

"DEAD OF NIGHT" 6AB	P/1	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
START MEASURING 0.00 AT START MARK IN ACADEMY LEADER. 11.15					LABORATORY: 0.00 AT START MARK 14.14 = 1 ST SCENE END 19.03 = 2 ND SCENE END 42.02 = 3 RD SCENE END (2:39:1)
SCENE 1 - EXT. CEMETERY - NIGHT - MS - THE IRON FENCE BAR PRIES UNDER THE CRYPT COVER AS O.S. MARCUS HOLDS IT. DYLAN (off) Marcus! MARCUS (off) (grunts and pants - continues under following scenes) 14.14	6-1	12.07	14.00	1.09	DYLAN TO MARCUS Marcus!
SCENE 2 - INT. CRYPT - NIGHT - MS - LOW ANGLE - LOOKING UP AT THE CRYPT COVER, MOVING TO REVEAL MARCUS, PUSHING IT. 19.03					
SCENE 3 - EXT. CEMETERY - NIGHT - MFS - MARCUS AT THE SIDE OF THE CRYPT AND DYLAN (HANDS) INSIDE THE CRYPT AS THEY PUSH THE COVER, MAKING AN OPENING AS CAMERA DOLLIES BACK. MARCUS (laughs) DYLAN EMERGES, STRAIGHTENING INSIDE THE CRYPT OPENING. MARCUS Who's your go-to guy now, huh? DYLAN (grunts) Not bad for a zombie. 30.08	6-2	23.06	27.01	3.11	MARCUS TO DYLAN Who's your go-to guy now, huh? (go-to guy : see Title #1-94) (huh : questioning interjection) (implying that Marcus is responsible for saving himself and Dylan)
	6-3	28.00	30.12	2.12	DYLAN TO MARCUS Not bad for a zombie. (Not bad : colloquial term of praise)

"DEAD OF NIGHT" 6AB	P/2	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
WIPE TO:					
SCENE 4 - EXT. STREET - NIGHT - MS - THROUGH THE OPEN DRIVER'S WINDOW TO DYLAN, DRIVING WITH MARCUS IN THE PASSENGER SEAT. CAMERA TRAVELS L. WITH THE VOLKSWAGEN CONVERTIBLE, MOVING L.					
DYLAN Shit.	6-4	32.12	34.10	1.14	DYLAN TO HIMSELF Shit. (here said in concern)
MARCUS What?	6-5	35.08	37.00	1.08	MARCUS TO DYLAN What? (i.e., 'What's wrong?')
DYLAN She wasn't wearing the talisman. 42.02	6-6	39.03	42.02/	2.15	DYLAN TO MARCUS She wasn't wearing the talisman. (She : i.e., 'Elizabeth') (talisman : referring to the talisman that keeps one safe from vampires)
SCENE 5 - MS - THROUGH THE OPEN PASSENGER WINDOW AND PAST MARCUS, L.FG., TO DYLAN, DRIVING. CAMERA TRAVELS R. WITH THE VOLKSWAGEN CONVERTIBLE, MOVING R.					
MARCUS We're gonna save her. I mean, we're on our way. We're going. 46.02	6-7	/42.06	46.02/	3.12	MARCUS TO DYLAN We're gonna save her. I mean, we're on our way. We're going. (gonna : going to) (way : i.e., 'way to save her') (We're going : i.e., 'We'll get there soon')
SCENE 6 - MS - THROUGH THE OPEN DRIVER'S WINDOW TO DYLAN, DRIVING WITH MARCUS IN THE PASSENGER SEAT. CAMERA TRAVELS L. WITH THE VOLKSWAGEN CONVERTIBLE, MOVING L.					
DYLAN She's not the one I'm worried about. 49.12	6-8	46.08	49.13	3.05	DYLAN TO MARCUS She's not the one I'm worried about. (implying that Elizabeth is, perhaps, responsible for the killings)
WIPE TO:					
SCENE 7 - EXT. NEW ORLEANS SKYLINE - NIGHT - LS - THE DOWNTOWN NEW ORLEANS SKYLINE WITH THE FULL MOON IN BG. 54.05					

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COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 8 - INT. CORPUS HOUSE/LOUNGE - NIGHT - FS - THROUGH THE DOORWAY TO TWO VAMPIRES, STEPPING FG. AS THEY ESCORT ELIZABETH, WALKING BACKWARDS. 57.15					
SCENE 9 - FS - PAST A COLUMN, R.FG., AND, A COLUMN, L.FG., AND ACROSS THE LOUNGE TO THE TWO VAMPIRES, STEPPING FG. AS THEY ESCORT ELIZABETH, WALKING BACKWARDS. THE VAMPIRES HALT AS THEY POSITION ELIZABETH BETWEEN THE TWO COLUMNS. 62.15					
SCENE 10 - MS - ELIZABETH REACTS AND LOOKS AROUND AS CAMERA DOLLIES R. VARGAS (off) What's the matter, pumpkin? ELIZABETH LOOKS L. 70.00	6-9	67.05	70.00/	2.11	VARGAS TO ELIZABETH What's the matter, pumpkin? (pumpkin : term of endearment)
SCENE 11 - MFS - PAST THE COLUMN, L.FG., TO VARGAS. VARGAS Why the long face? Don't worry... VARGAS STEPS FG. VARGAS ...I'm not gonna kill you. 78.15	6-10	71.05	74.00	2.11	VARGAS TO ELIZABETH Why the long face? (i.e., 'Why are you looking so sad?')
	6-11	74.06	78.14/	4.08	VARGAS TO ELIZABETH Don't worry, I'm not gonna kill you. (gonna : going to)
SCENE 12 - MS - ELIZABETH REACTS AS SHE LOOKS L. 80.05					
SCENE 13 - MS - VARGAS STEPS FG., PASSING THE COLUMN. VARGAS As a matter of fact... VARGAS STEPS L. AS CAMERA DOLLIES L. WITH HIM.					

"DEAD OF NIGHT" 6AB	P/4	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 13 - (CONTINUED) VARGAS ...you're gonna live forever. 85.09	6-12	/80.06	85.08/	5.02	VARGAS TO ELIZABETH As a matter of fact, you're gonna live forever. (implying that Vargas is going to use Elizabeth as a vessel for Belial)
SCENE 14 - MFS - ELIZABETH BETWEEN THE COLUMNS, FACING BG. AS VARGAS STEPS L. IN FG. VARGAS Yeah, see, if the myths... 89.02					
SCENE 15 - MCS - VARGAS STEPS L., MOVING PAST A COLUMN AS CAMERA DOLLIES L. WITH HIM. VARGAS (face off) ...of Belial are true, you may even (on) outlive me. CAMERA HOLDS AS VARGAS STEPS BG. 97.00	6-13	87.12	95.00 (over scene end)	7.04	VARGAS TO ELIZABETH Yeah, see, if the myths of Belial are true, you may even outlive me. (see : i.e., 'understand')
SCENE 16 - MCS - VARGAS STEPS L., PASSING THE COLUMN AS CAMERA DOLLIES L. WITH HIM TO INCLUDE ELIZABETH. VARGAS But not before you've brought every undead race down to their knees before me. 104.14	6-14	97.10	104.13/	7.03	VARGAS TO ELIZABETH But not before you've brought every undead race down to their knees before me. (down...me : i.e., 'under my control')
SCENE 17 - MS - PAST ELIZABETH, L.FG., TO VARGAS, WHO STEPS R. AND STOPS AS CAMERA DOLLIES R. VARGAS Who knows, maybe the living, too. 112.09	6-15	107.04	112.00	4.12	VARGAS TO ELIZABETH Who knows, maybe the living, too. (Who knows : term implying possibility) (maybe the living : i.e., 'maybe I will also rule the living with the power of Belial')
SCENE 18 - MS - PAST VARGAS, R.FG., TO ELIZABETH, LOOKING AT HIM. 114.07					

"DEAD OF NIGHT" 6AB	P/5	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 19 - MFS - PAST ELIZABETH, L.FG., TO VARGAS. VARGAS (chuckles) VARGAS STEPS R., PASSING SEVERAL COLUMNS IN FG. AS CAMERA DOLLIES R. WITH HIM, MOVING OFF ELIZABETH. VARGAS Oh, yeah. We're making (face off) you one of us... CAMERA HOLDS AS VARGAS STEPS FG. VARGAS ...if only for a brief moment. See, only the undead can become Belial. 127.06 SCENE 20 - MCS - ELIZABETH REACTS. VARGAS (off) I know, I know. 129.03 SCENE 21 - MS - PAST TWO COLUMNS, FG., TO VARGAS, PARTIALLY OBSCURED BEHIND THEM, STEPPING R. AS CAMERA DOLLIES R. VARGAS (face off) I didn't make up the rules. VARGAS EMERGES BEHIND THE COLUMN AND CONTINUES R. AS HE SMILES TO REVEAL HIS VAMPIRE FANGS. CAMERA CONTINUES TO DOLLY R. TO INCLUDE ELIZABETH IN FG. VARGAS HALTS BEHIND ELIZABETH AS CAMERA HOLDS. VARGAS I have a confession to make. 140.11 SCENE 22 - MS - PAST VARGAS, L.FG., TO ELIZABETH AS HE TURNS HER TOWARD HIM. 144.08					
	6-16	117.00	123.04	6.04	VARGAS TO ELIZABETH Oh, yeah. We're making you one of us, if only for a brief moment. (one of us : i.e., 'one of the undead' - 'a vampire')
	6-17	124.04	127.06/	3.02	VARGAS TO ELIZABETH See, only the undead can become Belial.
	6-18	/127.10	132.06 (over scene end)	4.12	VARGAS TO ELIZABETH I know, I know. I didn't make up the rules. (I know : i.e., 'I know you must be upset') (I didn't...rules : implying that it is not Vargas' choosing to kill Elizabeth)
	6-19	137.12	140.11/	2.15	VARGAS TO ELIZABETH I have a confession to make.

"DEAD OF NIGHT" 6AB	P/6	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 23 - MS - ELIZABETH, FACING BG. AS VARGAS, BEHIND HER, PULLS DOWN HER JACKET. 146.05					
SCENE 24 - MCS - PAST ELIZABETH, L.FG., TO VARGAS.					
VARGAS I'm probably going to enjoy this.	6-20	146.10	150.08	3.14	VARGAS TO ELIZABETH I'm probably going to enjoy this. (this : referring to Vargas biting Elizabeth and turning her into a vampire)
VARGAS OPENS HIS MOUTH AND MOVES TOWARD ELIZABETH'S NECK.					
VARGAS (growls)					
ELIZABETH MOVES TOWARD VARGAS'S EAR AS HE STOPS.					
ELIZABETH (face off) (in Latin) <u>Mors tua</u> ... 153.10					
SCENE 25 - CS - PAST VARGAS, L.FG., TO ELIZABETH.					
ELIZABETH (in Latin) ... <u>vita mea</u> . 156.04					
SCENE 26 - MCS - PAST ELIZABETH, L.FG., TO VARGAS AS CAMERA DOLLIES R.					
VARGAS I'm sorry? 158.01	6-21	156.13	158.00/	1.03	VARGAS TO ELIZABETH I'm sorry? (polite for 'What did you say?')
SCENE 27 - CS - PAST VARGAS, L.FG., TO ELIZABETH.					
ELIZABETH It's an old family saying. 160.15	6-22	158.12	160.15/	2.03	ELIZABETH TO VARGAS It's an old family saying.

"DEAD OF NIGHT" 6AB	P/7	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 28 - MS - ELIZABETH, FACING BG. WITH VARGAS BEHIND HER. CAMERA TILTS DOWN ON ELIZABETH'S BACK TO REVEAL HER SHEATHED DAGGERS AS SHE HOLDS THEIR HANDLES.</p> <p>ELIZABETH (face off) It means, "Your death is my life." 168.12</p> <p>SCENE 29 - CU - A DAGGER BLADE MOVES L. OUT OF THE SHEATH. CAMERA PANS L. WITH IT TO REVEAL AN INSCRIPTION ON THE BLADE THAT READS: Mors Tua, Vita Mea 173.01</p> <p>SCENE 30 - MS - PAST VARGAS, L.FG., TO ELIZABETH, WIELDING THE PAIR OF DAGGERS AS SHE MOVES AWAY FROM HIM. 175.02</p> <p>SCENE 31 - MS - VARGAS. VARGAS Ooh, sassy. 178.01</p> <p>SCENE 32 - MFS - PAST ELIZABETH, R.FG., TO VARGAS, STEPPING R. AND HALTING AS CAMERA DOLLIES R. WITH THEM. 181.15</p> <p>SCENE 33 - MS - PAST THE COLUMN, R.FG., TO VARGAS, LOOKING BG. AT ELIZABETH, WIELDING THE DAGGERS. 183.08</p>	<p>6-23</p> <p>6-24</p>	<p>/161.03</p> <p>175.13</p>	<p>167.01</p> <p>177.12</p>	<p>5.14</p> <p>1.15</p>	<p>ELIZABETH TO VARGAS It means, "Your death is my life." (Your...life : implying that Elizabeth lives to kill the undead)</p> <p>VARGAS TO ELIZABETH Ooh, sassy. (Ooh : interjection of surprise) (sassy : impudent - i.e., 'you're impudent and lively' - here referring to Elizabeth drawing a sword on Vargas)</p>

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COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 34 - MFS - PAST ELIZABETH, R.FG., TO VARGAS, REACHING TOWARD HER AS SHE BLOCKS HIS ARM WITH HER FOREARM.</p> <p>VARGAS & ELIZABETH (grunt - continues under following scenes and dialogue) 185.00</p> <p>SCENE 35 - MFS - VARGAS REACHES TOWARD ELIZABETH AS SHE BLOCKS HIS ARM WITH HER FOREARM. 185.13</p> <p>SCENE 36 - MFS - PAST ELIZABETH, FG., TO VARGAS, FIGHTING. 186.06</p> <p>SCENE 37 - MFS - PAST A COLUMN, TIPPED IN R.FG., TO VARGAS, SWINGING A PUNCH AND MISSING ELIZABETH, WHO DUCKS, THEN JABS THE DAGGERS AT HIM. 189.03</p> <p>SCENE 38 - MFS - ELIZABETH, R.FG., SPINNING AND KICKING VARGAS, WHO IS BACKED AGAINST THE COLUMN. 190.03</p> <p>SCENE 39 - MFS - VARGAS, R., REELING FROM THE BLOW AS ELIZABETH, L., LOOKS ON. 191.00</p> <p>SCENE 40 - MS - ELIZABETH TURNS AND LOOKS FG. OVER HER SHOULDER.</p> <p>VAMPIRE BODYGUARD #1 (off) (yells - continues under following scenes) 191.11</p>					

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COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 41 - MFS - ELIZABETH DUCKS AS VAMPIRE BODYGUARD #1 LUNGES TOWARD HER AND MISSES. 192.10					
SCENE 42 - FS - ELIZABETH, CROUCHED AS VAMPIRE BODYGUARD #1 RUNS BG. AND VAMPIRE BODYGUARD #2 ENTERS R.FG. 193.06					
SCENE 43 - MFS - PAST THE COLUMN, R.FG., TO ELIZABETH, LOOKING BG. AS VAMPIRE BODYGUARD #2 LEAPS UP. VAMPIRE BODYGUARDS & ELIZABETH (yell and grunt - continues under following scenes and dialogue) 194.02					
SCENE 44 - MS - VAMPIRE BODYGUARD #2 (TORSO), L.FG., PUNCHES ELIZABETH. 195.04					
SCENE 45 - MFS - PAST VAMPIRE BODYGUARD #2, L.FG., TO ELIZABETH BACKED AGAINST THE COLUMN AS SHE KICKS HIM. 196.04					
SCENE 46 - MS - PAST VAMPIRE BODYGUARD #2, R.FG., TO ELIZABETH, SWINGING THE DAGGERS. 196.14					
SCENE 47 - MFS - ELIZABETH SLASHES THE DAGGERS AT VAMPIRE BODYGUARD #2. 197.13					
SCENE 48 - MS - ELIZABETH PUNCHES VAMPIRE BODYGUARD #2, WHO FALLS AND EXITS. 199.05					

"DEAD OF NIGHT" 6AB	P/10	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 49 - MS - ELIZABETH DUCKS AS VAMPIRE BODYGUARD #1'S HAND ENTERS R., PUNCHING AND MISSING. 200.01					
SCENE 50 - MS - ELIZABETH SLASHES HER DAGGERS AS VAMPIRE BODYGUARD #1 FALLS R. AND EXITS. 201.11					
SCENE 51 - MCS - ELIZABETH REACTS AS VARGAS'S HAND REACHES BETWEEN THE COLUMNS AND GRABS HER. 202.06					
SCENE 52 - MS - ELIZABETH BACKED AGAINST THE COLUMNS, KICKING HER LEG UP AS VARGAS HOLD HER FROM BEHIND. 203.02					
SCENE 53 - FS - ACROSS THE LOUNGE TO ELIZABETH BACKED BY THE COLUMNS, LOWERING HER LEG AS VARGAS'S ARM HOLDS HER. 203.13					
SCENE 54 - MS - VAMPIRE BODYGUARD #1 LUNGES R.BG. TOWARD ELIZABETH, WHO DIVES BETWEEN THE COLUMNS. 204.10					
SCENE 55 - FS - ACROSS THE LOUNGE TO ELIZABETH, LEAPING DOWN BY THE COLUMNS AND TURNING TOWARD VAMPIRE BODYGUARD #1 STUCK BETWEEN THEM. 205.10					
SCENE 56 - MS - ELIZABETH KICKS VAMPIRE BODYGUARD #1 AS CAMERA PANS R. 206.15					

