the enemy)
	HAMER All right. We're gonna clear it.					
	BENJAMIN Chief. You may be best advised not to engage.					
616.	1:42:14.20	517	1:42:14.22	1:42:18.22	4.00	HAMER (TO BENJAMIN) Our mission is to kill terrorists. Anything else is paperwork.
	MCS OF HAMER. BENJAMIN IN BG.					
	HAMER Our mission is to kill terrorists. Anything else is fucking paperwork.					("anything/paperwork," anything else is irrelevant)
	HAMER EXITS FRAME R.					
617.	1:42:20.00					
	INT. CAVE-DAY. MS OF SADLER AS CAMERA PANS L. TO HIM FROM THE DARKNESS OF THE CAVE. HAMER REVEALED AT L.					
	MUSIC IN.					
618.	1:42:33.19					
	MLS OF HAMER AND SADLER AS THEY COME FORWARD. CAMERA					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	DOLLIES BACK. OTHERS IN BG.					
619.	1:42:39.17					
	MCS OF HAMER AND SADLER AS CAMERA DOLLIES BACK WITH THEM. CAMERA PANS L. AND R. OTHERS IN BG.					
620.	1:42:49.14					
	LS OF HAMER AND SADLER AS THEY COME FORWARD. OTHERS IN BG. CAMERA DOLLIES BACK.					
621.	1:42:55.02					
	MCS OF THE SOLDIERS IN DARKNESS. CAMERA PANS R.					
622.	1:42:59.04					
	MS OF CAVE WALL AS CAMERA DOLLIES L.ALONG IT FROM POV OF NIGHT VISION GOGGLES. CAMERA PANS L.					
623.	1:43:06.12					
	MS OF HAMER AND SADLER AS THEY ENTER FRAME R. HERMIT IN FG.					
624.	1:43:11.10	518	1:43:16.08	1:43:17.09	1.00	HAMER (TO HERMIT) Hello.
	MFS OF HERMIT AS CAMERA DOLLIES IN ON HIM.					
	HAMER (OFF/S) Hello.					
625.	1:43:17.09					
	MS OF HAMER AND					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	SADLER. HERMIT IN FG. (Someone speaks in Pashto)					
626.	1:43:20.03	519	1:43:21.05	1:43:22.07	1.02	HAMER (TO HERMIT) Hello.
	MS OF HERMIT. HAMER (OFF/S) Hello.					
627.	1:43:23.20					
	MS OF HAMER AND SADLER.					
628.	1:43:25.18	520	1:43:26.09	1:43:27.14	1.05	HERMIT (TO HAMER) (SUBTITLED IN ENGLISH) American?
	MS OF HERMIT. HERMIT American?					
629.	1:43:27.14					
	MS OF HAMER AND SADLER. HERMIT IN FG.					
630.	1:43:30.09					
	CS OF FIRE AS CAMERA TILTS UP TO HERMIT. MUSIC OUT.					
631.	1:43:34.13					
	CS OF ABDUL. BENJAMIN IN FG.					
632.	1:43:36.01					
	MS OF BENJAMIN AND COLE. ABDUL IN FG. CAMERA PANS L.					
633.	1:43:38.01					
	MS OF HERMIT. ABDUL AT R. (Hermit speaks in Pashto)					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
634.	1:43:46.15	521	1:43:46.19	1:43:47.23	1.03	COLE (TO ABDUL) What did he say?
	CS OF ABDUL. CAMERA PANS R., REVEALING COLE.	522	1:43:48.06	1:43:51.07	3.01	ABDUL (TO COLE) I think something about being a warrior. Like you.
	COLE What did he say?					
	ABDUL I think something about being a warrior. Like you.					
635.	1:43:51.09	523	1:43:52.08	1:43:55.20	3.12	ABDUL (TO COLE) It's hard. Some of his words I can make out, but others...
	MS OF ABDUL. COLE AND BENJAMIN IN FG.	524	1:43:56.13	1:43:58.15	2.02	BENJAMIN (TO ABDUL) Does he know Mohammed Aban?
	ABDUL It's hard. Some of his words I can make out, but others—					
	BENJAMIN Does he...					
636.	1:43:57.03					
	MS OF COLE AND BENJAMIN. ABDUL IN FG.					
	BENJAMIN (CONT) ...know Mohammed Aban?					
	CAMERA PANS L., REVEALING HERMIT IN FG.					
637.	1:44:02.05	525	1:44:02.21	1:44:04.03	1.06	ABDUL (TO BENJAMIN) I don't think so.
	MS OF HERMIT. ABDUL AT R. CAMERA PANS R., REVEALING BENJAMIN AND COLE IN FG.					
	ABDUL I don't think so.					
638.	1:44:04.10	526	1:44:04.21	1:44:08.05	3.08	HAMER (TO ABDUL) Try and thank him for the water.

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	MS OF SADLER AND HAMER.					For filling our canteens.
	HAMER Try and thank him for the water.					
639.	1:44:06.15					
	MS OF HERMIT.					
	HAMER (OFF/SCR) For filling our canteens.					
640.	1:44:08.10					
	MFS OF BENJAMIN. ABDUL AND THE SOLDIERS. HERMIT IN FG.					
641.	1:44:10.18					
	MCS OF HERMIT. COLE IN FG.					
	MUSIC IN.					
642.	1:44:13.01					
	CS OF HERMIT'S CLOTHES.					
643.	1:44:14.11					
	CS OF SADLER.					
644.	1:44:15.20	527	1:44:16.21	1:44:18.12	1.15	SADLER (TO HAMER) See what he's wearing under his robe?
	CS OF COLE. CAMERA PANS R. TO SADLER.					
	SADLER See what he's wearing under his robe?					
645.	1:44:18.21	528	1:44:21.06	1:44:22.23	1.17	HAMER (TO SADLER) Yeah, looks like some kind of uniform.
	MS OF HERMIT.					
646.	1:44:20.23					
	MCS OF HAMER.					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	HAMER Yeah, looks like some kind of uniform.					
647.	1:44:23.01	529	1:44:24.01	1:44:25.06	1.05	HAMER (TO SADLER) Maybe Soviet?
	CS OF SADLER.					
	HAMER (OFF/SCR) Maybe Soviet?	530	1:44:25.13	1:44:26.20	1.07	SADLER (TO HAMER) It's British.
	SADLER It's British.					
648.	1:44:26.15					
	MS OF TANNER AS CAMERA PANS R. TO HERMIT.					
649.	1:44:29.07	531	1:44:29.09	1:44:31.11	2.02	SADLER (TO HAMER) It's from the 44 th Regiment of Foot.
	MS OF HAMER AND SADLER. DEGETEAU IN BG.					
	SADLER It's from the 44 th Regiment of Foot.					(A reference to what the British call the First Afghan War in which they were annihilated at Gandamark in the mountains.)`
650.	1:44:31.17					
	CS OF DEGETEAU.					
651.	1:44:33.08	532	1:44:33.08	1:44:34.16	1.08	HAMER (TO SADLER) Wonder where he got that.
	MS OF HAMER AND SADLER. DEGETEAU IN BG.	533	1:44:35.07	1:44:36.20	1.13	SADLER (TO HAMER) More like when.
	HAMER Wonder where he got that.					
	SADLER More like when.					
652.	1:44:37.09	534	1:44:37.12	1:44:40.00	2.12	SADLER (TO HAMER) The 44 th Regiment no longer exists.
	CS OF SADLER.					
	SADLER The 44 th Regiment no					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	longer exists.					
	CAMERA PANS L. TO HAMER.					
653.	1:44:40.04	535	1:44:40.20	1:44:42.10	1.14	BENJAMIN (TO SADLER) The hill of bones?
	MFS OF THE SOLDIERS. BENJAMIN' The hill of bones?					
654.	1:44:42.13	536	1:44:42.14	1:44:43.20	1.06	HAMER (TO BENJAMIN) What's the hill of bones? ("hill of bones," the result of the battle referenced above)
	MCS OF HAMER. HAMER What's the hill of bones?					
655.	1:44:43.23	537	1:44:45.09	1:44:48.17	3.07	SADLER (TO HAMER) In 1842, the British decided to move 4 and a half thousand troops,,,
	MCS OF SADLER. SADLER In 1842, the British decided to move 4 and a half thousand troops through a pass near here...	538	1:44:48.21	1:44:52.01	3.04	SADLER (TO HAMER) through a pass near here along with thousands of women, children...
656.	1:44:49.17	539	1:44:52.05	1:44:54.12	2.07	SADLER (TO HAMER) and any merchant who was willing to go along.
	MCS OF ABDUL. FOCUS RACK TO COLE IN FG. SADLER (CONT) (OFF/SCR) ...along with thousands of women, children, and any merchant who was willing to go along.					
657.	1:44:54.13	540	1:44:54.21	1:44:57.06	2.09	SADLER (TO HAMER) The 44 was the rear guard.
	MCS OF SADLER. SADLER The 44 was the rear guard.					
658.	1:44:57.08	541	1:44:58.06	1:45:01.13	3.07	SADLER (TO HAMER) Legend has it that over 16,000 people went into that pass...
	MCS OF TANNER. CAMERA PANS L. TO DEGETEAU.					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	SADLER (OFF/SCR) Legend has it that over 16,000 people went into that pass...					
659.	1:45:02.10 MCS OFSADLER.	542	1:45:02.10	1:45:03.23	1.13	SADLER (TO HAMER) and only one man came out of it.
	SADLER (CONT) ...and only one man came out of it.					
660.	1:45:04.18 MCS OF ABDUL AS CAMERA TILTS UP TO HIM.	543	1:45:05.13	1:45:07.20	2.07	SADLER (TO HAMER) He claimed to have witnessed Satan's Miracle. (Evidently, the massacre was regarded as a Satanic act.)
	SADLER (OFF/SCR) He claimed to have witnessed Satan's Miracle.					
661.	1:45:08.10 MFS OF SOLDIERS.	544	1:45:10.09	1:45:11.18	2.11	SADLER (TO OTHERS) It's just a legend.
	SADLER It's just a legend.					
662.	1:45:11.19 MCS OF HAMER.	545	1:45:12.16	1:45:15.22	3.06	HAMER (TO SADLER) So you're saying that uniform is from that unit?
	HAMER So you're saying that uniform is from that unit?					
663.	1:45:16.04 MCS OF SADLER.	546	1:45:17.00	1:45:18.20	1.20	SADLER (TO HAMER) I don't see how that's possible.
	SADLER I don't see how that's possible.					
664.	1:45:19.08 MCS OF HERMIT. CAMERA TILTS DOWN TO HIS HANDS.	547	1:45:19.08	1:45:21.08	2.00	SADLER (TO HAMER) But the insignia and the period?

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	SADLER (OFF/SCR) But the insignia and the period?					
665.	1:45:22.01	548	1:45:22.05	1:45:23.20	1.15	SADLER (TO HAMER) They certainly match.
	CS OF SADLER.					
	SADLER They certainly match.					
	CAMERA PANS L. TO HAMER.					
666.	1:45:25.19	549	1:45:27.01	1:45:28.21	1.20	BENJAMIN (TO HAMER) I'm gonna go have a look inside that cave.
	MS OF HAMER AND SADLER. CAMERA PANS L. TO BENJAMIN.					
	BENJAMIN I'm gonna go have a look inside that cave.					
667.	1:45:29.12					
	MCS OF COLE. BENJAMIN AT R. GETS UP.					
668.	1:45:31.17					
	MFS OF BENJAMIN. OTHERS AT R. AND L.					
669.	1:45:33.21					
	MCS OF HAMER.					
670.	1:45:35.10					
	MCS OF HERMIT.					
671.	1:45:37.12	550 ITAL	1:45:40.22	1:45:44.07	3.10	BENJAMIN (TO AUDIENCE) Aban told me about a guardian. Could this be him?
	MS OF BENJAMIN AS CAMERA TILTS DOWN TO HIM.					
	BENJAMIN (VO) Aban told me about a guardian. Could this be him?					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
672.	1:45:44.09 MS OF BENJAMIN. CAMERA TILTS DOWN TO A FLAME. BENJAMIN (VO) If so, who was he guarding? Or what?	551 ITAL	1:45:45.07	1:45:47.10	2.03	BENJAMIN (TO AUDIENCE) If so, who was he guarding? Or what?
673.	1:45:47.14 MS OF CAVE WALL AS CAMERA PANS R. ALONG IT, FROM BENJAMIN'S INFRARED CAMERA POV.	552 ITAL	1:45:50.11	1:45:52.13	2.02	BENJAMIN (TO AUDIENCE) He's sitting right in the middle of a hot spot. ("hot spot," the camera indicates the position where the most intense radioactivity lies)
	BENJAMIN (VO) He's sitting right in the middle of a hot spot. Low levels of the signature radiation everywhere.	553 ITAL	1:45:53.09	1:45:56.09	3.00	BENJAMIN (TO AUDIENCE) Low levels of the signature radiation everywhere.
674.	1:45:56.21 MS OF BENJAMIN.					
675.	1:46:01.00 MS OF CAVE WALL AS CAMERA TILTS UP, FROM BENJAMIN'S INFRARED CAMERA POV.					
676.	1:46:07.15 MCS OF BENJAMIN. BENJAMIN (VO) He's been near it, that I know for sure.	554 ITAL	1:46:07.19	1:46:10.19	3.00	BENJAMIN (TO AUDIENCE) He's been near it, that I know for sure.
677.	1:46:11.21 MS OF CAVE WALL AS CAMERA TILTS DOWN, FROM BENJAMIN'S INFRARED CAMERA POV.	555 ITAL	1:46:12.14	1:46:14.21	2.07	BENJAMIN (TO AUDIENCE) The boys back at home are gonna want to see this. ("boys," his colleagues at the CIA)

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	BENJAMIN (VO) The boys back at home are gonna want to see this.					
678.	1:46:18.22					
	MLS OF HERMIT AND SOLDIERS AROUND THE FIRE.					
	DISSOLVE TO:					
679.	1:46:23.19					
	EXT. DESERT-NIGHT. MCS OF BENJAMIN AS CAMERA TILTS UP TO HIM.					
	MUSIC OUT.					
680.	1:46:31.19					
	MS OF COLE.					
681.	1:46:38.07					
	MS OF BENJAMIN, SEEN THROUGH POV OF COLE'S NIGHT VISION GOGGLES.					
682.	1:46:41.17					
	MS OF COLE.					
683.	1:46:48.02					
	MFS OF HERMIT.					
684.	1:46:52.15	556	1:46:53.04	1:46:54.20	1.16	COLE (TO HIMSELF) Crazy bastard. (He refers to the Hermit's conversation with the ghostly figures.)
	MS OF COLE. COLE Crazy bastard.					
685.	1:46:57.17					
	MFS OF HERMIT AND GHOSTLY OTHERS SEEN THROUGH COLE'S NIGHT VISION					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	GOGGLES.					
	MUSIC IN.					
686.	1:46:58.17	557	1:46:59.07	1:47:00.07	1.00	COLE (TO HIMSELF) Fuck. (Vulgar exclamation)
	MS OF COLE. COLE Fuck.					
687.	1:47:00.18	558	1:47:00.19	1:47:01.23	1.04	COLE (TO HIMSELF) Jesus Christ. (Strong exclamation)
	MFS OF HERMIT AND GHOSTLY OTHERS SEEN THROUGH COLE'S NIGHT VISION GOGGLES. COLE (OFF/SCR) Jesus Christ.					
688.	1:47:04.12	559	1:47:05.19	1:47:09.10	3.15	COLE (TO OTHERS) Contact! Contact! Contact! Contact! ("Contact," a signal that he has encountered the enemy)
	MS OF COLE. COLE Contact! Contact! HE OPENS FIRE.					
689.	1:47:07.23					
	FAST CUT MONTAGE AS COLE OPENS FIRE AND THE OTHERS WAKE UP. COLE Contact! Contact! Contact! Contact!					
690.	1:47:22.08					
	CS OF HERMIT LYING DOWN.					
691.	1:47:24.08	560	1:47:28.09	1:47:29.09	1.00	COLE (TO OTHERS) Holy shit. (Vulgar exclamation)
	FS OF SOLDIERS AS CAMERA DOLLIES L. WITH THEM, REVEALING HERMIT IN GROUND IN FG.					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	COLE Holy shit.					
692.	1:47:29.10	561	1:47:30.14	1:47:33.14	3.00	TANNER (TO COLE) Jesus, Cole. You really lit this guy up. ("Jesus," said as an exclamation.) ("lit this guy up," slang, riddled his body with bullets)
	MCS OF COLE AS CAMERA TILTS UP TO HIM. CAMERA PANS L. TO TANNER.					
	TANNER Jesus, Cole. You really lit this guy up.					
693.	1:47:33.16	562	1:47:34.06	1:47:36.07	2.01	HAMER (TO COLE) Cole. Cole!
	MCS OF DEGETEAU. CAMERA PANS L. TO COLE AND HAMER.	563	1:47:37.04	1:47:38.13	1.09	HAMER (TO COLE) What happened?
	HAMER Cole. Cole! What happened?					
694.	1:47:38.14	564	1:47:38.23	1:47:40.08	1.09	COLE (TO HAMER) I saw fighters.
	CS OF HERMIT ON GROUND.					
	COLE (OFF/SCR) I saw fighters.					
695.	1:47:40.14	565	1:47:41.23	1:47:44.03	2.05	COLE (TO HAMER) 5... maybe 6.
	MS OF COLE. HAMER IN BG.					
	COLE 5, maybe 6.					
696.	1:47:44.14	566	1:47:45.00	1:47:46.19	1.19	COLE (TO HAMER) He was talking to them right here. (OVER SCENE END)
	MCS OF DEGETEAU.					
	COLE (OFF/SCR) He was talking to them...					
697.	1:47:46.00					
	MCS OF COLE.					
	COLE (CONT)					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	...right here.					
698.	1:47:48.04 FS OF SOLDIERS. HERMIT ON GROUND IN FG. COLE Fucking swords and pajamas and they were fucking coming right at me.	567	1:47:48.12	1:47:51.13	3.01	COLE (TO HAMER) Fucking swords and pajamas and they were coming right at me. ("Fucking," colloquial emphatics) ("pajamas," a reference to the ample trousers often worn in Afghanistan)
699.	1:47:51.20 MCS OF COLE. BENJAMIN (OFF/SCR) Cole...	568	1:47:52.06	1:47:54.23	2.17	BENJAMIN (TO COLE) Cole, tell me exactly what you saw. (OVER SCENE END)
700.	1:47:53.01 MCS OF BENJAMIN. BENJAMIN (CONT) ...tell me exactly what you saw.					
701.	1:47:55.00 MCS OF TANNER. HAMER IN BG. COLE (OFF/SCR) When I would put my goggles...	569	1:47:55.19	1:47:58.11	2.16	COLE (TO BENJAMIN) When I would put my goggles on, I could see them. (OVER SCENE END)
702.	1:47:56.18 MCS OF COLE. COLE (CONT) ...on, I could see them. He was talking to a group of them. They were right here...	570	1:47:59.13	1:48:01.13	2.00	COLE (TO BENJAMIN) He was talking to a group of them. They were right here.
703.	1:48:01.14 MCS OF BENJAMIN. COLE (CONT) ...and they were armed.	571	1:48:01.17	1:48:03.23	2.06	COLE (TO BENJAMIN) And they were armed. They were armed!

