

"DEAD AT NIGHT" 5AB	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 41.15 = 1 ST SCENE END 52.04 = 2 ND SCENE END 76.05 = 3 RD SCENE END (2:39:1)
SCENE 1 - INT. ABANDONED POWER PLANT - DAY FS - A SET OF OPAQUE WINDOWS AND CAGE WIRE WINDOWS AS CAMERA DOLLIES L. TO REVEAL THE VOLKSWAGEN CONVERTIBLE PARKED OUTSIDE AS MARCUS AND DYLAN GET OUT AND CLOSE THE DOORS. MARCUS So...					
DYLAN GRABS HIS PISTOL FROM THE BACKSEAT AS MARCUS GRABS A FLASHLIGHT. THEY STEP FG. AS CAMERA CONTINUES TO DOLLY L., MOVING PAST AN OPAQUE WINDOW IN FG. MARCUS (face off) ...you and Elizabeth, huh? CAMERA CONTINUES TO DOLLY L. ON A CAGE WIRE WINDOW AS DYLAN AND MARCUS CONTINUE FG.	5-1	21.00	25.00	4.00	MARCUS TO DYLAN So, you and Elizabeth, huh? I think it's great. (you and Elizabeth : implying, 'you and Elizabeth are romantically involved') (huh : questioning interjection) (I think it's great : i.e., 'I'm happy for you')
MARCUS I think it's great. She seems really sweet. She seems to like you, you seem to like her. It's great. You gotta move on, right?	5-2	25.15	31.10	5.11	MARCUS TO DYLAN She seems really sweet. She seems to like you, you seem to like her. (sweet : nice)
DYLAN TAKES THE FLASHLIGHT FROM MARCUS. MARCUS I mean, it's you know, spend some time. CAMERA CONTINUES TO DOLLY L., MOVING PAST A PARTIALLY SHATTERED OPAQUE WINDOW.	5-3	31.14	35.10	3.12	MARCUS TO DYLAN It's great. You gotta move on, right? I mean, it's you know, spend some time. (You gotta move on : You must move on - i.e., 'It's time for you to stop grieving over your lost love' - 'You must go on with your life and find a new girlfriend') (it's...time : i.e., 'you and Elizabeth should spend time together')
MARCUS (face off) And you gotta kind of just do what (on) the heart want--	5-4	35.14	38.02	2.04	MARCUS TO DYLAN And you gotta kind of just do what the heart want-- (gotta : got to) (kind of : colloquial emphatic) (the heart want- : i.e., 'your heart wants' - 'you feel like')
DYLAN (interrupting) Shut up, or I'm gonna shoot you again. 41.15	5-5	38.06	41.14/	3.08	DYLAN TO MARCUS Shut up, or I'm gonna shoot you again. (Shut up : impolite for 'Be quiet') (gonna : going to)

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<p>SCENE 2 - EXT. ABANDONED POWER PLANT - DAY - FS - PAST THE VOLKSWAGEN CONVERTIBLE, L.FG., TO THE ABANDONED POWER PLANT. CAMERA PANS R. AND TILTS UP, MOVING OFF THE VOLKSWAGEN CONVERTIBLE.</p> <p>DYLAN (voice over) The big zombie was the key. I just didn't know how he fit into all this. 52.04</p> <p>SCENE 3 - INT. ABANDONED POWER PLANT/DARK CHAMBER - DAY - MFS - LOW ANGLE - LOOKING UP AT THE UPPER FLOOR LEVELS OF THE PLANT AND THE CEILING. DYLAN, HOLDING THE FLASHLIGHT, ENTERS R., STEPPING L. AS MARCUS FOLLOWS. CAMERA PANS L. WITH THEM. DYLAN AND MARCUS EXIT L. 61.11</p> <p>SCENE 4 - MCS - A RAT ON A PIPE AS MARCUS AND DYLAN, HOLDING THE FLASHLIGHT AND THE PISTOL, APPROACH BG. IN SOFT FOCUS. A ZOMBIE'S HAND ENTERS LOWER FRAME, GRABS THE RAT AND EXITS. CAMERA RACKS FOCUS AND DOLLIES L. WITH MARCUS AND DYLAN, STEPPING L., PASSING GIRDERS AND DARK WALLS IN FG.</p> <p>MARCUS This place is like a maze, Dylan. You know your way (face off) around here?</p> <p>DYLAN Yeah, a little bit. Came with the job. The zombies turned it into a penal colony a few years ago. 76.05</p>	<p>5-6 ITAL</p> <p>5-7</p> <p>5-8</p> <p>5-9</p>	<p>45.13</p> <p>64.09</p> <p>69.06</p> <p>72.09</p>	<p>52.03/</p> <p>69.02</p> <p>72.05</p> <p>76.05/</p>	<p>6.06</p> <p>4.09</p> <p>2.15</p> <p>3.12</p>	<p>DYLAN TO AUDIENCE (voice over) The big zombie was the key. I just didn't know how he fit into all this. (key : i.e., 'crucial element to figuring out the situation') (fit into all this : i.e., 'was involved with the Heart')</p> <p>MARCUS TO DYLAN This place is like a maze, Dylan. You know your way around here? (This place : referring to the abandoned factory)</p> <p>DYLAN TO MARCUS Yeah, a little bit. Came with the job. (a little bit : somewhat) (Came with the job : implying that Dylan had to know his way around the places where the undead lived, that he knew this particular area because of his former work with the undead)</p> <p>DYLAN TO MARCUS The zombies turned it into a penal colony a few years ago. (penal colony : penal institution where prisoners are exiled)</p>

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SCENE 5 - FS - PAST A POST, R.FG., AND ACROSS THE CHAMBER TO MARCUS AND DYLAN, STEPPING FG. AS DYLAN HOLDS THE FLASHLIGHT AND THE PISTOL.					
DYLAN They, uh, banish the ones who become too dangerous or too decayed. Only the strongest survive.	5-10	/76.09	84.00	7.07	DYLAN TO MARCUS They banish the ones who become too dangerous or too decayed. (They : referring to the zombies) (ones : i.e., 'zombies')
DYLAN AND MARCUS CONTINUE R.FG.	5-11	84.06	90.13/	6.07	DYLAN TO MARCUS Only the strongest survive. And the others get eaten. (survive : i.e., 'survive here in the penal colony')
DYLAN And the others get eaten. 90.14					
SCENE 6 - MCS - DYLAN STEPS L. AS MARCUS STEPS L. BEHIND HIM. CAMERA DOLLIES L. WITH THEM.					
MARCUS Whoa!					
DYLAN STOPS IN R.FG. AS MARCUS HALTS AND CAMERA HOLDS.					
MARCUS The others get eaten? 96.15	5-12	94.07	96.14/	2.07	MARCUS TO DYLAN "The others get eaten?"
SCENE 7 - MCS - DYLAN.					
MARCUS (off) You mean, like, like cannibal zombies?	5-13	97.10	101.06	3.12	MARCUS TO DYLAN You mean, like, like cannibal zombies? (like cannibal zombies : i.e., 'the ones who survive are cannibal zombies')
DYLAN Duck.					
MARCUS (off) What? 103.06	5-14	101.13	103.06/	1.09	DYLAN TO MARCUS, THEN MARCUS TO DYLAN -Duck. -What? (Duck : i.e., 'Bend down') (What : here said in confusion)
SCENE 8 - MCS - PAST DYLAN, R.FG., AIMING THE PISTOL, TO MARCUS.					
DYLAN (face off) Duck. 104.02	5-15	/103.10 (over scene end)	105.10	2.00	DYLAN TO MARCUS Duck.

"DEAD AT NIGHT" 5AB	P/4	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 9 - CS - MARCUS REACTS AS HE DUCKS AND EXITS LOWER FRAME TO REVEAL BANISHED ZOMBIE #1 AS A BULLET HITS HIM.</p> <p>BANISHED ZOMBIES #1 (shriek and grunt)</p> <p>BANISHED ZOMBIE #1 FALLS L. AND EXITS AS BANISHED ZOMBIE #2 ENTERS R.</p> <p>107.03</p> <p>SCENE 10 - MCS - DYLAN FIRES THE PISTOL.</p> <p>107.10</p> <p>SCENE 11 - MFS - BANISHED ZOMBIE #2, FALLING A BULLET HITS HIM.</p> <p>BANISHED ZOMBIES #2 (grunt)</p> <p>108.10</p> <p>SCENE 12 - MCS - DYLAN, HOLDING THE PISTOL AS HE REACTS.</p> <p>111.02</p> <p>SCENE 13 - MFS - DYLAN, R., HOLDING THE PISTOL AS MARCUS, L., STRAIGHTENS.</p> <p>MARCUS (pants) What the hell was that?</p> <p>DYLAN Dum-dums.</p> <p>121.02</p> <p>SCENE 14 - MCS - DYLAN.</p> <p>DYLAN Zombie stoppers.</p> <p>123.01</p>	<p>5-16</p> <p>5-17</p>	<p>116.02</p> <p>120.00</p>	<p>118.11</p> <p>123.00/ (over scene end)</p>	<p>2.09</p> <p>3.00</p>	<p>MARCUS TO DYLAN What the hell was that? (the hell : vulgar emphatic) (that : referring to the zombies) (note that Marcus ducks to reveal a couple of disgusting, decayed cannibal zombies behind him, which Dylan shoots)</p> <p>DYLAN TO MARCUS Dum-dums. Zombie stoppers. (Dum-dums : slang for 'stupid persons') (humorously implying stupid zombies meant to stop other zombies or intruders)</p>