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COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 57 - MFS - ELIZABETH KICKS VAMPIRE BODYGUARD #1, WHO FALLS AGAINST THE COLUMN AS VARGAS KICKS HER LEG.</p> <p>ELIZABETH (face off) (yells)</p> <p>ELIZABETH FALLS ONTO HER KNEES.</p> <p>209.06</p> <p>SCENE 58 - MFS - ELIZABETH, HOLDING THE DAGGERS, STRAIGHTENS AND STEPS R. TOWARD VAMPIRE BODYGUARD #1, LEANING AGAINST THE COLUMNS AS VARGAS LOOKS ON.</p> <p>211.07</p> <p>SCENE 59 - MFS - PAST VARGAS, FG., TO ELIZABETH, KICKING VAMPIRE BODYGUARD #1.</p> <p>ELIZABETH (grunts)</p> <p>212.05</p> <p>SCENE 60 - MFS - VARGAS LEAPS DOWN AND ASSUMES A FIGHT STANCE.</p> <p>VARGAS (pants)</p> <p>214.06</p> <p>SCENE 61 - MS - PAST VARGAS, R.FG., TO ELIZABETH, HALTING.</p> <p>215.05</p> <p>SCENE 62 - MS - PAST ELIZABETH, R.FG., TO VARGAS, CRACKING HIS NECK.</p> <p>220.04</p> <p>SCENE 63 - MS - PAST VARGAS, L.FG., TO ELIZABETH, JABBING A DAGGER.</p> <p>221.03</p>					

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<p>SCENE 64 - MS - PAST ELIZABETH, R.FG., TO VARGAS, DODGING HER DAGGER JABS.</p> <p>ELIZABETH (grunts and yells - continues under following scenes and dialogue)</p> <p>VARGAS (grunts and pants - continues under following scenes) 223.05</p> <p>SCENE 65 - MS - PAST VARGAS, L.FG., DODGING, TO ELIZABETH, SWINGING THE DAGGERS, MISSING HIM. VARGAS STRAIGHTENS AND PUNCHES ELIZABETH. 225.07</p> <p>SCENE 66 - MS - PAST ELIZABETH, R.FG., TO VARGAS AS THEY FIGHT. 225.14</p> <p>SCENE 67 - FS - ACROSS THE LOUNGE TO ELIZABETH, SLASHING THE DAGGERS AT VARGAS, HITTING HIS LEG. 227.02</p> <p>SCENE 68 - MFS - VARGAS, FACING BG. AS HE FALLS ONTO HIS KNEES WHILE ELIZABETH ENTERS LOWER FRAME, GRABBING HIM. 228.05</p> <p>SCENE 69 - MCS - VARGAS REACTS AS ELIZABETH GRABS HIM FROM BEHIND AND HOLDS THE DAGGERS BY HIS NECK. CAMERA TILTS DOWN ON THEM.</p> <p>ELIZABETH Now, where is the Heart? (pants) 233.07</p>					
	6-25	229.11	232.07	2.12	ELIZABETH TO VARGAS Now, where is the Heart?

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COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
WIPE TO: SCENE 70 - EXT. CORPUS HOUSE - NIGHT - FS - ACROSS THE STREET TO THE CORPUS HOUSE AS CARS MOVE L. THE FULL MOON SHINES IN THE SKY, R.BG. 238.09					
WIPE TO: SCENE 71 - INT. CORPUS HOUSE/LOBBY - NIGHT - MS - DYLAN STEPS FG. THROUGH THE PARTITION IN THE CURTAINS AS MARCUS FOLLOWS. CAMERA DOLLIES BACK WITH THEM. DYLAN (pants) 241.14					
SCENE 72 - FS - ACROSS THE LOBBY TO DYLAN AND MARCUS, WALKING IN R.BG.					
DYLAN It was Elizabeth the entire time. She was the one controlling the tattooed zombie, and she was the one who had to kill Gabriel, Slake, and you.	6-26	242.05	244.13	2.08	DYLAN TO MARCUS It was Elizabeth the entire time. (the entire time : i.e., 'who was responsible for the killings and mayhem')
DYLAN AND MARCUS CONTINUE FG.	6-27	245.01	248.04	3.03	DYLAN TO MARCUS She was the one controlling the tattooed zombie...
MARCUS All of them? I knew it.	6-28	248.08	254.03	5.11	DYLAN TO MARCUS ...and she was the one who had to kill Gabriel, Slake, and you.
DYLAN She's a monster hunter, just like her father.	6-29	254.15	258.00	3.01	MARCUS TO DYLAN All of them? I knew it. (All : i.e., 'She killed all')
MARCUS Hey, should I have a gun? I sh-, I should have a gun, right? 266.07	6-30	258.04	262.07	4.03	DYLAN TO MARCUS She's a monster hunter, just like her father.
	6-31	262.11	266.06/	3.11	MARCUS TO DYLAN Hey, should I have a gun? I should have a gun, right? (gun : i.e., 'gun to help fight')

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<p>SCENE 73 - INT. CORPUS HOUSE/LOUNGE - NIGHT - FS - ACROSS THE LOUNGE LITTERED WITH VAMPIRE BODIES IN FG. TO A STAIRCASE AS DYLAN EMERGES, ASCENDING IT. THE BALCONY FENCE IS R. AND SEVERAL COLUMNS ARE L.</p> <p>270.04</p>					
<p>SCENE 74 - MS - PAST A COLUMN, TIPPED IN L.FG., TO DYLAN, STEPPING FG. AS MARCUS FOLLOWS.</p>					
<p>DYLAN Looks like she's trying to fulfill her legacy.</p> <p>274.04</p>	6-32	270.09	274.03/	3.10	<p>DYLAN TO MARCUS Looks like she's trying to fulfill her legacy. (Looks...legacy : i.e., 'Elizabeth is going to use Belial to get rid of all the undead')</p>
<p>SCENE 75 - MFS - SOME VAMPIRE BODIES ON THE FLOOR AS CAMERA TILTS UP AND PANS R.</p>					
<p>DYLAN (off) Call Wolfgang. Tell him to bring in the cavalry.</p> <p>279.08</p>	6-33	275.14	279.08/	3.10	<p>DYLAN TO MARCUS Call Wolfgang. Tell him to bring in the cavalry. (bring in the cavalry : i.e., 'bring support' - 'bring the other werewolves here')</p>
<p>SCENE 76 - MS - DYLAN REACTS AS MARCUS LOOKS ON BEHIND HIM.</p>					
<p>DYLAN Come on.</p> <p>DYLAN RUNS L. AND EXITS. MARCUS RUNS L. BEHIND A COLUMN AND BEGINS TO EXIT.</p> <p>282.15</p>	6-34	279.14	281.08	1.10	<p>DYLAN TO MARCUS Come on. (i.e., 'Come with me.')</p>
<p>SCENE 77 - FS - ACROSS THE LOUNGE LITTERED WITH VAMPIRE BODIES TO MARCUS, STEPPING L. AND EXITING AS CAMERA DOLLIES L.</p> <p>287.12</p>					
<p>SCENE 78 - FS - LOW ANGLE - PAST A WALL, R.FG., TO THE STAIRCASE AS DYLAN EMERGES R., RUNNING L. AS HE ASCENDS. CAMERA PANS L. WITH HIM AS MARCUS ENTERS R., FOLLOWING.</p> <p>291.08</p>					

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SCENE 79 - INT. CORPUS HOUSE/ THEATER - NIGHT - LS - LOW ANGLE - LOOKING UP THROUGH AN ARCHWAY AT THE HUGE HOLE IN THE CEILING WITH CLOUDS IN THE SKY ABOVE IT AS LIGHTNING FLASHES. CAMERA TILTS DOWN TO REVEAL THE BALCONY SEATS AS DYLAN AND MARCUS EMERGE FROM A TUNNEL. DYLAN AND MARCUS HALT AT THE BALCONY RAILING AS CAMERA PANS R. TO REVEAL VARGAS CHAINED ON THE STAGE IN R.BG. WITH ELIZABETH BEHIND HIM IN R.BG.					
DYLAN Stop! Don't do it, Elizabeth.	6-35	300.14	305.00	4.02	DYLAN TO ELIZABETH Stop! Don't do it, Elizabeth. (do it : i.e., 'kill Vargas')
ELIZABETH I knew that you were the only one who would find it for me... 309.00	6-36	305.04 (over scene end)	311.13/ (over scene end)	6.09	ELIZABETH TO DYLAN I knew that you were the only one who would find it for me, Dylan. (it : i.e., 'the Heart')
SCENE 80 - FS - PAST DYLAN AND MARCUS, L.FG., TO VARGAS, KNEELING ON THE STAGE WITH HIS WRISTS SHACKLED BY CHAINS AS ELIZABETH LOOKS ON BEHIND HIM.					
ELIZABETH ...Dylan. 311.14					
SCENE 81 - CS - MARCUS REACTS.					
ELIZABETH (off) You of all people should understand what I'm doing. 316.02	6-37	312.05 (over scene end)	319.01 (over scene end)	6.12	ELIZABETH TO DYLAN You of all people should understand what I'm doing. You should understand why.
SCENE 82 - FS - PAST DYLAN AND MARCUS, L.FG., TO VARGAS, KNEELING ON THE STAGE WITH HIS WRISTS SHACKLED BY CHAINS AS ELIZABETH LOOKS ON BEHIND HIM.					
ELIZABETH You should understand why.					
DYLAN (face off) Oh, I understand why. 321.05	6-38	319.05	321.05/ (over scene end)	2.00	DYLAN TO ELIZABETH Oh, I understand why. (why : i.e., 'why you want to kill Vargas')

"DEAD OF NIGHT" 6AB	P/16	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 83 - MCS - DYLAN. DYLAN But this revenge, or whatever it is, is not the answer. ELIZABETH (off) This has nothing to do with my father being murdered. This is much bigger than that. 333.15	6-39	322.02	327.05	5.03	DYLAN TO ELIZABETH But this revenge, or whatever it is, is not the answer. (not the answer : i.e., 'not the way to avenge your father's murder')
	6-40	327.09	331.13	4.04	ELIZABETH TO DYLAN This has nothing to do with my father being murdered.
SCENE 84 - MS - PAST VARGAS, KNEELING IN FG., TO ELIZABETH, HOLDING THE HEART OF BELIAL. ELIZABETH We are the good guys.	6-41	332.01 (over scene end)	337.05	5.04	ELIZABETH TO DYLAN This is much bigger than that. We are the good guys. (This is...that : implying that Elizabeth wants to get rid of all the undead)
DYLAN (off) By slaughtering millions of innocent undead? 342.03	6-42	337.09	341.10	4.01	DYLAN TO ELIZABETH By slaughtering millions of innocent undead? (By slaughtering : i.e., 'You think it's right to slaughter')
SCENE 85 - MCS - DYLAN. DYLAN No, that's where you're wrong, Elizabeth. 347.09	6-43	342.10	347.08/	4.14	DYLAN TO ELIZABETH No, that's where you're wrong, Elizabeth.
SCENE 86 - MFS - PAST VARGAS, KNEELING IN FG., TO ELIZABETH, HOLDING THE HEART OF BELIAL. DYLAN (off) We're the good guys. 350.13	6-44	348.07 (over scene end)	353.00/	4.09	DYLAN TO ELIZABETH We're the good guys. And you're the monster. (We're the good guys : implying that Dylan and the innocent undead are good) (the monster : i.e., 'the bad guy' - 'the one who is in the wrong')
SCENE 87 - MCS - DYLAN. DYLAN And you're the monster. 353.01					

"DEAD OF NIGHT" 6AB	P/17	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 88 - FS - PAST DYLAN AND MARCUS, L.FG., TO VARGAS, KNEELING ON THE STAGE WITH HIS WRISTS SHACKLED BY CHAINS AS ELIZABETH LOOKS ON BEHIND HIM.</p> <p>ELIZABETH I wish that I could make you understand. 360.13</p> <p>SCENE 89 - MCS - DYLAN, HOLDING THE PISTOL.</p> <p>DYLAN No, don't! 362.09</p> <p>SCENE 90 - MCS - PAST VARGAS, R.FG., TO ELIZABETH, JABBING WITH THE HEART OF BELIAL. 363.03</p> <p>SCENE 91 - MS - ELIZABETH, JABBING WITH THE HEART OF BELIAL. 363.11</p> <p>SCENE 92 - MFS - VARGAS, KNEELING WITH HIS WRISTS SHACKLED AND CHAINED AS ELIZABETH STABS THE HEART OF BELIAL IN VARGAS'S BACK.</p> <p>VARGAS (screams - continues under following scenes and dialogue) 364.01</p> <p>SCENE 93 - MCS - LOW ANGLE - PAST VARGAS, R.FG., SCREAMING, TO ELIZABETH, HOLDING THE HEART OF BELIAL IN HIS BACK. 365.04</p>	<p>6-45</p> <p>6-46</p>	<p>356.10</p> <p>/361.00</p>	<p>360.12/</p> <p>362.08/</p>	<p>4.02</p> <p>1.08</p>	<p>ELIZABETH TO DYLAN I wish that I could make you understand.</p> <p>DYLAN TO ELIZABETH No, don't! (i.e., 'Don't summon Belial!' - 'Don't stab Vargas!')</p>

"DEAD OF NIGHT" 6AB	P/18	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 94 - MFS - LOW ANGLE - DYLAN, HOLDING THE PISTOL, TURNS AND FACES BG. AS MARCUS LOOKS ON.</p> <p>DYLAN (face off) Come on! 366.08</p> <p>SCENE 95 - LS - ACROSS THE THEATER TO DYLAN AND MARCUS IN THE BALCONY SEATS, L., RUNNING TOWARD THE TUNNEL AS LIGHTNING FLASHES. VARGAS AND ELIZABETH ARE IN THE STAGE, R.BG. 369.02</p> <p>SCENE 96 - INT. CORPUS HOUSE/THEATER LOUNGE - NIGHT - FS - LOW ANGLE - LOOKING UP AT THE STAIRCASE AS DYLAN DESCENDS, MOVING R. AS MARCUS FOLLOWS. 371.09</p> <p>SCENE 97 - INT. CORPSE HOUSE/THEATER - NIGHT - CS - THE HEART OF BELIAL AS THE BLOOD DRAINS FROM THE CRYSTAL. 375.03</p> <p>SCENE 98 - INT. CORPUS HOUSE/THEATER LOUNGE - NIGHT - FS - DYLAN RUNS L. AS MARCUS FOLLOWS. CAMERA PANS L. WITH THEM. 377.15</p> <p>SCENE 99 - INT. CORPUS HOUSE/THEATER - NIGHT - MFS - DYLAN, HOLDING THE PISTOL, RUNS L. AS MARCUS FOLLOWS. CAMERA PANS L. WITH THEM.</p> <p>DYLAN No! 381.01</p> <p>SCENE 100 - MCS - VARGAS'S ARM WITH HIS WRIST SHACKLED AS HIS SKIN CHANGES, BECOMING DARK. 385.10</p>	<p>6-47</p> <p>6-48</p>	<p>365.08</p> <p>380.00</p>	<p>366.08/</p> <p>381.00/</p>	<p>1.00</p> <p>1.00</p>	<p>DYLAN TO MARCUS Come on!</p> <p>DYLAN TO ELIZABETH No!</p>

"DEAD OF NIGHT" 6AB	P/20	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 109 - CS - VARGAS'S RIGHT HAND MOVES LOWER FRAME AND EXITS, PULLING THE CHAIN. 411.01					
SCENE 110 - MS - ELIZABETH REACTS AS THE CHAIN SWINGS L. AND EXITS. 413.06					
SCENE 111 - MFS - DYLAN FIRES THE PISTOL AS MARCUS LOOKS ON. 414.03					
SCENE 112 - MFS - LOW ANGLE - VARGAS HAS TRANSFORMED INTO BELIAL, WHO REACTS AS A BULLET HITS HIS SHOULDER. 414.13					
SCENE 113 - MS - DYLAN STEPS FG. AS HE FIRES THE PISTOL. MARCUS LOOKS ON, BG. 415.09					
SCENE 114 - FS - DYLAN, L.FG., FIRING THE PISTOL AT BELIAL, WHO BENDS AT THE WAIST AS BULLETS HIT HIM. 417.12					
SCENE 115 - MFS - BELIAL, BENDING AT THE WAIST. BELIAL (grunts, laughs, and roars - continues under following scenes) 420.11					
SCENE 116 - MS - DYLAN, HOLDING THE PISTOL AS MARCUS LOOKS ON, R.BG. IN SOFT FOCUS. 422.10					
SCENE 117 - MFS - BELIAL LIFTS HIS HEAD AND SMILES AS ELIZABETH LOOKS ON, L.BG. 425.09					