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	They were armed!					
704.	1:48:04.05	572	1:48:05.09	1:48:06.09	1.00	COLE (TO BENJAMIN) I swear.
	MCS OF COLE. CAMERA PANS R. TO DEGETEAU.	573	1:48:06.21	1:48:09.02	2.05	HAMER (TO COLE THEN OTHERS) Nothing you can do now. We need to beat feet.
	COLE I swear.					
	HAMER (OFF/SCR) Nothing you can do now.					("beat feet," slang, "leave") (OVER SCENE END)
705.	1:48:07.23	574	1:48:09.06	1:48:11.07	2.01	HAMER (TO OTHERS) If he's got any friends, we need to be gone when they get here.
	FS OF SOLDIERS. HERMIT ON GROUND IN FG.					
	HAMER We need to beat feet. If he's got any friends, we need to be gone when they get here.					
706.	1:48:11.11	575	1:48:11.11	1:48:13.02	1.15	TANNER (TO COLE) Come on, let's go shake it off. Let's go.
	MCS OF COLE. TANNER IN BG.					
	TANNER Come on, let's go shake it off. Let's go.					("shake it off," to Cole, to forget about the strange experience with the ghostly figures & the hermit.)
707.	1:48:15.10	576	1:48:16.00	1:48:18.02	2.02	DEGETAU (TO COLE) Tim, let's go, man.
	CS OF HERMIT ON THE GROUND.					
	DEGETEAU (OFF/SCR) Tim...					
708.	1:48:16.15	577	1:48:19.09	1:48:20.14	1.05	COLE (TO DEGETAU) You believe me, right?
	MCS OF COLE. CAMERA PANS R. TO DEGETEAU.					
	DEGETEAU (CONT) ...let's go, man.					
	COLE You believe me, right?					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
709.	1:48:21.12	578	1:48:21.19	1:48:22.22	1.03	COLE (TO DEGETAU) You believe me, right?
	FS OF BENJAMIN AND OTHERS ABOVE THE HERMIT ON THE GROUND.	579	1:48:23.04	1:48:24.08	1.04	DEGETAU (TO COLE) Yeah.
	COLE You believe me, right?					
	DEGETEAU Yeah.					
710.	1:48:25.02					
	MCS OF BENJAMIN.					
711.	1:48:28.14					
	FS OF BENJAMIN ABOVE THE HERMIT ON GROUND. OTHERS AT R.					
712.	1:48:30.03	580	1:48:40.12	1:48:40.20	1.08	ABDUL (TO SOLDIERS) What are you doing?
	CS OF HERMIT ON GROUND AS CAMERA TILTS DOWN TO HIM. CAMERA PANS L. AND TILTS UP TO ABDUL.					
	ABDUL What are you doing?					
713.	1:48:42.00					
	MFS OF SOLDIERS.					
714.	1:48:43.18	581	1:48:43.21	1:48:45.08	1.11	ABDUL (TO SOLDIERS) You can't put him there!
	MCS OF ABDUL.					
	ABDUL You can't put him there!					
715.	1:48:45.16	582	1:48:45.22	1:48:47.22	2.00	HAMER (TO BENJAMIN) Keynes, take care of that.
	MFS OF SOLDIERS.	583	1:48:50.08	1:48:52.21	2.13	BENJAMIN (TO ABDUL) Abdul, we have to go. It's too dangerous.
	HAMER Keynes, take care of that.					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	BENJAMIN COMES FORWARD. CAMERA PANS L. WITH HIM, REVEALING ABDUL IN FG.					
	BENJAMIN Abdul, we have to go. It's too dangerous.					
716.	1:48:53.01	584	1:48:53.04	1:48:54.13	1.09	ABDUL (TO BENJAMIN) How can you do this?
	MCS OF ABDUL. BENJAMIN IN FG.	585	1:48:54.21	1:48:57.17	2.20	ABDUL (TO BENJAMIN) You Americans just killed him for no reason!
	ABDUL How can you do this? You Americans just killed him for no reason!					
717.	1:48:57.23	586	1:48:57.23	1:48:59.17	1.18	BENJAMIN (TO ABDUL) But they didn't mean to. It was an accident.
	MCS OF BENJAMIN. ABDUL IN FG.					
	BENJAMIN But they didn't mean to. It was an accident.					
718.	1:48:59.12	587	1:48:59.21	1:49:00.23	1.02	ABDUL (TO BENJAMIN) You have to bury him.
	CS OF ABDUL.	588	1:49:01.06	1:49:04.06	3.00	ABDUL (TO BENJAMIN) It is bad luck for us! You have to bury him!
	ABDUL You have to bury him. It is bad luck for us! You have to bury him!					(Islamic law requires burial of the dead as soon as possible)
719.	1:49:04.09	589	1:49:04.10	1:49:05.23	1.13	BENJAMIN (TO ABDUL) Abdul, please. Listen, we have to go.
	CS OF BENJAMIN.					
	BENJAMIN Abdul, please. Listen, we have to go.					
720.	1:49:06.03	590	1:49:06.03	1:49:09.11	3.08	BENJAMIN (TO ABDUL) There could be enemies around. Please, come on.
	MCS OF ABDUL. BENJAMIN IN FG.					
	BENJAMIN					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	There could be enemies around, okay?					
721.	1:49:07.20					
	MCS OF BENJAMIN. ABDUL IN FG.					
	BENJAMIN Please. Please, come on.					
722.	1:49:09.20					
	MCS OF ABDUL. BENJAMIN IN FG.					
723.	1:49:11.07					
	MS OF ABDUL AND BENJAMIN AS THEY WALK TO BG.					
724.	1:49:12.16					
	MCS OF HERMIT ON GROUND.					
725.	1:49:15.23	591 ITAL	1:49:17.15	1:49:21.06	3.15	BENJAMIN (TO AUDIENCE) An unsettled silence has fallen over the group since we broke camp.
	EXT. DESERT-DAY. MFS OF MOUNTAINS AND SKY.					
	BENJAMIN (VO) An unsettled silence has fallen over the group since we broke camp.					
	MUSIC OUT.					
726.	1:49:23.22	592 ITAL	1:49:24.08	1:49:26.17	2.09	BENJAMIN (TO AUDIENCE) It's hard to determine if the guys are more concerned...
	MS OF SADLER AS CAMERA DOLLIES BACK WITH HIM. OTHERS IN BG.	593 ITAL	1:49:26.21	1:49:29.11	2.14	BENJAMIN (TO AUDIENCE) about what Cole did, or what he saw.
	BENJAMIN (VO) It's hard to determine if the guys are more concerned about what Cole did, or what he saw.	594	1:49:47.15	1:49:50.07	2.16	HAMER (TO SADLER) Hey! Pete, take 5. ("take 5," take a break, rest for five minutes)

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	SADLER EXITS FRAME L., FOLLOWED BY COLE. COLE EXITS FRAME L., FOLLOWED BY ABDUL. ABDUL EXITS FRAME L., FOLLOWED BY BENJAMIN. BENJAMIN EXITS FRAME L., REVEALING DEGETEAU, WHO COLLAPSES.					(OVER SCENE END)
	HAMER Hey! Pete...					
727.	1:49:49.05					
	MCS OF SADLER. CAMERA PANS R. TO COLE.					
	HAMER (CONT) (OFF/SCR) ...take 5.					
728.	1:49:52.16					
	MFS OF DEGETEAU AS HE VOMITS. HAMER AT L. TANNER IN BG.					
729.	1:49:55.23	595	1:49:56.10	1:49:57.19	1.09	HAMER (TO DEGETAU) You all right?
	MCS OF DEGETEAU.					
	HAMER (OFF/SCR) You all right? You all right?	596	1:49:57.23	1:49:59.12	1.13	DEGETAU (TO HAMER) Oh, fuck. (Exclamation)
	DEGETEAU Oh, fuck.					
730.	1:49:59.14	597	1:49:59.23	1:50:02.01	2.02	DEGETAU (TO HAMER) My stomach feels like shit right now, but thanks. ("feels like shit," slang, feels extremely painful)
	MCS OF ABDUL. COLE IN BG.					
	DEGETEAU (OFF/SCR) My stomach feels like shit right now, but thanks.					
731.	1:50:02.02	598	1:50:02.06	1:50:05.06	3.00	TANNER (TO DEGETAU) It's all right, brother. Here you go. Wipe your face.
	FS OF DEGETEAU AND TANNER. HAMER IN FG.					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	TANNER It's all right, brother. Here you go. Here you go. Wipe your face.					("brother," slang, "friend")
732.	1:50:06.01	599	1:50:06.19	1:50:08.02	1.07	TANNER (TO DEGETAU) It's because you're dehydrated.
	MCS OF TANNER.					
	TANNER It's because you're dehydrated.	600	1:50:08.14	1:50:09.23	1.09	TANNER (TO DEGETAU) THEN DEGETAU (TO HAMER) - Here. - Sorry, Chief.
	CAMERA TILTS DOWN AS HE GRABS WATER. CAMERA PANS R. AS HE HANDS IT TO DEGETEAU.	601	1:50:10.08	1:50:11.15	1.07	TANNER (TO DEGETAU) THEN HAMER (TO DEGETAU) -Drink this. - Don't worry about it, Degs
	TANNER Here.					
	DEGETEAU Sorry, Chief.					
	TANNER Drink this.					
	HAMER Don't worry about it, Degs.					
733.	1:50:12.16					
	MCS OF TANNER.					
734.	1:50:14.09					
	MCS OF DEGETEAU AS HE DRINKS THE WATER, BUT IT IS SAND.					
	MUSIC IN.					
735.	1:50:20.19	602	1:50:21.05	1:50:22.05	1.00	TANNER (TO OTHERS) What the fuck? (Exclamatory question)
	MCS OF SADLER.					
	TANNER (OFF/SCR) What the fuck?					
736.	1:50:22.08	603	1:50:22.09	1:50:23.10	1.01	DEGETAU (TO TANNER) What are you doing?' That's not

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	MCS OF DEGETEAU.					funny, man!
	DEGETEAU What are you doing? That's not funny, man!					("not funny," He thinks that Tanner has played a joke on him by putting sand in the canteen)
	CAMERA PANS R. TO TANNER.	604	1:50:23.14	1:50:26.23	3.09	TANNER (TO DEGETAU) I wouldn't do that, man! I filled this up with water last night!
	TANNER I wouldn't do that, man! I filled this thing up with water last...					(OVER SCENE END)
737.	1:50:26.13 MCS OF DEGETEAU.					
	TANNER (CONT) ...night!					
738.	1:50:27.20	605	1:50:28.15	1:50:29.19	1.04	TANNER (TO OTHERS) Fuck, man!
	MS OF HAMER. TANNER AND DEGETEAU IN BG.					(Exclamation) (OVER SCENE END)
	TANNER Fuck, man!					
739.	1:50:29.11 CS OF WATER JUG IN HAMER'S HANDS AS HE POURS SAND OUT OF IT.					
740.	1:50:31.12 CS OF HAMER AS CAMERA TILTS UP TO HIM.					
741.	1:50:34.02 MS OF BENJAMIN. ABDUL, COLE AND SADLER IN BG.					
742.	1:50:36.15	606	1:50:38.23	1:50:40.06	1.07	SADLER (TO OTHERS) What the hell's going on?
	MS OF SADLER'S MIDSECTION AS HE					("the hell," colloquial emphatic)

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	POURS SAND INTO COLE'S HAND. CAMERA PANS R. AND TILTS UP TO COLE.					
	SADLER What the hell's going on?					
743.	1:50:40.12	607	1:50:40.19	1:50:42.00	1.05	COLE (TO OTHERS) The fuck?
	MS OF BENJAMIN. ABDUL, COLE AND SADLER IN BG.					
	COLE The fuck?					
744.	1:50:42.12	608	1:50:42.12	1:50:43.15	1.03	COLE (TO OTHERS) We filled this shit up.
	MCS OF ABDUL. COLE IN BG.					(They filled their canteens with water.)
	COLE We filled this shit up.					
745.	1:50:44.14					
	MFS OF DEGETEAU AND TANNER. HAMER IN FG.					
746.	1:50:46.05	609	1:50:47.13	1:50:49.17	2.04	ABDUL (TO OTHERS) We've been cursed, I tell you.
	MCS OF ABDUL.					
	ABDUL We've been cursed...					("cursed," a superstitious belief that bad luck or unfortunate circumstances can befall one from a supernatural source.)
						(OVER SCENE END)
747.	1:50:48.15					
	MFS OF DEGETEAU AND TANNER. HAMER IN FG.					
	ABDUL (CONT) (OFF/SCR) ...I tell you.					
748.	1:50:50.02	610	1:50:51.03	1:50:53.14	2.11	BENJAMIN (TO ABDUL) Abdul, take us to the oasis now.
	MS OF BENJAMIN. ABDUL, COLE AND SADLER IN BG.					(OVER SCENE END)

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	BENJAMIN Abdul...					
749.	1:50:51.22					
	MCS OF BENJAMIN. OTHERS IN BG.					
	BENJAMIN (CONT) ...take us to the oasis now.					
750.	1:50:54.17					
	EXT. DESERT-DAY. MFS OF LANDSCAPE AS TIME-LAPSE CLOUDS FLOAT OVERHEAD.					
751.	1:50:57.12					
	LOW ANGLE MFS OF LANDSCAPE AS TIME- LAPSE CLOUDS FLOAT OVERHEAD.					
752.	1:51:00.17	611 ITAL	1:51:02.03	1:51:05.03	3.00	BENJAMIN (TO AUDIENCE) No one likes to admit that they may be losing control.
	MS OF SADLER. DEGETEAU IN BG.					
	BENJAMIN (VO) No one likes to admit that they may be losing control. But it's even harder when you feel that...	612 ITAL	1:51:05.14	1:51:08.21	3.07	BENJAMIN (TO AUDIENCE) But it's even harder when you feel that everyone around you is, too. (OVER SCENE END)
	MUSIC OUT.					
753.	1:51:07.05	613	1:51:09.09	1:51:11.01	1.16	COLE (TO OTHERS) Fuck, this thing is worthless.
	MFS OF COLE AS CAMERA PANS L. TO HIM.					
	BENJAMIN (CONT) (VO) ...everyone around you is, too.					
	COLE Fuck, this thing is worthless.					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
754.	1:51:11.03 MLS OF SOLDIERS AS THEY CROSS A RIDGE. COLE It's not even tracking. MUSIC IN.	614	1:51:11.17	1:51:13.17	2.00	COLE (TO OTHERS) It's not even tracking. ("not tracking," not performing its function of showing their whereabouts)
755.	1:51:15.08 MFS OF COLE AND TANNER. TANNER That's fucked up. I know we should be getting a good reading up here, right? Maybe that thing shit the bed?	615	1:51:16.05	1:51:19.03	2.22	TANNER (TO COLE) I know we should be getting a good reading up here, right? ("good," accurate)
		616	1:51:19.09	1:51:20.20	1.11	TANNER (TO COLE) Maybe that thing shit the bed? ("shit the bed," slang, ceased to function) (OVER SCENE END)
756.	1:51:20.13 FS OF BENJAMIN, ABDUL, AND OTHERS IN BG. CAMERA PANS L. WITH ABDUL AS HE CONTINUES ALONG RIDGE.					
757.	1:51:32.13 MCS OF ABDUL AS HE COMES FORWARD.					
758.	1:51:36.09 FS OF VALLEY FROM ABDUL'S POV.					
759.	1:51:38.02 MCS OF ABDUL. ABDUL Something is wrong.	617	1:51:42.09	1:51:43.21	1.12	ABDUL (TO OTHERS) Something is wrong.
760.	1:51:44.08 MS OF BENJAMIN. HAMER AND OTHERS IN	618	1:51:44.12	1:51:45.20	1.08	BENJAMIN (TO ABDUL) What is it, Abdul?