"DEAD AT NIGHT" 5AB	P/5	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 15 - MS - MARCUS. MARCUS Cute. (pants) MARCUS LOOKS BG. 125.07	5-18	/123.04	125.00	1.12	MARCUS TO DYLAN Cute. (colloquial sarcastic affirmation)
SCENE 16 - MCS - DYLAN. DYLAN Sorry. Come on, we gotta go. DYLAN STEPS R. 129.05	5-19	125.12	129.04/	3.08	DYLAN TO MARCUS Sorry. Come on, we gotta go. (Come on : term of encouragement) (gotta go : i.e., 'must continue our search')
SCENE 17 - MFS - DYLAN, HOLDING THE FLASHLIGHT, STEPS R.FG. AS MARCUS FOLLOWS. MARCUS Oh, my God. W-Wait, Dylan. DYLAN HALTS AS MARCUS STOPS.	5-20	/129.08	132.10	3.02	MARCUS TO HIMSELF, THEN TO DYLAN Oh, my God. Wait, Dylan. (Oh, my God : term of concern)
MARCUS If I, if I ever get like that, y-you'll.... DYLAN Don't worry. DYLAN STEPS R.FG.	5-21	135.00	139.13	4.13	MARCUS TO DYLAN If I, if I ever get like that, you'll.... (get like that : i.e., 'become as decomposed and inhuman as those two zombies') (you'll : implying, 'you must promise to kill me')
DYLAN I'll take care of it. DYLAN EXITS R.FG.	5-22	141.00	145.00	4.00	DYLAN TO MARCUS Don't worry. I'll take care of it. (take care of it : i.e., 'end your life' - 'kill you' - 'euthanize you')
MARCUS Oh, you'll, oh, you'll take care of it. Good, that's great. Thanks, Kevorkian. 153.12	5-23	146.11	149.12	3.01	MARCUS TO DYLAN Oh, you'll, oh, you'll take care of it.
SCENE 18 - INT. ABANDONED POWER PLANT/BOTTOM CHAMBER - DAY - LS - PAST COLUMNS AND A SMALL FIRE, L.FG., TO A LARGE CHAMBER AS CAMERA DOLLIES L. AND DYLAN AND MARCUS DESCEND THE STAIRCASE IN R.BG. DYLAN (sighs)	5-24	150.00	153.11/	3.11	MARCUS TO DYLAN Good, that's great. Thanks, Kevorkian. (Kevorkian : Jack Kevorkian - former Armenian-American pathologist. He is most noted for publicly championing a terminal patient's right to die via euthanasia; he claims to have assisted at least 130 patients to that end - humorously referring to Dylan) (note sarcasm)

"DEAD AT NIGHT" 5AB	P/6	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 18 - (CONTINUED)					
MARCUS So, uh, looks like there's no zombies down here, so that's gotta be a good thing, right?	5-25	158.11	164.06	5.11	MARCUS TO DYLAN So, looks like there's no zombies down here, so that's gotta be a good thing, right? (there's no : idiomatic for 'there are no')
DYLAN (chuckles) Not exactly. 167.02	5-26	165.05	167.02/	1.13	DYLAN TO MARCUS Not exactly. (colloquial negation)
SCENE 19 - MFS - LOW ANGLE - LOOKING UP AT DYLAN, HOLDING THE FLASHLIGHT, STEPPING L. ON A STAIRCASE LANDING AS MARCUS FOLLOWS. CAMERA PANS L. WITH THEM.					
DYLAN This place is more overcrowded than Riker's Island. If there are no zombies here, it's because they're afraid of something.	5-27	/167.06	170.09	3.03	DYLAN TO MARCUS This place is more overcrowded than Riker's Island. (more : i.e., 'usually more') (Riker's Island : one of New York City's largest jail facilities - note that the jail has, at times, been filled to overflowing)
DYLAN AND MARCUS HALT BY THE NEXT FLIGHT OF STAIRS.					
MARCUS Great. 177.13	5-28	170.13	175.00	4.03	DYLAN TO MARCUS If there are no zombies here, it's because they're afraid of something. (implying that the huge, frightening killer zombie must be around)
SCENE 20 - MS - LOW ANGLE - DYLAN AND MARCUS AT THE TOP OF THE STAIRCASE.	5-29	175.04	176.12	1.08	MARCUS TO DYLAN Great. (colloquial affirmation - here said sarcastically)
DYLAN I'm going down.	5-30	178.08	180.06	1.14	DYLAN TO MARCUS I'm going down. (down : referring to a downstairs section, which has piles of skulls and bones)
DYLAN DESCENDS THE STAIRCASE AND EXITS L.FG. AS MARCUS LOOKS ON.					
MARCUS You're going down? You're going down there with the skulls and the bones... 186.04	5-31	182.00	186.04/	4.04	MARCUS TO DYLAN You're going down? You're going down there with the skulls and the bones...

"DEAD AT NIGHT" 5AB	P/7	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 21 - LS - PAST A TRASH CAN WITH FLAMES IN IT, L.FG., AND ACROSS THE DARK CHAMBER TO THE STAIRCASE AS DYLAN DESCENDS, MOVING L. WHILE MARCUS LOOKS ON FROM THE LANDING.					
MARCUS (face off) ...and the cannibal zombies? Okay, I'm gonna stay up here. I'll keep watch, 'cause I haven't gone bananas. 194.07	5-32	/186.08	189.07	2.15	MARCUS TO DYLAN ...and the cannibal zombies?
	5-33	189.11	194.06/	4.11	MARCUS TO DYLAN Okay, I'm gonna stay up here. I'll keep watch, 'cause I haven't gone bananas. ('cause : because) (gone bananas : slang for 'gone crazy') (I'll...bananas : implying that Dylan is crazy)
SCENE 22 - FS - HIGH ANGLE - PAST MARCUS, R.FG., TO DYLAN, STEPPING BG. AT THE BOTTOM OF THE STAIRCASE AS HE MOVES TOWARD A MOUND OF SKULLS AND HUMAN REMAINS.					
MARCUS (face off) Yet. MARCUS LOOKS L. OVER HIS SHOULDER AS CAMERA RACKS FOCUS ON HIM. 200.01	5-34	194.14	196.10	1.12	MARCUS TO HIMSELF Yet. (implying that Marcus might still go crazy from his experiences as a zombie)
SCENE 23 - MFS - THE MOUND OF SKULLS AND HUMAN REMAINS AS THE FLASHLIGHT BEAM MOVES ON THEM. CAMERA TRAVELS R. AND IN.					
DYLAN (off) Definitely a flesh-eater. 207.03	5-35	201.02	203.15	2.13	DYLAN TO HIMSELF Definitely a flesh-eater. (implying that a flesh-eating killer zombie has been living in the place)
SCENE 24 - MS - LOW ANGLE - MARCUS AT THE TOP OF THE STAIRCASE.					
MARCUS What are you looking at? 210.09	5-36	207.13	210.05/	2.08	MARCUS TO DYLAN What are you looking at?

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COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 25 - MS - THE MOUND OF SKULLS AND HUMAN REMAINS AS DYLAN ENTERS L., CROUCHING AND LIFTING A VIAL OF VAMPIRE BLOOD.					
DYLAN (face off) Vampire blood from Corpus House.	5-37	212.00	215.09	3.09	DYLAN TO HIMSELF Vampire blood from Corpus House.
CAMERA TILTS UP ON DYLAN, HOLDING THE FLASHLIGHT AND LOOKING AT THE VIAL OF VAMPIRE BLOOD. DYLAN STRAIGHTENS AND LOOKS AT THE VIAL OF VAMPIRE BLOOD AS CAMERA TILTS UP WITH HIM.					
DYLAN Someone's been controlling it. 221.10	5-38	219.00	221.09/	2.09	DYLAN TO HIMSELF Someone's been controlling it. (controlling it : i.e., 'controlling its sale/distribution')
SCENE 26 - CS - PAST THE VIAL OF VAMPIRE BLOOD IN HIS HAND, L.FG., TO DYLAN, HOLDING IT AS A DOOR OPENS IN L.BG. 222.02					
SCENE 27 - MFS - DYLAN, HOLDING THE VIAL OF VAMPIRE BLOOD AND THE FLASHLIGHT, REACTS AS THE ZOMBIE CREATURE GRABS HIM FROM BEHIND WHILE CAMERA DOLLIES IN.					
ZOMBIE CREATURE (growls and roars - continues under following scenes and dialogue)					
DYLAN (grunts - continues under following scenes and dialogue) 223.14					
SCENE 28 - MS - LOW ANGLE - MARCUS AT THE TOP OF THE STAIRCASE, REACTING. 224.13					
SCENE 29 - MFS - PAST A HUMAN SKULL, R.FG., TO THE ZOMBIE CREATURE, PUSHING DYLAN THROUGH THE DOORWAY. 226.02					