"DEAD OF NIGHT" 6AB	P/21	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 118 - MCS - MARCUS REACTS. 426.14					
SCENE 119 - CS - BELIAL SMILES AND BARES FANGS. 429.15					
SCENE 120 - MFS - BELIAL, STRAIGHTENING AND LAUGHING AS ELIZABETH LOOKS ON, L.BG. 431.12					
SCENE 121 - CS - DYLAN REACTS AS HE LOOKS AT O.S. BELIAL. 434.00					
SCENE 122 - MFS - PAST DYLAN, L.FG., TO BELIAL, RUNNING FG. AND LEAPING OFF THE STAGE. 434.11					
SCENE 123 - FS - LOW ANGLE - LOOKING UP AT BELIAL, LEAPING L. AS CAMERA PANS L. 436.01					
SCENE 124 - MCS - DYLAN, HOLDING THE PISTOL AS HE LOOKS UP AT O.S. BELIAL. 436.10					
SCENE 125 - MFS - DYLAN, HOLDING THE PISTOL, REACTING AS BELIAL ENTERS R.FG., LEAPING DOWN. MARCUS LOOKS ON, BG. 437.13					
SCENE 126 - MS - PAST DYLAN, L.FG., TO BELIAL, STRAIGHTENING. BELIAL (growls - continues under following scenes and dialogue) 438.11					

"DEAD OF NIGHT" 6AB	P/22	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 127 - MS - PAST BELIAL, R.FG., TO DYLAN, PUNCHING AS MARCUS LOOKS ON, R.BG. IN SOFT FOCUS.</p> <p>DYLAN (grunts - continues under following scene) 439.14</p> <p>SCENE 128 - MS - DYLAN, L.FG., PUNCHING BELIAL, WHO REACTS AND LAUGHS. ELIZABETH LOOKS ON, L.BG.</p> <p>BELIAL (laughs)</p> <p>BELIAL BEGINS TO PUNCH.</p> <p>BELIAL (grunts - continues under following scene) 445.11</p> <p>SCENE 129 - MFS - BELIAL, FACING BG. AS HE PUNCHES. 446.03</p> <p>SCENE 130 - FS - BELIAL PUNCHES DYLAN, WHO FLIES UP OFF HIS FEET AND SPINS AS MARCUS LOOKS ON, L. 447.04</p> <p>SCENE 131 - FS - DYLAN FLIPS, FLIES L. AND EXITS. 448.11</p> <p>SCENE 132 - MFS - DYLAN LANDS ON THE FLOOR AND ROLLS, MOVING L.</p> <p>DYLAN (face off) (grunts) 450.10</p> <p>SCENE 133 - MCS - DYLAN ROLLS ONTO HIS BACK.</p> <p>BELIAL (off) (sighs) 452.03</p>					

"DEAD OF NIGHT" 6AB	P/23	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 134 - MS - PAST MARCUS, L.FG., TO BELIAL, LOOKING AT HIM. <div>453.01</div>					
SCENE 135 - MCS - MARCUS REACTS MARCUS (whimpers) <div>454.06</div>					
SCENE 136 - MS - BELIAL STEPS FG. BELIAL (growls and grunts - continues under following scenes and dialogue) <div>456.04</div>					
SCENE 137 - MFS - PAST BELIAL, L.FG., TO MARCUS, STEPPING BACKWARD, MOVING BG. <div>459.00</div>					
SCENE 138 - MS - PAST BELIAL, L.FG., TO MARCUS, RUNNING FG. MARCUS (yells, grunts, and groans - continues under following scenes and dialogue) <div>461.02</div>					
SCENE 139 - MS - BELIAL LEAPS UP AND KICKS. <div>461.12</div>					
SCENE 140 - MFS - BELIAL, L.FG., KICKS MARCUS, WHO FLIES BG. AND CRASHES AGAINST A WALL. <div>463.04</div>					
SCENE 141 - MCS - BELIAL LOOKS R. AND REACTS. <div>464.05</div>					

"DEAD OF NIGHT" 6AB	P/24	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 142 - FS - ACROSS THE FLOOR TO MARCUS, FALLING ON IT. 465.05					
SCENE 143 - MCS - BELIAL REACTS, THEN RUNS R. AND EXITS. 466.13					
SCENE 144 - MS - DYLAN SITS UP AS CAMERA PANS R. WITH HIM. DYLAN (pants) 469.12					
SCENE 145 - FS - ACROSS THE FLOOR TO DYLAN'S PISTOL ON THE FLOOR. DYLAN ENTERS L.FG., RUNS BG. AND GRABS THE PISTOL AS CAMERA DOLLIES IN WITH HIM. DYLAN (face off) (grunts) 474.15					
SCENE 146 - MCS - DYLAN'S HANDS OPENS THE PISTOL'S BULLET CHAMBER AND EJECTS THE CASINGS. 475.15					
SCENE 147 - MS - DYLAN HOLDS THE PISTOL AS HE PULLS SOME BULLETS OUT OF HIS POCKET. 477.05					
SCENE 148 - MS - DYLAN (TORSO) HOLDS THE PISTOL AS HE LOADS BULLETS. DYLAN (face off) (pants - continues under following scenes) 478.10					
SCENE 149 - MCS - DYLAN LOOKS FG. AND REACTS. 481.00					

"DEAD OF NIGHT" 6AB	P/25	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 150 - MS - DYLAN (TORSO) HOLDS THE PISTOL AND CLOSES THE BULLET CHAMBER. CAMERA TILTS UP ON DYLAN, LOOKING FG.</p> <p>BELIAL (off) (growls and grunts - continues under following scenes and dialogue)</p> <p>483.03</p> <p>SCENE 151 - INT. CORPUS HOUSE/THEATER BALCONY - NIGHT - LS - HIGH ANGLE - PAST AN OBJECT, R.FG., TO THE FLOOR OF THE THEATER. CAMERA DOLLIES L. ON THE BALCONY SEATS TO REVEAL DYLAN ON THE FLOOR BELOW, R.BG. CAMERA CONTINUES TO DOLLY L. TO INCLUDE BELIAL (TORSO) R.FG. CAMERA HOLDS AS BELIAL MOVES L. AND EXITS.</p> <p>BELIAL (off) (laughs - continues under following scenes)</p> <p>492.12</p> <p>SCENE 152 - INT. CORPUS HOUSE/THEATER - NIGHT - MCS - DYLAN TURNS AND FIRES THE PISTOL IN L.FG.</p> <p>494.11</p> <p>SCENE 153 - FS - LOOKING UP AT THE BALCONY FENCE AS BULLETS HIT IT, CAMERA PANNING R.</p> <p>495.11</p> <p>SCENE 154 - MCS - DYLAN STOPS FIRING THE PISTOL AND LOWERS IT.</p> <p>498.00</p> <p>SCENE 155 - MS - SLOW MOTION - DYLAN (TORSO) HOLDS THE PISTOL AS HE OPENS THE BULLET CHAMBER AND EJECTS THE CASINGS.</p> <p>503.01</p>					

"DEAD OF NIGHT" 6AB	P/26	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 156 - MFS - LOW ANGLE - DYLAN, HOLDING THE PISTOL AS THE CASINGS FALL, MOVING FG. 504.05</p> <p>SCENE 157 - CS - THE CASINGS ENTER UPPER FRAME, FALLING ONTO THE FLOOR. 505.15</p> <p>SCENE 158 - MCS - DYLAN (TORSO) HOLDS THE PISTOL. CAMERA TILTS UP ON DYLAN, REACHING INSIDE HIS JACKET POCKET AS BELIAL EMERGES BEHIND HIM, STRAIGHTENING. 512.14</p> <p>SCENE 159 - MS - DYLAN TURNS AND AIMS THE PISTOL. 513.02</p> <p>SCENE 160 - MFS - PAST BELIAL, L.FG., TO DYLAN, AIMING THE PISTOL. 513.11</p> <p>SCENE 161 - MS - BELIAL GRABS THE PISTOL FROM DYLAN'S HAND AND THROWS IT DOWN. DYLAN (face off) (grunts - continues under following scenes) 514.08</p> <p>SCENE 162 - MS - DYLAN DUCKS AS CAMERA TILTS DOWN AND BELIAL ENTERS L.FG. 515.07</p> <p>SCENE 163 - MS - BELIAL REACTS AS DYLAN STRAIGHTENS IN L.FG. AND PUNCHES HIM. 516.03</p>					

"DEAD OF NIGHT" 6AB	P/27	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 164 - MCS - DYLAN, L.FG., PUNCHING BELIAL, WHO REACTS. BELIAL KICKS AS DYLAN DUCKS AND EXITS. 517.14					
SCENE 165 - MFS - PAST BELIAL, R.FG., KICKING AND MISSING, TO DYLAN, PUNCHING. 519.00					
SCENE 166 - MS - DYLAN, L.FG., PUNCHING BELIAL. 519.13					
SCENE 167 - MFS - PAST DYLAN, L.FG., TO BELIAL, KICKING HIM. 520.04					
SCENE 168 - MS - BELIAL'S LEG KICKS DYLAN AS CAMERA TILTS DOWN AND O.S. LIGHTNING FLASHES. 520.13					
SCENE 169 - MFS - DYLAN FALLS AS BELIAL LOOKS ON. DYLAN (groans) 521.11					
SCENE 170 - FS - PAST TWO CHAIRS, FG., TO DYLAN, FALLING ONTO HIS BACK AS BELIAL LOOKS ON. 522.06					
SCENE 171 - MFS - BELIAL RUNS FG. AS DYLAN ENTERS LOWER FRAME, STRAIGHTENING IN FG. 523.06					
SCENE 172 - FS - PAST TWO CHAIRS, FG., TO BELIAL, KICKING DYLAN. 523.10					

"DEAD OF NIGHT" 6AB	P/28	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 173 - MFS - BELIAL, R.FG., KICKING DYLAN, WHO FLIES UP AS O.S. LIGHTNING FLASHES. 524.05					
SCENE 174 - MFS - PAST BELIAL, R.FG., TO DYLAN, LANDING. DYLAN (grunts and groans - continues under following scenes) 525.15					
SCENE 175 - MFS - DYLAN PUNCHES BELIAL. 526.06					
SCENE 176 - MFS - PAST BELIAL, FG., TO DYLAN, PUNCHING HIM. 527.01					
SCENE 177 - MS - DYLAN, PUNCHING. 528.04					
SCENE 178 - MS - DYLAN, L.FG., PUNCHING TOWARD BELIAL, WHO LIFTS HIS FOREARM AND BLOCKS. 528.14					
SCENE 179 - MFS - BELIAL PUNCHES DYLAN S O.S. LIGHTNING FLASHES. 529.12					
SCENE 180 - FS - DYLAN FALLS AND LANDS ON HIS BACK AS CAMERA TILTS DOWN. BELIAL LOOKS ON, BG. 531.05					
SCENE 181 - MS - BELIAL REACTS. 533.05					

"DEAD OF NIGHT" 6AB	P/29	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 182 - FS - LOOKING DOWN AT DYLAN, STRAIGHTENING ON HIS HANDS AND KNEES.</p> <p>DYLAN (pants) (groans)</p> <p>BELIAL ENTERS R.FG., STEPS L. AND EXITS AS DYLAN STRAIGHTENS.</p> <p>541.00</p> <p>SCENE 183 - MFS - PAST DYLAN, R.FG., TO BELIAL, RUNNING FG. AND KICKING.</p> <p>542.04</p> <p>SCENE 184 - MFS - BELIAL, L.FG., KICKING DYLAN, WHO FLIES UP IN R.BG.</p> <p>DYLAN (groans and grunts - continues under following scenes)</p> <p>543.03</p> <p>SCENE 185 - FS - DYLAN FLIES R. AND CRASHES AGAINST A COLUMN, THEN FALLS ONTO THE FLOOR AND ROLLS L. AS CAMERA TILTS DOWN AND PANS L.</p> <p>546.03</p> <p>SCENE 186 - MFS - DYLAN, CROUCHED AS BELIAL STEPS TOWARD HIM FROM BEHIND.</p> <p>547.01</p> <p>SCENE 187 - MS - BELIAL, L.FG., GRABBING DYLAN.</p> <p>DYLAN (grunts - continues under following scene)</p> <p>548.00</p>					

"DEAD OF NIGHT" 6AB	P/30	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 188 - MFS - BELIAL THROWS DYLAN UP. BELIAL (growls - continues under following scenes and dialogue) DYLAN (yells - continues under following scenes) 548.12					
SCENE 189 - MFS - PAST BELIAL, L.FG., TO DYLAN, FLYING UP AS CAMERA TILTS UP WITH HIM. 549.08					
SCENE 190 - FS - PAST BELIAL, L.FG., TO DYLAN, FLYING BG. TOWARD THE BALCONY AS CAMERA TILTS UP. 550.04					
SCENE 191 - FS - LOW ANGLE - LOOKING UP AT DYLAN, FLYING BG. AND GRABBING THE BALCONY RAILING. 552.05					
SCENE 192 - INT. CORPUS HOUSE/THEATER BALCONY - NIGHT - MFS - DYLAN, DANGLING FROM THE BALCONY RAILING AS HE LOOKS DOWN. DYLAN (pants) 554.13					
SCENE 193 - INT. CORPUS HOUSE/THEATER - NIGHT - FS - LOW ANGLE - LOOKING UP AT DYLAN, DANGLING FROM THE BALCONY RAILING. 557.11					
SCENE 194 - MS - MARCUS, LYING ON THE FLOOR AS HE AWAKENS AND OPENS HIS EYES. 560.11					

"DEAD OF NIGHT" 6AB	P/31	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 195 - FS - LOW ANGLE - LOOKING UP AT DYLAN., DANGLING FROM THE BALCONY RAILING. 562.09					
SCENE 196 - MS - MARCUS GETS UP, RUNS L. AND BEGINS TO EXIT. MARCUS (face off) Hang on, Dylan! 565.00	6-51	563.05	565.00/	1.11	MARCUS TO DYLAN Hang on, Dylan! (Hang on : i.e., 'Don't let go of the railing')
SCENE 197 - INT. CORPUS HOUSE/THEATER BALCONY - NIGHT - MS - DYLAN, DANGLING FROM THE BALCONY RAILING. DYLAN (pants and grunts - continues under following scenes) 567.14					
SCENE 198 - INT. CORPUS HOUSE/THEATER - NIGHT - FS - LOW ANGLE - LOOKING UP AT DYLAN, DANGLING FROM THE BALCONY RAILING. 570.03					
SCENE 199 - INT. CORPUS HOUSE/THEATER BALCONY - NIGHT - MS - DYLAN, DANGLING FROM THE RAILING AS HE REACHES TOWARD THE UPPER RAILING. 572.14					
SCENE 200 - INT. CORPUS HOUSE/THEATER - NIGHT - FS - LOW ANGLE - LOOKING UP AT DYLAN, DANGLING FROM THE BALCONY RAILING AS HE ATTEMPTS TO CLIMB UP. 575.01					

"DEAD OF NIGHT" 6AB	P/32	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 201 - INT. CORPUS HOUSE/THEATER BALCONY - NIGHT - MS - HIGH ANGLE - DYLAN, DANGLING FROM THE RAILING AS HE LOSES A GRIP AND GRABS A HANDHOLD ON THE EDGE OF THE BALCONY. 577.07					
SCENE 202 - MFS - ELIZABETH, HOLDING HE DAGGERS, EMERGES BEHIND A COLUMN AND RUNS FG. ELIZABETH (pants) 579.01					
SCENE 203 - MS - THROUGH THE RAILINGS TO DYLAN, DANGLING FROM THEM AS ELIZABETH'S HANDS ENTER R.FG., HOLDING THE DAGGERS. ELIZABETH (face off) Dylan! 580.12	6-52	/580.13	583.15	3.02	ELIZABETH TO DYLAN, THEN MARCUS TO ELIZABETH -Dylan! -Not so fast! Stay away from him! (Not so fast : colloquial term used when trying to stop someone) (him : i.e., 'Dylan')
SCENE 204 - MFS - PAST RAILINGS, L.FG., TO ELIZABETH, RUNNING L. AS MARCUS, R., GRABS HER ARM. MARCUS Not so fast! 582.02					
SCENE 205 - MS - PAST MARCUS, L.FG., TO ELIZABETH, HOLDING THE DAGGERS AND REACTING AS HE HOLDS HER ARM. MARCUS Stay away from him! ELIZABETH (face off) Stop it! 585.11	6-53	584.03	586.10/ (over scene end)	2.07	ELIZABETH TO MARCUS Stop it! Marcus! (Stop it : i.e., 'Let go of me')