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	BG.					
	BENJAMIN What? What is it, Abdul?					
761.	1:51:45.23	619	1:51:47.17	1:51:48.22	1.05	ABDUL (TO BENJAMIN) This is wrong.
	MS OF ABDUL.					
	ABDUL This is wrong.					
762.	1:51:48.23					
	MS OF BENJAMIN AND HAMER. OTHERS IN BG.					
763.	1:51:50.19	620	1:51:50.19	1:51:52.11	1.16	ABDUL (TO BENJAMIN) I don't remember this valley.
	MS OF ABDUL.					
	ABDUL I don't remember this valley.					
764.	1:51:52.15	621	1:51:52.15	1:51:54.06	1.15	HAMER (TO ABDUL) Don't fuck with us, Abdul.
	MS OF HAMER AND BENJAMIN. OTHERS IN BG.					("fuck with us," try to scare us)
	HAMER Don't fuck with us, Abdul. You said there was a spring up here.	622	1:51:54.18	1:51:56.10	1.16	HAMER (TO ABDUL) You said there was a spring up here. ("Spring," a source of water)
765.	1:51:56.11	623	1:51:58.00	1:52:00.01	2.01	ABDUL (TO HAMER) Yes, but the trail has changed.
	MS OF ABDUL.					
	ABDUL Yes, but the trail has changed.					
766.	1:52:00.04					
	MS OF DEGETEAU AS CAMERA PANS L. AND TILTS DOWN WITH HIM. OTHER SOLDIER IN FG.					
767.	1:52:05.12	624	1:52:05.12	1:52:07.03	1.15	DEGETAU (TO ABDUL) So what's the deal?

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	MCS OF ABDUL. DEGETEAU (OFF/SCR) So what's the deal?					("the deal," the situation, what is occurring)
768.	1:52:08.23	625	1:52:09.08	1:52:10.20	1.12	HAMER (TO DEGETEAU) Abdul here is lost.
	MS OF HAMER AND BENJAMIN. HAMER Abdul here is lost.	626	1:52:11.14	1:52:13.04	1.14	TANNER (TO HAMER) Why am I not surprised?
	CAMERA PANS L. TO TANNER AND DEGETEAU. TANNER Why am I not surprised?	627	1:52:14.15	1:52:17.06	2.15	BENJAMIN (TO HAMER) This is... that peak. (OVER SCENE END)
	BENJAMIN (OFF/SCR) This is...					
769.	1:52:16.07	628	1:52:18.12	1:52:19.20	1.08	BENJAMIN (TO HAMER) Which puts us on...
	MCS OF BENJAMIN. BENJAMIN That peak. Which puts us on...	629	1:52:21.10	1:52:22.18	1.08	BENJAMIN (TO HAMER) on this ridge.
	CAMERA TILTS DOWN WITH BENJAMIN AS HE POINTS AT MAP. BENJAMIN (CONT) ...on this ridge.					
770.	1:52:22.23	630	1:52:23.11	1:52:25.15	2.04	HAMER (TO BENJAMIN) Yeah. Okay, I'll buy that.
	MS OF BENJAMIN AND HAMER AS CAMERA TILTS UP TO THEM. HAMER Yeah. Okay, I'll buy that.	631	1:52:30.06	1:52:31.18	1.12	("buy that," believe that) HAMER (TO BENJAMIN) So where's that?
	BENJAMIN So where's that?					
771.	1:52:32.01					
	MS OF MOUNTAIN SEEN					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	THROUGH BENJAMIN'S BINOCULARS.					
772.	1:52:33.19 MS OF BENJAMIN AND HAMER. CAMERA PANS L. TO COLE.	632	1:52:35.02	1:52:36.08	1.06	COLE (TO HAMER) Do we got a bad map? ("got," idiomatic for "have") ("bad," inaccurate)
	COLE Do we got a bad map? HAMER (OFF/SCR) It may not be a hundred percent...	633	1:52:36.21	1:52:38.12	1.15	HAMER (TO COLE) It may not be a hundred percent...
773.	1:52:38.13 MS OF HAMER. BENJAMIN AT L. HAMER (CONT) ...but I find it hard to believe that they lost an entire terrain feature. MUSIC OUT.	634	1:52:38.21	1:52:42.01	3.05	HAMER (TO COLE) but I find it hard to believe that they lost an entire terrain feature.
774.	1:52:42.05 MS OF ABDUL. ABDUL This is...makes no sense.	635	1:52:43.17	1:52:46.20	3.03	ABDUL (TO OTHERS) This is...makes no sense. I am sorry. (OVER SCENE END)
775.	1:52:45.11 MFS OF DEGETEAU AND TANNER. ABDUL (OFF/SCR) I am sorry.	636	1:52:46.04	1:52:48.23	2.19	TANNER (TO BENJAMIN) I hope you didn't pay this guy up front, Keynes. ("up front," in advance)
	TANNER I hope you didn't pay this guy up front, Keynes. DEGETEAU Hey, chill, Kenny.	637	1:52:49.03	1:52:51.08	2.04	DEGETAU (TO TANNER) THEN COLE (TO TANNER) - Hey, chill, Kenny. - He's going off memory. ("chill," relax, be calm) ("going off memory, using only his memory)
	CAMERA PANS L. TO COLE.	638	1:52:51.12	1:52:54.12	3.00	TANNER (TO COLE) Yeah, I know! But we're paying this guy to be our guide.

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	COLE He's going off memory, okay?					
	TANNER Yeah, I know!					
	CAMERAS PANS R. TO DEGETEAU AND TANNER.					
	TANNER All right? But we're paying this guy to be our guide.					
776.	1:52:54.14	639	1:52:54.16	1:52:55.22	1.06	TANNER (TO COLE) We end up on the fucking moon. ("the fucking moon," lost in a wilderness, a desert)
	MCS OF ABDUL.					
	TANNER We end up on the fucking moon.	640	1:52:56.02	1:52:57.12	1.10	COLE (TO HAMER) Chief...
	COLE (OFF/SCR) Chief...					
777.	1:52:57.13	641	1:52:57.19	1:53:01.19	4.00	COLE (TO HAMER) we may be dealing with sun spot interference or something like that. (OVER SCENE END)
	MFS OF HAMER AS CAMERA DOLLIES FORWARD.					
	COLE (CONT) (OFF/SCR) ...we may be dealing with some sort of...					
778.	1:52:59.16					
	MS OF COLE.					
	COLE (CONT) ...sun spot interference or something like that.					
779.	1:53:01.10	642	1:53:02.13	1:53:04.07	1.18	COLE (TO HAMER) Could take a day or two to clear up. (OVER SCENE END)
	MS OF BENJAMIN AND HAMER.					
	COLE (OFF/SCR) Could take a day or two to...					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
780.	1:53:03.21 MS OF COLE. COLE (CONT) ...clear up. CAMERA PANS R. TO DEGETEAUAND TANNER. BENJAMIN AT R. DEGETEAU Hey, sunspots don't explain sand in the canteens, man.	643	1:53:04.15	1:53:07.07	2.16	DEGETAU (TO COLE) Sunspots don't explain sand in the canteens.
781.	1:53:07.09 MFS OF SADLER. HAMER (OFF/SCR) All right...	644	1:53:08.05	1:53:10.21	2.16	HAMER (TO OTHERS) All right, we're gonna find somewhere to hunker down. ("hunker down," hide & rest)
782.	1:53:09.05 MS OF HAMER AS CAMERA DOLLIES IN ON HIM. HAMER (CONT) ...we're gonna find somewhere to hunker down. We've got no business humping around out here in the daytime anyway. CAMERA PANS L. TO BENJAMIN.	645	1:53:11.17	1:53:14.19	3.02	HAMER (TO OTHERS) We've got no business out here in the daytime anyway. ("no business," no reason to be out in the open, in danger)
783.	1:53:15.05 MCS OF COLE. HAMER (OFF/SCR) Let's go.	646	1:53:15.19	1:53:16.19	1.00	HAMER (TO OTHERS) Let's go.
784.	1:53:16.20 MS OF BENJAMIN. HAMER IN FG. OTHERS IN BG.					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
785.	1:53:18.06 MCS OF ABDUL. HE EXITS FRAME R.					
786.	1:53:20.16 MS OF BENJAMIN. BENJAMIN (VO) Maybe this is what it takes.	647 ITAL	1:53:21.09	1:53:23.02	1.17	BENJAMIN (TO AUDIENCE) Maybe this is what it takes.
787.	1:53:23.04 MFS OF LANDSCAPE AS CAMERA PANS L. BENJAMIN (VO) Getting completely lost first... MUSIC IN.	648 ITAL	1:53:23.19	1:53:27.06	3.11	BENJAMIN (TO AUDIENCE) Getting completely lost first before you can find what you're looking for. (A paradox.)
788.	1:53:25.13 MS OF BENJAMIN AS CAMERA PANS L. WITH HIM. OTHERS IN BG. BENJAMIN (CONT) (VO) ...before you can find what you're looking for.					
789.	1:53:29.19 CS OF LANDSCAPE AS CAMERA TILTS DOWN, FROM POV OF BENJAMIN'S INFRARED CAMERA. MUSIC OUT.					
790.	1:53:36.05 FS OF BENJAMIN WITH HIS CAMERA.					
791.	1:53:40.05 MLS OF MAN FROM POV OF BENJAMIN'S					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	INFRARED CAMERA.					
792.	1:53:42.07					
	MCS OF ABDUL.					
793.	1:53:44.06	649	1:53:45.22	1:53:47.11	1.13	COLE (TO DEGETAU) You all right, man?
	MS OF DEGETEAU AND COLE. OTHERS IN BG.	650	1:53:48.05	1:53:49.10	1.05	DEGETAU (TO COLE) No, man.
	COLE You all right, man?	651	1:53:50.19	1:53:53.08	2.13	DEGETAU (TO COLE) My stomach feels like it's eating itself from the inside out.
	DEGETEAU No, man. My stomach feels like it's eating itself from the inside out.)					
794.	1:53:56.23	652	1:53:56.23	1:53:59.13	2.14	DEGETAU (TO COLE) Front bottom pocket of my bag.
	MCS OF ABDUL.					
	DEGETEAU (OFF/SCR) Front bottom pocket of my bag.					
795.	1:53:59.14	653	1:54:00.17	1:54:01.23	1.06	COLE (TO DEGETAU) THEN DEGETAU (TO COLE) - These? - Yeah.
	MS OF COLE'S HAND AS HE TAKES A VIAL.					
	COLE These?					
	CAMERA TILTS UP AND PANS R. TO REVEAL DEGETEAU.					
	DEGETEAU Yeah.					
796.	1:54:02.20	654	1:54:04.09	1:54:05.19	1.10	COLE (TO DEGETAU) So do you think we're cursed?
	MFS OF COLE AND DEGETEAU. TANNER COMES FORWARD FROM BG.	655	1:54:07.06	1:54:08.06	1.00	DEGETAU (TO COLE) Yeah, right.
	COLE So do you think we're cursed?					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	DEGETEAU Yeah, right.					
797.	1:54:10.11					
	FS OF BENJAMIN.					
798.	1:54:13.05	656	1:54:13.19	1:54:15.09	1.14	COLE (TO TANNER How do you smoke that shit with no water? ("that shit," i.e., the cigar)
	FS OF DEGETEAU AND COLE. HAMER IN BG. TANNER AT L.					
	COLE How do you smoke that shit with no water?					
799.	1:54:16.13	657	1:54:16.21	1:54:19.05	2.08	TANNER (TO COLE) It's one of those newfangled waterless cigars. ("newfangled," new & innovative)
	FS OF TANNER, DEGETEAU AND COLE. HAMER IN BG.					
	TANNER It's one of those newfangled waterless cigars.					
800.	1:54:19.06					
	MCS OF BENJAMIN.					
801.	1:54:21.19	658	1:54:25.10	1:54:28.06	2.20	TANNER (TO BENJAMIN) What are you doing, documenting our demise, Agent Keynes?
	MCS OF TANNER SEEN THROUGH BENJAMIN'S INFRARED CAMERA.					
	TANNER What are you doing, documenting our demise, Agent Keynes?					
802.	1:54:28.11	659	1:54:30.23	1:54:33.06	2.07	BENJAMIN (TO TANNER) Why, Sergeant? Do you plan on dying out here?
	MCS OF BENJAMIN. TANNER IN FG.					
	BENJAMIN Why, Sergeant? Do you plan on dying out here?					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
803.	1:54:33.10 MCS OF TANNER. TANNER No soldier plans on dying.	660	1:54:39.13	1:54:40.23	1.10	TANNER (TO BENJAMIN) No soldier plans on dying.
804.	1:54:41.00 MCS OF BENJAMIN. TANNER IN FG.					
805.	1:54:44.13 MCS OF TANNER. TANNER Ain't this the shit?	661	1:54:45.17	1:54:47.00	1.07	TANNER (TO OTHERS) Ain't this the shit? ("Ain't," idiomatic for "Isn't") ("the shit," an unfortunate situation) (OVER SCENE END)
806.	1:54:46.12 MFS OF HAMER.					
807.	1:54:48.03 MCS OF TANNER. TANNER Stuck out here in the middle of the Devil's asshole, working for the CIA.	662	1:54:48.20	1:54:50.23	2.03	TANNER (TO OTHERS) Stuck out here in the middle of the Devil's asshole... ("Devil's asshole," a vulgar reference to the barren terrain)
		663	1:54:51.03	1:54:52.15	1.12	TANNER (TO OTHERS) working for the CIA. (OVER SCENE END)
808.	1:54:52.08 MCS OF BENJAMIN.					
809.	1:54:55.17 MCS OF TANNER. BENJAMIN IN FG. TANNER So what exactly is our objective, Agent Keynes? Huh? Or should I say was our objective?	664	1:54:56.21	1:54:59.12	2.15	TANNER (TO BENJAMIN) So what exactly is our objective, Agent Keynes?
		665	1:55:00.12	1:55:02.08	1.20	TANNER (TO BENJAMIN) Or should I say was our objective?
810.	1:55:01.19 MCS OF BENJAMIN.	666	1:55:03.13	1:55:05.21	2.08	BENJAMIN (TO TANNER) I explained this to you at the briefing, Sergeant.

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	TANNER IN FG. BENJAMIN I explained this to you at the briefing, Sergeant.					
811.	1:55:06.01	667	1:55:07.21	1:55:08.21	1.00	TANNER (TO BENJAMIN) Right.
	MCS OF TANNER. BENJAMIN IN FG.	668	1:55:09.09	1:55:10.12	1.03	TANNER (TO BENJAMIN) Top secret.
	TANNER Right. Top secret.					
812.	1:55:10.05					
	MCS OF BENJAMIN. TANNER IN FG.					
813.	1:55:12.00	669	1:55:12.00	1:55:13.13	1.13	TANNER (TO BENJAMIN) Must be pretty fucking top secret...
	MCS OF TANNER. BENJAMIN IN FG.					("fucking," colloquial emphatic)
	TANNER Must be pretty fucking top secret for the CIA to send one of their own out here, huh?	670	1:55:13.17	1:55:15.07	1.14	TANNER (TO BENJAMIN) for the CIA to send one of their own out here.
814.	1:55:15.09	671	1:55:17.06	1:55:19.18	2.12	TANNER (TO BENJAMIN) Normally you boys, you just phone in these cluster-fuck operations...
	MCS OF BENJAMIN. TANNER IN FG.					("cluster fuck operation," complicated military missions)
	TANNER I mean, normally you boys, you just phone in these cluster-fuck operations...					
815.	1:55:19.19	672	1:55:20.00	1:55:22.11	2.11	TANNER (TO BENJAMIN) and we get to come in afterwards and clean up your mess.
	MCS OF TANNER. BENJAMIN IN FG.					
	TANNER (CONT) ...and we get to come in afterwards and clean up your mess.					(He means that the regular army has to contend with the consequences of the actions of the CIA)
816.	1:55:22.19					
	MCS OF BENJAMIN.					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	TANNER IN FG.					
817.	1:55:25.06 CS OF TANNER. TANNER I know a cover story when I see one.	673	1:55:25.09	1:55:27.14	2.05	TANNER (TO BENJAMIN) I know a cover story when I see one. ("cover story," a plausible excuse for doing something that masks the real purpose.)
818.	1:55:27.21 CS OF BENJAMIN. TANNER (OFF/SCR) So whatever the real mission is here...	674	1:55:28.21	1:55:30.21	2.00	TANNER (TO BENJAMIN) So whatever the real mission is here...
819.	1:55:31.07 CS OF TANNER. TANNER (CONT) ...it better damn well be worth it. Cause you don't want to know what I'm gonna do to you if I find out Ski died just so you could make a better pay grade.	675	1:55:31.09	1:55:33.09	2.00	TANNER (TO BENJAMIN) it better damn well be worth it.
		676	1:55:34.02	1:55:36.02	2.00	TANNER (TO BENJAMIN) Cause you don't want to know what I'm gonna do to you...
		677	1:55:36.06	1:55:39.04	2.22	TANNER (TO BENJAMIN) if I find out Ski died just so you could make a better pay grade. ("better pay grade," an increase in salary as a result of having completed this mission)
820.	1:55:39.05 CS OF BENJAMIN. BENJAMIN He died for his country, not for me.	678	1:55:41.11	1:55:43.19	2.08	BENJAMIN (TO TANNER) He died for his country, not for me.
821.	1:55:43.21 CS OF TANNER. SADLER (OFF/SCR) Kenny...	679	1:55:44.12	1:55:48.16	4.04	SADLER (TO TANNER) Kenny... lighten up, mate. We're all in this shit together. ("lighten up," stop pressing Benjamin so intensely) ("mate," Australian slang for "friend") ("this shit," this situation)
822.	1:55:45.17					(OVER SCENE END)