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COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 30 - MS - LOW ANGLE - MARCUS AT THE TOP OF THE STAIRCASE. MARCUS Dylan? 227.00	5-39	/226.03	227.14/ (over scene end)	1.11	MARCUS TO DYLAN Dylan?
SCENE 31 - MS - DYLAN MOVES L. AS HE FALLS AND GRABS THE STAIRCASE RAILING. CAMERA PANS L. WITH HIM. 227.15					
SCENE 32 - MFS - PAST THE ZOMBIE CREATURE, R.FG., TO DYLAN, HOLDING THE STAIRCASE RAILING. 228.11					
SCENE 33 - MS - LOW ANGLE - MARCUS AT THE TOP OF THE STAIRCASE. MARCUS You okay? 230.00	5-40	/228.12	230.00/	1.04	MARCUS TO DYLAN You okay? (here in response to Dylan being attacked by the zombie creature)
SCENE 34 - MFS - THE ZOMBIE CREATURE ENTERS R., STEPPING FG. 230.13					
SCENE 35 - MFS - DYLAN LIFTS A PIPE AS CAMERA TILTS UP WITH HIM. 232.00					
SCENE 36 - MS - DYLAN SWINGS THE PIPE. 232.14					
SCENE 37 - MFS - DYLAN, L.FG., SWINGS THE PIPE, HITTING THE ZOMBIE CREATURE. 233.05					

"DEAD AT NIGHT" 5AB	P/10	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 38 - MS - DYLAN SWINGS THE PIPE. 234.09					
SCENE 39 - MFS - DYLAN, L.FG., SWINGS THE PIPE AT THE ZOMBIE CREATURE, WHO CATCHES IT WITH HIS HAND. 235.08					
SCENE 40 - MS - DYLAN MOVES FG. AS THE O.S. ZOMBIE CREATURE PULLS THE PIPE. 236.04					
SCENE 41 - MFS - LOW ANGLE - THE ZOMBIE CREATURE HEAD-BUTTS DYLAN AS CAMERA PANS L. 236.13					
SCENE 42 - MFS - THE ZOMBIE CREATURE HEAD-BUTTS DYLAN. DYLAN (grunts and groans - continues under following scenes) 237.10					
SCENE 43 - MS - PAST DYLAN, FALLING IN L.FG., TO THE ZOMBIE CREATURE. 238.08					
SCENE 44 - MFS - DYLAN FALLS AGAINST THE STAIRCASE. 239.10					
SCENE 45 - MS - THE ZOMBIE CREATURE STEPS L. AS HE SWINGS THE PIPE. CAMERA PANS L. WITH HIM. 241.02					
SCENE 46 - MCS - DYLAN, REACHING L. 241.09					

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COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 47 - MFS - THE ZOMBIE CREATURE, R.FG., SWINGS THE PIPE, HITTING THE STAIRCASE AS DYLAN MOVES. 242.05					
SCENE 48 - MCS - DYLAN MOVES FG. AS CAMERA DOLLIES IN. 243.01					
SCENE 49 - MFS - DYLAN, HOLDING THE STAIRCASE RAILINGS AS HE KICKS. 243.08					
SCENE 50 - MS - THE ZOMBIE CREATURE REACTS AS DYLAN'S FOOT KICKS HIM. 244.12					
SCENE 51 - MS - DYLAN TURNS ON THE STAIRCASE AND FACES BG. 246.04					
SCENE 52 - MS - THE ZOMBIE CREATURE SWINGS A PIPE. 246.15					
SCENE 53 - MFS - THE ZOMBIE CREATURE, FACING BG. AS HE SWINGS THE PIPE, HITTING AN O.S. OBJECT ABOVE HIM. 247.10					
SCENE 54 - MFS - DYLAN STRAIGHTENS ON THE STAIRCASE AND RUNS L. AS THE ZOMBIE CREATURE LOOKS ON AT THE BOTTOM OF THE STAIRS, R. 248.13					
SCENE 55 - MFS - DYLAN RUNS BG. UP THE STAIRS AS THE ZOMBIE CREATURE FOLLOWS. 250.04					

"DEAD AT NIGHT" 5AB	P/12	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 56 - MFS - ACROSS THE CATWALK TO THE ZOMBIE CREATURE, SWINGING THE PIPE, MISSING DYLAN. 252.06					
SCENE 57 - MFS - THE ZOMBIE CREATURE, FACING BG. AS HE SWINGS THE PIPE AT DYLAN AND MISSES. 253.09					
SCENE 58 - FS - DYLAN AND THE ZOMBIE CREATURE ON THE CATWALK AS DYLAN KICKS THE ZOMBIE CREATURE'S LEG. 254.12					
SCENE 59 - MFS - ACROSS THE CATWALK TO DYLAN, PUNCHING THE ZOMBIE CREATURE. DYLAN (grunts and pants - continues under following scenes) 255.15					
SCENE 60 - MFS - ACROSS THE CATWALK TO DYLAN, PUNCHING THE ZOMBIE CREATURE. 257.06					
SCENE 61 - MFS - LOW ANGLE - LOOKING UP AT DYLAN AND THE ZOMBIE CREATURE, FIGHTING ON THE CATWALK. 258.02					
SCENE 62 - MS - THE ZOMBIE CREATURE, L.FG., PUNCHING DYLAN. 258.14					
SCENE 63 - MS - PAST DYLAN, R.FG., TO THE ZOMBIE CREATURE, PUNCHING HIM. 259.12					

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SCENE 64 - MFS - THE ZOMBIE CREATURE, LOOKING L. AS MARCUS RUNS UP THE STAIRS, R. 260.05					
SCENE 65 - MFS - THE ZOMBIE CREATURE ROARS AS DYLAN FALLS AND EXITS LOWER FRAME. 261.09					
SCENE 66 - FS - LOW ANGLE - LOOKING UP AT THE ZOMBIE CREATURE, STEPPING TOWARD DYLAN, LYING IN THE CATWALK AS MARCUS SWINGS THE PIPE. 262.08					
SCENE 67 - MFS - LOW ANGLE - MARCUS SWINGS THE PIPE, HITTING THE ZOMBIE CREATURE. MARCUS (yells) 263.03					
SCENE 68 - MS - PAST MARCUS, L.FG., TO THE ZOMBIE CREATURE, TURNING AND LOOKING AT HIM. 264.05					
SCENE 69 - FS - ACROSS THE CATWALK TO THE ZOMBIE CREATURE, LOOKING AT MARCUS.					
MARCUS I'm sorry. 265.05	5-41	/264.06	265.14/ (over scene end)	1.08	MARCUS TO TATTOOED ZOMBIE I'm sorry.
SCENE 70 - MS - THE ZOMBIE CREATURE PUNCHES MARCUS. MARCUS Whoa! 265.15					
SCENE 71 - MFS - LOW ANGLE - MARCUS FALLS ONTO THE CATWALK AS THE ZOMBIE CREATURE LOOKS ON. 267.00					

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SCENE 72 - FS - ACROSS THE CATWALK TO THE ZOMBIE CREATURE, GRABBING A ROPE AS MARCUS, ON HIS HANDS AND KNEES, LOOKS ON. MARCUS (coughs) (grunts) 268.02					
SCENE 73 - MFS - LOW ANGLE - THE ZOMBIE CREATURE GRABS MARCUS. 269.07					
SCENE 74 - MS - THE ZOMBIE CREATURE HOLDS MARCUS AND ATTACHES THE ROPE'S HOOK ONTO MARCUS'S BACK AS CAMERA TILTS DOWN. 270.10					
SCENE 75 - FS - ACROSS THE CATWALK TO THE ZOMBIE CREATURE, THROWING MARCUS OVER THE RAILING. MARCUS (yells - continues under following scenes and dialogue) 271.14					
SCENE 76 - FS - MARCUS, FALLING OFF THE CATWALK AND DANGLING FROM THE ROPE AS CAMERA TILTS DOWN WITH HIM, MOVING OFF THE ZOMBIE CREATURE. 273.08					
SCENE 77 - MS - DYLAN STRAIGHTENS, MOVING L. AS CAMERA PANS L. DYLAN (grunts) 275.10					

"DEAD AT NIGHT" 5AB	P/15	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 78 - MFS - PAST THE ROPE, LOOPED AROUND THE RAILING, R.FG., TO MARCUS, DESCENDING AS THE ROPE SLACKENS. 276.10					
SCENE 79 - MFS - LOW ANGLE - LOOKING UP AT DYLAN ON THE CATWALK, GRABBING THE ROPE AS CAMERA PANS L. MARCUS (off) Dylan! (yells - continues under following scenes and dialogue) 278.00	5-42 5-43	/278.02 283.06	279.10/ 285.02/	1.08 1.12	MARCUS (EXCLAIMING) Oh, my God! (here said in concern) MARCUS (CALLING) Dylan!
SCENE 80 - MCS - THE ROPE LOOPED AROUND THE RAILING AS IT TIGHTENS. 279.11					
SCENE 81 - FS - HIGH ANGLE - LOOKING DOWN AT MARCUS, DANGLING FROM THE ROPE AS HE DESCENDS, THEN SWINGS. CAMERA TILTS DOWN AND PANS R. WITH HIM TO REVEAL TWO ZOMBIES ON THE FLOOR BELOW IN R.BG. 282.15					
SCENE 82 - FS - ACROSS THE FLOOR TO THREE BANISHED ZOMBIES, STEPPING FG. AS THEY LOOK UP AT O.S. MARCUS. A FOURTH BANISHED ZOMBIE ENTERS R. AS A FEMALE BANISHED ZOMBIE ENTERS R.FG. MARCUS (off) Agh, oh, my God! (yells - continues under following scenes and dialogue) 285.02					
SCENE 83 - MFS - THE ZOMBIE CREATURE ON THE CATWALK AS HE STEPS FG. 287.01					