"DEAD OF NIGHT" 6AB	P/33	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 206 - MFS - PAST THE RAILINGS, L.FG., TO MARCUS, PULLING ELIZABETH. ELIZABETH Marcus! 586.10					
SCENE 207 - MS - PAST MARCUS, L.FG., TO ELIZABETH BEHIND THE RAILINGS AS HE HOLDS HER ARM. MARCUS Eli-... 587.00					
SCENE 208 - MFS - PAST THE RAILINGS, L.FG., TO ELIZABETH, GRABBING MARCUS'S SHOULDER AS MARCUS HOLDS HER OTHER ARM. MARCUS ...-zabeth! 587.09	6-54	/586.14	588.03/ (over scene ends)	1.05	MARCUS TO ELIZABETH Elizabeth!
SCENE 209 - MS - ELIZABETH PULLS MARCUS OVER THE RAILING AS HE FALLS, MOVING R. ELIZABETH (grunts) MARCUS (yells - continues under following scene) 588.03					
SCENE 210 - MFS - PAST ELIZABETH, R.FG., TO MARCUS, FALLING ONTO THE FLOOR. 589.15					
SCENE 211 - MS - THROUGH THE RAILINGS TO DYLAN, LOSING HIS GRIPS AS HE FALLS. DYLAN (yells - continues under following scenes) 590.13					

"DEAD OF NIGHT" 6AB	P/34	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 212 - INT. CORPUS HOUSE/THEATER - NIGHT - FS - LOW ANGLE - LOOKING UP AT DYLAN, FALLING FROM THE BALCONY. 591.08					
SCENE 213 - INT. CORPUS HOUSE/THEATER BALCONY - NIGHT - FS - HIGH ANGLE - PAST THE EDGE OF THE BALCONY, R.FG., TO DYLAN, FALLING. 592.03					
SCENE 214 - INT. CORPUS HOUSE/THEATER - NIGHT - FS - LOW ANGLE - LOOKING UP AT THE BALCONY AS DYLAN FALLS, MOVING R.FG. 592.13					
SCENE 215 - FS - DYLAN LANDS ON THE FLOOR. 594.12					
SCENE 216 - INT. CORPUS HOUSE/THEATER BALCONY - NIGHT - MFS - ELIZABETH STEPS BG. AS MARCUS PUNCHES HER STOMACH. MARCUS & ELIZABETH (grunt - continues under following scenes) 596.01					
SCENE 217 - MCS - ELIZABETH STEPS BACKWARD, MOVING BG. 597.05					
SCENE 218 - MFS - PAST ELIZABETH, FG., TO MARCUS, PUNCHING. 598.01					

"DEAD OF NIGHT" 6AB	P/35	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 219 - MS - MARCUS, R.FG., PUNCHING ELIZABETH, WHO REACTS. MARCUS (face off) (laughs) 601.06					
SCENE 220 - MS - PAST ELIZABETH, L.FG., TO MARCUS, HOLDING CLENCHED FISTS. ELIZABETH (face off) Marcus, seriously. MARCUS (pants) 604.14	6-55	602.01	604.10/	2.09	ELIZABETH TO MARCUS Marcus, seriously. (seriously : slang emphatic) (implying, 'Marcus, do you seriously think you can beat me?')
SCENE 221 - MFS - PAST MARCUS, R.FG., AND THE RAILING, FG., TO ELIZABETH, ARCHING HER BACK. 605.13					
SCENE 222 - MS - PAST ELIZABETH, L.FG., TO MARCUS, PUNCHING. 606.04					
SCENE 223 - MS - MARCUS, R.FG., PUNCHING TOWARD ELIZABETH, WHO GRABS HIS HAND, THEN MOVES THE DAGGER AGAINST HIS SHOULDER. MARCUS (face off) (grunts) 607.10					
SCENE 224 - MS - ELIZABETH HOLDS MARCUS, R., AS SHE SLICES THE DAGGER ON HIS SHOULDER, SEVERING HIS ARM. MARCUS (groans and yells - continues under following scenes and dialogue) ELIZABETH (overlapping) (grunts)					

"DEAD OF NIGHT" 6AB	P/36	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 224 - (CONTINUED) MARCUS MOVES R. AND EXITS AS ELIZABETH HOLDS HIS SEVERED ARM. 610.02 SCENE 225 - MFS - HIGH ANGLE - LOOKING DOWN AT MARCUS, FALLING ON HIS BACK ON THE FLOOR. 611.15 SCENE 226 - MS - PAST THE RAILING, FG., TO ELIZABETH, TOSSING THE SEVERED ARM WHICH EXITS R. ELIZABETH (sighs) 613.06 SCENE 227 - MFS - HIGH ANGLE - LOOKING DOWN AT MARCUS, LYING ON HIS BACK AS THE SEVERED ARM ENTERS L., FALLING ONTO HIM. MARCUS (grunts and groans - continues under following scenes and dialogue) 615.07 SCENE 228 - MS - ELIZABETH REACTS AND LOOKS L. 616.15 SCENE 229 - MCS - ELIZABETH, FACING BG. AS SHE LOOKS DOWN. MARCUS (off) Hey! ELIZABETH TURNS AND LOOKS FG. 620.09					
	6-56	618.07	620.00	1.09	MARCUS TO ELIZABETH Hey!

"DEAD OF NIGHT" 6AB	P/37	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 230 - MFS - PAST ELIZABETH, FG., TO MARCUS, R., SWINGING THE SEVERED ARM. MARCUS (grunts) 621.00					
SCENE 231 - MCS - MARCUS, R.FG., SWINGING THE ARM AND HITTING ELIZABETH, WHO FALLS. ELIZABETH (groans) 622.00					
SCENE 232 - MFS - THROUGH THE RAILINGS TO ELIZABETH, FALLING ONTO THE FLOOR AS CAMERA TILTS DOWN. 624.11					
SCENE 233 - MFS - MARCUS STRAIGHTENS AS HE FLIPS THE SEVERED ARM AND CATCHES IT. MARCUS (grunts) MARCUS LIFTS THE SEVERED ARM OVER HIS SHOULDER. 628.06					
SCENE 234 - MS - MARCUS HOLDS THE SEVERED ARM ON HIS SHOULDER. MARCUS Zombie power, bitch. 632.00	6-57	/628.10	631.15/	3.05	MARCUS TO ELIZABETH Zombie power, bitch. (Zombie power : i.e., 'I have power as a zombie' - here referring to Marcus hitting Elizabeth with the arm of his that she severed) (bitch : derogatory term of address)
SCENE 235 - FS - THROUGH THE RAILINGS TO ELIZABETH, LYING ON THE FLOOR AS SHE KICKS TOWARD MARCUS (LEGS). ELIZABETH (grunts) 632.09					

"DEAD OF NIGHT" 6AB	P/38	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 236 - MS - MARCUS DROPS THE SEVERED ARM AND LOSES CONSCIOUSNESS AS ELIZABETH'S FOOT KICKS HIS FACE AND EXITS LOWER FRAME. MARCUS FALLS AND EXITS LOWER FRAME. 635.15					
SCENE 237 - INT. CORPUS HOUSE/THEATER - NIGHT - MFS - DYLAN STAGGERS AND STEPS R. AS HE LOOKS AROUND. CAMERA PANS R. WITH HIM. DYLAN (pants) 641.11					
SCENE 238 - MS - PAST A RAILING, FG., TO BELIAL, CROUCHED, GRASPING IT. CAMERA TRAVELS IN ON BELIAL'S ARM AND HIS BACK AS SPIKES SPROUT ON IT. BELIAL (face off) (growls) 656.01					
SCENE 239 - MCS - DYLAN REACTS. DYLAN (sighs) 658.04					
SCENE 240 - CS - BELIAL REACTS AS HORNS SPROUT ON HIS HEAD. CAMERA TRAVELS BACK AND UP ON HIM. 669.04					
SCENE 241 - MCS - DYLAN REACTS AS HE LOOKS AT O.S. BELIAL. SINGERS (voice over) (sing - continues under following scenes and dialogue) 671.04					

"DEAD OF NIGHT" 6AB	P/39	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 242 - MS - BELIAL STRAIGHTENS AS CAMERA TILTS UP WITH HIM. 674.03					
SCENE 243 - FS - BELIAL, STRAIGHTENING AS CAMERA TILTS UP. 677.12					
SCENE 244 - MCS - BELIAL ROARS. BELIAL (roars - continues under following scenes) 681.04					
SCENE 245 - MCS - DYLAN REACTS. 684.03					
SCENE 246 - MFS - PAST DYLAN, L.FG., TO BELIAL, STEPPING FG. AND PUNCHING. 686.10					
SCENE 247 - MCS - DYLAN REACTS AS BELIAL ENTERS R.FG., PUNCHING. 687.04					
SCENE 248 - MFS - LOW ANGLE - PAST BELIAL, R.FG., TO DYLAN, FLYING BG. AS LIGHTNING FLASHES IN THE STORM CLOUDS ABOVE. CAMERA TILTS UP. 689.00					
SCENE 249 - FS - LOW ANGLE - DYLAN FLIES L. OVER THE BALCONY FENCE AND IS OBSCURED AS CAMERA PANS L. 690.15					

"DEAD OF NIGHT" 6AB	P/40	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 250 - INT. CORPUS HOUSE/THEATER BALCONY - NIGHT - MS - DYLAN FALLS ONTO HIS BACK ON THE BALCONY SEAT STAIRS AS CAMERA PANS L. DYLAN (grunts)(groans) 693.06					
SCENE 251 - INT. CORPUS HOUSE/THEATER - NIGHT - MFS - BELIAL ENTERS R., STEPPING L. AS HE LOOKS UP AT THE BALCONY, BG. CAMERA PANS L. WITH HIM. BELIAL (growls - continues under following scenes and dialogue)					
ELIZABETH (off) Stop! BELIAL HALTS. ELIZABETH (off) You answer to me. 700.05	6-58	696.00	700.00	4.00	ELIZABETH TO BELIAL Stop! You answer to me. (You answer to me : i.e., 'I control you')
SCENE 252 - MS - PAST ELIZABETH (ARM), L.FG., TO BELIAL, LOOKING FG. AS O.S. LIGHTNING FLASHES. 706.13					
SCENE 253 - MS - ELIZABETH REACTS AS SHE LOOKS AT O.S. BELIAL. 709.14					
SCENE 254 - MS - BELIAL STEPS FG. AS CAMERA PANS L. TO INCLUDE ELIZABETH, L.FG. SOME O.S. LIGHTNING FLASHES. 720.02					
SCENE 255 - MFS - ELIZABETH REACTS AS BELIAL STEPS TOWARD HER AND STOPS. ELIZABETH Our enemies are the monsters outside these walls, not here. 729.02	6-59	721.11	727.00	5.05	ELIZABETH TO BELIAL Our enemies are the monsters outside these walls, not here. (implying that Elizabeth doesn't want Belial to hurt Dylan or Marcus)

"DEAD OF NIGHT" 6AB	P/41	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 256 - MS - PAST BELIAL, TIPPED IN R.FG., TO ELIZABETH, LOOKING AT HIM. 732.04					
SCENE 257 - MCS - PAST ELIZABETH, L.FG., TO BELIAL. BELIAL (in foreign language)					LABORATORY: IF YOU ARE USING A TEXTLESS PRINT, THE FOLLOWING TITLE #6-60 IS TO APPEAR IN THE NORMAL SUBTITLE POSITION. IF YOU ARE USING A TEXTED PRINT, PLEASE CHECK YOUR PRINT FOR PROPER POSITIONING OF THIS TITLE.
SUBTITLE POPS IN: Those who would stop me are my enemy... SUBTITLE CUTS OUT. 741.10	6-60	/732.07	741.09/	9.02	BELIAL TO ELIZABETH (DEMONIC VOICE) Those who would stop me are my enemy... (implying that Elizabeth is Belial's enemy for trying to stop him)
SCENE 258 - MS - PAST BELIAL, R.FG., TO ELIZABETH, REACTING AS HE GRABS HER NECK. SOME O.S. LIGHTNING FLASHES. BELIAL (face off) (growls - continues under following scene and dialogue)					
ELIZABETH I am your master! 746.13	6-61	743.08	746.00	2.08	ELIZABETH TO BELIAL I am your master!
SCENE 259 - MCS - PAST ELIZABETH, L.FG., TO BELIAL, HOLDING HER NECK. BELIAL (in foreign language)					LABORATORY: IF YOU ARE USING A TEXTLESS PRINT, THE FOLLOWING TITLES #6-62 AND #6-63 ARE TO APPEAR IN THE NORMAL SUBTITLE POSITION. IF YOU ARE USING A TEXTED PRINT, PLEASE CHECK YOUR PRINT FOR PROPER POSITIONING OF THESE TITLES.
SUBTITLE POPS IN: ...including my master. SUBTITLE POPS OUT. BELIAL THROWS ELIZABETH, EXITING L.FG. BELIAL (growls - continues under following scenes and dialogue) 750.03	6-62	747.03	750.03/	3.00	BELIAL TO ELIZABETH (DEMONIC VOICE) ...including my master!

"DEAD OF NIGHT" 6AB	P/42	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 260 - FS - SOME SCATTERED THEATERS SEATS AS ELIZABETH ENTERS R., FLIES BG. AND CRASHES ONTO THE FLOOR. 753.05					
SCENE 261 - MCS - BELIAL GROWLS. 754.05					
SCENE 262 - FS - HIGH ANGLE - LOOKING DOWN AT BELIAL, STEPPING ACROSS THE FLOOR AS CAMERA TILTS DOWN. 755.07					
SCENE 263 - MFS - BELIAL LEAPS UP AS CAMERA TILTS UP AND PANS L. WITH HIM. 756.06					
SCENE 264 - FS - LOW ANGLE - LOOKING UP AT BELIAL, FLYING L. TOWARD THE BALCONY AS LIGHTNING FLASHES IN THE CLOUDS, BG. CAMERA PANS L. WITH HIM. 757.15					
SCENE 265 - INT. CORPUS HOUSE/THEATER BALCONY - NIGHT - FS - BELIAL LEAPS DOWN TOWARD THE BALCONY. 759.00					
SCENE 266 - FS - THROUGH THE TUNNEL TO BELIAL, LANDING ON THE BALCONY AS HE CROUCHES. 760.03					
SCENE 267 - MS - DYLAN CRAWLS BACKWARD ON THE BALCONY STAIRS, MOVING BG. AS CAMERA DOLLIES IN. DYLAN (grunts) 762.09					

"DEAD OF NIGHT" 6AB	P/43	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 268 - INT. CORPUS HOUSE/THEATER - NIGHT - MFS - PAST THE THEATER SEATS, FG., TO ELIZABETH, RUNNING R. BEHIND A COLUMN. ELIZABETH (pants) 764.09 SCENE 269 - INT. CORPUS HOUSE/THEATER BALCONY - NIGHT - FS - THROUGH THE TUNNEL TO BELIAL, STRAIGHTENING. 767.02 SCENE 270 - MS - DYLAN CRAWLS BACKWARD ON THE BALCONY STAIRS, MOVING BG. AS CAMERA DOLLIES IN. DYLAN (pants and grunts - continues under following scenes and dialogue) BELIAL ENTERS R.FG., GRABBING DYLAN. BELIAL (face off) (grunts and growls - continues under following scenes) BELIAL EXITS R.FG. AS HE PULLS DYLAN IN R.FG. 773.08 SCENE 271 - FS - BELIAL STRAIGHTENS, FACING BG. AS HE LIFTS DYLAN OVER HIS HEAD. 778.05 SCENE 272 - MS - BELIAL HOLDS DYLAN OVER HIS HEAD. BELIAL (in foreign language) SUBTITLE POPS IN: This world will finally know my wrath! SUBTITLE CUTS OUT.					
	6-63	779.02	783.00	3.14	BELIAL (DEMONIC VOICE) This world will finally know my wrath!