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	MS OF BENJAMIN. SADLER IN BG.					
	SADLER (CONT) ...lighten up, mate. We're all in this shit together.					
823.	1:55:48.19	680	1:55:50.02	1:55:51.12	1.10	TANNER (TO BENJAMIN) How do you like that?
	MCS OF TANNER. BENJAMIN IN FG.	681	1:55:52.06	1:55:54.10	2.04	TANNER (TO BENJAMIN) You can always count on an Aussie to watch your back. ("watch your back," defend you)
	TANNER How do you like that? You can always count on an Aussie to watch your back.					
824.	1:55:57.09					
	MS OF BENJAMIN. TANNER IN FG.					
825.	1:56:02.16					
	CS OF BENJAMIN.					
826.	1:56:06.08					
	MS OF BENJAMIN. CAMERA TILTS DOWN AS HE WRITES. MUSIC IN.					
827.	1:56:11.06					
	MFS OF MOUNTAIN RANGE IN TIME-LAPSE. FADE TO BLACK. FADE IN ON:					
828.	1:56:22.07					
	EXT. DESERT-NIGHT. MCS OF DEGETEAU.					
829.	1:56:31.21					
	MS OF SADLER.					
830.	1:56:35.02					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	MCS OF DEGETEAU.					
831.	1:56:36.20					
	MS OF SADLER.					
832.	1:56:38.09					
	MS OF DEGETEAU. SADLER COMES FORWARD FROM BG.					
833.	1:56:40.23	682	1:56:43.12	1:56:44.12	1.00	SADLER (TO DEGETAU) Degs?
	MCS OF DEGETEAU. CAMERA TILTS UP TO SADLER.	683	1:56:45.23	1:56:48.11	2.12	SADLER (TO DEGETAU) Degs, wake up. Degs!
	SADLER Degs? Degs...					(OVER SCENE END)
834.	1:56:46.19					
	MS OF DEGETEAU. SADLER IN BG.					
	SADLER (CONT) ...wake up. Degs!					
835.	1:56:49.03					
	MS OF DEGETEAU. SADLER AND TANNER IN FG TRY TO HOLD HIM DOWN.					
836.	1:56:53.02	684	1:56:53.06	1:56:56.05	2.23	DEGETAU (TO SADLER) Get off me! Get off me!
	MS OF BENJAMIN AS CAMERA TILTS UP AND PANS R. WITH HIM. OTHERS IN BG.					
	DEGETEAU Get off me! Get off me! Get off me!					
837.	1:56:55.16					
	MCS OF DEGETEAU. SADLER and TANNER IN FG HOLD HIM DOWN.					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
838.	1:56:57.04 MCS OF BENJAMIN. HAMER IN BG. HAMER He's dreaming!'	685	1:56:58.00	1:56:59.03	1.03	HAMER (TO OTHERS) He's dreaming!'
839.	1:56:58.19 MCS OF SADLER AS CAMERA TILTS DOWN TO DEGETEAU. TANNER IN FG. SADLER It's Pete!	686	1:57:00.10	1:57:01.10	1.00	SADLER (TO DEGETAU) It's Pete!
840.	1:57:01.02 MCS OF BENJAMIN. HAMER IN BG. SADLER (OFF/SCR) Yeah?	687	1:57:02.14	1:57:03.20	1.06	SADLER (TO DEGETAU) Yeah? You all right? (OVER SCENE END)
841.	1:57:02.21 MCS OF DEGETEAU. SADLER and TANNER IN FG HOLD HIM DOWN. SADLER You all right? DEGETEAU Yeah. SADLER Yeah?	688	1:57:05.05	1:57:06.06	1.00	DEGETAU (TO SADLER) THEN SADLER (TO DEGETAU) - Yeah. - Yeah?
842.	1:57:11.18 MS OF BENJAMIN. MUSIC OUT.					
843.	1:57:14.02 MS OF SADLER.	689	1:57:12.21	1:57:14.16	1.19	SADLER (TO DEGETAU) Sit up. Sit up
	SADLER	690	1:57:16.09	1:57:17.12	1.03	DEGETAU (TO SADLER) I'm okay. I'm okay.

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	Sit up. Sit up CAMERA PANS R. TO DEGETEAU AND TANNER. DEGETEAU I'm okay. I'm okay. SADLER All right? DEGETEAU I'm okay. I'm okay. I'm okay. HAMER (OFF/SCR) Cole...	691	1:57:18.18	1:57:20.15	1.21	HAMER (TO COLE) Cole, take care of him. (OVER SCENE END)
844.	1:57:19.07 LOW ANGLE MS OF HAMER. COLE (CONT) ...take care of him.					
845.	1:57:21.03 MS OF TANNER AS CAMERA PANS L. WITH HIM, REVEALING COLE IN FG.					
846.	1:57:23.05 MCS OF DEGETEAU. CAMERA TILTS UP/PANS L. TO COLE. COLE Do you think it's dysentery? CAMERA PANS R. BACK TO DEGETEAU. DEGETEAU No. I'd be shitting all over myself right now.	692 693	1:57:24.04 1:57:26.05	1:57:25.10 1:57:29.07	1.06 3.02	COLE (TO DEGETAU) Do you think it's dysentery? DEGETAU (TO COLE) No. I'd be shitting all over myself right now.
847.	1:57:29.11	694	1:57:31.01	1:57:33.19	2.18	HAMER (TO BENJAMIN) If you got anything up your sleeve,

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	MS OF HAMER. BENJAMIN IN FG.					now would be the time.
	HAMER If you got anything up your sleeve, now would be the time.					("up your sleeve," a reference to magic tricks, in which the magician produces something suddenly. Thus, Hamer asks if Benjamin has a solution to their problems.)
	BENJAMIN I'm as thirsty as you are, Chief.	695	1:57:34.23	1:57:36.15	1.16	BENJAMIN (TO HAMER) I'm as thirsty as you are, Chief.
	HAMER Maybe this place is cursed.	696	1:57:39.17	1:57:41.11	1.18	HAMER (TO BENJAMIN) Maybe this place is cursed.
848.	1:57:41.09					
	MFS OF DEGETEAU AND COLE AS LIGHT SHINES ON THEM. OTHERS IN BG.					
	MUSIC IN.					
849.	1:57:43.21	697	1:57:44.16	1:57:45.14	1.22	HAMER (TO OTHERS) Cover!
	MS OF BENJAMIN AND HAMER AS THEY FALL TO THE GROUND.					(OVER SCENE END)
	HAMER Cover!					
850.	1:57:45.09					
	MFS OF SOLDIERS AS THEY ALL SCATTER.					
851.	1:57:46.19					
	MS OF SPOTLIGHT EMERGING FROM DARKNESS.					
852.	1:57:48.21	698	1:57:49.20	1:57:51.06	1.10	HAMER (TO OTHERS) Go, go, go!
	MS OF HAMER. BENJAMIN IN FG. THEY RUN TO BG.					
	HAMER Go, go, go!					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
853.	1:57:52.22 FS OF HAMER AND OTHERS AS THEY RUN TO BG.					
854.	1:57:54.20 MFS OF HAMER, TANNER, DEGETEAU, AND BENJAMIN. OTHERS IN BG. TANNER What the fuck is that?	699	1:57:56.18	1:57:58.02	1.09	TANNER (TO OTHERS) What the fuck is that? ("the fuck," colloquial emphatic)
855.	1:57:58.06 MS OF HAMER. BENJAMIN IN FG. OTHERS IN BG.					
856.	1:57:59.17 MS OF BLINDING SPOTLIGHT.					
857.	1:58:01.18 MCS OF DEGETEAU. CAMER PANS L. ACROSS TANNER TO BENJAMIN AND SADLER. SADLER Too high to be a truck.	700	1:58:04.12	1:58:05.23	1.11	SADLER (TO OTHERS) Too high to be a truck.
858.	1:58:05.18 MS OF SPOTLIGHT AS IT COMES FORWARD. HAMER (OFF/SCR) Too quiet to be a helo.	701	1:58:06.08	1:58:07.18	1.10	HAMER (TO OTHERS) Too quiet to be a helo. ("helo," helicopter)
859.	1:58:07.20 MFS OF HAMER, TANNER, BENJAMIN AND OTHERS. BENJAMIN EXITS FRAME R.					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
860.	1:58:10.19 MCS OF HAMER. TANNER IN FG. TANNER Where's he going?	702	1:58:11.10	1:58:12.11	1.01	TANNER (TO HAMER) Where's he going?
861.	1:58:12.20 HIGH ANGLE FS OF HAMER AND OTHERS. LIGHT IN BG. HAMER I don't see any bad guys.	703	1:58:13.10	1:58:14.19	1.09	HAMER (TO OTHERS) I don't see any bad guys. ("bad guys," the enemy)
862.	1:58:15.00 MS OF HAMER, ABDUL AND TANNER. HAMER K.T...	704	1:58:15.06	1:58:19.06	4.00	HAMER (TO OTHERS) K.T. take Carl, flank around. See of you can get eyes on this. ("flank around," go to the side) ("get eyes," observe what's happening) (OVER SCENE END)
863.	1:58:16.09 MCS OF TANNER. CAMERA PANS L. TO HAMER. HAMER (CONT) ...take Carl, flank around. See of you can get eyes on this thing. See what's going on. CAMERA PANS R. BACK TO TANNER. TANNER Check.	705	1:58:19.10	1:58:20.15	1.05	HAMER (TO OTHERS) THEN TANNER (TO HAMER) - See what's going on. - Check. ("Check," I understand)
864.	1:58:22.12 MS OF ABDUL. BENJAMIN AND HAMER ENTER FG.					
865.	1:58:25.04					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	MCS OF BLINDING LIGHT, SEEN FROM POV OF BENJAMIN'S INFRARED CAMERA.					
866.	1:58:27.06	706	1:58:27.19	1:58:30.21	3.02	HAMER (TO OTHERS) Hey, get out to our 6, make sure this isn't just a diversion.
	MCS OF BENJAMIN AND HAMER. CAMERA PANS L. TO SADLER.					("our 6," 6 o'clock, a metaphorical reference point)
	HAMER Hey, get out to our 6, make sure this isn't just a diversion.	707	1:58:31.01	1:58:32.09	1.08	HAMER (TO OTHERS) We don't want anybody coming up our ass.
	CAMERA PANS R. TO BENJAMIN AND HAMER.					("coming up our ass," attacking them from behind)
	HAMER We don't want anybody coming up our ass.	708	1:58:32.13	1:58:34.01	1.13	SADLER (TO HAMER) Okay, got it.
	CAMERA PANS L. BACK TO SADLER.					
	SADLER Okay, got it.					
867.	1:58:35.16	709	1:58:36.17	1:58:37.20	1.03	HAMER (TO OTHERS) Stand by.
	MS OF COLE. TANNER AND OTHERS IN BG.					
	HAMER (OFF/SCR) Stand by.					
868.	1:58:37.14					
	MS OF HAMER AND BENJAMIN.					
869.	1:58:38.10	710	1:58:38.15	1:58:39.17	1.01	HAMER (TO OTHERS) Go!
	MLS OF HAMER, BENJAMIN AND OTHERS.					
	HAMER Go!					
870.	1:58:40.00					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	MLS OF COLE AND TANNER AS CAMERA PANS L. WITH THEM. BENJAMIN, HAMER AND OTHERS IN FG.					
871.	1:58:42.13					
	MCS OF HAMER.					
872.	1:58:43.20					
	MLS OF COLE AND TANNER AS CAMERA PANS L. WITH THEM, REVEALING BRIGHT LIGHT. COLE AND TANNER IMEEDITAELY DISINTEGRATE!					
873.	1:58:46.10					
	MFS OF SADLER, ABDUL, AND THE OTHERS. BENJAMIN IN BG.					
874.	1:58:47.19					
	MS OF SADLER AND HAMER.					
875.	1:58:48.23	711	1:58:48.23	1:58:50.15	1.17	HAMER (TO ENEMY) Motherfuckers!
	MFS OF SADLER, HAMER, AND ABDUL. BENJAMIN IN BG.					(A term of derision)
	HAMER Motherfuckers!					
	THEY OPEN FIRE.					
876.	1:58:52.22	712	1:59:13.03	1:59:17.11	4.08	HAMER (TO OTHERS) Cease fire! Cease fire! Everybody stay down!
	MONTAGE OF THE SOLDIERS FIRING, THE BRIGHT LIGHT BACKING AWAY. CUT TO BLACKNESS.	713	1:59:20.07	1:59:21.19	1.12	DEGETAU (TO HAMER) Did you see that shit, Chief?!
	HAMER					("that shit," that event)

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	Cease fire! Cease fire! Everybody stay down! Stay down!					
	DEGETEAU (VO) Did you see that shit, Chief?!					
	MUSIC OUT.					
	FADE IN ON:					
877.	1:59:24.03					
	EXT. DESERT-DAY. LOW ANGLE CS OF ABDUL.					
878.	1:59:28.04					
	FS OF ABDUL. HE GETS ON HIS HANDS AND KNEES AND PRAYS.					
	MUSIC IN.					
879.	1:59:32.13	714 ITAL	1:59:32.20	1:59:35.06	2.10	BENJAMIN (TO AUDIENCE) That voice in my head just cashed in. ("cashed in," registered, made sense)
	MS OF DEVICE ON ROCK AS BENJAMIN, HAMER AND SADLER APPROACH FROM BG.					
	BENJAMIN (VO) That voice in my head just cashed in. Now it's more important than ever to document everything. The	715 ITAL	1:59:35.17	1:59:38.19	3.02	BENJAMIN (TO AUDIENCE) Now it's more important than ever to document everything.
	hill of bones only had one man's story. But we'll have verifiable proof.	716 ITAL	1:59:39.21	1:59:42.19	3.22	BENJAMIN (TO AUDIENCE) The hill of bones only had one man's story.
		717 ITAL	1:59:43.11	1:59:45.16	2.05	BENJAMIN (TO AUDIENCE) But we'll have verifiable proof.
880.	1:59:45.21	718	1:59:46.04	1:59:47.10	1.06	BENJAMIN (TO HAMER) Chief.
	FS OF BENJAMIN, HAMER AND SADLER.	719	1:59:50.04	1:59:51.10	1.06	BENJAMIN (TO HAMER) Gun barrel.
	BENJAMIN Chief. Gun barrel.					
881.	1:59:53.01	720	1:59:53.08	1:59:55.23	2.15	SADLER (TO HAMER)

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	MS OF HAMER AND SADLER. CAMERA PANS L.WITH HAMER.					Jesus. Is that all that's left? ("Jesus," exclamation)
882.	SADLER Jesus. Is that all that's left? 1:59:58.12	721	2:00:01.04	2:00:02.12	1.08	SADLER (TO BENJAMIN) What do you think it was?
	FS OF HAMER, SADLER, AND BENJAMIN.					
	SADLER What do you think it was?					
883.	2:00:04.00	722	2:00:04.09	2:00:06.03	1.18	BENJAMIN (TO SADLER) I'm not sure.
	MS OF HAMER					
	BENJAMIN (OFF/SCR) I'm not sure. It's definitely something we haven't seen before.	723	2:00:06.17	2:00:08.17	2.00	BENJAMIN (TO SADLER) It's definitely something we haven't seen before.
884.	2:00:09.09	724	2:00:09.15	2:00:11.15	2.00	SADLER (TO BENJAMIN) Taliban, they don't have anything like that.
	MS OF SADLER AND BENJAMIN.					
	SADLER Taliban, they don't have anything like that.					
885.	2:00:13.14	725	2:00:14.04	2:00:17.20	3.16	SADLER (TO BENJAMIN) Had to be the Soviets. Something experimental.
	MS OF HAMER.					
	SADLER (OFF/SCR) Had to be the Soviets. Something experimental.					("the Soviets," from the period of the occupation by the former Soviet Union)
886.	2:00:18.13	726	2:00:22.09	2:00:25.15	3.06	SADLER (TO HAMER) Chief, it's not a good place to be.
	MS OF SADLER AS CAMERA PANS L. WITH HIM, REVEALING HAMER AT L.	727	2:00:26.15	2:00:29.21	3.06	SADLER (TO HAMER) We should break camp. Who knows when this thing's coming back?
	SADLER Chief, it's not a good place to be. We should break camp. Who knows when					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	this thing's coming back?					
887.	2:00:30.17 FS OF HAMER AND SADLER. BENJAMIN AT R. HAMER If we don't find water soon, it ain't gonna matter. HAMER WALKS TO BG.	728	2:00:33.02	2:00:35.08	2.06	HAMER (TO SADLER) If we don't find water soon, it ain't gonna matter. ("ain't," idiomatic for "isn't")
888.	2:00:38.02 MS OF SADLER. HAMER IN BG FRAME R.					
889.	2:00:43.10 MS OF BENJAMIN AS CAMERA TILTS UP WITH HIM. HAMER AND SADLER WALK IN BG.					
890.	2:00:52.03 ELS OF BENJAMIN AS CAMERA DOLLIES R. HAMER AND SADLER AT R.					
891.	2:01:03.13 MS OF DEGETEAU. HAMER COMES FORWARD FROM BG.	729	2:01:07.13	2:01:10.01	2.12	HAMER (TO DEGETEAU) Hey, Degs! Hey, man.
		730	2:01:11.05	2:01:13.13	2.08	HAMER (TO DEGETEAU) We gotta move. You gonna be good to walk?
	HAMER Hey, Degs! Hey, man. We gotta move. You gonna be good to walk?	731	2:01:13.17	2:01:16.19	3.02	DEGETEAU (TO HAMER) Yeah, I'm good. I don't know about him, though.
	DEGETEAU Yeah, I'm good. I don't know about him, though.					
892.	2:01:17.10 FS OF ABDUL. HAMER (OFF/SCR)	732	2:01:18.01	2:01:19.05	1.04	HAMER (TO ABDUL) Hey, Abdul!