"DEAD AT NIGHT" 5AB	P/16	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 84 - MS - DYLAN HOLDS THE ROPE AND REACTS AS HE LOOKS AT THE O.S. ZOMBIE CREATURE.</p> <p>288.11</p> <p>SCENE 85 - MFS - LOOKING UP AT DYLAN ON THE CATWALK, DUCKING AS THE ZOMBIE CREATURE LUNGES, MISSING HIM.</p> <p>289.09</p> <p>SCENE 86 - MS - CAMERA PANS R. ON THE ZOMBIE CREATURE, FACING BG.</p> <p>DYLAN (off) (grunts)</p> <p>290.06</p> <p>SCENE 87 - MFS - ACROSS THE CATWALK TO DYLAN, MOVING L. AS THE ZOMBIE CREATURE LOOKS ON.</p> <p>MARCUS (off) Agh!</p> <p>291.08</p> <p>SCENE 88 - FS - MARCUS, DANGLING FROM THE ROPE WITH THE HOOK HOOKED ONTO THE BACK OF HIS JACKET.</p> <p>MARCUS Oh, my God! (face off) Oh, my God!</p> <p>CAMERA TILTS DOWN ON A GROUP OF BANISHED ZOMBIES, REACHING UP.</p> <p>MARCUS (off) Dylan...</p> <p>BANISHED ZOMBIES (growl and grunt - continues under following scenes and dialogue)</p> <p>295.14</p>					
	5-44	/291.10	295.13/	4.03	<p>LABORATORY: THE FOLLOWING TITLE #5-44 WILL APPEAR AGAINST A LIGHT BACKGROUND. PLEASE CHECK YOUR PRINT FOR PROPER POSITIONING OF THIS TITLE.</p> <p>MARCUS TO DYLAN Oh, my God! Oh, my God! Dylan, get me up! (get me up : i.e., 'pull me up' - note that Marcus is suspended over the cannibal zombies by a rope)</p>

"DEAD AT NIGHT" 5AB	P/17	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 89 - MFS - LOW ANGLE - LOOKING UP AT DYLAN, HOLDING THE ROPE AND DODGING THE ZOMBIE CREATURE.</p> <p>MARCUS (off) ...get me up! Dylan! Dylan!</p> <p>ZOMBIE CREATURE (growls and grunts - continues under following scenes and dialogue)</p> <p>DYLAN (grunts - continues under following scenes and dialogue) 300.00</p> <p>SCENE 90 - FS - LOW ANGLE - LOOKING UP AT MARCUS, DANGLING FROM THE ROPE.</p> <p>MARCUS What are you doing up there?! 301.10</p> <p>SCENE 91 - MS - THE ZOMBIE CREATURE STEPS R. AS CAMERA PANS R.</p> <p>MARCUS (off) Can't you-- 302.14</p> <p>SCENE 92 - FS - LOW ANGLE - PAST A RAILING IN FG., TO MARCUS, DANGLING AND SWINGING L. ON THE ROPE AS DYLAN KICKS THE ZOMBIE CREATURE, R.BG. ON THE CATWALK.</p> <p>MARCUS (face off) Oh, they're filthy!</p> <p>MARCUS EXITS L. 305.01</p> <p>SCENE 93 - FS - THE ZOMBIE CREATURE PUNCHES TOWARD DYLAN.</p> <p>MARCUS (off) They're filthy! 306.01</p>	<p>5-45</p> <p>5-46</p>	<p>297.01</p> <p>/300.04</p> <p>(over scene ends)</p>	<p>300.00/</p> <p>306.00/</p>	<p>2.15</p> <p>5.12</p>	<p>MARCUS TO DYLAN Dylan! Dylan!</p> <p>LABORATORY: THE FOLLOWING TITLE #5-46 WILL APPEAR AGAINST A LIGHT BACKGROUND. PLEASE CHECK YOUR PRINT FOR PROPER POSITIONING OF THIS TITLE.</p> <p>MARCUS TO DYLAN What are you doing up there?! Oh, they're filthy! They're filthy! (they : referring to the zombies gathering under Marcus)</p>

"DEAD AT NIGHT" 5AB	P/18	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 94 - MS - THE ZOMBIE CREATURE PUNCHES DYLAN.</p> <p>DYLAN (grunts)</p> <p>DYLAN FALLS AND EXITS.</p> <p>MARCUS (off) Dylan! 308.01</p> <p>SCENE 95 - CS - THE ROPE LOOPED AROUND THE RAILING AS IT SLACKENS. 308.09</p> <p>SCENE 96 - MS - PAST A POST, R.FG., TO THE ROPE, SLACKENING ON THE CATWALK AS THE ZOMBIE CREATURE'S FOOT STEPS DOWN L. 309.09</p> <p>SCENE 97 - CS - PAST THE ROPE, LOOPED ON THE RAILING L.FG., TO MARCUS, SWINGING ON THE ROPE AS CAMERA PANS R. WITH HIM.</p> <p>DYLAN (off) (coughs) (pants) 312.07</p> <p>SCENE 98 - MS - PAST THE POST, R.FG., TO THE ZOMBIE CREATURE'S FOOT ATOP THE ROPE.</p> <p>MARCUS (off) Dylan! 313.15</p> <p>SCENE 99 - MFS - PAST DYLAN, L.FG., TO THE ZOMBIE CREATURE, GROWLING.</p> <p>MARCUS (off) Hurry up! They're gonna... 316.06</p>	<p>5-47</p> <p>5-48</p>	<p>306.13</p> <p>/312.08</p> <p>316.06/ (over scene end)</p>	<p>308.00/</p> <p>3.14</p>	<p>1.03</p>	<p>MARCUS TO DYLAN Dylan!</p> <p>MARCUS TO DYLAN Dylan! Hurry up! They're gonna eat me! (Hurry up : i.e., 'Hurry and rescue me' - 'Hurry and pull me to safety')</p>

"DEAD AT NIGHT" 5AB	P/19	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 100 - FS - HIGH ANGLE - LOOKING DOWN AT MARCUS, DANGLING AND SWINGING FROM THE ROPE WITH THE GROUP OF BANISHED ZOMBIES BELOW HIM.</p> <p>MARCUS (face off) ...eat me!</p> <p>318.08</p> <p>SCENE 101 - MFS - PAST THE ZOMBIE CREATURE, L.FG., TO DYLAN, RUNNING FG.</p> <p>319.10</p> <p>SCENE 102 - MS - DYLAN ENTERS R.FG., CRASHING INTO THE ZOMBIE CREATURE.</p> <p>DYLAN (face off) (grunts - continues under following scenes and dialogue)</p> <p>CAMERA TILTS UP ON THE ZOMBIE CREATURE, REACHING DOWN AND MISSING AS DYLAN STRAIGHTENS R.</p> <p>MARCUS (off) I--</p> <p>321.08</p> <p>SCENE 103 - MCS - THE ROPE ON THE CATWALK, MOVING PAST THE ZOMBIE CREATURE'S FOOT.</p> <p>322.05</p> <p>SCENE 104 - MFS - HIGH ANGLE - LOOKING DOWN AT A GROUP OF BANISHED ZOMBIES, REACTING AS MARCUS ENTERS UPPER FRAME, DANGLING FROM THE ROPE.</p> <p>MARCUS (face off) Stop...</p> <p>323.05</p>					

"DEAD AT NIGHT" 5AB	P/20	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 105 - MS - THE ZOMBIE CREATURE REACTS AS DYLAN MOVES THE ROPE AROUND THE ZOMBIE CREATURE'S NECK. MARCUS (off) ...I'm one of... 324.04	5-49	/322.06 (over scene ends)	325.09/	3.03	MARCUS TO GROUP Stop! I'm one of you! I'm one of you! (Stop : i.e., 'Stop trying to eat me') (one of you : i.e., 'a zombie, too')
SCENE 106 - MFS - LOW ANGLE - PAST THE GROUP OF BANISHED ZOMBIES, FG., TO MARCUS, DANGLING FROM THE ROPE AS HE DESCENDS TOWARD THEM. MARCUS ...you! I'm one of... 325.09					
SCENE 107 - MS - A GROUP OF BANISHED ZOMBIES, REACHING UP TOWARD MARCUS'S FOOT. MARCUS (face off) ...you! 326.08					
SCENE 108 - MS - PAST THE ZOMBIE CREATURE WITH THE ROPE WRAPPED AROUND HIS NECK,, R.FG., TO DYLAN, PUNCHING HIM AS CAMERA PANS R. DYLAN (grunts - continues under following scenes and dialogue) MARCUS (off) (overlapping) (yells) Oh, my God... 329.01					
SCENE 109 - MS - THE ZOMBIE CREATURE GROWLS AND MOVES R. WITH THE ROPE WRAPPED AROUND HIS NECK AS CAMERA PANS R. MARCUS (off) ...they're touching me! 330.08	5-50	/329.03	332.00/	2.13	MARCUS TO DYLAN Oh, my God, they're touching me! They're touching me!