"DEAD OF NIGHT" 6AB	P/44	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 272 - (CONTINUED)</p> <p>BELIAL THROWS DYLAN.</p> <p>BELIAL (yells)</p> <p>783.05</p> <p>SCENE 273 - INT. CORPUS HOUSE/THEATER - NIGHT - FS - LOW ANGLE - LOOKING UP AT BELIAL ON THE BALCONY, THROWING DYLAN AS O.S. LIGHTNING FLASHES.</p> <p>784.11</p> <p>SCENE 274 - FS - LOW ANGLE - LOOKING UP AT A SCAFFOLD AS DYLAN CRASHES THROUGH THE BOARDS. CAMERA TILTS DOWN WITH HIM.</p> <p>DYLAN (groans and grunts - continues under following scenes)</p> <p>786.07</p> <p>SCENE 275 - MFS - DYLAN, FALLING AND CRASHING THROUGH THE SCAFFOLD BOARDS AS CAMERA TILTS DOWN WITH HIM.</p> <p>788.00</p> <p>SCENE 276 - FS - ACROSS THE FLOOR TO DYLAN INSIDE THE SCAFFOLD STRUCTURE, FALLING ONTO FLOOR, CAUSING DUST TO FLY UP.</p> <p>DYLAN (coughs - continues under following scenes)</p> <p>789.08</p> <p>SCENE 277 - FS - DYLAN ROLLS R. ON THE FLOOR AS DUST FLIES ABOUT.</p> <p>790.10</p>					

"DEAD OF NIGHT" 6AB	P/45	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 278 - FS - LOW ANGLE - LOOKING UP AT BELIAL ON THE BALCONY, GROWLING.</p> <p>BELIAL (roars and growls - continues under following scenes and dialogue)</p> <p>792.05</p>					
<p>SCENE 279 - INT. CORPUS HOUSE/THEATER BALCONY - NIGHT - MFS - BELIAL GROWLS AND LOOKS DOWN.</p> <p>794.09</p>					
<p>SCENE 280 - INT. CORPUS HOUSE/THEATER - NIGHT - MFS - DYLAN ON HIS HANDS AND KNEES AS BELIAL (LEGS) ENTERS UPPER FRAME, LEAPING DOWN WITH ONE LEG IN R.FG. AND THE OTHER LEG IN L.FG.</p> <p>DYLAN (grunts and pants)</p> <p>798.11</p>					
<p>SCENE 281 - EXT. AUDOBON PARK - NIGHT - MFS - PAST THE TREE TRUNK, L.FG., TO ELIZABETH, RUNNING R. AS SHE HOLDS THE DAGGERS. CAMERA PANS R. WITH HER, MOVING OFF THE TREE TRUNK. SOME O.S. LIGHTNING FLASHES.</p> <p>ELIZABETH (pants)</p> <p>801.10</p>					
<p>SCENE 282 - MFS - ELIZABETH RUNS FG. AS A VAMPIRE LEAPS DOWN IN R.FG.</p> <p>VAMPIRES (face off) (hiss - continues under following scenes)</p> <p>802.04</p>					

"DEAD OF NIGHT" 6AB	P/46	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 283 - MFS - PAST ELIZABETH, HALTING IN L.FG., TO THE VAMPIRE, LEAPING DOWN AS O.S. LIGHTNING FLASHES. 803.13					
SCENE 284 - MFS - PAST THE VAMPIRE, R.FG., TO ELIZABETH, TURNING AND LOOKING BG. TWO VAMPIRES ENTERS UPPER FRAME, LEAPING DOWN IN BG. AS THE FIRST VAMPIRE EXITS R.FG. 807.01					
SCENE 285 - MCS - ELIZABETH REACTS AS THE FIRST VAMPIRE LOOKS ON, R.BG. IN SOFT FOCUS. 808.11					
SCENE 286 - MFS - WOLFGANG ENTERS R., STEPS L. AND STOPS AS HE LOOKS FG. AT O.S. ELIZABETH.					
WOLFGANG Well, what do we got here? 813.09	6-64	811.02	813.08/	2.06	WOLFGANG TO ELIZABETH Well, what do we got here? (here meant to mock Elizabeth as she is cornered by Wolfgang and his werewolves)
SCENE 287 - MS - ELIZABETH REACTS. A VAMPIRE LOOKS ON, BG. IN SOFT FOCUS. ELIZABETH (pants)					
WOLFGANG (off) Monster hunter in over her head? You think you can... 819.09	6-65	814.13	818.04	3.07	WOLFGANG TO ELIZABETH Monster hunter in over her head? (i.e., 'You are overwhelmed and have lost control.' - note mocking)
SCENE 288 - MS - WOLFGANG STEPS FG. INTO MCS.	6-66	/819.10	823.12	4.02	WOLFGANG TO ELIZABETH You think you can wipe us all out with your pet monster? (wipe us all out : i.e., 'get rid of all the undead') (your pet monster : mockingly referring to Belial)
WOLFGANG ...wipe us all out with your pet monster? Well, guess what, piglet? We're still here. 829.12	6-67	824.07	829.11/	5.04	WOLFGANG TO ELIZABETH Well, guess what, piglet? We're still here. (piglet : here a demeaning term of address - note play on wolves surrounding a young pig)

"DEAD OF NIGHT" 6AB	P/47	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 289 - MCS - ELIZABETH REACTS. THE VAMPIRE LOOKS ON, BG. IN SOFT FOCUS. WOLFGANG (off) And now... 832.01					
SCENE 290 - MCS - WOLFGANG. WOLFGANG ...it's dying time. 836.08	6-68	830.10	835.07 (over scene end)	4.13	WOLFGANG TO ELIZABETH And now, it's dying time. (it's dying time : implying that the werewolves and vampires will kill Elizabeth)
SCENE 291 - MS - A VAMPIRE HISSES AS CAMERA PANS L. ON HIM. VAMPIRES & WEREWOLVES (hiss and growl - continues under following scenes and dialogue) 838.07					
SCENE 292 - MCS - ELIZABETH, LOOKING AROUND AS CAMERA DOLLIES R. ON HER AND PANS L. TO INCLUDE A WEREWOLF IN L.BG. ELIZABETH (pants) 840.03					
SCENE 293 - MCS - A WEREWOLF GROWLS AS O.S. LIGHTNING FLASHES. 841.12					
SCENE 294 - MS - ELIZABETH LOOKS R. AND L. AS CAMERA DOLLIES R. AND PANS L. ON HER. 843.13					

"DEAD OF NIGHT" 6AB	P/48	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 295 - INT. CORPUS HOUSE/THEATER - NIGHT - MFS - BELIAL STEPS FG., THEN HALTS AND GROWLS. BELIAL (growls and roars - continues under following scenes and dialogue) 848.12					
SCENE 296 - MCS - DYLAN, CROUCHED AS HE REACTS. DYLAN (pants) 851.12					
SCENE 297 - MFS - BELIAL LIFTS HIS HAND, PREPARING TO STRIKE. 853.07					
SCENE 298 - EXT. AUDOBON PARK - NIGHT - MS - ELIZABETH MOVES R. AS SHE SLASHES HER DAGGERS AT A VAMPIRE. CAMERA PANS R. WITH HER. ELIZABETH (grunts) 854.11					
SCENE 299 - INT. CORPUS HOUSE/THEATER - NIGHT - MCS - BELIAL, HOLDING HIS HAND RAISED AS HE REACTS. BELIAL (reaction) 856.07					
SCENE 300 - EXT. AUDOBON PARK - NIGHT - FS - LOOKING DOWN AT ELIZABETH, KICKING A VAMPIRE AS OTHER VAMPIRES AND WEREWOLVES APPROACH. ELIZABETH (face off) (grunts and yells - continues under following scenes) 857.13					

"DEAD OF NIGHT" 6AB	P/49	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 301 - MS - ELIZABETH, L.FG., SLASHES HER DAGGERS AT A WEREWOLF, THEN EXITS L. 859.01					
SCENE 302 - MS - ELIZABETH MOVES L. AS CAMERA PANS L. WITH HER TO INCLUDE A WEREWOLF, SWINGING HIS CLAW. 859.11					
SCENE 303 - MS - PAST ELIZABETH, FG., TO A WEREWOLF, HITTING HER. 860.06					
SCENE 304 - INT. CORPUS HOUSE/THEATER - NIGHT - MCS - BELIAL REACTS IN PAIN AS HIS FACE CRACKS, REVEALING FIERY LIGHT UNDER HIS SKIN. BELIAL (roars) 862.15					
SCENE 305 - MCS - DYLAN, CROUCHED, REACTING. 864.00					
SCENE 306 - MS - PAST A THEATER SEAT, TIPPED IN R.FG., TO DYLAN'S HANDS, GRABBING A POLE. 864.08					
SCENE 307 - MFS - PAST BELIAL (LEGS), FG., TO DYLAN, KNEELING AS HE JABS THE POLE. 864.15					
SCENE 308 - MCS - DYLAN JABS THE POLE IN L.FG. DYLAN (grunts) 865.13					

"DEAD OF NIGHT" 6AB	P/50	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 309 - CS - BELIAL REACTS IN PAIN.</p> <p>BELIAL (growls and roars - continues under following scenes and dialogue)</p> <p>866.11</p> <p>SCENE 310 - FS - ACROSS THE FLOOR TO BELIAL WITH THE POLE IMPALED THROUGH HIS GUT AND BACK AS DYLAN, CROUCHED, HOLDS IT.</p> <p>867.08</p> <p>SCENE 311 - MS - LOW ANGLE - BELIAL REACTS.</p> <p>868.10</p> <p>SCENE 312 - MCS - PAST THE POLE, L.FG., TO DYLAN, RELEASING HIS GRIP FROM IT.</p> <p>870.02</p> <p>SCENE 313 - MS - PAST DYLAN, R.FG., TO BELIAL, REACTING IN PAIN.</p> <p>872.10</p> <p>SCENE 314 - MFS - BELIAL WITH THE POLE IMPALED THROUGH HIS GUT AND BACK.</p> <p>874.03</p> <p>SCENE 315 - EXT. AUDOBON PARK - NIGHT - MFS - PAST VAMPIRE ATTACKER #1, L.FG., TO ELIZABETH, KICKING HIM AS CAMERA TILTS UP ON THE DARK SKY.</p> <p>ELIZABETH (grunts)</p> <p>VAMPIRE ATTACKER #1 (face off) (grunts)</p> <p>875.10</p>					

"DEAD OF NIGHT" 6AB	P/51	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 316 - INT. CORPUS HOUSE/THEATER - NIGHT - MFS - PAST BELIAL (LEGS), FG., TO DYLAN, FALLING ONTO THE FLOOR. 877.15					
SCENE 317 - EXT. AUDOBON PARK - NIGHT - MS - ELIZABETH SLASHES THE DAGGERS ON THE BACK OF A WEREWOLF, THEN EXITS L. 879.03					
SCENE 318 - INT. CORPUS HOUSE/THEATER - NIGHT - MS - BELIAL HOLDS THE POLE THAT JUTS FROM HIS GUT. 880.12					
SCENE 319 - EXT. AUDOBON PARK - NIGHT - MFS - ELIZABETH, KICKING A VAMPIRE THAT ENTERS R.BG. AS O.S. LIGHTNING FLASHES. ELIZABETH (grunts) 882.07					
SCENE 320 - INT. CORPUS HOUSE/THEATER - NIGHT - MFS - BELIAL WITH THE POLE IMPALED THROUGH HIS GUT AND BACK AS HE STEPS BACKWARD, MOVING L. 885.00					
SCENE 321 - MCS - DYLAN, LYING ON HIS SIDE AS HE REACTS. DYLAN (grunts and pants - continues under following scenes) 886.11					
SCENE 322 - FS - BELIAL SPROUTS A TAIL AND HUGE WINGS. 893.14					

"DEAD OF NIGHT" 6AB	P/52	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 323 - EXT. AUDOBON PARK - NIGHT - MFS - PAST ELIZABETH, L.FG., TO A VAMPIRE AS SHE STABS THE DAGGERS AT HIS GUT. CAMERA PANS L. AS ELIZABETH SLASHES A SECOND VAMPIRE.</p> <p>ELIZABETH, VAMPIRES, & WEREWOLVES (grunt - continues under following scene)</p> <p>896.03</p>					
<p>SCENE 324 - INT. CORPUS HOUSE/THEATER - NIGHT - FS - BELIAL FLIES UP FROM THE FLOOR.</p> <p>897.05</p>					
<p>SCENE 325 - MCS - DYLAN, LYING ON HIS SIDE, REACTING AS DUST BLOWS ABOUT. CAMERA DOLLIES BACK ON HIM.</p> <p>900.07</p>					
<p>SCENE 326 - EXT. AUDOBON PARK - NIGHT - MS - A WEREWOLF, L.FG., HITTING ELIZABETH.</p> <p>ELIZABETH (grunts)</p> <p>901.03</p>					
<p>SCENE 327 - INT. CORPUS HOUSE/THEATER - NIGHT - MCS - BELIAL FLIES UP AND REACTS IN PAIN AS HIS FACE CRACKS, REVEALING THE FIERY GLOW UNDER HIS SKIN.</p> <p>903.06</p>					
<p>SCENE 328 - MFS - DYLAN, LYING ON HIS SIDE, REACTING AS HE LOOKS AT O.S. BELIAL.</p> <p>905.14</p>					

"DEAD OF NIGHT" 6AB	P/53	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 329 - FS - LOOKING UP AT BELIAL, FLYING UP TOWARD THE HUGE HOLE IN THE CEILING. SOME STORM CLOUDS ARE BG. AS LIGHTNING FLASHES. 910.04					
SCENE 330 - EXT. AUDOBON PARK - NIGHT - MS - ELIZABETH SPINS AS A VAMPIRE ENTERS R.FG. CAMERA PANS L. 911.05					
SCENE 331 - INT. CORPUS HOUSE/THEATER - NIGHT - CS - BELIAL REACTS IN PAIN AS HIS SKIN CRACKS, REVEALING THE FIERY GLOW UNDER HIS SKIN. 913.05					
SCENE 332 - MS - DYLAN, LYING ON HIS SIDE AS CAMERA DOLLIES IN. 915.01					
SCENE 333 - EXT. AUDOBON PARK - NIGHT - MFS - PAST ELIZABETH, L.FG., TO A VAMPIRE, PUNCHING HER AS O.S. LIGHTNING FLASHES. ELIZABETH (groans) 916.03					
SCENE 334 - INT. CORPUS HOUSE/THEATER - NIGHT - MFS - BELIAL, FLYING IN A CIRCLE AS HIS CHEST CRACKS OPEN ,REVEALING THE FIERY GLOW UNDER HIS SKIN. BELIAL (growls) 919.03					
SCENE 335 - EXT. AUDOBON PARK - NIGHT - FS - HIGH ANGLE - LOOKING DOWN AT ELIZABETH, FALLING AS TWO VAMPIRES LOOK ON. 920.07					

"DEAD OF NIGHT" 6AB	P/54	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 336 - MS - A WEREWOLF KICKS O.S. ELIZABETH AS CAMERA PANS L. <div>921.08</div>					
SCENE 337 - MFS - ELIZABETH FALLS ONTO HER BACK AS THE WEREWOLF (LEGS) KICKS HER. WEREWOLF & ELIZABETH (face off) (grunt) <div>922.02</div>					
SCENE 338 - INT. CORPUS HOUSE/THEATER - NIGHT - CS - CAMERA PANS L., MOVING ON BELIAL, REACTING AS HIS FACE CRACKS, REVEALING THE FIERY GLOW UNDER HIS SKIN. BELIAL (roars and growls - continues under following scenes and dialogue) <div>924.04</div>					
SCENE 339 - EXT. AUDOBON PARK - NIGHT - FS - HIGH ANGLE - LOOKING DOWN AT ELIZABETH, LYING ON HER BACK AS A GROUP OF VAMPIRES AND WEREWOLVES ATTACK HER. CAMERA TRAVELS IN. VAMPIRES, WEREWOLVES, & ELIZABETH (grunt - continues under following scenes) <div>927.00</div>					
SCENE 340 - INT. CORPUS HOUSE/THEATER - NIGHT - MFS - BELIAL, FLAPPING HIS WINGS AS CRACKS FORM ON HIS BODY, REVEALING THE FIERY GLOW UNDER HIS SKIN. BELIAL (roars and growls - continues under following scenes and dialogue) <div>930.05</div>					

"DEAD OF NIGHT" 6AB	P/55	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 341 - EXT. AUDOBON PARK - NIGHT - MFS - LOOKING DOWN AT THE GROUP OF VAMPIRES AND WEREWOLVES, WHO ATTACK ELIZABETH, LYING ON THE GROUND. CAMERA TRAVELS IN AS FIERY ENERGY STREAMS OFF HER BODY.</p> <p>934.04</p>					
<p>SCENE 342 - MCS - ELIZABETH'S HAND HOLDS THE DAGGER AND FALLS LIMP ON THE GROUND AS THE FIERY ENERGY FLOWS L.FG. AND R.</p> <p>936.10</p>					
<p>SCENE 343 - INT. CORPUS HOUSE/THEATER - NIGHT - BELIAL, FLYING AS HIS CHEST CRACKS, REVEALING THE FIERY GLOW UNDER HIS SKIN.</p> <p>938.01</p>					
<p>SCENE 344 - MFS - BELIAL, FLYING AND EXTENDING HIS ARMS AS FIERY ENERGY FLOES OUT OF HIS BODY.</p> <p>939.07</p>					
<p>SCENE 345 - LS - LOW ANGLE - THROUGH AN ARCHWAY TO BELIAL, FLYING AS THE FIERY ENERGY FLOWS OUT OF HIS BODY AND FILLS THE THEATER.</p> <p>944.05</p>					
<p>SCENE 346 - MS - DYLAN, LYING ON THE FLOOR AS THE FIERY ENERGY FLOWS ABOUT HIM.</p> <p>946.06</p>					
<p>SCENE 347 - EXT. NEW ORLEANS SKYLINE - NIGHT - LS - A VIEW OF THE DOWNTOWN NEW ORLEANS SKYLINE AND THE CORPUS HOUSE AS A FLOW OF FIERY ENERGY FLIES UP INTO THE STORM CLOUD AND BEGINS TO VANISH.</p> <p>951.08</p>					

"DEAD OF NIGHT" 6AB	P/56	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 348 - INT. CORPUS HOUSE/THEATER - NIGHT - MS - BELIAL, FLYING AS HE TURNS AND FACES FG. 952.13					
SCENE 349 - FS - LOW ANGLE - LOOKING UP AT BELIAL, FLYING AS A LIGHTNING BOLT STRIKES HIM. 955.01					
SCENE 350 - MS - BELIAL REACTS IN PAIN AS THE LIGHTNING ELECTRICITY STREAMS OVER HIS BODY. 956.08					
SCENE 351 - MCS - DYLAN, LYING ON HIS SIDE, REACTING. 958.03					
SCENE 352 - FS - BELIAL, FLYING AS THE LIGHTNING BOLT HITS THE POLE THAT JUTS FROM HIS GUT, CAUSING ELECTRICITY TO FLOW OVER HIM. 959.03					
SCENE 353 - MS - BELIAL PLUMMETS AND BEGINS TO EXIT LOWER FRAME. 960.09					
SCENE 354 - FS - HIGH ANGLE - LOOKING UP AT BELIAL, FALLING FG. 962.15					
SCENE 355 - MFS - PAST DYLAN, KNEELING IN L.FG., TO MARCUS, RUNNING FG. 963.12					
SCENE 356 - FS - LOW ANGLE - BELIAL FALLS FG. AND OBSCURES THE SCENE. 964.08					

"DEAD OF NIGHT" 6AB	P/57	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 357 - MFS - MARCUS PUSHES DYLAN AND EXITS L.FG. WITH HIM AS BELIAL ENTERS UPPER FRAME, CRASHING ONTO THE FLOOR. 966.00					
SCENE 358 - FS - HIGH ANGLE - LOOKING DOWN AT BELIAL'S BODY, LYING ON THE FLOOR AS HIS WINGS SHRIVEL. 971.10					
SCENE 359 - FS - DYLAN AND MARCUS, LYING ON THE FLOOR, REACTING.					
MARCUS (coughs)					
MARCUS AND DYLAN SIT UP.					
MARCUS (pants - continues under following scene and dialogue)					
DYLAN (grunts and pants)					
MARCUS Man. (pants)	6-69	983.09	985.01	1.08	MARCUS TO DYLAN Man. (slang emphatic)
DYLAN (grunts)					
MARCUS (overlapping) (chuckles) We're so discussing a raise. (pants - continue under following scenes and dialogue)	6-70	987.13	991.02	3.05	MARCUS TO DYLAN We're so discussing a raise. (i.e., 'You will have to give me a raise in pay after tonight.')
DYLAN (coughs and chuckles)					
CAMERA DOLLIES BACK TO INCLUDE VARGAS'S BODY IN R.FG. WITH THE HEART OF BELIAL IN HIS BACK AS DYLAN AND MARCUS STRAIGHTEN.					
DYLAN (grunts and pants)					
WOLFGANG (off) Good work... 1008.11	6-71	1007.04 (over scene end)	1010.00	2.12	WOLFGANG TO DYLAN Good work, Dylan.