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	Hey, Abdul!					
893.	2:01:19.17 MS OF HAMER AND DEGETEAU. HAMER Let's go! We're moving out.	733	2:01:20.07	2:01:21.20	1.13	HAMER (TO ABDUL) Let's go! We're moving out. ("moving out," i.e. leaving)
894.	2:01:22.03 FS OF ABDUL.					
895.	2:01:24.15 MS OF HAMER AND DEGETEAU. HAMER God damn it.	734	2:01:25.00	2:01:26.12	1.12	HAMER (TO DEGETAU) God damn it. (Strong oath, exclamation)
	CAMERA DOLLIES IN ON DEGETEAU AS HAMER EXITS FRAME L.					
896.	2:01:29.17 FS OF ABDUL. HAMER IN FG APPROACHES HIM.					
897.	2:01:31.15 MS OF HAMER AS HE COMES FORWARD. HAMER Abdul, did you not hear me?	735	2:01:31.04	2:01:32.19	1.15	HAMER (TO ABDUL) Abdul, did you not hear me?
898.	2:01:32.20 MS OF ABDUL. HAMER ENTERS FG FRAME R. HAMER I said we're leaving.	736	2:01:32.23	2:01:34.04	1.05	HAMER (TO ABDUL) I said we're leaving.
		737	2:01:36.00	2:01:37.12	1.12	ABDUL (TO HAMER) We are going to die.
		738	2:01:37.23	2:01:41.16	3.17	ABDUL (TO HAMER) My Grandfather was right. We should not have come here.
	ABDUL We are going to die. My Grandfather was right. We					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	should not have come here.					
899.	2:01:41.14	739	2:01:41.20	2:01:43.23	2.03	HAMER (TO ABDUL) Yeah, well it's a little late for that now.
	MS OF HAMER. ABDUL IN FG.					
	HAMER Yeah, well it's a little late for that now. Get your shit and let's go.	740	2:01:44.03	2:01:45.12	1.09	HAMER (TO ABDUL) Get your shit and let's go. ("your shit," slang, "belongings, luggage)
900.	2:01:45.09	741	2:01:45.20	2:01:47.13	1.17	ABDUL (TO HAMER) I'm not going with you.
	MCS OF ABDUL. HAMER IN FG.					
	ABDUL I'm not going with you.	742	2:01:47.21	2:01:49.08	1.11	HAMER (TO ABDUL) Don't be an idiot, Abdul.
	HAMER Don't be an idiot, Abdul.					
901.	2:01:49.09	743	2:01:49.12	2:01:51.19	2.07	HAMER (TO ABDUL) You break with us now, you'll die out here. ("break," leave)
	MS OF HAMER. ABDUL IN FG.					
	HAMER You break with us now, you'll die out here.					
902.	2:01:51.13	744	2:01:52.09	2:01:53.13	1.04	ABDUL (TO HAMER) We are already dead.
	CS OF ABDUL.					
	ABDUL We are already dead.	745	2:01:53.23	2:01:55.19	1.20	HAMER (TO ABDUL) I am so sick and tired of this shit. ("this shit," this kind of thinking)
	HAMER (OFF/SCR) I am so...					
903.	2:01:54.15	746	2:01:56.01	2:01:58.03	2.02	HAMER (TO ABDUL) Nihilism may be a way of life for you people... ("Nihilism," the philosophy that attributes no meaning to human existence)
	MS OF HAMER. ABDUL IN FG.					
	HAMER (CONT) ...sick and tired of this shit. Nihilism may be a way of life for you people...					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
904.	2:01:58.05 CS OF ABDUL. HAMER (CONT) ...but I'm not gonna put up with it while you're with my team.	747	2:01:58.07	2:02:00.19	2.12	HAMER (TO ABDUL) but I'm not gonna put up with it while you're with my team.
905.	2:02:00.21 FS OF ABDUL AND HAMER. BENJAMIN IN FG. BENJAMIN (OFF/S) Hamer!	748	2:02:00.23	2:02:01.23	1.00	BENJAMIN (TO HAMER) Hamer!
906.	2:02:02.00 MS OF HAMER. ABDUL IN FG. BENJAMIN IN BG. BENJAMIN What's wrong?	749	2:02:02.22	2:02:03.23	1.01	BENJAMIN (TO HAMER) What's wrong?
907.	2:02:03.20 FS OF ABDUL AND HAMER. BENJAMIN IN FG. HAMER You need to talk to your man, Keynes. He's sitting there... BENJAMIN Abdul, no! ABDUL WALKS TO BG AND JUMPS OFF THE CLIFF.	750 751	2:02:04.04 2:02:08.00	2:02:07.20 2:02:09.05	3.16 1.05	HAMER (TO BENJAMIN) You need to talk to your man. He's sitting there... BENJAMIN (TO ABDUL) Abdul, no!
908.	2:02:08.14 LOW ANGLE ELS OF ABDUL AS HE FALLS TO HIS DEATH FROM THE CLIFF.					
909.	2:02:10.08	752	2:02:13.04	2:02:14.04	1.00	HAMER (TO OTHERS) Jesus.

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	LOW ANGLE FS OF HAMER AND BENJAMIN AS THEY APPROACH THE EDGE OF CLIFF. DEGETEAU AND SADLER COME FORWARD FROM R.					(exclamation)
	HAMER Jesus.					
910.	2:02:14.08					
	LOW ANGLE ELS OF BENJAMIN, HAMER, DEGETEAU, AND SADLER ON TOP OF CLIFF.					
911.	2:02:15.21	753	2:02:16.02	2:02:17.02	1.00	DEGETAU (TO OTHERS) Fuck!
	LOW ANGLE FS OF BENJAMIN, HAMER, DEGETEAU, AND SADLER.					("Strong exclamation)
	DEGATEAU Fuck!	754	2:02:18.19	2:02:20.19	2.00	HAMER (TO OTHERS) Crazy son of a bitch.
	HAMER Crazy son of a bitch.					("son of a bitch," slang for a male)
912.	2:02:21.02					
	LOW ANGLE ELS OF BENJAMIN, HAMER, DEGETEAU, AND SADLER ON TOP OF CLIFF.					
913.	2:02:23.03	755	2:02:23.03	2:02:25.02	1.23	HAMER (TO BENJAMIN) Well, it's not like he was doing us much good.
	LOW ANGLE FS OF BENJAMIN, HAMER, DEGETEAU, AND SADLER.	756	2:02:25.06	2:02:26.06	1.00	BENJAMIN (TO HAMER) We needed him!
	HAMER Well, it's not like he was doing us much good.	757	2:02:26.10	2:02:27.23	1.13	HAMER (TO BENJAMIN) For what? He's been leading us on a wild goose chase...
	BENJAMIN We needed him!					("wild goose chase," a pointless pursuit)

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	HAMER For what? He's been leading us on a wild goose chase...	758	2:02:28.03	2:02:30.05	2.02	BENJAMIN (TO HAMER) THEN HAMER (TO BENJAMIN) - I'm telling you, we needed him! - Oh really?
	BENJAMIN I'm telling you, we needed him!					
	HAMER Oh really?					
	MUSIC OUT.					
914.	2:02:30.09	759	2:02:30.09	2:02:33.18	3.09	HAMER (TO BENJAMIN) It certainly wasn't to find water! Or Aban, for that matter!
	MS OF HAMER AND BENJAMIN. DEGETEAU APPEARS AT L.	760	2:02:33.22	2:02:35.00	1.03	BENJAMIN (TO HAMER) It's more than that.
	HAMER Well, it certainly wasn't to find water! Or Aban, for that matter!	761	2:02:35.04	2:02:37.10	2.06	HAMER (TO BENJAMIN) Well, why don't you tell us just what the fuck "more" means?
	BENJAMIN It's more than that.					("what the fuck," what specifically)
	HAMER Well, why don't you tell us just what the fuck "more" means?	762	2:02:37.14	2:02:39.12	1.22	BENJAMIN (TO HAMER) That's on a need to know basis, Chief.
	BENJAMIN That's on a need to know...					("need to know," the doctrine that important secrets be kept only to those who are required to have knowledge of them)
915.	2:02:38.16	763	2:02:39.16	2:02:42.23	3.07	HAMER (TO BENJAMIN) You gotta be fucking joking me. Who needs to know more than we do?
	MCS OF HAMER AND BENJAMIN.					
	BENJAMIN (CONT) ...basis, Chief.	764	2:02:43.14	2:02:48.06	4.16	HAMER (TO BENJAMIN) Hey, motherfucker! I lost three men on this goose chase of yours!
	HAMER You gotta be fucking joking me. Who needs to know more than we do?					("motherfucker," pejorative term for a male)
	CAMERA PANS R. WITH BENJAMIN AS HE	765	2:02:48.10	2:02:50.19	2.09	HAMER (TO BENJAMIN) And I wanna know what the fuck is going on!

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	WALKS AWAY. HAMER Hey, motherfucker!					("what the fuck," colloquial emphatic)
916.	2:02:44.21 MS OF HAMER AS CAMERA DOLLIES BACK, REVEALING BENJAMIN AT R. . DEGETEAU AND SADLER AT L. HAMER I just lost three men on this goddamn goose chase of yours! And I wanna know what the fuck is going on!					
917.	2:02:51.00 MCS OF BENJAMIN. HAMER (OFF/S) Now tell us what's happening. What was that thing last night?	766	2:02:51.09	2:02:54.10	3.01	HAMER (TO BENJAMIN) Now tell us what's happening. What was that thing last night?
	BENJAMIN We don't know.	767	2:02:55.04	2:02:56.10	1.06	BENJAMIN (TO HAMER) We don't know.
918.	2:02:56.13 MS OF HAMER AND BENJAMIN. DEGETEAU IN BG. HAMER We. What, you and those pinheads at Langley?	768	2:02:56.20	2:02:59.19	2.23	HAMER (TO BENJAMIN) We. What, you and those pinheads at Langley? ("pinheads," intellectuals, those who make official policy)
	BENJAMIN Look, Chief. All I can tell you...	769	2:03:02.01	2:03:04.18	2.17	BENJAMIN (TO HAMER) Chief. All I can tell you...
	MUSIC IN.					
919.	2:03:04.22 CS OF BENJAMIN. BENJAMIN (CONT)	770	2:03:05.15	2:03:08.15	3.00	BENJAMIN (TO HAMER) is that I'm working for a special group inside the company.

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	...is that I'm working for a special group inside the company.					
920.	2:03:08.16	771	2:03:09.01	2:03:10.14	1.13	HAMER (TO BENJAMIN) That's fuckin' beautiful.
	MS OF HAMER AND BENJAMIN. DEGETEAU IN BG.					
	HAMER That's fuckin' beautiful.					
921.	2:03:10.16	772	2:03:10.18	2:03:13.04	2.10	HAMER (TO BENJAMIN) If I find out we're out here dying while you guys...
	CS OF BENJAMIN.					
	HAMER (OFF/S) If I find out we're out here dying while you guys go on a little ghost hunt...	773	2:03:13.08	2:03:15.23	2.15	HAMER (TO BENJAMIN) go on a little ghost hunt, I'll put a round in you myself. ("ghost hunt," search for the phenomenon they pursue) ("a round," an amount of bullets)
922.	2:03:14.06					
	MS OF HAMER AND BENJAMIN. DEGETEAU IN BG.					
	HAMER (CONT) ...I'll put a round in you myself.					
923.	2:03:16.07	774	2:03:17.04	2:03:19.04	2.00	BENJAMIN (TO HAMER) We all have our orders to follow, Chief.
	MCS OF BENJAMIN.					
	BENJAMIN We all have our orders to follow, Chief.					
924.	2:03:19.11	775	2:03:19.11	2:03:20.19	1.08	HAMER (TO BENJAMIN) Yeah, well maybe you haven't heard...
	MS OF HAMER AND BENJAMIN. DEGETEAU IN BG.					
	HAMER Yeah, well maybe you haven't heard...					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
925.	2:03:20.21 MCS OF BENJAMIN. HAMER (CONT) (OFF/S) ...but dead men don't follow orders.	776	2:03:20.21	2:03:22.19	1.22	HAMER (TO BENJAMIN) but dead men don't follow orders.
926.	2:03:22.20 MS OF HAMER AND BENJAMIN. DEGETEAU IN BG. HAMER AND DEGETEAU EXIT FRAME R.					
927.	2:03:27.04 MCS OF BENJAMIN AS DEGETEAU IN FG EXITS FRAME R.					
928.	2:03:30.08 MS OF BENJAMIN. BENJAMIN Fuck. HE EXITS FRAME L.					
929.	2:03:34.11 LOW ANGLE ELS OF BENJAMIN AT THE TOP OF THE MOUNTAIN.					
930.	2:03:37.16 MLS OF SADLER, HAMER AND DEGETEAU AS THEY COME FORWARD IN THE DISTANCE. DISSOLVE TO:					
931.	2:03:45.04 MLS OF SADLER, HAMER AND DEGETEAU AS THEY COME FORWARD IN THE	777 ITAL	2:03:45.00	2:03:48.09	3.09	BENJAMIN (TO AUDIENCE) I want to tell them. In a way, I need to tell them.
		778 ITAL	2:03:49.15	2:03:52.05	2.14	BENJAMIN (TO AUDIENCE) I search my mind through all the