"DEAD AT NIGHT" 5AB	P/21	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 110 - MS - PAST THE ZOMBIE CREATURE, L.FG., TO DYLAN, PUNCHING HIM. MARCUS (off) They're touching me! 332.00					
SCENE 111 - MCS - LOW ANGLE - THE ZOMBIE CREATURE REACTS. MARCUS (off) They're cold... 333.03					
SCENE 112 - MS - PAST THE ZOMBIE CREATURE, L.FG., TO DYLAN, PUNCHING HIM. MARCUS (off) ...and they're wet and... 334.04					
SCENE 113 - MS - PAST A POST, L.FG., TO THE ZOMBIE CREATURE, FALLING BACK AS CAMERA PANS L. MARCUS (off) ...(very low) they're touching me! 335.12	5-51	/332.04	335.12/	3.08	MARCUS TO DYLAN They're cold and they're wet and they're touching me!
SCENE 114 - MFS - LOW ANGLE - PAST SEVERAL BANISHED ZOMBIES, FG., TO MARCUS, DANGLING FROM THE ROPE. MARCUS (yells) 336.11					
SCENE 115 - MS - PAST THE ZOMBIE CREATURE, L.FG., TO DYLAN, PUNCHING HIM. DYLAN (grunts) MARCUS (off) (overlapping) Dylan, please! 338.03	5-52	/338.05	340.03/	1.14	MARCUS TO DYLAN Dylan, please! Dylan! (please : i.e., 'please help me')

"DEAD AT NIGHT" 5AB	P/22	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 116 - MFS - PAST THE RAILING, FG., TO THE ZOMBIE CREATURE, FALLING AS CAMERA TILTS DOWN AND DYLAN LOOKS ON, R. 339.05</p> <p>SCENE 117 - MFS - HIGH ANGLE - LOOKING DOWN AT THE GROUP OF ZOMBIE CREATURES, REACHING UP TOWARD MARCUS'S LEGS. MARCUS (face off) Dylan! (yells - continues under following scenes and dialogue) MARCUS RISES UP AND EXITS UPPER FRAME. 340.03</p> <p>SCENE 118 - FS - LOW ANGLE - LOOKING UP AT MARCUS, RISING UP ON THE ROPE AS THE ZOMBIE CREATURE FALLS, PULLING THE ROPE WITH HIM. 341.04</p> <p>SCENE 119 - MFS - PAST DYLAN, R.FG., AND THROUGH THE RAILING, TO MARCUS, RISING UP ON THE ROPE AS CAMERA TILTS UP. 342.07</p> <p>SCENE 120 - FS - HIGH ANGLE - THROUGH THE RAILINGS TO THE ZOMBIE CREATURE, FALLING ONTO HIS BACK ON THE FLOOR AS THE GROUP OF BANISHED ZOMBIES SCATTER AND RUN AWAY. 344.11</p> <p>SCENE 121 - MS - PAST DYLAN, R.FG., TO MARCUS, DANGLING FROM THE HOOK. 347.01</p>					

"DEAD AT NIGHT" 5AB	P/23	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 122 - MCS - DYLAN REACTS. DYLAN (pants) (sighs) Sh. 352.14					
SCENE 123 - MS - PAST DYLAN, R.FG., TO MARCUS, DANGLING FROM THE HOOK. DYLAN (face off) Marcus. MARCUS (pants) (panting) You're my hero. (pants) (sighs) 363.09	5-53 5-54	/353.00 360.06	355.02 362.10	2.02 2.04	DYLAN TO MARCUS Sh. Marcus. (Sh : interjection urging silence) MARCUS TO DYLAN You're my hero. (here said in response to Dylan saving Marcus)
SCENE 124 - FS - PAST AN OBJECT, R.FG., TO THE ZOMBIE CREATURE, SITTING UP ON THE FLOOR. ZOMBIE CREATURE & BANISHED ZOMBIES (groan, grunt, and growl - continues under following scenes) 365.12					
SCENE 125 - FS - HIGH ANGLE - LOOKING DOWN AT THE ZOMBIE CREATURE, SITTING ON THE FLOOR AS THE GROUP OF BANISHED ZOMBIES LOOK ON. 368.14					
SCENE 126 - MFS - LOW ANGLE - LOOKING UP AT THE GROUP OF BANISHED ZOMBIES, ENTERING R AND L. AS THEY LOOK FG. 371.07					
SCENE 127 - MFS - PAST THE OBJECT, R.FG., TO THE ZOMBIE CREATURE, SEATED, SWINGING HIS HAND AND MISSING A BANISHED ZOMBIE AS TWO BANISHED ZOMBIES LOOK ON, L. THE ZOMBIE CREATURE REACTS AS THE GROUP OF BANISHED ZOMBIES LUNGE AT HIM. 375.09					

"DEAD AT NIGHT" 5AB	P/24	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 128 - MFS - LOW ANGLE - LOOKING UP AT THE GROUP OF BANISHED ZOMBIES, MOVING FG., OBSCURING THE SCENE. 377.10					
SCENE 129 - EXT. STREET - DAY - MS - THROUGH THE OPEN PASSENGER WINDOW TO DYLAN, SEATED IN THE PASSENGER SEAT, HOLDING A BOX AS HE LIFTS THE LID TO REVEAL THE WOODEN BULLETS INSIDE, THEN LIFTS OUT A WOODEN BULLET. MARCUS'S HAND, L.BG., HOLDS A VIAL OF VAMPIRE BLOOD AS HE DRIVES. CAMERA TRAVELS R. WITH THE VOLKSWAGEN CONVERTIBLE, MOVING R.					
MARCUS (face off) What are those?	5-55	381.00	383.04	2.04	MARCUS TO DYLAN What are those? (those : referring to a case of bullets)
DYLAN Wooden bullets.					
CAMERA PANS L. AND TILTS UP ON DYLAN IN L.FG. AS MARCUS DRIVES, THEN PUTS THE VIAL OF VAMPIRE BLOOD IN HIS JACKET POCKET.	5-56	383.11	385.14	2.03	DYLAN TO MARCUS Wooden bullets.
MARCUS What are the wooden bullets for?	5-57	386.04	389.04	3.00	MARCUS TO DYLAN What are the wooden bullets for?
DYLAN Think about it. Who's had all the opportunity in the world to know about the Heart? Who's been following me, probably since I took this case?	5-58	389.08	395.02	5.10	DYLAN TO MARCUS Think about it. Who's had all the opportunity in the world to know about the Heart? (Think about it : i.e., 'Imagine who they would be for')
399.11	5-59	395.06	399.08/	4.02	DYLAN TO MARCUS Who's been following me, probably since I took this case?
SCENE 130 - MS - THROUGH THE OPEN DRIVER'S WINDOW AND PAST MARCUS, R.FG., TO DYLAN IN THE PASSENGER SEAT. CAMERA TRAVELS L. WITH THE VOLKSWAGEN CONVERTIBLE, MOVING L.					
DYLAN And who has everything to gain from wiping out all the undead? 403.15	5-60	/399.12	403.15/	4.03	DYLAN TO MARCUS And who has everything to gain from wiping out all the undead? (wiping out : i.e., 'getting rid of') (referring to Vargas)

"DEAD AT NIGHT" 5AB	P/25	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 131 - MS - THROUGH THE OPEN PASSENGER WINDOW AND PAST DYLAN, L.FG., TO MARCUS, DRIVING.					
MARCUS I'm, I'm gonna guess someone who doesn't like wooden bullets?	5-61	/404.03	409.01	4.14	MARCUS TO DYLAN I'm gonna guess someone who doesn't like wooden bullets? (humorously referring to a vampire, as vampires can be killed with wooden bullets)
DYLAN Vargas has... 410.05					
SCENE 132 - MS - THROUGH THE OPEN DRIVER'S WINDOW AND PAST MARCUS, R.FG., DRIVING, TO DYLAN IN THE PASSENGER SEAT.					
DYLAN ...been in on this since the start.	5-62	409.07 (over scene end)	412.13	3.06	DYLAN TO MARCUS Vargas has been in on this since the start. (in on this : i.e., 'involved in this case' - 'the cause of all the murders')
MARCUS Vargas. 415.03					
	5-63	413.01	415.00/	1.15	MARCUS TO DYLAN Vargas.
SCENE 133 - INT. DYLAN'S OFFICE - DAY - MFS - THE MARX BROTHERS MOVIE POSTER ON THE WALL READS: The 4 MARX BROTHERS IN "DUCK SOUP"					
DYLAN ENTERS L.FG., TAKING THE MOVIE POSTER OFF THE WALL TO REVEAL A SAFE DOOR IN THE WALL.					
MARCUS (off) So, what's the plan? 418.11	5-64 ITAL	417.00	418.10/	1.10	MARCUS TO DYLAN (voice over) So, what's the plan? (what's the plan : i.e., 'what is our plan of attack')
SCENE 134 - MS - JUMP CUT - DYLAN'S HAND TURNS A KEY IN THE LOCK OF THE SAFE.					
DYLAN (face off) No plan.	5-65 ITAL	419.04	421.02/	1.14	DYLAN TO MARCUS (voice over) No plan.
DYLAN'S HAND OPENS THE SAFE DOOR TO REVEAL SOME GUNS. 421.03					