"DEAD OF NIGHT" 6AB	P/58	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 360 - MS - DYLAN REACTS AND LOOKS FG. AS O.S. LIGHTNING FLASHES</p> <p>WOLFGANG (off) ...Dylan. 1011.03</p> <p>SCENE 361 - FS - PAST DYLAN AND MARCUS, R.FG., TO WOLFGANG, L., STEPPING FG. AS O.S. LIGHTNING FLASHES. 1014.04</p> <p>SCENE 362 - MS - DYLAN REACTS. MARCUS (off) (groans) DYLAN STEPS R., LIMPING. 1018.00</p> <p>SCENE 363 - MCS - VARGAS'S BODY, LYING ON THE FLOOR. DYLAN (off) (pants - continues under following scenes)</p> <p>CAMERA TILTS UP AND PANS R. ON THE HEART OF BELIAL IN VARGAS'S BACK WITH ITS CRYSTAL CENTERPIECE REFILLED WITH BELIAL'S BLOOD. DYLAN'S HAND ENTERS L., GRASPING THE HEART OF BELIAL. MARCUS (LEGS) ENTERS L.BG. IN SOFT FOCUS AS DYLAN'S HAND PULLS THE HEART OF BELIAL OUT OF VARGAS'S BACK. DYLAN (face off) (grunts) 1028.02</p>					

"DEAD OF NIGHT" 6AB	P/59	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 364 - MFS - LOW ANGLE - DYLAN, R., HOLDING THE HEART OF BELIAL, AND, WOLFGANG, L., REACTING AS MARCUS LOOKS ON, BG. DYLAN (pants) DYLAN LOOKS AT WOLFGANG. DYLAN A lot of people died for this. 1034.12	6-72	1031.15	1034.12/	2.13	DYLAN TO WOLFGANG A lot of people died for this. (this : referring to the Heart)
SCENE 365 - MS - PAST WOLFGANG, L.FG., TO DYLAN. DYLAN (pants) I need someone I can trust to hold onto it. 1039.00	6-73	1035.15	1039.00/	3.01	DYLAN TO WOLFGANG I need someone I can trust to hold onto it. (i.e., 'I trust you to protect it.')
SCENE 366 - MCS - PAST DYLAN, R.FG., TO WOLFGANG, NODDING. DYLAN (face off) (pants) 1040.05					
SCENE 367 - MS - DYLAN'S HAND OFFERS THE HEART OF BELIAL TO WOLFGANG (TORSO) AS WOLFGANG'S HAND TAKES IT. DYLAN (face off) I'm sorry about your father. DYLAN'S HAND EXITS R. 1045.04	6-74	1042.05	1045.01/	2.12	DYLAN TO WOLFGANG I'm sorry about your father. (note condolences)
SCENE 368 - MS - PAST WOLFGANG, L.FG., TO DYLAN. DYLAN He was a good man. WOLFGANG (face off) Ah. 1048.02	6-75	/1045.05	1047.11	2.06	DYLAN TO WOLFGANG He was a good man.

"DEAD OF NIGHT" 6AB	P/60	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 369 - MCS - PAST DYLAN, R.FG., TO WOLFGANG. WOLFGANG I wouldn't count my father out that fast. 1051.13	6-76	/1048.03	1051.12/	3.09	WOLFGANG TO DYLAN I wouldn't count my father out that fast. (implying that Gabriel is still alive)
SCENE 370 - MS - PAST WOLFGANG, L.FG., TO DYLAN. WOLFGANG (face off) Why don't you come down to the plant sometime? 1056.11	6-77	1052.15	1056.11/	3.12	WOLFGANG TO DYLAN Why don't you come down to the plant sometime? (plant : meat plant)
SCENE 371 - MCS - PAST DYLAN, R.FG., TO WOLFGANG. WOLFGANG But this time, leave the silver at home. 1061.11	6-78	/1056.15	1061.10/	4.11	WOLFGANG TO DYLAN But this time, leave the silver at home. (note humor - note that silver bullets may kill werewolves)
SCENE 372 - MS - PAST WOLFGANG, L.FG., TO DYLAN, SMILING. DYLAN (chuckles) Yeah. 1063.14	6-79	1062.14	1063.14/	1.00	DYLAN TO WOLFGANG Yeah.
SCENE 373 - MFS - WOLFGANG, HOLDING THE HEART OF BELIAL, AND, DYLAN SHAKE HANDS AS MARCUS LOOKS ON, BG. WOLFGANG STEPS L. AND EXITS. DYLAN (pants) DYLAN STEPS BG. AS CAMERA TILTS DOWN TO INCLUDE VARGAS'S BODY IN R.FG. 1077.14					
SCENE 374 - MS - DYLAN STEPS R., PASSING MARCUS. DYLAN Let's go. MARCUS PATS DYLAN'S BACK.	6-80	1078.15	1080.08	1.09	DYLAN TO MARCUS Let's go.

"DEAD OF NIGHT" 6AB	P/61	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 374 - (CONTINUED)</p> <p>MARCUS Yeah, you all right?</p> <p>DYLAN BEGINS TO EXIT R. AS MARCUS REACHES DOWN.</p> <p>MARCUS You look like hell. 1084.12</p> <p>SCENE 375 - MCS - DYLAN'S PISTOL IN THE FLOOR AS MARCUS'S HAND ENTERS L., GRABBING IT. 1086.03</p> <p>SCENE 376 - MFS - MARCUS STRAIGHTENS, HOLDING THE PISTOL AS CAMERA TILTS UP WITH HIM. MARCUS TOSSES THE PISTOL, MOVING R.</p> <p>MARCUS (face off) Next time...</p> <p>CAMERA PANS R. ON DYLAN, CATCHING THE PISTOL.</p> <p>MARCUS (off) ...I pick the clients, okay?</p> <p>DYLAN STEPS R. AND PUTS THE PISTOL IN HIS POCKET. MARCUS ENTERS L., STEPPING R. AS HE LIFTS THE SEVERED ARM ONTO HIS SHOULDER.</p> <p>DYLAN (pants) 1097.14</p> <p>SCENE 377 - MS - VARGAS'S BODY, LYING ON THE FLOOR AS DYLAN AND MARCUS STEP R.BG. AND EXIT. 1101.03</p>	<p>6-81</p> <p>6-82</p>	<p>1080.12</p> <p>1089.09</p>	<p>1084.11/</p> <p>1093.10</p>	<p>3.15</p> <p>4.01</p>	<p>MARCUS TO DYLAN Yeah, you all right? You look like hell. (like hell : vulgar for 'terrible')</p> <p>MARCUS TO DYLAN Next time, I pick the clients, okay? (humorously implying that Dylan made a bad choice in working for Elizabeth)</p>

"DEAD OF NIGHT" 6AB	P/63	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 381 - (CONTINUED)</p> <p>MARCUS Just do it, please. Thank you.</p> <p>DYLAN TAKES HE SEVERED ARM AS MARCUS REACHES INSIDE MARCUS'S PANTS POCKET.</p> <p>MARCUS (sighs)</p> <p>1130.12</p> <p>SCENE 382 - MS - MARCUS (TORSO) AS HIS HAND PULLS THE CELL PHONE OUT OF HIS PANTS POCKET, CAUSING DYLAN'S BUSINESS CARD TO FALL OUT.</p> <p>MARCUS (face off) (grunts) (pants)</p> <p>1132.05</p> <p>SCENE 383 - CS - LOOKING DOWN AT THE BRICKS OF THE SIDEWALK AS DYLAN'S BUSINESS CARD FALLS ONTO THEM.</p> <p>1133.14</p> <p>SCENE 384 - MCS - DYLAN LOOKS DOWN AT THE O.S. BUSINESS CARD.</p> <p>1135.15</p> <p>SCENE 385 - CS - LOOKING DOWN AT DYLAN'S BUSINESS CARD ON THE SIDEWALK BRICKS.</p> <p>MARCUS (off) Uh...</p> <p>1137.10</p> <p>SCENE 386 - MCS - MARCUS.</p> <p>MARCUS ...you know what? Let me, I'll throw that away. Let me, I-I'll get that.</p> <p>1140.14</p>	<p>6-89</p> <p>6-90</p>	<p>1123.07</p> <p>/1137.11</p> <p>1140.14/</p>	<p>1126.12</p> <p>3.03</p>	<p>3.05</p>	<p>MARCUS TO DYLAN Just do it, please. Thank you. (do it : i.e., 'hold my arm')</p> <p>MARCUS TO DYLAN You know what? Let me, I'll throw that away. Let me, I'll get that. (you know what : colloquial emphatic) (that : referring to Dylan's business card) (I'll get that : i.e., 'I'll pick up the card and throw it away')</p>

"DEAD OF NIGHT" 6AB	P/64	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 387 - MFS - PAST THE LAMPPOST, L.FG., TO MARCUS, REACHING DOWN AS DYLAN MOVES THE SEVERED ARM, STOPPING HIM.</p> <p>DYLAN It's all right.</p> <p>MARCUS TAKES THE SEVERED ARM AS DYLAN REACHES DOWN. 1146.02</p> <p>SCENE 388 - MCS - DYLAN'S HAND LIFTS THE BUSINESS CARD FROM THE SIDEWALK. CAMERA TILTS UP ON DYLAN (TORSO) AS HIS HANDS HOLD THE BUSINESS CARD.</p> <p>DYLAN (face off) You know, I'm gonna hang... 1151.08</p> <p>SCENE 389 - MCS - DYLAN, LOOKING DOWN AT THE O.S. BUSINESS CARD.</p> <p>DYLAN ...onto it for a little while, actually. Uh... 1153.08</p> <p>SCENE 390 - CU - DYLAN'S FINGERS HOLDS THE BUSINESS CARD WHICH READS:</p> <p>"No Pulse? No Problem."</p> <p>DYLAN (face off) ...I need to get some more copies... 1155.14</p> <p>SCENE 391 - MFS - PAST THE LAMPPOST, L.FG., TO DYLAN, PUTTING THE BUSINESS CARD IN HIS SHIRT POCKET AS MARCUS LOOKS ON, HOLDING THE SEVERED ARM.</p> <p>DYLAN ...for my partner.</p> <p>MARCUS Okay. I'll take care of that?</p>	<p>6-91</p> <p>6-92</p> <p>6-93</p> <p>6-94</p>	<p>1143.00</p> <p>1149.05</p> <p>/1153.12</p> <p>1157.13</p>	<p>1144.15</p> <p>1153.08/</p> <p>1157.09</p> <p>1160.12</p>	<p>1.15</p> <p>4.03</p> <p>3.13</p> <p>2.15</p>	<p>DYLAN TO MARCUS It's all right. (i.e., 'You don't have to.')</p> <p>DYLAN TO MARCUS You know, I'm gonna hang onto it for a little while, actually. (hang onto it : i.e., 'keep it')</p> <p>DYLAN TO MARCUS I need to get some more copies for my partner. (implying that Dylan is going to return to his former business of working for the undead, and that he is going to make Marcus his partner)</p> <p>MARCUS TO DYLAN, THEN DYLAN TO MARCUS -Okay. I'll take care of that? -Sure. (take care of that : i.e., 'get more copies made')</p>

"DEAD OF NIGHT" 6AB	P/65	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 391 - (CONTINUED)					
DYLAN Sure.					
MARCUS I'll get right on it.	6-95	1161.00	1163.06/	2.06	MARCUS TO DYLAN I'll get right on it. (get right on it : i.e., 'have it done immediately')
DYLAN STEPS FG. 1163.07					
SCENE 392 - MCS - MARCUS REACTS AS HE HOLDS THE SEVERED ARM ON HIS SHOULDER.					
MARCUS Wait, partner? Oh, my God. Dylan?	6-96	1163.15	1170.00	6.01	MARCUS TO DYLAN Wait, partner? Oh, my God. Dylan? Did you just say "partner"? (Wait..."partner" : note that Marcus just realizes that Dylan is making Marcus his partner)
MARCUS STEPS FG. AS CAMERA DOLLIES BACK WITH HIM.					
MARCUS Did you just say "partner"? I mean, by partner...	6-97	1170.12	1174.04/	3.08	MARCUS TO DYLAN I mean, by partner, I assume you're talking--
CAMERA CONTINUES TO DOLLY BACK TO INCLUDE DYLAN, L.FG., STEPPING FG.'					
MARCUS ...I assume you're... 1174.04					
SCENE 393 - MCS - DYLAN STEPS FG. AS CAMERA DOLLIES BACK.					
MARCUS (off) ...(chuckling) talking-- Of course... 1176.02					
SCENE 394 - MCS - MARCUS, HOLDING THE SEVERED ARM ON HIS SHOULDER, STEPPING FG. WITH DYLAN, WHO IS TIPPED L. CAMERA DOLLIES BACK WITH THEM.					
MARCUS ...you're talking about me. 1178.01	6-98	/1174.08	1178.01/	3.09	MARCUS TO DYLAN Of course you're talking about me.