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	DISTANCE.					protocol...
	BENJAMIN (VO) I want to tell them. In a way, I need to tell them. I search my mind through all the protocol...					
	DISSOLVE TO:					
932.	2:03:52.15	779 ITAL	2:03:52.09	2:03:54.20	2.11	BENJAMIN (TO AUDIENCE) all the secrets and ask myself...
	FS OF HAMER, DEGETEAU, AND SADLER AS THEY COME FORWARD.	780 ITAL	2:03:55.00	2:03:58.00	3.00	BENJAMIN (TO AUDIENCE) what good does it do to die with this locked in my head.
	BENJAMIN (CONT) (VO) ...all the secrets and ask myself, what good does it do to die with this locked in my head.					("locked in my head," kept secret)
	DISSOLVE TO:					
933.	2:03:58.16	781 ITAL	2:03:59.01	2:04:00.22	1.21	BENJAMIN (TO AUDIENCE) What will the powers that be do...
	MS OF BENJAMIN'S FEET AS CAMERA DOLLIES FORWARD WITH THEM.	782 ITAL	2:04:01.02	2:04:02.16	1.14	BENJAMIN (TO AUDIENCE) with the information I'm sending them?
	BENJAMIN (VO) What will the powers that be do with the information I'm sending them? Mohammed Aban knows. He's always known.	783 ITAL	2:04:03.21	2:04:06.21	3.00	BENJAMIN (TO AUDIENCE) Mohammed Aban knows. He's always known.
934.	2:04:07.14	784 ITAL	2:04:08.12	2:04:09.20	1.08	BENJAMIN (TO AUDIENCE) But is he alive?
	MS OF BENJAMIN AS CAMERA DOLLIES BACK WITH HIM.					
	BENJAMIN (VO) But is he alive?					
935.	2:04:21.00					
	FS OF SADLER, DEGETEAU AND HAMER.					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
936.	2:04:25.15 LOW ANGLE LS OF BENJAMIN. CAMERA PANS L. AND TILTS DOWN TO THE VALLEY.					
937.	2:04:38.15 MS OF BENJAMIN.					
938.	2:04:44.03 MS OF LANDSCAPE SEEN FROM BENJAMIN'S INFRARED CAMERA POV. CAMERA ZOOMS IN.					
939.	2:04:49.16 MS OF BENJAMIN HOLDING HIS CAMERA. OTHERS IN BG. HAMER Keynes! What is it?	785	2:04:50.09	2:04:52.11	2.02	HAMER (TO BENJAMIN) Keynes! What is it?
940.	2:04:53.05 FS OF SADLER, DEGETEAU, AND HAMER. HAMER Stand by.	786	2:04:56.12	2:04:57.14	1.02	HAMER (TO DEGETAU & SADLER) Stand by.
941.	2:04:58.00 MS OF BENJAMIN HOLDING HIS CAMERA.					
942.	2:04:59.22 MS OF LANDSCAPE SEEN FROM BENJAMIN'S INFRARED CAMERA POV. A FIREY MASS APPEARS FROM BG.					
943.	2:05:07.00					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	MS OF BENJAMIN HOLDING HIS CAMERA.					
944.	2:05:09.16					
	MS OF A FIREY MASS SEEN FROM BENJAMIN'S INFRARED CAMERA POV.					
945.	2:05:16.15					
	MCS OF BENJAMIN FROM BEHIND HIS HEAD. A NEAR- INVISIBLE MASS FLIES IN THE AIR.					
946.	2:05:20.05					
	MS OF BENJAMIN. HAMER COMES FORWARD FROM BG.					
947.	2:05:22.00					
	MCS OF BENJAMIN.					
948.	2:05:24.17	787	2:05:27.07	2:05:29.09	2.02	HAMER (TO BENJAMIN) What is it? Do you see something?
	MSOF BENJAMIN. HAMER COMES FORWARD FROM BG.	788	2:05:33.07	2:05:34.11	1.04	BENJAMIN (TO HAMER) I saw Mohammed Aban.
	HAMER What is it? Do you see something?	789	2:05:35.06	2:05:36.20	1.14	HAMER (TO BENJAMIN) THEN BENJAMIN (TO HAMER) - Are you kidding me? - Look.
	BENJAMIN I saw Mohammed Aban.					
	HAMER Are you kidding me?					
	BENJAMIN Look.					
949.	2:05:38.17	790	2:05:40.08	2:05:41.16	1.08	HAMER (TO BENJAMIN) What the hell is that thing?
	MS OF A FIREY MASS SEEN FROM BENJAMIN'S INFRARED					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	CAMERA POV.					
	HAMER (OFF/S) What the hell is that thing?					
950.	2:05:41.20	791	2:05:42.00	2:05:46.14	4.14	BENJAMIN (TO HAMER) I don't know. But I think it's what killed your men, Chief.
	MS OF BENJAMIN AND HAMER.					
	BENJAMIN I don't know. But I think it's what killed your men, Chief. It's what I've been looking for.	792	2:05:47.12	2:05:49.04	1.16	BENJAMIN (TO HAMER) It's what I've been looking for.
951.	2:05:49.08	793	2:05:49.20	2:05:51.07	1.11	BENJAMIN (TO HAMER) It's why I'm here.
	MCS OF BENJAMIN AS CAMERA TILTS UP TO HIM.	794	2:05:52.19	2:05:55.11	2.16	HAMER (TO BENJAMIN) I don't understand. What, is it some kind of weapon?
	BENJAMIN It's why I'm here.					
	HAMER I don't understand.					
	CAMERA PANS L. TO HAMER.					
	HAMER What, is it some kind of weapon?					
952.	2:05:55.13	795	2:05:55.21	2:05:57.02	1.05	BENJAMIN (TO HAMER) We don't know.
	MS OF BENJAMIN.					
	BENJAMIN We don't know.					
953.	2:05:57.09	796	2:05:57.13	2:05:59.20	2.07	HAMER (TO BENJAMIN) Something Soviet?
	MCS OF HAMER. BENJAMIN WALKS THROUGH FG L-R.					
	HAMER Something Soviet?					
954.	2:05:59.06	797	2:05:59.20	2:06:00.20	1.00	HAMER (TO BENJAMIN) Hey!

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	MS OF BENJAMIN. HAMER IN FG.	798	2:06:01.06	2:06:03.14	2.08	HAMER (TO BENJAMIN) We can't fight this thing if you don't tell us what it is.
955.	HAMER Hey! We can't fight this thing if you don't tell us what it is. 2:06:07.14					
	MCS OF HAMER.					
956.	2:06:09.09	799	2:06:12.10	2:06:15.04	2.18	BENJAMIN (TO HAMER) Okay, Sergeant. Get your guys.
	MCS OF BENJAMIN. BENJAMIN Okay, Sergeant. Get your guys. HE EXITS FRAME R.					
957.	2:06:15.10					
	FS OF SADLER AND DEGETEAU.					
958.	2:06:16.18					
	MCS OF HAMER. HE EXITS FRAME L.					
959.	2:06:20.01	800	2:06:23.07	2:06:25.07	2.00	HAMER (TO BENJAMIN) How long have you people known about this thing?
	ELS OF DEGETEAU, HAMER AND SADLER AS CAMERA DOLLIES FORWARD. HAMER How long have you people known about this thing?					
960.	2:06:26.02	801	2:06:26.09	2:06:30.16	4.07	BENJAMIN (TO HAMER) Since we here in the 80s. And we were training the Mujahideen.
	MCS OF DEGETEAU. BENJAMIN In BG. BENJAMIN Since we here in the 80s. And we were training the Mujahideen.					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	MUSIC OUT.					
961.	2:06:32.16	802	2:06:31.09	2:06:32.14	1.05	BENJAMIN (TO HAMER) We...
	MCSOF BENJAMIN. SADLER IN BG.	803	2:06:34.02	2:06:38.15	4.13	BENJAMIN (TO HAMER) tried to use this area to set up training camps.
	BENJAMIN We tried to use this area to set up training camps.					
962.	2:06:38.22	804	2:06:39.13	2:06:41.22	2.08	BENJAMIN (TO HAMER) But we found that most of it was dead.
	MS OF HAMER.					
	BENJAMIN (OFF/S) But we found that most of it was dead.	805	2:06:42.09	2:06:43.11	1.02	HAMER (TO BENJAMIN) What do you mean, dead?
	HAMER What do you mean, dead?					
963.	2:06:43.12	806	2:06:44.09	2:06:45.12	1.03	BENJAMIN (TO HAMER) Nothing worked.
	MS OF BENJAMIN.					
	BENJAMIN Nothing worked. Radios...	807	2:06:46.05	2:06:51.11	5.06	BENJAMIN (TO HAMER) Radios, compasses, anything with an electromagnetic transmission. (OVER SCENE END)
964.	2:06:47.02					
	MFS OF SADLER.					
	BENJAMIN (CONT) (OFF/S) ...compasses, anything with...					
965.	2:06:48.23					
	MS OF BENJAMIN.					
	BENJAMIN (CONT) ...an electromagnetic transmission.					
966.	2:06:52.00	808	2:06:52.01	2:06:55.02	3.01	BENJAMIN (TO HAMER) So my group began to study it.
	MS OF SADLER.					
	BENJAMIN (OFF/S)					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	So my group began to study it.					
967.	2:06:55.15	809	2:06:56.03	2:06:57.16	1.13	BENJAMIN (TO HAMER) But we couldn't figure it out.
	MCS OF BENJAMIN. SADLER IN BG.	810	2:06:58.17	2:07:00.11	1.18	BENJAMIN (TO HAMER) Then in 2000...
	BENJAMIN But we couldn't figure it out. Then in 2000, we saw something, An image. A satellite image.	811	2:07:02.13	2:07:07.04	4.15	BENJAMIN (TO HAMER) we saw something, An image. A satellite image.
968.	2:07:07.14	812	2:07:08.06	2:07:09.16	1.10	SADLER (TO BENJAMIN) What did you see?
	MFS OF SADLER. SADLER What did you see?					
969.	2:07:09.16	813	2:07:12.12	2:07:14.12	2.00	BENJAMIN (TO SADLER) Have you ever heard of the Vimanas?
	MCS OF BENJAMIN. BENJAMIN Have you ever heard of the Vimanas?					("Vimanas, i.e., from the Vedas, mythical flying machines)
970.	2:07:14.16	814	2:07:15.14	2:07:16.20	1.06	HAMER (TO BENJAMIN) No, I haven't.
	MS OF HAMER. HAMER No, I haven't.	815	2:07:17.21	2:07:21.12	3.15	SADLER (TO HAMER) No, I have. Quite common in East Asian folklore.
	SADLER (OFF/S) No, I have. MUSIC IN.					
971.	2:07:19.09	816	2:07:22.16	2:07:23.22	1.06	SADLER (TO HAMER) Especially in India.
	MFS OF SADLER. SADLER Quite common in East Asian folklore. Especially in India.					
972.	2:07:23.21					
	MCS OF HAMER.					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
973.	2:07:26.11 MFS OF SADLER AS HE COMES FORWARD. SADLER It's kind of like a UFO but in the shape of a triangle.	817	2:07:26.11	2:07:31.12	5.01	SADLER (TO HAMER) It's kind of like a UFO but in the shape of a triangle. (UFO, acronym for unidentified flying object)
974.	2:07:32.09 MCS OF BENJAMIN.	818	2:07:33.00	2:07:34.13	1.13	SADLER (TO HAMER) Alexander the Great even documented...
	SADLER (OFF/S) Alexander the Great even documented seeing these attacking his troops here...	819	2:07:34.17	2:07:36.05	1.12	SADLER (TO HAMER) seeing these attacking his troops here...
975.	2:07:36.08 MFS OF SADLER. BENJAMIN IN FG. SADLER (CONT) ...and he referred to them as flaming shields.	820	2:07:36.16	2:07:38.14	1.22	SADLER (TO HAMER) and he referred to them as flaming shields.
976.	2:07:38.15 MS OF HAMER.	821	2:07:39.10	2:07:41.08	1.22	HAMER (TO BENJAMIN) So this is a fucking UFO hunt.
	HAMER So this is a fucking UFO hunt. BENJAMIN (OFF/S) No, no...	822	2:07:41.21	2:07:47.07	5.10	BENJAMIN (TO HAMER) No, no, Chief, this was identified. There is evidence.
977.	2:07:42.05 MCS OF BENJAMIN. BENJAMIN (CONT) ...Chief, this was identified.					
978.	2:07:45.19 MS OF HAMER. BENJAMIN (OFF/S) There is evidence.					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
979.	2:07:47.15 MCS OF BENJAMIN. BENJAMIN We believe it to be a weapon of unimaginable power, and that is why you and your men were recruited.	823	2:07:48.03	2:07:51.08	3.05	BENJAMIN (TO HAMER) We believe it to be a weapon of unimaginable power...
		824	2:07:51.12	2:07:53.20	2.08	BENJAMIN (TO HAMER) and that is why you and your men were recruited.
980.	2:07:53.22 MS OF HAMER. HAMER What good is it gonna do if we find the thing and get killed in the process? Not exactly...	825	2:07:54.01	2:07:56.01	2.00	HAMER (TO BENJAMIN) What good is it gonna do if we find the thing...
		826	2:07:56.05	2:07:57.18	1.13	HAMER (TO BENJAMIN) and get killed in the process?
		827	2:07:58.00	2:08:00.19	2.19	HAMER (TO BENJAMIN) Not exactly a stellar recon, is it? ("stellar," excellently done) ("recon," reconnaissance mission") (OVER SCENE END)
981.	2:07:58.14 MS OF BENJAMIN. HAMER (CONT) ...a stellar recon, is it? BENJAMIN Okay.					
982.	2:08:03.13 MS OF SADLER. BENJAMIN (OFF/S) Look...					
983.	2:08:05.12 MS OF BENJAMIN'S HANDS AS CAMERA TILTS DOWN TO DEVICE. BENJAMIN (CONT) ...this is my connection to	828	2:08:05.13	2:08:07.20	2.07	BENJAMIN (TO HAMER) This is my connection to the outside world.

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	the outside world.					
984.	2:08:08.00 MFS OF SADLER. BENJAMIN IN FG. SADLER Hold on. Your camera?	829	2:08:09.07	2:08:11.09	2.02	SADLER (TO BENJAMIN) Hold on. Your camera?
985.	2:08:12.04 MCS OF BENJAMIN. SADLER (OFF/S) What are you talking about, Keynes?	830	2:08:12.09	2:08:14.03	1.19	SADLER (TO BENJAMIN) What are you talking about, Keynes?
	831	2:08:14.12	2:08:17.14	3.02	BENJAMIN (TO SADLER) I have been relaying video optically...	
	832	2:08:18.03	2:08:20.21	2.18	BENJAMIN (TO SADLER) during our mission using this laser uplink. ("uplink," i.e., to a satellite)	
986.	2:08:21.13 MS OF SADLER. SADLER Terrific.	833	2:08:21.13	2:08:24.07	2.18	SADLER (TO BENJAMIN) Terrific. Now you tell us. (OVER SCENE END)
987.	2:08:23.04 MS OF HAMER. SADLER (OFF/S) Now you tell us. CAMERA TILTS UP AND DOLLIES BACK WITH HIM. HAMER So you people have been following us through this entire thing.	834	2:08:26.12	2:08:29.13	3.01	HAMER (TO BENJAMIN) So you people have been following us through this entire thing.
988.	2:08:29.17 MCS OF BENJAMIN. HAMER (OFF/S) You probably know where	835	2:08:29.18	2:08:32.00	2.06	HAMER (TO BENJAMIN) You probably know where we are right now!
	836	2:08:32.04	2:08:36.04	4.00	BENJAMIN (TO HAMER) It was the only way we could	

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	we are right now!					obtain verifiable evidence.
	BENJAMIN Listen, Chief. It was the only way we could obtain verifiable evidence.					
989.	2:08:36.10 MCS OF HAMER. BENJAMIN (OFF/S) We had no way of knowing if any of us would return.	837	2:08:36.14	2:08:39.01	2.11	BENJAMIN (TO HAMER) We had no way of knowing if any of us would return.
990.	2:08:39.05 MS OF SADLER. SADLER This is insane.	838	2:08:40.12	2:08:41.15	1.03	SADLER (TO BENJAMIN) This is insane.
991.	2:08:41.17 MCS OF HAMER. HAMER This is a fucking suicide mission!	839	2:08:41.23	2:08:44.08	2.09	HAMER (TO BENJAMIN) This is a fucking suicide mission!
992.	2:08:44.14 MCS OF BENJAMIN. BEJAMIN There is a big difference between suicide and sacrifice.	840	2:08:44.14	2:08:48.04	3.14	BENJAMIN (TO HAMER) There is a big difference between suicide and sacrifice.
993.	2:08:48.08 MCS OF HAMER. HE AIMS HIS GUN. HAMER Truth!!	841	2:08:49.00	2:08:53.04	4.04	HAMER (TO BENJAMIN) Truth!! That's the fucking difference, you piece of shit!! ("piece of shit," a term of opprobrium)
994.	2:08:49.22 MCS OF BENJAMIN. CAMERA TILTS UP WITH HIM.					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	HAMER (OFF/S) That's the...					
995.	2:08:51.08 MCS OF HAMER. HAMER (CONT) ...fucking difference, you piece of shit!!					
996.	2:08:53.07	842	2:08:53.12	2:08:56.07	2.19	BENJAMIN (TO HAMER) This is bigger than you and me, okay? Just relax. (OVER SCENE END)
	MS OF SADLER. HAMER WALKS THROUGH FG L- R. BENJAMIN (OFF/S) This is bigger than you and me, okay?					
997.	2:08:54.22 MCS OF BENJAMIN. BENJAMIN Just relax.					
998.	2:08:56.10	843	2:08:56.11	2:08:59.21	3.10	HAMER (TO BENJAMIN) I should put a round in you for what you've done to my men!
	HAMER I should put a fucking round in you for what you've done to my men!					
999.	2:08:59.22	844	2:09:00.01	2:09:01.19	1.18	BENJAMIN (TO HAMER) Your men were patriots, Chief.
	MCS OF BENJAMIN. BENJAMIN Your men were patriots, Chief.					
1000.	2:09:02.02	845	2:09:02.02	2:09:03.19	1.17	HAMER (TO BENJAMIN) They were my friends!
	MCS OF HAMER.					
	HAMER They were my friends!	846	2:09:04.06	2:09:05.11	1.05	BENJAMIN (TO HAMER) I understand.
	BENJAMIN (OFF/S)					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	I understand.					
	HAMER Fuck!					
1001.	2:09:07.02					
	MS OF BENJAMIN. HAMER IN FG HITS HIM WITH HIS GUN AND PUNCHES HIM IN THE FACE.					
1002.	2:09:12.01					
	RAPID CUTS AS BENJAMIN AND HAMER FIGHT.					
1003.	2:09:24.13					
	MS OF SADLER.					
1004.	2:09:25.17	847	2:09:30.10	2:09:32.14	2.04	SADLER (TO BENJAMIN & HAMER) That's it! That's enough!
	MS OF BENJAMIN AND HAMER STRUGGLING ON THE GROUND. CAMERA TILTS UP TO SADLER AS HE ATTEMPTS TO BREAK IT UP.					
	SADLER That's it! That's enough!					
1005.	2:09:36.19					
	MS OF BENJAMIN.					
1006.	2:09:41.07	848	2:09:43.17	2:09:45.06	1.13	BENJAMIN (TO HAMER) Didn't have to be like this, Chief. ("Didn't," idiomatic for "It didn't")
	MS OF HAMER.					
	BENJAMIN (OFF/S) Didn't have to be like this, Chief.					
1007.	2:09:45.07	849	2:09:46.06	2:09:47.16	1.10	BENJAMIN (TO HAMER) I'm not the enemy.
	MS OF BENJAMIN.					
	BENJAMIN					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	I'm not the enemy.					
1008.	2:09:47.18 MS OF HAMER. HAMER You might as well be.	850	2:09:48.17	2:09:50.17	2.00	HAMER (TO BENJAMIN) You might as well be.
1009.	2:09:52.10 MS OF BENJAMIN.					
1010.	2:09:54.14 MCS OF DEGETEAU.					
1011.	2:09:58.13 MS OF BENJAMIN. BENJAMIN I'm sorry, Sergeant. I'm sorry.	851	2:09:58.19	2:10:02.00	3.05	BENJAMIN (TO HAMER) I'm sorry, Sergeant. I'm sorry.
1012.	2:10:02.01 MS OF SADLER.					
1013.	2:10:06.00 MS OF BENJAMIN.					
1014.	2:10:10.12 MFS OF MOUNTAIN AS THE SUUN GOES DOWN BEHIND IT. BENJAMIN (VO) I'm willing to die for my country, but this... I don't know if this is life or death. Maybe it's something in between. FADE TO BLACK. FADE IN ON:	852 ITAL 853 ITAL 854 ITAL	2:10:12.03	2:10:14.19	2.16	BENJAMIN (TO AUDIENCE) I'm willing to die for my country, but this...
			2:10:15.06	2:10:17.06	2.00	BENJAMIN (TO AUDIENCE) I don't know if this is life or death.
			2:10:18.12	2:10:20.16	2.04	BENJAMIN (TO AUDIENCE) Maybe it's something in between.
1015.	2:10:23.00 EXT. DESERT-NIGHT. CS OF ABAN'S PHOTO					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	IN BENJAMIN'S HANDS.					
1016.	2:10:27.19					
	MCS OF BENJAMIN AS CAMERA TILTS UP TO HIM.					
1017.	2:11:09.09					
	MS OF BENJAMIN.					
1018.	2:11:10.21					
	CS OF ABAN'S PHOTO IN BENJAMIN'S HANDS.					
	DISSOLVE TO:					
1019.	2:11:15.21					
	EXT. DESERT-DAY. MFS OF LANDSCAPE AS CAMERA PANS R. ACROSS IT.					
	DISSOLVE TO:					
1020.	2:11:23.05	855	2:11:31.09	2:11:32.09	1.00	SADLER (TO BENJAMIN) Keynes.
	MFS OF BENJAMIN. SADLER COMES FORWARD FROM BG.	856	2:11:33.17	2:11:34.20	1.03	SADLER (TO BENJAMIN) Keynes, get up.
	SADLER Keynes. Keynes, get up.					(OVER SCENE END)
	MUSIC OUT.					
1021.	2:11:34.12	857	2:11:36.09	2:11:37.19	1.10	BENJAMIN (TO SADLER) What is it?
	MFS OF BENJAMIN AS CAMERA TILTS UP WITH HIM. SADLER IN FG.	858	2:11:38.00	2:11:39.12	1.12	SADLER (TO BENJAMIN) It's the Chief. He's gone.
	BENJAMIN What is it?					(OVER SCENE END)
	SADLER It's the Chief.					
1022.	2:11:38.12					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	MFS OF BENJAMIN. CAMERA TILTS UP WITH HIM AS HE STANDS. SADLER IN BG.					
	SADLER He's gone.					
1023.	2:11:40.06	859	2:11:41.09	2:11:43.00"	1.15	BENJAMIN (TO SADLER) THEN SADLER (TO BENJAMIN) - How long? - I don't know.
	MS OF BENJAMIN. SADLER IN FG.					
	BENJAMIN How long?	860	2:11:43.21	2:11:46.22	3.01	SADLER (TO BENJAMIN) He left his rifle. I don't know why he'd do that.
	SADLER I don't know. He...					(OVER SCENE END)
1024.	2:11:44.03					
	MFS OF SADLER. BENJAMIN IN FG.					
	SADLER ...left his rifle. I don't know why he'd do that.					
1025.	2:11:47.02	861	2:11:47.12	2:11:49.13	2.01	BENJAMIN (TO SADLER) Well, we have to assume he's not coming back.
	MS OF BENJAMIN. SADLER IN FG.					
	BENJAMIN Well, we have to assume he's not coming back.					
1026.	2:11:50.17	862	2:11:51.00	2:11:52.06	1.06	BENJAMIN (TO SADLER) How's Degeteau?
	MFS OF SADLER. BENJAMIN IN FG.	863	2:11:54.06	2:11:55.07	1.01	SADLER (TO BENJAMIN) He's not good.
	BENJAMIN How's Degeteau?					
	SADLER He's not good.					
1027.	2:11:55.06	864	2:11:56.10	2:11:58.12	2.02	SADLER (TO BENJAMIN) Look, can you at least use your uplink...
	MS OF BENJAMIN. SADLER IN FG.					(OVER SCENE END)