"DEAD AT NIGHT" 5AB	P/26	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 135 - MCS - DYLAN'S HAND, L.FG., LIFTS A FLARE GUN OUT OF THE SAFE.</p> <p>DYLAN (face off) Just bigger guns.</p> <p>DYLAN'S HANDS OPENS THE FLARE GUN'S BULLET CHAMBER, THEN CLOSES IT.</p> <p>425.14</p> <p>SCENE 136 - MCS - DYLAN'S HANDS PUTS THE FLARE GUN INSIDE A BAG.</p> <p>427.06</p> <p>SCENE 137 - MCS - DYLAN'S HAND LIFTS ANOTHER FLARE GUN OUT OF THE SAFE, OPENS THE BULLET CHAMBER, THEN CLOSES IT.</p> <p>430.09</p> <p>SCENE 138 - MCS - DYLAN'S HANDS PUTS THE FLARE GUN IN THE BAG, THEN LIFTS THE BAG AND EXITS L.</p> <p>433.14</p> <p>WIPE TO:</p> <p>SCENE 139 - EXT. CORPUS HOUSE - DAY - FS - ACROSS THE DRIVEWAY TO THE CORPUS HOUSE. CAMERA TRAVELS IN AND L. TO REVEAL TWO VAMPIRE GUARDS, FLANKING THE DOORS AS THEY LOOK FG. AND REACT.</p> <p>436.07</p> <p>SCENE 140 - INT. CORPUS HOUSE/LOBBY - DAY - MFS - SOME BLACK CURTAINS COVERING THE DOORS AS THE VOLKSWAGEN CONVERTIBLE CRASHES THROUGH THEM WITH A VAMPIRE GUARD ON THE HOOD.</p> <p>438.05</p>	5-66 ITAL	421.10	424.03	2.09	<p>DYLAN TO MARCUS (voice over) Just bigger guns. (implying that Dylan just plans to shoot his way through to Vargas with powerful guns)</p>

"DEAD AT NIGHT" 5AB	P/27	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 141 - FS - HIGH ANGLE - LOOKING DOWN AT THE VOLKSWAGEN CONVERTIBLE, MOVING BG. ACROSS THE FLOOR AS THE BLACK CURTAINS FLAP ABOUT. 439.07					
SCENE 142 - FS - SLOW MOTION - THE VOLKSWAGEN CONVERTIBLE MOVES R., TRAILING DEBRIS. 440.06					
SCENE 143 - FS - THE VOLKSWAGEN CONVERTIBLE MOVES FG., THEN L. AS THE VAMPIRE GUARD FALLS OFF THE HOOD AND EXITS R. INSIDE THE VOLKSWAGEN CONVERTIBLE, DYLAN DRIVES WITH MARCUS IN THE PASSENGER SEAT. 441.11					
SCENE 144 - FS - THE VAMPIRE GUARD ROLLS R. ON THE FLOOR AS CAMERA PANS R. 443.08					
SCENE 145 - FS - A LOBBY VAMPIRE RUNS FG WITH HIS ARMS EXTENDED. LOBBY VAMPIRES (grunt and yell - continues under following scenes) 444.13					
SCENE 146 - FS - THE VOLKSWAGEN CONVERTIBLE WITH DYLAN IN THE DRIVER'S SEAT, AIMING AND FIRING THE FLARE GUN AS CAMERA DOLLIES IN. 446.09					
SCENE 147 - MFS - THE LOBBY VAMPIRE RUNS FG. AS A FLARE ENTERS L., HITTING HIM AND KNOCKING HIM BG. 447.12					

"DEAD AT NIGHT" 5AB	P/28	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 148 - FS - ACROSS THE LOBBY TO THE LOBBY VAMPIRE, FALLING ONTO THE FLOOR AS A SECOND FLARE ENTERS L., ROCKETS BG. AND HITS A SECOND LOBBY VAMPIRE.</p> <p>SINGER (voice over) (sings - continues under following scenes and dialogue) 450.01</p> <p>SCENE 149 - MFS - THE VOLKSWAGEN CONVERTIBLE WITH DYLAN IN THE DRIVER'S SEAT, TOSSING THE FLARE GUN INTO THE BACKSEAT AS MARCUS LOOKS ON FROM THE PASSENGER SEAT. DYLAN AND MARCUS OPEN THE DOORS AND GET OUT AS SCENE CHANGES TO SLOW MOTION. DYLAN STEPS FG. AND DRAWS A PAIR OF FLARE GUNS AS CAMERA DOLLIES BACK WITH HIM. 461.14</p> <p>SCENE 150 - MCS - SLOW MOTION - DYLAN FIRES THE PAIR OF FLARE GUNS, THEN STEPS FG. 464.11</p> <p>SCENE 151 - MS - SLOW MOTION - MARCUS RUNS R., OFFERING A FLARE GUN AS CAMERA PANS R. 467.03</p> <p>SCENE 152 - MS - SLOW MOTION - DYLAN (TORSO) R.FG., STEPPING FG. AS MARCUS (TORSO) PUTS THE FLARE GUN IN DYLAN'S HAND. 468.13</p> <p>SCENE 153 - MFS - SLOW MOTION - DYLAN STEPS FG. AND FIRES THE FLARE GUN AS MARCUS LOOKS ON BEHIND HIM. 472.06</p>					

"DEAD AT NIGHT" 5AB	P/29	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 154 - MS - SLOW MOTION - PAST DYLAN (TORSO), R.FG., STEPPING FG., TO MARCUS, DRAWING A PAIR OF FLARE GUNS AS CAMERA DOLLIES BACK. 474.10</p> <p>SCENE 155 - MS - SLOW MOTION - DYLAN IN SILHOUETTE, AIMING AND FIRING A PAIR OF FLARE GUNS AS HE STEPS FG. MARCUS, L.BG., FOLLOWS. 481.00</p> <p>SCENE 156 - MS - SLOW MOTION - MARCUS DRAWS A RIFLE FLARE GUN OUT OF HIS JACKET AS CAMERA DOLLIES BACK TO INCLUDE DYLAN (TORSO), R.FG. 486.00</p> <p>SCENE 157 - MCS - SLOW MOTION - DYLAN, STEPPING FG., AIMS AND FIRES THE RIFLE FLARE GUN AS CAMERA DOLLIES BACK. 490.09</p> <p>SCENE 158 - MS - SLOW MOTION - PAST DYLAN (TORSO), R.FG., TO MARCUS, PLUGGING HIS EARS WITH HIS FINGERS. 491.11</p> <p>SCENE 159 - MS - SLOW MOTION - DYLAN, STEPPING FG., FIRES THE RIFLE GUN AS CAMERA DOLLIES BACK WITH HIM. CAMERA HOLDS AS DYLAN AND MARCUS EXIT L.FG. TO REVEAL SOME VAMPIRE BODIES THAT ARE LYING ON THE FLOOR IN BG. AS FLARES SPARK FROM THEIR CHESTS. THE VOLKSWAGEN CONVERTIBLE IS PARKED IN BG. 513.10</p>					

"DEAD AT NIGHT" 5AB	P/30	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 160 - INT. CORPUS HOUSE/UPPER FLOOR - DAY - FS - DYLAN, HOLDING A FLARE GUN, RUNS R. AS MARCUS FOLLOWS. CAMERA PANS R. WITH THEM TO INCLUDE A STAIRCASE BANISTER AS DYLAN EXITS R. 518.04					
SCENE 161 - FS - MARCUS RUNS R. BEHIND A WALL AND EXITS AS DYLAN EMERGES, RUNNING L. AS HE ASCENDS THE STAIRCASE. CAMERA PANS L. AND TILTS UP WITH HIM AS MARCUS ENTERS R., FOLLOWING. 523.02					
SCENE 162 - INT. CORPUS HOUSE/HALLWAY OUTSIDE PENTHOUSE - DAY - FS - PAST A COLUMN, R.FG., TO DYLAN, HOLDING THE FLARE GUN, STEPPING BG. AS MARCUS ENTERS R., FOLLOWING. DYLAN HALTS BY A DOOR AS MARCUS STEPS MOVES TO THE WALL OPPOSITE HIM. 531.11					
SCENE 163 - MCS - DYLAN MOTIONS WITH HIS HEAD AT THE DOOR. 534.01					
SCENE 164 - MS - MARCUS REACTS AND POINTS AT HIS CHEST. MARCUS (pants) 535.14					
SCENE 165 - MCS - DYLAN MOTION WITH HIS HEAD AT THE DOOR. 537.12					
SCENE 166 - MS - MARCUS PREPARES HIMSELF. 542.12					