"DEAD OF NIGHT" 6AB	P/66	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 395 - MCS - DYLAN STEPS FG. AS CAMERA DOLLIES BACK WITH HIM. MARCUS (off) Oh, my God, man! 1180.08	6-99	/1178.05 (over scene end)	1181.15/ (over scene end)	3.10	MARCUS TO DYLAN Oh, my God, man! Oh, this is great! (Oh, my God : term of surprise)
SCENE 396 - MS - DYLAN STEPS FG. AS MARCUS FOLLOWS, HOLDING THE SEVERED ARM ON MARCUS'S SHOULDER AS HE BUMPS DYLAN'S BACK WITH IT. CAMERA DOLLIES BACK WITH THEM. MARCUS Oh, this is great! DYLAN (grunts) 1181.15					
SCENE 397 - MCS - DYLAN BENDS AT THE WAIST AS CAMERA TILTS DOWN. MARCUS (off) M-, I'm sorry, I'm... 1183.09					
SCENE 398 - MFS - MARCUS HOLDS THE SEVERED ARM ON HIS SHOULDER AS DYLAN STRAIGHTENS. SOME O.S. LIGHTNING FLASHES IN BG. MARCUS ...sorry. I don't mean, I'm, I-I know you're in pain. (chuckles) (chuckling) I'm sorry. 1189.00	6-100	/1182.03 (over scene end)	1188.15/ (over scene end)	6.12	MARCUS TO DYLAN I'm sorry, I'm sorry. I don't mean, I know you're in pain. I'm sorry. (sorry : i.e., 'sorry for shoving you')
SCENE 399 - MCS - MARCUS, LOOKING L. AS HE HOLDS THE SEVERED ARM ON HIS SHOULDER AND STEPS FG. CAMERA DOLLIES BACK WITH HIM. MARCUS Oh! If I had another arm right now, I would hug you. 1193.10	6-101	1190.03	1193.09/ (over scene end)	3.06	MARCUS TO DYLAN If I had another arm right now, I would hug you. (note that Marcus is still holding onto his severed arm)

"DEAD OF NIGHT" 6AB	P/67	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 400 - MFS - DYLAN AND MARCUS STEP BG. AS MARCUS HOLDS THE SEVERED ARM ON HIS SHOULDER. CAMERA DOLLIES IN WITH THEM.					
DYLAN (face off) And, uh, you know, we'll get you, (on) get you a new arm. (face off) Uh, fresh eyes.	6-102	1194.03	1200.13	6.10	DYLAN TO MARCUS And, you know, we'll get you, get you a new arm. Uh, fresh eyes.
MARCUS (face off) You know what? This arm? Actually, I'm kind of starting to dig it. 1205.00	6-103	1201.01	1204.15/	3.14	MARCUS TO DYLAN You know what? This arm? Actually, I'm kind of starting to dig it. (dig : slang for 'like')
SCENE 401 - FS - HIGH ANGLE - PAST SOME POLES, R.FG., TO DYLAN AND MARCUS, STEPPING BG. AS CAMERA CRANES UP TO INCLUDE A BALCONY IN R.FG.					
MARCUS Smells like Old Spice. Reminds me of my dad. Wait, eyes? What are you talking about?	6-104	/1205.03	1208.09	3.06	MARCUS TO DYLAN Smells like Old Spice. Reminds me of my dad. (Smells : i.e., 'It smells') (Old Spice : American brand of male grooming products)
DYLAN (face off) You'll see.	6-105	1208.13	1212.00	3.03	MARCUS TO DYLAN Wait, eyes? What are you talking about? (eyes : implying, 'what's wrong with my eyes')
CAMERA CONTINUES TO CRANE UP TO INCLUDE A MONSTER IN A FLOWERPOT ON THE BALCONY RAILING IN R.FG.	6-106	1212.04	1213.12	1.08	DYLAN TO MARCUS You'll see.
DYLAN (face off) Come on. I'll buy you a hot dog.	6-107	1215.01	1218.02	3.01	DYLAN TO MARCUS Come on. I'll buy you a hot dog.
THE MONSTER MOVES ITS HEAD AND LOOKS FG. AS IT DROOLS.					
MARCUS (face off) Oh! I ate a worm tonight. Not so bad. Pretty good actually.	6-108	1218.06	1224.05	5.15	MARCUS TO DYLAN Oh! I ate a worm tonight. Not so bad. Pretty good actually. (Not so bad : i.e., 'It wasn't bad/disgusting') (Pretty good actually : i.e., 'It was actually tasty')
MONSTER (shrieks) 1227.02					

"DEAD OF NIGHT" 6AB	P/68	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
WIPE TO: SCENE 402 - BLACK BG. ET #1 FADES IN: DEAD OF NIGHT ET #1 FADES OUT. END CREDIT ROLL-UP BEGINS: THE PANDERERS (voice over) (singing "So Hard") 'Oh, when we make in the morning Girlfriend, you know you will have known me And high on a hilltop, up on a hot rock, you own me You got the rights (continues indistinct) Come on, let's get our wheels on But you give me pause THE PANDERERS (voice over) (singing) 'You been looking so hard, so hard, so hard Baby, you been, you been looking so hard, yeah You been looking so hard, so hard, so hard Baby, you better, you better play your card, yeah THE PANDERERS (voice over) (singing) 'Most people got direction, know how to feel the way But you been making me blind, making me blind I have to walk first, because you brought me on the wrong side of the yard Hey, no more driving for you END CREDITS END. THE PANDERERS (voice over) Ugh!	6-109 MAIN TITLE	1228.06	1235.12	7.06	NARRATIVE TITLE DEAD OF NIGHT Unit Production Manager BUDDY ENRIGHT TODD LEWIS First Assistant Director ERIC FOX "PURPLE" HAYS Second Assistant Director JASON ALTIERI Executive in Charge of Production MANU GARGI Special Effects Make-up by DRAC STUDIOS Special Effects Make-up MARTIN ASTLES CAST Dylan BRANDON ROUTH Elizabeth ANITA BRIEM Marcus SAM HUNTINGTON Vargas TAYE DIGGS Wolfgang KURT ANGLE Gabriel PETER STORMARE Pale Teen / Slake KENT JUDE BERNARD Cecil MITCHELL WHITFIELD Phil MICHAEL COTTER Zoe LAURA SPENCER Lorca JAMES HEBERT Big Al DAN BRAVERMAN Borelli MARCO ST. JOHN Roddy KYLE CLEMENTS Harkin DOUGLAS M. GRIFFIN Tommy KEVIN FISHER Cashier / Josh GARRETT STROMMEN Tattooed Zombie / Belial BRIAN STEELE Jade TIFFANY REIFF Rosenberg ANDREW SENSENIG Alley COURTNEY J. CLARK Coroner BERNARD HOCKE Bob The Mechanic RANDAL REEDER Bellboy J. OMAR CASTRO Female Bartender SHANNON MARIS Bouncer JON EYEZ Sclavi SPENCER LIVINGSTON Puppeteer #1 HARVEY LOWRY Puppeteer #2 TODD TUCKER Wino GEORGE WILSON Kelly KIMBERLY WHALEN Zombie Wizard GAREB SHAMUS Jewish Zombie Priest SCOTT MITCHELL ROSENBERG Zombie School Girl ALEXANDRA MUNROE Bromart Cashier KENDALL JILL ROSENBERG Bromart Shopper KELLY FORD Frost Stop Zombie Girl KARLEE JANE ROSENBERG Frost Stop Zombie Boy HOLDEN DAHLERBRUCH Frost Stop Zombie Boy JARED DAHLERBRUCH Cannibal Zombies PAULINGTON JAMES DEVIN FARACI PATRICK LEE ROBERT SANCHEZ JAMES VEJVODA

"DEAD OF NIGHT" 6AB	P/69	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 402 - (CONTINUED)</p> <p>THE PANDERERS (voice over) (singing) 'You been looking so hard, so hard, so hard Baby, you're gonna, you're gonna drive on through, yeah No more driving for you, hey You been looking so hard, so hard, so hard, girl You been looking at you, yeah</p> <p>THE PANDERERS (voice over) (singing) 'On...fire!</p> <p>THE PANDERERS (voice over) (singing) 'Stop and tell me how You got the look, you got the will, you got the way, you got the motor Then you better slow down, and begin the braking process soon You're looking so hard, and rode hard Super-charged Yeah, and you give me pause</p> <p>THE PANDERERS (voice over) Ugh!</p> <p>THE PANDERERS (voice over) (singing) 'You been looking so hard, so hard, so hard Baby, you gonna, you gonna drive right through, yeah No more driving for you, hey You been looking so hard, so hard, so hard, baby You better, you better play your card, hey No more driving for you, yeah So super-charged, hey No need to look so hard, yeah'</p>		<p>Stunt Coordinator ERIC NORRIS Stunts TOM AKOS KEVIN BEARD JOHN BERNECKER SOPHIA CRAWFORD ROEL FAILMA DANIEL FORCEY JEFF GALPIN JAMES HEISNER JIM HENRY MARK A. HICKS BEN JENSEN MICHAEL LI MIKE MASSA KYLE MCDUFFIE HUGH AODH O'BRIEN HOLLY O'QUIN PHIL ORTIZ BILL POAGUE VICTOR QUINTERO TIM J. SMITH GARY STEARNS JOSH TESSIER RUSSELL TOWERY CLARK TUCKER WINSTON WEST</p> <p>Visual Effects Supervisor OLAF WENDT Visual Effects Producer DARIUS FISHER</p> <p>Art Department Coordinator ROBIN SIMMERLY Art Department Production Assistants CHARLIE LAVOY JONATHAN CARLOS</p> <p>Set Decorator MICHELLE MARCHAND Leadman GUSTAVO COTO Buyers JULIANA HOFFPAUIR ELLIA JACKSON</p> <p>On Set Dresser SAM LOTHBRIDGE</p> <p>Set Designers SARAH FORREST CHRISTINA E. KIM</p> <p>Set Dressing NOEL RIDEOUT IGGIE COLOMER PAT "PAT O." O'CONNOR RYAN "RAY OWL" DWYER SIDNEY J. MONTZ III GREGORY T. GENIUSZ LUKE CAUTHERN CHAD HARRIS ERNEST J. LEVRON, JR. MATTHEW WILLIAMS</p> <p>Property Master ED BORASCH, JR. Assistant Property Master VIRLE S. REID Property Assistant ELLIA JACKSON</p> <p>Armorer MOREY F. BUTLER</p> <p>Costume Supervisor ALLISON L. PARKER Key Set Costumer LEAH RACHEL STANDLEY Set Costumers REBA SAUL LESLEY D. WICKHAM</p> <p>Seamstress MARY ANN WATERSTRADT Wardrobe Production Assistants SHAUNA LEONE MARTHA KAYE WOOD</p> <p>Department Head Makeup ALLISON GORDIN Key Makeup PAIGE REEVES Additional Makeup DARRYL LUCAS</p> <p>Special Effects Makeup Department Head MARTIN ASTLES Key Special Effects Makeup Artists DENNIS LIDDIARD DANIELLE LYN SAUNDERS HOROWITZ</p> <p>Special Effects Makeup Artists KRYSTAL KERSHAW STACEY HERBERT KIM PERRODIN</p> <p>Key Special Effects Makeup Technician TIMOTHY JARVIS Special Effects Makeup Technician JACK LAZZARO Special Effects Makeup Production Assistant ANGEL PRESTON Contact Lens Technicians MURIEL M. FERREIRA JAMIE MEDINA</p>			

"DEAD OF NIGHT" 6AB	P/70	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 402 - (CONTINUED)					
SINGER (voice over) (hums - continues under end credits)					Department Head Hair PAUL ANTHONY MORRIS Hair Stylists AMY WOOD BETTY HAMMAC DONNA SPAHN-JONES Second Assistant Director STEPHEN LONANO Second Second Assistant Director CALI POMES A Camera / Steadicam Operator BRIAN WATSON NORDHEIM CHRIS SQUIRES GRAYSON AUSTIN A Camera 1st Assistant Camera JOE WAISTELL A Camera 2nd Assistant Camera PENELOPE HELMER B Camera Operator MICHAEL APPLEBAUM B Camera 1st Assistant Camera CHANNING BRENHOLTZ B Camera 2nd Assistant Camera / Loader JUSTIN COOLEY JONATHAN ROBINSON Additional Camera Operator AL "TIKO" PAVONI Additional 1st Assistant Camera BRYAN DELORENZO Additional 2nd Assistant Camera GABRIEL VELASCO JOHN RICHIE MICHAEL SHAPIRO Loader LYNDA VINCENT Sound Mixer DAN IZEN Boom Operator BETSY LINDELL AARON G. ZELLER Sound Utility BRAD LOKEY CHRIS WELCKER CARLOS WILKERSON Video Assist JAMES SHEPPARD 2nd Video Assist ANDREW SIMONEAUX Script Supervisor MIGNONNE L. EVANS SANDY PARKER Special Effects Coordinator GUY CLAYTON Special Effects Foreman DAVID NASH Special Effects Technicians GENE P. WHITNEY DAVID K. NAMI Production Coordinator KATHY L. CHAMBLESS Assistant Production Coordinator ANNIE POIRIER Production Secretary LAUREN VON HUENE Production Accountant RICK SULIER First Assistant Accountant TERI FISCHER Payroll Accountant GINA FAUCHEUX Accounting Clerk DANIELLE TREJO Location Manager DAVID ROSS MCCARTY Key Assistant Location Manager JESSICA SEIFERT MCCARTY Assistant Location Manager PETER WILSON MATT MCLELLAN Location Assistants ROBERT DONALDSON JOHN "LES" ARCENEUX BRIAN F. KERN Security Provided By GLOBAL TACTICAL SERVICES Storyboard Artist JESSE MICHAEL OWEN Still Photographer DAVID JAMES PATTI PERRET Production Clearance Coordinator CLEARANCE DOMAIN Extras Casting COULON CASTING, INC. Construction Coordinator JOHN N. PATTERSON Construction Foreman SCOT MIDDLETON Carpenters SALVATORE MARINO HENRY D. HARDY JOHN W. JACKSON JR. Lead Scenic MICHAEL R. SEELIG Paint Foreman VICTORIA ERNY-ST. PIERRE Charge Scenic LAWRENCE V. SPURLOCK Set Painters KERRY HARDY MARGARET TILLMAN MICHAEL BARNARD GARY BROUILLETTE CASSADY HARRIS JONATHAN TALBOT PAUL GIGLIONE

"DEAD OF NIGHT" 6AB		P/71	SPOTTING/SUBTITLE LIST				
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE		
SCENE 402 - (CONTINUED)					Propmaker	Gangboss JOHN SEABORNE	
					Propmakers		
					ALVIS R. BARRINGTON	JEFF GARBACZ	
					RICHARD DORRITY	KEVIN HARBER	
					Lead Greensman	SCOTT C. BIVONA	
					Greensmen	RICKY MOLNAR	
						DAVID J. CAPITANO	
						ROBERT GREENWELL	
						CARL J. MASTIO	
					Set Medics	AMY LAW	
						MATTHEW FORD	
					Gaffer	MICHAEL MCLAUGHLIN	
						SEAN FINNEGAN	
					Best Boy Electric	ERSKIN MITCHELL	
						SCOTT D. ZUCHOWSKI	
					Electric	BENNETT BARTLEY	
						JACOB BORCK	
						BRANDON MORGAN	
						LOUIS C. SHANEYFELT "TASK"	
						EARL WOODS, JR.	
						TRAVIS C. BARNHART	
						SIDNEY BRISCO	
						DOUGLAS CAIRE	
						COUGAR EASLEY	
						MICHAEL KENNEDY	
						CLAYTON P. NEPVEUX III	
						SCOTT MORRISON	
						JASON PROWELL	
						NATHAN TAPE	
						KRIS WEAVER	
						Rigging Gaffer	LARRY DORSEY
						Rigging Best Boy Electric	ANDRE' M. GREEN
						Rigging Electric	JOSIAH GREENUP
							BRUCE AYANYEMI JACKSON
							BYRON MARIGNY
							DANIEL GREENUP
							RENALDO JACKSON
						Key Grip	T. NICK LEON
						Best Boy Grip	DON WEGNER
						Dolly Grip	JOE CASSANO
							K.D. RYAN
						Grips	GORDON ARD
							HARVEY "CHIP" BRYSON
							JOE LOTUACO
							MARK TOUPS
							MICHAEL BONNETT
							BARRY WILLIAMSON
						Rigging Key Grip	KIYA MAGGIO
						Rigging Best Boy Grip	JEROME GEE MILLER
							GARY J. CADOW
					Rigging Grip	JADE MAGGIO	
					Assistant to Mr. Amritraj	MIKE DOUGHERTY	
					Assistant to Mr. Rosenberg	TREVOR KRESS	
					Assistant to Mr. Adler	RYAN LOUGH	
					Assistant to Mr. Routh	KEVIN FISHER	
					Mr. Routh Acting Coach	TANYA BEREZIN	
					Office Production Assistants	ANDREW HARRINGTON	
					Set Production Assistants	RENÉE MARSELLA	
						TWIG LEVEQUE	
						GREG "BIG BABY" CASSIN	
						MIKE LEONARD	
						SHANNON PARKER	
						AARON J. STONE	
						LAUREN MICHON	
						JASON CHANDLER	
						BARBARA "BABS" BABB	
						CHRISTIAN AGYPT	
						GREGORY S. CARR	
						RACHEL E. ROBINSON	
						JONATHAN M. WARREN	
					Intern	TROY LANDRY, JR.	
						COLIN WALTER	

"DEAD OF NIGHT" 6AB	P/72	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 402 - (CONTINUED)		"Dylan" Stand-In CLAY CHAMBERLAIN "Marcus" Stand-In TYLER CROSS "Elizabeth" Stand-In ASHLYNN ROSS "Vargas" Stand-In SAMUEL DAVENPORT "Lorca" Stand-In NATHAN OLNEY Transportation Coordinator ARTHUR WELCH LAMBETH Transportation Captain CHARLIE WRIGHT Local Captain DONALD BURDETT Transportation Dispatcher CHRISTY M. ZELLER Drivers BRUCE BILLINGS LEONARD MINOR PHUONG PHAM RUSSELL HICKS WILLIAM A. RUNGE ROOSEVELT RICHARD DWIGHT E. CRAFT BUDDY PINE SAMUEL HINES, JR. GREGG MINOR LOUIS M. ROBINETTE, SR. FRANK PASTRANO MELVIN THERIOT SHELTON L. SLACK DONOVAN TRAVIS HUX DEVIN GREEN SHEDRICK ROY, JR. TERENCE ARCHIE DARRYL L. BANKSTON, SR. JESSE BEVERLY EMANUEL BROWN III RAPHAEL BROWN GERARD O. CALLAHAN, JR. EDWARD DURSEY III LIONEL JOHNSON DWAYNE LAIN ADONIKA LANDRY ROBERT LAROSE NICK PASTRANO LAWRENCE T. RODGERS RAYMOND SLACK JACK J. TERRANOVA Camera Car Driver DAVID BULLARD Generator Operator JEFFREY GOWING Catering provided by LOCATION GOURMET, INC. Chef LAURENT GOUGNEAU Chef Assistants WILFREDO I. LEÓN JOEL VIEHLAND KEVIN KLEINIK MARKUS BARBEN RONAN BRADLEY Craft Services KATHLEEN LYNCH MICHELLE "MOOKIE" COX HEATHER L. BABINEAUX Assistant Craft Services GARY J. SCHRUFF AMY DUNCAN JACQUES HOUSTON JENNIFER MUNCH ALEXANDER B. WILLIAMS DARRYLIN YOUNG DEREK A. SCHWEBEL Stunts Unit First Assistant Director JAMES ROQUE, JR. Second Assistant Director PAUL UDDO Director of Photography ROBERT FOSTER A Camera 1st Assistant Camera KEITH A. POKORSKI 2nd Assistant Camera JEFF TAYLOR LISA LENGYEL On-Set Dresser MARK HANNIBAL Gaffer SIDNEY BRISCO ALLEN PARKS Set Costumer JILLIAN ANN KREINER			