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	SADLER Look...					
1028.	2:11:56.22 MFS OF SADLER. BENJAMIN IN FG. SADLER (CONT) ...can you at least use your uplink to tell whoever it is on at the other end to come and get him?	865	2:11:58.16	2:12:00.16	2.00	SADLER (TO BENJAMIN) to tell whoever it is on at the other end to come and get him?
1029.	2:12:01.00 MS OF BENJAMIN. SADLER IN FG. BENJAMIN They won't come.	866	2:12:02.21	2:12:04.01	1.04	BENJAMIN (TO SADLER) They won't come.
1030.	2:12:04.07 MFS OF SADLER. BENJAMIN IN FG. SADLER Take a look at him! It's not like he's of any use on this mission!	867	2:12:04.13	2:12:08.00	3.11	SADLER (TO BENJAMIN) Take a look at him! It's not like he's of any use on this mission!
1031.	2:12:08.02 MCS OF BENJAMIN.	868	2:12:08.20	2:12:10.15	1.19	BENJAMIN (TO SADLER) We are the mission, Sergeant.
	BENJAMIN We are the mission, Sergeant. Don't you see that?	869	2:12:11.19	2:12:12.20	1.01	BENJAMIN (TO SADLER) Don't you see that?
1032.	2:12:12.21 MFS OF SADLER. BENJAMIN IN FG. BENJAMIN Okay, our objective is to find these...	870	2:12:13.08	2:12:16.10	3.02	BENJAMIN (TO SADLER) Our objective is to find these Vimanos. Their objective... (OVER SCENE END)
1033.	2:12:15.04 MCS OF BENJAMIN.	871	2:12:16.20	2:12:18.20	2.00	BENJAMIN (TO SADLER) is to see what happens when we do.

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	BENJAMIN (CONT) ...Vimanos. Their objective is to see what happens when we do.					
1034.	2:12:19.03	872	2:12:19.09	2:12:20.15	1.06	BENJAMIN (TO SADLER) The end justifies the means.
	MS OF BENJAMIN. SADLER IN FG.	873	2:12:20.20	2:12:22.23	2.03	SADLER (TO BENJAMIN) Yeah? Well, that's the problem, isn't it.
	BENJAMIN The end justifies the means.					
	SADLER (OFF) Yeah?					
1035.	2:12:21.10					
	MFS OF SADLER. BENJAMIN IN FG.					
	SADLER Well, that's the problem, isn't it.					
1036.	2:12:23.03	874	2:12:23.15	2:12:25.07	1.16	SADLER (TO BENJAMIN) Is that we never seem to reach the end.
	MCS OF BENJAMIN AS CAMERA DOLIES IN ON HIM.					
	SADLER (OFF) Is that we never seem to reach the end.					
1037.	2:12:27.08	875	2:12:27.19	2:12:29.19	2.00	BENJAMIN (TO SADLER) We've got to keep going.
	MS OF BENJAMIN.					
	BENJAMIN We've got to keep going.					
1038.	2:12:30.09					
	MS OF BENJAMIN.					
1039.	2:12:32.03					
	MS OF SADLER. HE WALKS TO DEGETEAU IN BG.					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	MUSIC IN.					
1040.	2:12:38.20					
	EXT. MOUNTAINS-DAY. ELS OF DEGETEAU, HAMER, SADLER, AND BENJAMIN AS CAMERA DOLLIES L.					
1041.	2:12:47.09					
	FS OF BENJAMIN AS HE ENTERS FRAME L. IN THE DISTANCE AND COMES FORWARD. HE IS FOLLOWED BY SADLER AND DEGEATEAU IN BG. CAMERA RACKS FOCUS TO BONES IN FG.					
1042.	2:13:02.13					
	MCS OF DEGETEAU AND SADLER AS THEY COME FORWARD. SADLER EXITS FRAME R.					
1043.	2:13:05.21					
	MS OF BENJAMIN AS CAMERA TILTS UP.					
1044.	2:13:12.00					
	MS OF BONES AS CAMERA PANS R. AND TILTS DOWN ACROSS THEM.					
1045.	2:13:14.14					
	MS OF BENJAMIN. SADLER COMES FORWARD FROM BG.					
1046.	2:13:19.15					
	MS OF BONES AS CAMERA PANS TILTS					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	DOWN ACROSS THEM.					
1047.	2:13:24.07	876	2:13:30.19	2:13:32.09	1.14	SADLER (TO BENJAMIN) Is that what I think it is?
	MS OF BENJAMIN AND SADLER.	877	2:13:33.12	2:13:35.10	1.22	BENJAMIN (TO SADLER) It's the Hill of Bones.
	SADLER Is that what I think it is?					(The remains of the battle in the 19 th century that resulted in the loss of everyone but one man)
	BENJAMIN It's the Hill of Bones.	878	2:13:37.02	2:13:38.09	1.07	SADLER (TO BENJAMIN) Unbelievable.
	SADLER Unbelievable.					
1048.	2:13:38.13	879	2:13:39.12	2:13:41.02	1.14	DEGETAU (TO SADLER & BENJAMIN) Feels like we're in hell out here!
	MCS OF DEGETEAU.					
	DEGETEAU Feels like we're in hell out here!					
1049.	2:13:41.10	880	2:13:42.01	2:13:43.10	1.09	SADLER (TO DEGETAU) Close enough.
	MS OF BENJAMIN AND SADLER.					
	SADLER Close enough.					
1050.	2:13:45.02					
	CS OF BONES SEEN THROUGH BENJAMIN'S INRARED CAMERA. CAMERA PANS L.					
1051.	2:13:49.20	881 ITAL	2:13:53.06	2:13:56.03	2.21	BENJAMIN (TO AUDIENCE) I have no doubt that this is the footprint we saw from space.
	CS OF BONES SEEN THROUGH BENJAMIN'S INRARED CAMERA. CAMERA TILTS UP.					("footprint," the image detected by the satellite)
	BENJAMIN (VO) I have no doubt that this is the...					(OVER SCENE END)
1052.	2:13:54.12	882 ITAL	2:13:56.20	2:14:00.03	3.07	BENJAMIN (TO AUDIENCE) Man's fate piled up in an ancient heap in front of us.
	MCS OF BENJAMIN.					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	BENJAMIN (CONT) (VO) ...footprint we saw from space. Man's fate piled up...					(OVER SCENE END)
1053.	2:13:58.12	883 ITAL	2:14:01.00	2:14:03.12	2.12	BENJAMIN (TO AUDIENCE) This is a message. A warning.
	CS OF BONES SEEN THROUGH BENJAMIN'S INRARED CAMERA. CAMERA ZOOMS IN.					
	BENJAMIN (CONT) (VO) ...in an ancient heap in front of us. This is a message. A warning.					
1054.	2:14:03.14	884 ITAL	2:14:04.13	2:14:05.23	1.10	BENJAMIN (TO AUDIENCE) Am I the messenger?
	MCS OF BENJAMIN.					
	BENJAMIN (VO) Am I the messenger?					
1055.	2:14:07.12					
	MCS OF BENJAMIN FROM BEHIND OPERATING HIS CAMERA.					
1056.	2:14:08.11					
	MFS OF LANDSCAPE SEEN THROUGH BENJAMIN'S INFRARED CAMERA. CAMERA TILTS UP.					
1057.	2:14:11.06	885	2:14:12.20	2:14:13.23	1.03	BENJAMIN (TO SADLER) Oh my God.
	CS OF BENJAMIN. SADLER IN BG.	886	2:14:14.18	2:14:15.21	1.03	SADLER (TO BENJAMIN) What's wrong?
	BENJAMIN Oh my God.	887	2:14:17.00	2:14:18.01	1.01	BENJAMIN (TO SADLER) Look.
	SADLER What's wrong?					
	BENJAMIN Look.					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
1058.	2:14:18.10 MS OF FIRE SEEN THROUGH BENJAMIN'S INRARED CAMERA.	888	2:14:25.19	2:14:28.17	2.22	SADLER (TO BENJAMIN) Oh my God! It's them!
1059.	2:14:20.20 CS OF BENJAMIN. SADLER IN BG. SADLER Oh my God!					
1060.	2:14:27.06 MCS OF SADLER. SADLER It's them! SADLER OPENS FIRE.					
1061.	2:14:30.12 LOW ANGLE FS OF BENJAMIN AND SADLER. DEGETEAU IN BG.					
1062.	2:14:31.18 MLS OF SADLER AND BENJAMIN. DEGETEAU IN FG. DEGETEAU Sadler! What are you shooting at?	889	2:14:31.20	2:14:34.00	2.04	DEGETAU (TO SADLER) Sadler! What are you shooting at?
1063.	2:14:34.01 MCS OF SADLER.					
1064.	2:14:35.03 LOW ANGLE FS OF BENJAMIN AND SADLER. DEGETEAU IN BG.					
1065.	2:14:36.20 MLS OF SADLER AND	890	2:14:38.19	2:14:42.06	3.11	DEGETAU (TO SADLER & BENJAMIN) Oh God! Oh God! Oh fuck!

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	BENJAMIN. DEGETEAU IN FG. SUDDENLY SADLER IS DISINTEGRATED!					
	DEGETEAU Oh God! Oh God! Oh fuck!					
	BENJAMIN Come on!					
1066.	2:14:43.18					
	MS OF DEGETEAU AS BENJAMIN PULLS HIM AWAY.					
1067.	2:14:45.12	891	2:14:45.12	2:14:46.14	1.03	DEGETAU (TO BENJAMIN) Get me out of here!
	MFS OF DEGETEAU AND BENJAMIN AS THEY EXIT FRAME R.					
	DEGETEAU Get me out of here!					
1068.	2:14:46.16					
	LOW ANGLE MFS OF MOUNTAIN.					
1069.	2:14:51.23	892	2:15:05.05	2:15:06.23	1.18	DEGETAU (TO BENJAMIN) How are we supposed to fight something like that?
	MLS OF BENJAMIN AND DEGETEAU AS THEY COME FORWARD.	893	2:15:08.09	2:15:09.16	1,07	BENJAMIN (TO DEGETAU) We don't.
	DEGETEAU How are we supposed to fight something like that?					
	BENJAMIN We don't. We don't.					
1070.	2:15:12.22					
	MFS OF VALLEY OF BONES AS IT IS BATHED IN LIGHT.					
1071.	2:15:18.05	894	2:15:34.15	2:15:38.04	3.13	BENJAMIN (TO DEGETAU) I gotta go. Okay? Before it

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	INT. CAVE-DAY. MLS OF BENJAMIN AND DEGETEAU.	895	2:15:41.01	2:15:42.12	1.11	gets too dark. DEGETAU (TO BENJAMIN) You late for a meeting?
	BENJAMIN I gotta go. Okay? Before it gets too dark.					(He makes a mordant joke as though Benjamin's leaving were a casual matter)
	DEGETEAU You late for a meeting?					
1072.	2:15:47.12	896	2:15:47.12	2:15:48.16	1.04	BENJAMIN (TO DEGETAU) Here, man.
	MCS OF BENJAMIN AS CAMERA TILTS DOWN WITH HIM.					
	BENJAMIN Here, man.					
1073.	2:15:49.13					
	MS OF BENJAMIN'S HAND AS HE PULLS A FLASK OUT OF HIS COAT.					
1074.	2:15:51.12					
	MCS OF DEGETEAU. BENJAMIN IN FG.					
1075.	2:15:53.03					
	CS OF BENJAMIN'S HANDS UNCORKING FLASK.					
1076.	2:15:54.16	897	2:16:04.10	2:16:05.21	1.10	DEGETAU (TO BENJAMIN) Motherfucker. (Said with a hint of irony)
	MCS OF DEGETEAU. BENJAMIN IN FG FEEDS HIM FROM HIS FLASK.					
	DEGETEAU Motherfucker.					
1077.	2:16:05.22					
	CS OF BENJAMIN.					
1078.	2:16:08.14	898	2:16:08.23	2:16:10.23	2.00	BENJAMIN (TO DEGETAU) I can't carry you, Vince.