"DEAD AT NIGHT" 5AB	P/31	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 167 - MCS - DYLAN REACTS. 544.14</p> <p>SCENE 168 - FS - PAST THE COLUMN, R.FG., TO MARCUS, KICKING THE DOOR AND FALLING AS DYLAN LOOKS ON. 547.08</p> <p>SCENE 169 - MFS - MARCUS, LYING ON THE FLOOR WITH HIS BACK AGAINST THE WALL. MARCUS (groans) 550.00</p> <p>SCENE 170 - MCS - DYLAN SHAKES HIS HEAD AS HE LOOKS AT O.S. MARCUS. MARCUS (off) (grunts) DYLAN (sighs) CAMERA TILTS DOWN AND PANS L. ON THE DOOR AS DYLAN'S HAND GRASP THE DOORKNOB AND OPENS THE DOOR. CAMERA TILTS UP ON DYLAN, SMILING AS HE LOOKS AT O.S. MARCUS. 561.05</p> <p>SCENE 171 - INT. CORPUS HOUSE/PENTHOUSE - DAY - FS - PAST A SHELVING UNIT, L.FG., TO THE FURNISHINGS AS THE DOOR OPENS AND DYLAN EMERGES BEHIND IT, STEPPING BG. TOWARD THE WINDOW CURTAINS AS CAMERA DOLLIES R. DYLAN (face off) Open those.</p>					
	5-67	565.00	567.02	2.02	<p>DYLAN TO MARCUS Open those. (i.e., 'Open the curtains.' - note that the men open the curtains, letting bright sunshine stream in)</p>

"DEAD AT NIGHT" 5AB	P/32	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 171 - (CONTINUED)</p> <p>MARCUS EMERGES BEHIND THE DOOR, STEPPING R. AS DYLAN PARTS A WINDOW CURTAIN TO REVEAL SUNSHINE. MARCUS STEPS R.BG. TO THE OTHER WINDOW AND PARTS THE CURTAIN AS CAMERA HOLDS.</p> <p>572.04</p> <p>SCENE 172 - MFS - PAST MARCUS, R.FG., TO DYLAN, STEPPING L. AS CAMERA PANS L. WITH HIM TO INCLUDE THE BEDROOM DOOR IN BG. MARCUS STEPS BG. TO DYLAN AT THE BEDROOM DOOR.</p> <p>582.00</p> <p>SCENE 173 - INT. CORPUS HOUSE/PENTHOUSE BEDROOM - DAY - MS - LOW ANGLE - UPSIDE DOWN SHOT - LOOKING UP AT THE PAIR OF DOORS, OPENING TO REVEAL DYLAN, OPENING THEM. CAMERA TILTS DOWN TO REVEAL VARGAS, BARE-CHESTED, LYING ON THE BED BETWEEN TWO UNCONSCIOUS WOMEN. VARGAS REACTS IN PAIN AS SUNLIGHT HITS HIM, SINGING HIS SKIN.</p> <p>VARGAS (grunts and pants)</p> <p>CAMERA DOLLIES IN ON VARGAS AS DYLAN'S SHADOW MOVES OVER HIM, BLOCKING THE SUNSHINE. VARGAS REACTS AND LOOKS AT O.S. DYLAN.</p> <p>VARGAS (sighs) Dylan. What is your problem? 607.07</p> <p>SCENE 174 - MCS - DYLAN INSIDE THE DOORWAY.</p> <p>DYLAN What is my problem? (chuckles) I told you that I'd be back. 615.04</p>					
	5-68	601.09	603.05	1.12	VARGAS TO DYLAN Dylan.
	5-69	605.03	607.07/	2.04	VARGAS TO DYLAN What is your problem? (implying, 'Why are you bothering me?')
	5-70	609.02	611.14	2.12	DYLAN TO VARGAS What is my problem?
	5-71	613.03	615.03/	2.00	DYLAN TO VARGAS I told you that I'd be back.
LABORATORY: THE FOLLOWING TITLES #5-70 AND #5-71 WILL APPEAR AGAINST A LIGHT BACKGROUND. PLEASE CHECK YOUR PRINT FOR PROPER POSITIONING OF THESE TITLES.					

"DEAD AT NIGHT" 5AB	P/33	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 175 - FS - VARGAS, SITTING UP ON THE BED WITH DYLAN'S SHADOW OVER HIM.</p> <p>VARGAS (sighs) (hisses - continues under following scene) 617.14</p> <p>SCENE 176 - FS - PAST A LAMP, L.FG., TO VARGAS, SITTING UP ON THE BED BETWEEN TWO UNCONSCIOUS WOMEN AS DYLAN AND MARCUS LOOK ON, L.BG. 618.09</p> <p>SCENE 177 - MCS - DYLAN MOVES L. AS SUNLIGHT SHINES IN BG. 619.12</p> <p>SCENE 178 - MS - VARGAS REACTS AND FALLS BACK AGAINST THE HEADBOARD AS THE SUNLIGHT HITS HIM AND SINGES HIS SKIN, CAUSING IT TO SMOKE.</p> <p>VARGAS (grunts and yells) 623.03</p> <p>SCENE 179 - MS - PAST AN UNCONSCIOUS WOMAN, L.FG., TO VARGAS, LYING ON THE BED, REACTING AND SMOKING AS SUNLIGHT SINGES HIS SKIN.</p> <p>VARGAS No! (grunts and pants - continues under following scenes and dialogue) 627.02</p> <p>SCENE 180 - MFS - PAST VARGAS'S HANDS, L.FG., TO DYLAN, WHO MOVES IN FRONT OF THE DOORWAY, BLOCKING THE SUNLIGHT AS MARCUS LOOKS ON, L.</p> <p>DYLAN What's wrong? You don't like the sunlight? 631.13</p>					
	5-72	623.12	625.04	1.08	<p>VARGAS (EXCLAIMING) No! (here in response to Dylan stepping out of the way between Vargas and the sunlight, letting the sunlight burn Vargas)</p>
	5-73	628.13	631.12/	2.15	<p>LABORATORY: THE FOLLOWING TITLE #5-73 WILL APPEAR AGAINST A LIGHT BACKGROUND. PLEASE CHECK YOUR PRINT FOR PROPER POSITIONING OF THIS TITLE.</p> <p>DYLAN TO VARGAS What's wrong, you don't like the sunlight? (here said facetiously as sunlight burns, incapacitates vampires)</p>

"DEAD AT NIGHT" 5AB	P/34	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 181 - MFS - VARGAS, SEATED ON THE BED WITH DYLAN'S SHADOW OVER HIM AS HE TOUCHES THE SINGED SKIN ON HIS FACE. VARGAS (pants - continues under following scenes and dialogue) DYLAN (off) Maybe you can help me with something. 636.01	5-74	634.02	639.11/	5.09	DYLAN TO VARGAS Maybe you can help me with something. Where's the Heart?
SCENE 182 - MS - DYLAN AS MARCUS ENTERS L., LOOKING ON. DYLAN Where's the Heart? VARGAS (off) (overlapping) (grunts and pants) 639.12					
SCENE 183 - MS - PAST THE LAMPPPOST, L.FG., TO VARGAS, LYING ON THE BED BETWEEN THE TWO UNCONSCIOUS WOMEN. VARGAS (sighs) What? 642.11	5-75	641.10	642.11/	1.01	VARGAS TO DYLAN What?
SCENE 184 - MCS - DYLAN REACTS. VARGAS (off) What are you... 644.12					
SCENE 185 - MS - PAST THE LAMPPPOST, L.FG., TO VARGAS, LYING ON THE BED BETWEEN THE TWO UNCONSCIOUS WOMEN. VARGAS ...what are you talking about? I don't know what you're talking about. 647.00	5-76	643.15	647.00/ (over scene end)	3.01	VARGAS TO DYLAN What are you talking about? I don't know what you're talking about.