"DEAD OF NIGHT" 6AB	P/73	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 402 - (CONTINUED)					Hair Stylists THERESA A. FLEMING DANA BOISSEAU Key Grip MIKE BONNETT Best Boy Grip RICHARD HOOVER Dolly Grip WAYNE A. SHARP Sound Mixer RYAN K. FARRIS Video Assist JARROD A. BUSH VICTOR BRUNETTE Platinum Studios, Inc. Legal Assistant JUDY COLONIE Accounts Executive MICHAEL SCHREIBMAN Executive Assistant CECE KOPLIN Editorial Coordinator KINH NGUYEN Legal Executive HELENE PRETSKY Controller ORRIN HALPER Accounts Payable Clerk DANNIELA CASTRO Information Technology CALVIN CHOW Executive Assistant to Mr. Altounian LINDA ENGELSIEPEN Executive Assistant to Mr. Rosenberg SHEVENIE REID Drac Studios Drac Studios Effects Supervisor HARVEY K. LOWRY Drac Studios Creative Director TODD R. TUCKER Special Effects Technicians CHRISTOPHER P. BAER ROLAND C. BLANCAFLOR EDWARD J. COLWELL SCOTT C. CONNER JERRY D. CONSTANTINE JASON A. DIAL CHRISTOPHER D. DOOLY AARON M. GLOBERMAN CLEVE F. GUNDERMAN JASON M. JAMES MARK KILLINGSWORTH CHRISTINE A. MANSFIELD MARK T. NIEMAN RIGOBERTO SOSA Special Effects Coordinator ADAM G. WALLS First Assistant Editor MARK TUMINELLO Apprentice Editor ROBERT ZALKIND Sound Editorial Services Provided by SMART POST SOUND Supervising Sound Editor G. MICHAEL GRAHAM, M.P.S.E. Sound Designer MICHAEL BAIRD Supervising ADR Editor DEVON CURRY, M.P.S.E. Sound Effects Editors BOB COSTANZA MIKE DICKESON RICK STEELE ERICH GANN ROD O'BRIEN RANDY THOMAS Assistant Editors KEVIN MELTCHER NATE ARRIGONI Sound Post Production SONIC MAGIC STUDIOS Re-Recording Sound Mixers JONATHAN WALES, C.A.S. RICHARD "TRICKY" KITTING ADR Mixer JASON GAYA COREY GRASSO Foley Mixer ZACH MICHAELIS Foley Artist VICKI O'REILLY VANDEGRIFT Foley Editors JONATHAN PENDERGRASS STEVEN IBA Sound Studio Manager ROBERT DEHN Additional Music by Andrew Raiher and Christopher Carmichael Arranger Ian Honeyman

"DEAD OF NIGHT" 6AB	P/74	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 402 - (CONTINUED)		<p>Score Produced by Klaus Badelt Score Co-Produced by Christopher S. Brooks</p> <p>Score Mixed by Klaus Badelt Score Recorded and Mixed at Theme Park Studios, Santa Monica</p> <p>Featured Performances by Andrew Raiher (Guitar)</p> <p>Executive in Charge of Music Robyn Klein Score Production Manager Simone de Leuw Score Technical Advisor Mark Anthony Yaeger Score Technical Assistant David Paul Dorn</p> <p>Spectre Visual Effects CG Supervisor GRANT HEWLETT Visual Effects Designer ERIK ELLEFSEN Character Animator HAN TER-PARK Character Modeler ROBIN KONIECZNY 3D Artist JO AMERY Character Sculptor RHYS CLARINGBULL Production Coordinator STEWART MACPHERSON</p> <p>Visual Effects and Animation by Prana Studios Pvt. Ltd.</p> <p>Visual Effects Supervisor SAMIR HOON Visual Effects Producer BHAKTI PATWARDHAN CG Supervisor R. JAYKAR ARUDRA</p> <p>Character Modeling CARL CASTELINO R. DURAIRAJ S. JAYAKUMAR</p> <p>Character Rigging CHRISTOPHER MACWANA HARSHAD BARI DIPTI GANDHI</p> <p>Character Surfacing HIMANSHU KHATRI PRASHANT SHIVANKAR SUNEEL SUTHAR</p> <p>Camera Matchmove ABHISHEK SAXENA ABHITENDRA PATEL YATIN SAINDANE</p> <p>Animation SHOBBIT TRIVEDI RUPERT SEQUEIRA SURPUR E.G. ARSHAD SAEEDNOORI K. SEETHARAMAN SREEJITH K.</p> <p>Hair/Simulation ABHISHEK KARMAKAR AMITKUMAR TEMBHARE DIPAYAN BOSE YASH KUMAR VASHISTHA BAPI MODAK SOURADIP BISWAS</p> <p>Lighting Technical Director RAMESH CHINNERI SANJAY PANCHAL CHAITANYA M.R.P. B.R. RAJEEV ARUN PANDEY RAVI KUMAR M.S.</p> <p>Compositing Supervisor SIDDHARTHA JAYAKAR Compositors ANSHUL MATHURIA SATISH SAROJ AMIT KAMBLI KAUSHAL SHAH PRANAY AGARWAL PANKAJ SHARMA ADITYA TALWAR ROBIN GALA MANASI JOSHI PRASHANT GAWANDE SUHAAG HIRADHAR SACHIN TORASKAR MANISH CHATURVEDI MAHESH BULBULE SNEHIL PANDEY AKSHAY WATANE PRIYANKA DESAI RAHUL BASANKAR</p> <p>Shot Finaling KUNAL INGOLE RUPESH GOSAVI</p> <p>Effects Artists PRAKASH DCUNHA NIDELL DURHAM</p> <p>Rotoscopy & Paint RAVI SHEKHAR SAMAPIKA KARMAKAR AMIT KUMAR</p> <p>Concept/Mattepainting AMIT GONSALVES MOHANNATH BINGI</p> <p>Assistant Technical Director GODFREY BORGES Sequence Producers PRIA SAAKIAN PRIYANKA BALASUBRAMANIAN Data/Production Coordinators BHAVANA GIDWANI MANOJ NAGAR</p> <p>IT/Render Manager BHAVIK SUKHADIA GAURANG PANDYA Render Wranglers LOKESH MISHRA AMIT SINGH VIPIN SHAH Admin Team ASHISH DUTT RITESH VERMA VIRAL GALA</p>			

"DEAD OF NIGHT" 6AB	P/75	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 402 - (CONTINUED)		<p>Rebel Alliance Visual Effects</p> <p>Visual Effects Producer JOHN ATTARD ANDREA MAROTTI</p> <p>CG Supervisor SEBASTIEN NADEAU Texture Artist KATRINA TUNG</p> <p>New Breed VFX</p> <p>Visual Effects Producer DIDIER KAADE JOSEE LA LUMIERE</p> <p>Visual Effects Line Producer ANNIE CLICHE Hair Simulation FRED FORTIN Compositing ALEX JADFORD Animation EMILE GHORAYEB</p> <p>Digital Neural Axis Inc.</p> <p>Senior Compositor MELANIE FRANCIOSI Compositors WOLF DANTE LINDSEY FRY NATE JESS PENELOPE ZARAH NEDERLANDER</p> <p>Visual Effects Production Assistants ADAM HOLMES JEN BAHAN JOHNATHAN CARLOS</p> <p>Visual Effects Coordinator SAM CLARK</p> <p>3D Data Capture Provided By Gentle Giant Studios</p> <p>Visual Effects Editor SEAN FINDLEY Online Editor GABE BLOOMBERG</p> <p>Main Title Design ZACHARY A. PENNINGTON</p> <p>Developing, Dailies, and Digital Intermediate by FOTOKEM</p> <p>Telecine Colorist BRIAN KAHOVEC Telecine Scheduler KATHERINE KANE</p> <p>Digital Intermediate Artist ALASTOR ARNOLD Digital Intermediate Producer JOSE PARRA I/O Supervisor DAVID ROSENTHAL General Manager, Senior V.P. BILL SCHULTZ Lab Color Timer JIM WILLIAMS</p> <p>Production Legal Services ALEXANDER, NAU, LAWRENCE, FRUMES & LABOWITZ, LLP EDWARD S. LABOWITZ, ESQ. TWILA BEHREND, PARALEGAL</p> <p>Clearance Consultant FRED KENNAMER Completion Bond Provided By INTERNATIONAL FILM GUARANTORS Production Insurance Provided By ARTHUR J. GALLAGHER & CO.</p> <p>Louisiana Tax Credit Financing Provided by Louisiana Production Capital, L.L.C., a division of Film Production Capital, L.L.C.</p> <p>Filmed on location in New Orleans, LA Production services provided by Crescent City Pictures and The Media Cooperative, LLC</p> <p>Post Production Administrator - Hyde Park JOE D'ANGELO</p> <p>Songs</p> <div> <div> <p>"Tick"</p> <p>Written by Andrea Bulletti, Mando Lopez, and Melanie Early aka Raugust Performed by BAM'L Published by Andrea Bulletti and Mando Lopez Courtesy of BAM'L Records (p) Andrea Bulletti and Mando Lopez 2010 All Rights Reserved</p> </div> <div> <p>"So Hard"</p> <p>Written by Scott Wynn Performed by The Panderers Published by Hotshot's Boy Publishing (ASCAP) Courtesy of Sought Records (p) Scott Wynn, Dave Wilder and Pete McNeal 2009 All Rights Reserved</p> </div> </div> <div> <div> <p>"Stronger - Dead of Night Mix"</p> <p>Written by David Petitot and Frédéric Wetta Performed by Dacid and Von Metz Published by Fred Wetta [Copyright Depot] Courtesy of CUULT Records © Fred Wetta 2010 All Rights Reserved</p> </div> <div> <p>"Final Round"</p> <p>Written by David Petitot and Frédéric Wetta Performed by Dacid and Von Metz Published by Fred Wetta [Copyright Depot] Courtesy of CUULT Records © Fred Wetta 2010 All Rights Reserved</p> </div> </div>			

"DEAD OF NIGHT" 6AB	P/76	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 402 - (CONTINUED)		<p>"Rintorna Vincitor" from Aida Written by Giuseppe Verdi, Arranged by Jim Long (ASCAP) Written by John Wood and Gabriel Noel Published by Just Classics Performed by Learning Music Courtesy of Crucial Music Corporation Published by John Clement Wood (BMI) and Gezaboo Music (ASCAP) Courtesy of Vosotros (p) Vosotros 2010 All Rights Reserved</p> <p>"Dancing Babies" Written by Jerry Lambert (BMI) Published by Gratis Music Courtesy of Big Score Music, LLC. © Big Score Music 2009</p> <p>"How To" Written by Fin T. Johnson (BMI) Published by Gratis Music and Manpower Music South Courtesy of Big Score Music, LLC. © Big Score Music 2009</p> <p>Game of Life</p> <p>Very Special Thanks To MATTHEW LESSALL, C.S.A. PHIL RADIN AMANDA HESS - PEETS COFFEE BOB HARVEY - PANAVISION CITY OF NEW ORLEANS RUTHIE ANNE BRIGGS-GREENBERG AVRUM GREENBERG SOPHIA AND ARTHUR GREENBERG BRUCE AND KRISTI GREENBERG M.J. GREENBERG PASQUALE RUJU ART AND MARGO BRIGGS JOHN AND ROBERTA CLARK KIM HOLLINGDALE STEFANO MARZORATI DAVID SWEENEY COLLINS STEVE AND CONNOR TIMMERMAN CHRISTINE FINLEY DAVE WILDER SUN RAY GRILL THE ALIBI VIC'S KANGAROO CAFE RACHEL HUNTINGTON RICH MARINCIC VANNA LAND JEANNIE ADLER PAMELA LYNN ROSENBERG CHARLOTTE ROSENBERG LEE BEASLEY RUTH GREENBERG LORA ALTOUNIAN ERIK AMAYA JILL ZIMMERMAN DANA SANDLER & LISA SANDLER ANDEE & STEVE ROMINE THE KIRSHNERS JAMES TUVPERSON GERRY KLINE IDINA MENZEL DEAN PARASKEVOPOULOS COURTNEY FORD TOM WEBB & FAMILY THE DAHLERBRUCHS, AND JILL GOLDER NAZY VEDGH, ZOE SCHULMAN TRACY, JENNA, & JADE ROSENBERG THE KRIS & ERIC PARDE FAMILIES THE BROOKS FAMILY THE FISHER FAMILY RONDINE, AMANDA, & RANDY VOLPERT EVELYN SIEGEL & THE SIEGEL FAMILY ERIC WEISER THE SPIEGEL FAMILY RUSSELL GOLDSMITH & FAMILY MARK CANTON LON MORTON THE GOMEZ & SHANT FAMILIES ANDREA HEIN ERIC DOCTOROW RICHARD FOWKES ROB KENNEALLY ED DILLE JOHN W. HYDE DEAN STACKEL MICHAEL HELFANT GLENN RIGBERG CHARLIE WEBER STEVE MILO JERRY KATZMAN MITCH EVERITT SCOTT PANSKY THE ENCYCLOPEDIA BRITANNICA</p>			

"DEAD OF NIGHT" 6AB	P/77	SPOTTING/SUBTITLE LIST
COMBINED CONTINUITY	TITLE #	START END TOTAL TITLE
<p>SCENE 402 - (CONTINUED)</p> <p>END CREDIT ROLL-UP ENDS. 1888.05</p> <p>EXHIBITION FOOTAGE: 1876.06</p> <p><u>END OF REEL 6AB</u></p> <p><u>END OF FILM</u></p> <p><u>FINAL</u></p>		<p>THE EPISCOPAL CHURCH LONDON METROPOLITAN POLICE SCHOLASTIC, INC. WEBLEY INTERNATIONAL APPLE X-BOX 360 JEANETTE VOLTURNO NAN & STAN BERK AND KAREN, DAMIEN, & ALEX SMITH SHIRLEY GREENBERG AND PHIL MAERSCH RICH OSAKO MONICA MACERA, DAVID ADAMS, & DAVID RUSH ANDREW SANDLER & DAVID SANDLER MARK ROSENBERG AND KAREN BENDER & FAMILY MIRANDA BROCKI, GONZALO HERRARA, RYAN HOGRESE & FAMILY</p> <p>THE GREAT FANS AT THE BRANDON ROUTH FAN FORUM</p> <p>"Lilith Calls Him Forth" oil painting by Ruth Anne Briggs-Greenberg. Provided by ArtQuestStudios.</p> <p>Kodak Motion Picture Film (logo)</p> <p>FOTOKEM (logo)</p> <p>CHAPMAN/ LEONARD STUDIO EQUIPMENT, INC. (logo)</p> <p>FILMED WITH Panavision (logo) CAMERAS & LENSES</p> <p>Lighting Equipment Provided By CINELEASE ORANGE WHIP GRIP</p> <p>DOLBY DIGITAL (logo) In Selected Theatres</p> <p>dts (logo)</p> <p>THIS PICTURE MADE UNDER THE JURISDICTION OF IATSE (logo)</p> <p>Approved No 46068 MPAA (emblem)</p> <p>This motion picture photoplay is protected pursuant to the provisions of the laws of the United States of America and other countries. Any unauthorized duplication and/or distribution of this photoplay may result in civil liability and criminal prosecution.</p> <p>This is a work of fiction. The characters, incidents and locations portrayed and the names herein are fictitious, and any similarity to or identification with the location, name, character or history of any person, product or entity is entirely coincidental and unintentional.</p> <p>© 2010 Long Distance Films, Inc. All Rights Reserved.</p> <p>Long Distance Films, Inc. is the author of this film (motion picture) for the purpose of copyright and other laws.</p> <p>HYDE PARK ENTERTAINMENT (logo)</p> <p>LAST FRAME OF PICTURE IS 1888.05</p> <p><u>END OF REEL 6AB</u></p> <p><u>END OF FILM</u></p> <p><u>FINAL</u></p>