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	MLS OF BENJAMIN AND DEGETEAU.					
	BENJAMIN I can't carry you, Vince.					
1079.	2:16:12.02	899	2:16:12.02	2:16:13.18	1.16	DEGETAU (TO BENJAMIN) You better get going, then.
	MCS OF DEGETEAU. BENJAMIN IN FG.					
	DEGETEAU You better get going, then.					
1080.	2:16:14.00					
	MLS OF BENJAMIN AND DEGETEAU.					
1081.	2:16:16.08					
	MCS OF BENJAMIN.					
1082.	2:16:18.03	900	2:16:19.14	2:16:20.18	1.04	BENJAMIN (TO DEGETAU) You're a good soldier.
	MCS OF DEGETEAU. BENJAMIN IN FG.					
	BENJAMIN You're a good soldier.					
1083.	2:16:20.19	901	2:16:21.10	2:16:23.10	2.00	BENJAMIN (TO DEGETAU) Your country would be proud.
	MCS OF BENJAMIN.					
	BENJAMIN Your country would be proud.					
1084.	2:16:23.17	902	2:16:14.21	2:16:27.08	2.11	DEGETAU (TO BENJAMIN) My country will never know who I am.
	MCS OF DEGETEAU. BENJAMIN IN FG.					
	DEGETEAU My country will never know who I am.					
1085.	2:16:27.23	903	2:16:32.00	2:16:33.06	1.06	BENJAMIN (TO DEGETAU) Goodbye.
	MCS OF BENJAMIN.					
	BENJAMIN					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	Goodbye.					
1086.	2:16:33.13					
	MLS OF BENJAMIN AND DEGETEAU. BENJAMIN WALKS OUT OF CAVE FRAME L.					
1087.	2:16:48.23					
	EXT. DESERT-DAY. ELS OF BENJAMIN AS HE COMES FORWARD.					
	DISSOLVE TO:					
1088.	2:16:58.12	904 ITAL	2:17:00.06	2:17:02.08	2.02	BENJAMIN (TO AUDIENCE) Something is telling me to keep walking.
	LS OF BENJAMIN AS HE COMES FORWARD.					
	BENJAMIN (VO) Something is telling me to keep walking. The search for water, or something else.	905 ITAL	2:17:03.01	2:17:05.15	2.14	BENJAMIN (TO AUDIENCE) The search for water, or something else.
	DISSOLVE TO:					
1089.	2:17:05.11	906 ITAL	2:17:06.17	2:17:08.17	2.00	BENJAMIN (TO AUDIENCE) I really don't know anymore.
	FS OF BENJAMIN AS HE COMES FORWARD.					
	BENJAMIN (VO) I really don't know anymore. I seem to know the direction, but not the destination.	907 ITAL	2:17:09.08	2:17:12.19	3.11	BENJAMIN (TO AUDIENCE) I seem to know the direction, but not the destination.
	DISSOLVE TO:					
1090.	2:17:15.00	908 ITAL	2:17:15.04	2:17:16.20	1.16	BENJAMIN (TO AUDIENCE) Am I being led here, or...
	MS OF BENJAMIN'S LOWER HALF AS HE COMES FORWARD AND SITS DOWN IN FG.					
	BENJAMIN (VO) Am I being led here, or is it simply a pitiful attempt to	909 ITAL	2:17:17.03	2:17:20.04	3.01	BENJAMIN (TO AUDIENCE) is it simply a pitiful attempt to die with dignity?
		910 ITAL	2:17:22.06	2:17:24.09	2.03	BENJAMIN (TO AUDIENCE) Is there even such a thing anymore?

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	die with dignity? Is there even such a thing anymore?					
1091.	2:17:25.12					
	MCS OF BENJAMIN. CAMERA TILTS DOWN TO HIS FLASK, THEN TILTS UP AS HE DRINKS FROM IT.					
1092.	2:17:45.07					
	MFS OF BENJAMIN.					
1093.	2:17:48.21					
	MS OF FLASK ON THE GROUND. CAMERA TILTS UP TO BENJAMIN.					
1094.	2:17:58.13					
	MFS OF BENJAMIN.					
1095.	2:18:01.02	911 ITAL	2:18:01.21	2:18:04.00	2.03	BENJAMIN (TO AUDIENCE) Go to your God like a soldier.
	MCS OF BENJAMIN. BENJAMIN (VO) Go to your God like a soldier. HE GETS UP AND COMES FORWARD; EXITS FRAME R.					
1096.	2:18:10.19					
	ELS OF BENJAMIN.					
1097.	2:18:19.09					
	MS OF BENJAMIN.					
1098.	2:18:22.17					
	MFS OF MOUNTAINS.					
1099.	2:18:25.17					
	CS OF BENJAMIN. HE					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	COMES FORWARD.					
1100.	2:18:28.19					
	MS OF PALM TREES. CAMERA TILTS DOWN, REVEALING BENJAMIN IN BG AS HE COMES FORWARD.					
1101.	2:18:42.17					
	MS OF BENJAMIN AS CAMERA PANS R. WITH HIM.					
1102.	2:18:49.07					
	FS OF BENJAMIN AS HE REACHES WATER.					
1103.	2:18:54.19					
	MCS OF BENJAMIN. CAMERA TILTS DOWN AS HE DRINKS WATER.					
1104.	2:19:06.03					
	CS OF WATER AS CAMERA TILTS UP.					
1105.	2:19:08.21					
	MCS OF BENJAMIN AS HE DRINKS WATER.					
1106.	2:19:20.08					
	CS OF WATER AS CAMERA TILTS UP, REVEALING SOMEONE'S LEGS.					
1107.	2:19:23.15					
	MS OF BENJAMIN. CAMERA PANS R. TO REVEAL DEAD HAMMER IN FG.					
1108.	2:19:31.09					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	MS OF BENJAMIN FROM BEHIND AS CAMERA TILTS UP AND PANS R. WITH HIM. DEAD HAMER IN BG.					
1109.	2:19:35.07					
	MCS OF BENJAMIN AS CAMERA DOLIES FORWARD WITH HIM. CAMERA TITLS DOWN AS HE FALLS TO THE GROUND.					
1110.	2:19:39.11					
	MCS OF DEAD HAMER.					
1111.	2:19:41.13					
	MCS OF BENJAMIN AS HE FALLS BACK AND CAMERA TWIRLS AROUND HIM.					
1112.	2:19:56.15					
	MCS OF DEAD HAMER. CUT TO BLACKNESS. FADE IN ON:					
1113.	2:20:05.00					
	EXT. OASIS-NIGHT. CS OF AN INSTRUMENT IN FG. CAMERA PULLS FOCUS TO BENJAMIN IN BG.					
1114.	2:20:16.10					
	CS OF BENJAMIN.					
1115.	2:20:29.01					
	HIGH ANGLE MS OF BENJAMIN. CAMERA TILTS UP WITH HIM AS HE SITS UP.					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
1116.	2:20:36.22					
	LOW ANGLE PALM TREES.					
1117.	2:20:39.07					
	MCS OF BENJAMIN. HE EXITS FRAME L.					
1118.	2:20:49.21					
	LOW ANGLE MS OF PALM TREE.					
1119.	2:20:52.07					
	MS OF BENJAMIN AS CAMERA DOLLIES BACK WITH HIM.					
1120.	2:21:02.02					
	MS OF BENJAMIN FROM BEHIND.					
1121.	2:21:04.15					
	MCS OF BENJAMIN AS HE SHOOTS A FLARE INTO THE AIR. .					
1122.	2:21:05.18					
	LOW ANGLE AS FLARE FLY THROUGH THE AIR.					
1123.	2:21:08.21					
	MCS OF BENJAMIN.					
1124.	2:21:10.18					
	LOW ANGLE LS OF FLARE IN THE AIR.					
1125.	2:21:13.23					
	MCS OF BENJAMIN.					
1126.	2:21:17.14					
	LOW ANGLE LS OF					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	FLARE IN THE AIR. CAMERA TILTS DOWN TO BENJAMIN.					
1127.	2:21:25.07					
	MCS OF BENJAMIN.					
1128.	2:21:30.15					
	LOW ANGLE LS OF FLARE IN THE AIR.					
1129.	2:21:32.11					
	MCS OF BENJAMIN.					
1130.	2:21:37.17					
	LOW ANGLE LS OF FLARE IN THE AIR.					
1131.	2:21:42.04					
	MCS OF BENJAMIN.					
1132.	2:21:44.12					
	LOW ANGLE MS OF BENJAMIN.					
1133.	2:21:45.16					
	LOW ANGLE LS OF FLARES IN THE AIR.					
1134.	2:21:47.19					
	MCS OF BENJAMIN.					
1135.	2:21:50.21					
	LOW ANGLE LS OF FLARE IN THE AIR.					
1136.	2:21:53.07					
	MCS OF BENJAMIN.					
1137.	2:21:55.21					
	MCS OF BENJAMIN.					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
1138.	2:21:58.05					
	MCS OF BENJAMIN.					
1139.	2:22:00.09					
	MFS OF LANDSCAPE WITH FLARES GFOING OFF IN BG.					
1140.	2:22:06.03					
	MCS OF BENJAMIN.					
1141.	2:22:11.17					
	MFS OF LANDSCAPE WITH FLARES GFOING OFF IN BG.					
1142.	2:22:13.22					
	MCS OF BENJAMIN. CAMERA TILTS DOWN AS HE FALLS TO THE GROUND.					
1143.	2:22:26.09					
	MFS OF LANDSCAPE.					
1144.	2:22:29.14					
	MLS OF BENJAMIN AS CAMERA DOLLIES FORWARD. A BRIGHT LIGHT SHINES ON BENJAMIN.					
1145.	2:22:57.18					
	FS OF FIGURE IN BG.					
1146.	2:22:59.03					
	FS OF BENJAMIN ON THE GROUND.					
1147.	2:23:02.09					
	MCS OF BENJAMIN AS HE TAKES CAMERA OUT OF HIS BAG.					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
1148.	2:23:05.11					
	FS OF BENJAMIN.					
1149.	2:23:09.11					
	MLS OF FIGURE.					
1150.	2:23:13.20					
	FS OF BENJAMIN.					
1151.	2:23:16.09					
	CS OF CAMERA IN BENJAMIN'S HANDS.					
1152.	2:23:18.02					
	FS OF FIGURE SEEN THROUGH POV OF BENJAMIN'S INFRARED CAMERA.					
1153.	2:23:22.01					
	MS OF TREES.					
1154.	2:23:24.09					
	MLS OF BENJAMIN.					
1155.	2:23:26.18					
	FS OF FIGURE SEEN THROUGH POV OF BENJAMIN'S INFRARED CAMERA.					
1156.	2:23:34.10					
	FS OF BENJAMIN AS CAMERA DOLLIES FORWARD.					
1157.	2:23:40.05					
	CS OF FOLIAGE SEEN THROUGH POV OF BENJAMIN'S INFRARED CAMERA.					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
1158.	2:23:44.18					
	MFS OF BENJAMIN. CAMERA DOLLIES IN CLOSELY ON HIM. A HAND ENTERS FG AND A LIGHT HITS HIS FACE.					
1159.	2:24:01.13					
	FAST CUT MONTAGE OF BENJAMIN, MOHAMMED ABAN, AND VARIOUS SURREAL IMAGERY.					
	DISSOLVE TO:					
1160.	2:24:16.04					
	EXT. DESERT-DAY. MFS OF DESERT AS CAMERA DOLLIES FORWARD. SHADOW OF AIRCRAFT AT BOTOM OF FRAME. SOON THE SHADOW DISSAPPEARS.					
	DISSOLVE TO:					
1161.	2:24:33.21					
	INT. ROOM-DAY. MCS OF BENJAMIN LYING IN A BED.					
1162.	2:24:45.19					
	CS OF BENJAMIN'S HAND HOLDING FIGURINE.					
1163.	2:24:48.18					
	CS OF INFRARED IMAGERY.					
1164.	2:24:52.11					
	CS OF BENJAMIN SEEN WITH INFRARED CAMERA. CAMERA DOLLIES SLOWLY IN.					

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
1165.	2:25:00.18 CS OF BENJAMIN'S HAND HOLDING FIGURINE. CAMERA DOLIES IN SLOWLY.					
1166.	2:25:05.01 MCS OF BENJAMIN AS CAMERA SLOWLY DOLLIES IN. BENJAMIN (VO) It'll save us all.	912 ITAL	2:25:06.01	2:25:07.19	1.18	BENJAMIN (TO AUDIENCE) It'll save us all.
1167.	2:25:08.17 FS OF BENJAMIN AS HE HOVERS ABOVE BED. PEOPLE IN BG. CAMERA DOLLIES FORWARD. CUT TO BLACK.					
1168.	2:25:22.06 MS OF WOMAN IN SCREEN AT L. / INTERCUT WITH STACY, BENJAMIN'S WIFE.	913	2:25:22.06	2:25:26.09	4.03	REPORTER (TO STACY) Okay, Stacy, let's start with when your husband left.
		914	2:25:26.16	2:25:29.18	3.02	REPORTER (TO STACY) Can you tell us anything about his mission?
	<u>(THIS SEQUENCE IS TREATED AS ONE SCENE AS END CREDITS APPEAR IN THE LOWER RIGHT THIRD OF THE SCREEN.)</u>	915	2:25:32.12	2:25:36.04	3.16	STACY (TO REPORTER) It was just over a year ago.
		916	2:25:37.16	2:25:39.03	1.11	STACY (TO REPORTER) Last November.
	REPORTER Okay, Stacy, let's start with when your husband left.	917	2:25:41.10	2:25:45.19	4.09	STACY (TO REPORTER) He didn't tell me much about his mission. He was in the CIA.
	REPORTER (OFF/S) Can you tell us anything about his mission?	918	2:25:49.21	2:25:52.19	2.22	STACY (TO REPORTER) I do know that he was in Afghanistan...
	STACY Uh, it was just over a year ago. Last November. He didn't tell me much about	919	2:25:52.23	2:25:55.13	2.14	STACY (TO REPORTER) and he was looking for one person in particular.
		920	2:25:56.01	2:26:00.01	4.00	REPORTER (TO STACY)

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	his mission because he was in the CIA. But, uh... I do know that he was in Afghanistan and he was looking for one person in particular.	921	2:26:01.00	2:26:02.15	1.15	Your husband was in a special group within the CIA, correct? STACY (TO REPORTER) Yes, that's what he told me.
	REPORTER (OFF/S) Your husband was part of a special group within the CIA, correct?	922	2:26:03.08	2:26:05.16	2.08	REPORTER (TO STACY) Do you know of anyone else who was a part of that group?
	STACY Yes, that's what he told me.	923	2:26:08.08	2:26:12.23	4.15	STACY (TO REPORTER) Well, I know that he was meeting a team out there.
	REPORTER (OFF/S) Do you know of anyone else who was a part of that group?	924	2:26:13.03	2:26:17.09	4.06	STACY (TO REPORTER) And that they were going to help him look for Mohammed.
	STACY Well, I know that he was meeting a team out there. And that they were going to help him look for Mohammed. But I don't know who they are. Nobody seems to know anything. I just don't get it. How they could just forget about him like this.	925	2:26:18.14	2:26:23.16	5.02	STACY (TO REPORTER) But I don't know who they are. Nobody seems to know anything.
	STACY (OFF/S) He dedicated his life to his country.	926	2:26:25.10	2:26:29.20	4.10	STACY (TO REPORTER) I don't get it. How they could just forget about him like this.
	REPORTER (OFF/S) This journal you're holding is this the only evidence you have of him from this time?	927	2:26:30.13	2:26:33.09	2.20	STACY (TO REPORTER) He dedicated his life to his country.
	STACY Yes. It was sent to me a few weeks after he left. I know it's his. Even though most of it is written in code, I recognize his writing. I just want to know if he's still alive.	928	2:26:34.04	2:26:36.19	2.15	REPORTER (TO STACY) This journal you're holding is this the only evidence...
	REPORTER (OFF/S) This journal you're holding is this the only evidence you have of him from this time?	929	2:26:36.23	2:26:38.13	1.14	REPORTER (TO STACY) you have of him from this time?
	STACY Yes. It was sent to me a few weeks after he left. I know it's his. Even though most of it is written in code, I recognize his writing. I just want to know if he's still alive.	930	2:26:40.12	2:26:46.05	5.17	STACY (TO REPORTER) Yes. It was sent to me a few weeks after he left.
	STACY Yes. It was sent to me a few weeks after he left. I know it's his. Even though most of it is written in code, I recognize his writing. I just want to know if he's still alive.	921	2:26:48.16	2:26:50.03	1.11	STACY (TO REPORTER) I know it's his.
	STACY Yes. It was sent to me a few weeks after he left. I know it's his. Even though most of it is written in code, I recognize his writing. I just want to know if he's still alive.	922	2:26:50.09	2:26:53.19	3.10	STACY (TO REPORTER) Even though most of it is written in code, I recognize his writing.
	STACY Yes. It was sent to me a few weeks after he left. I know it's his. Even though most of it is written in code, I recognize his writing. I just want to know if he's still alive.	923	2:26:56.01	2:26:58.14	2.13	STACY (TO REPORTER) I just want to know if he's still alive.

(Note that subtitles should appear in the upper third of the frame so

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
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as not to conflict with end credits.)

1169. 2:25:26.12

(CREDITS BEGIN HEAR
& RUN OPPOSITE THE
ABOVE SCENE UNTIL
END CRAWL BEGINS)

TITLE APPEARS AT R:

Directed by
DANIEL MYRICK

Screenplay by
DANIEL MYRICK & MARK
A. PATTON
And WESLEY CLARK, JR.

Story by
DANIEL MYRICK & MARK
A. PATTON

Produced by
JEREMY WALL

Produced by
ZEV GUBER

Director of Photography
STEPHANIE MARTIN

JAZ FILMS, Darlight
Films and
Sherezade
Filmdevelopment present

A JAZ FILMS and
GEARHEAD PICTURES
production
In association with
KASBAH FILMS

Introducing JONAS BALL

Executive Producers
CLAUS CLAUSEN
GLENN STEWART
STEFFEN AUMUELLER

Sc#	Combined Continuity & Dialogue	Title #	Begin	End	Dur	Title
	Executive Producers GARY MCADAM DENNI RIFF STANLEY TUTTLEMANLLLLLL					

2:29:54.19 = LAST FRAME OF PICTURE/EXHIBITION FOOTAGE)