"DEAD AT NIGHT" 5AB	P/35	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 186 - MCS - DYLAN.</p> <p>DYLAN Wrong answer, bloodsucker.</p> <p>DYLAN STEPS L. AS SUNLIGHT SHINES BEHIND HIM AND CAMERA PANS L.</p> <p>VARGAS (off) (yells - continues under following scenes)</p> <p>651.07</p> <p>SCENE 187 - MCS - VARGAS, REACTING IN PAIN AS THE SUNLIGHT SINGES HIS SKIN. CAMERA PANS L. ON HIM.</p> <p>656.00</p> <p>SCENE 188 - MCS - MARCUS.</p> <p>MARCUS You're killing him!</p> <p>657.04</p> <p>SCENE 189 - MCS - DYLAN.</p> <p>DYLAN I know.</p> <p>659.02</p> <p>SCENE 190 - FS - PAST THE LAMP, L.FG., TO VARGAS, LYING ON THE BED BETWEEN THE TWO UNCONSCIOUS WOMEN AS HIS SKIN SMOKES. DYLAN AND MARCUS LOOK ON, R.BG.</p> <p>VARGAS Okay, all right! Okay, stop it!</p> <p>DYLAN STEPS IN FRONT OF THE DOORWAY</p> <p>VARGAS (grunts and pants) Whew! (chuckles)</p> <p>671.04</p>	<p>5-77</p> <p>5-78</p> <p>5-79</p>	<p>/647.04</p> <p>656.05</p> <p>659.09</p>	<p>649.14</p> <p>659.01/ (over scene end)</p> <p>665.02</p>	<p>2.10</p> <p>2.12</p> <p>5.09</p>	<p>DYLAN TO VARGAS Wrong answer, bloodsucker. (bloodsucker : animal that sucks blood - vampire) (implying that Dylan believes Vargas to be lying)</p> <p>MARCUS TO DYLAN, THEN DYLAN TO MARCUS -You're killing him! -I know. (referring to Dylan letting more sunshine hit and burn Vargas)</p> <p>VARGAS TO DYLAN Okay, all right! Okay, stop it! (all right : colloquial emphatic) (it : i.e., 'letting the sun hit me')</p>

"DEAD AT NIGHT" 5AB	P/36	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 191 - MCS - DYLAN REACTS. DYLAN (inhales) VARGAS (off) (panting) Okay. Yes. I had my people looking for the Heart. But can you blame me? 683.14		LABORATORY: THE FOLLOWING TITLES #5-80 AND #5-81 WILL APPEAR AGAINST A LIGHT BACKGROUND. PLEASE CHECK YOUR PRINT FOR PROPER POSITIONING OF THESE TITLES.			
	5-80	673.02	680.08	7.06	VARGAS TO DYLAN Okay. Yes. I had my people looking for the Heart. (my people : referring to Vargas' vampire thugs)
	5-81	681.15	683.13/	1.14	VARGAS TO DYLAN But can you blame me? (i.e., 'You can't fault me for trying to find the Heart.')
SCENE 192 - MFS - PAST DYLAN, TIPPED IN R.FG., TO VARGAS, LYING ON THE BED WITH AN UNCONSCIOUS WOMAN, LYING R. VARGAS (sighs) (panting) The thing is, it's a nuclear bomb, man. Whoever controls Belial... 693.09					
	5-82	684.15	690.00	5.01	VARGAS TO DYLAN The thing is, it's a nuclear bomb, man. (The thing...bomb : implying that the Heart could decimate/destroy the world, as a nuclear bomb would) (man : slang emphatic)
SCENE 193 - MCS - DYLAN REACTS. 694.14	5-83	691.01	693.09/	2.08	VARGAS TO DYLAN Whoever controls Belial...
SCENE 194 - CS - VARGAS, LYING ON THE BED. VARGAS ...controls the world. 697.13	5-84	/694.15	697.13/	2.14	VARGAS TO DYLAN ...controls the world.
SCENE 195 - MCS - DYLAN. VARGAS (off) (pants) DYLAN What is "Sclavi"? 701.14		LABORATORY: THE FOLLOWING TITLE #5-85 WILL APPEAR AGAINST A WHITE BACKGROUND. PLEASE CHECK YOUR PRINT FOR PROPER POSITIONING OF THIS TITLE.			
	5-85	699.07	701.04/	1.13	DYLAN TO VARGAS What is "Sclavi"?
SCENE 196 - MFS - PAST DYLAN, TIPPED IN R.FG., TO VARGAS, LYING ON THE BED WITH AN UNCONSCIOUS WOMAN, LYING R. VARGAS (sighs) (panting) Sclavi? What do you mean, Sclavi? 708.03					
	5-86	703.09	708.02/	4.09	VARGAS TO DYLAN Sclavi? What do you mean, Sclavi? (What do you mean : term of confusion - implying that Vargas doesn't know who Sclavi is)

"DEAD AT NIGHT" 5AB	P/37	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 197 - FS - ACROSS THE ROOM TO VARGAS, LYING ON THE BED BETWEEN THE TWO UNCONSCIOUS WOMEN AS DYLAN BEGINS TO STEPS AWAY, THEN STOPS. MARCUS LOOKS ON, R.</p> <p>VARGAS Okay, okay, okay, okay, I was just kidding, I was just kidding, I was just kidding, I was just kidding. 712.08</p> <p>SCENE 198 - MCS - DYLAN REACTS.</p> <p>VARGAS (off) Sclavi, okay. Scl-... 715.07</p> <p>SCENE 199 - MFS - PAST DYLAN, TIPPED IN R.FG., TO VARGAS, LYING ON THE BED WITH AN UNCONSCIOUS WOMAN, LYING R.</p> <p>VARGAS ...Sclavi is a vampire. 717.05</p> <p>SCENE 200 - MCS - MARCUS REACTS.</p> <p>VARGAS (off) (panting) One of the elders that helped... 720.05</p> <p>SCENE 201 - MFS - PAST DYLAN, TIPPED IN R.FG., TO VARGAS, LYING ON THE BED WITH AN UNCONSCIOUS WOMAN, LYING R.</p> <p>VARGAS ...build Corpus House. All right? 723.12</p> <p>SCENE 202 - MS - DYLAN AS MARCUS LOOKS ON BEHIND HIM.</p> <p>DYLAN And where would I find him? 726.05</p>	<p>5-87</p> <p>5-88</p> <p>5-89</p> <p>5-90</p>	<p>708.13</p> <p>/712.11 (over scene end)</p> <p>718.01 (over scene end)</p> <p>724.08</p>	<p>712.07/</p> <p>717.04/</p> <p>723.11/</p> <p>726.04/</p>	<p>3.10</p> <p>4.09</p> <p>5.10</p> <p>1.12</p>	<p>VARGAS TO DYLAN Okay, okay, I was just kidding, I was just kidding. (I was just kidding : i.e., 'I know who Sclavi is')</p> <p>VARGAS TO DYLAN Sclavi, okay. Scl-, Sclavi is a vampire.</p> <p>VARGAS TO DYLAN One of the elders that helped build Corpus House. All right? (build : establish)</p> <p>DYLAN TO VARGAS And where would I find him?</p>

"DEAD AT NIGHT" 5AB	P/38	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 203 - MFS - PAST DYLAN, TIPPED IN R.FG., TO VARGAS, LYING ON THE BED WITH AN UNCONSCIOUS WOMAN, LYING R.					
VARGAS (panting) He's a sleeper. He's a sleeper. Why do you even care? 733.12	5-91	/726.08	728.08	2.00	VARGAS TO DYLAN He's a sleeper. (sleeper : referring to a vampire that is in a sleeping state of consciousness)
SCENE 204 - FS - PAST THE LAMP, L.FG., TO VARGAS, LYING ON THE BED BETWEEN THE TWO UNCONSCIOUS WOMEN AS DYLAN AND MARCUS LOOK ON, R.BG.	5-92	729.15	733.12/	3.13	VARGAS TO DYLAN He's a sleeper. Why do you even care?
VARGAS Okay, just leave me alone. DYLAN STEPS BACKWARD, MOVING R.BG. TOWARD THE DOORWAY. 739.04	5-93	735.01	739.00/	3.15	VARGAS TO DYLAN Okay, just leave me alone.
SCENE 205 - MFS - VARGAS, LYING ON THE BED WITH DYLAN'S SHADOW OVER HIM. THE UNCONSCIOUS WOMAN IS LYING R.					
VARGAS I got pus all over my sheets. Ok-....	5-94	740.01	744.00	3.15	VARGAS TO HIMSELF I got pus all over my sheets. (note pus from the burns on Vargas' skin from the sunlight)
DYLAN'S SHADOW MOVES AS SUNLIGHT HITS VARGAS'S FACE WHICH SMOKES.					
VARGAS (grunts)					
DYLAN (off) Maybe you... 746.00	5-95	745.05	749.15 (over scene end)	4.10	DYLAN TO VARGAS Maybe you should get some vitamin E. We'll be back in a little bit. (Maybe...E : here said facetiously - note that vitamin E is said to be beneficial for skin ailments) (in a little bit : shortly)
SCENE 206 - MS - THROUGH THE DOORWAY TO DYLAN AS MARCUS LOOKS ON, L.					
DYLAN ...should get some vitamin E. We'll be back in a little bit.	5-96	750.03	752.12/	2.09	MARCUS TO VARGAS Yeah, and some, like, healing aloe! (aloe : referring to the juice or gel obtained from the leaves of this plant, widely used in cosmetic and pharmaceutical preparations for its soothing and healing properties) (humorously implying that aloe might help Vargas' burns)
MARCUS Yeah, and some, like, healing...					

"DEAD AT NIGHT" 5AB	P/39	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 206 - (CONTINUED)</p> <p>DYLAN CLOSES THE PAIR OF DOORS, OBSCURING THEM.</p> <p>MARCUS (off) ...aloe! 752.13</p> <p>SCENE 207 - INT. CORPUS HOUSE/PENTHOUSE - DAY - MFS - PAST THE COUCH, L.FG., TO DYLAN, STEPPING FG. AS MARCUS LOOKS ON. CAMERA PANS R. AND TILTS UP WITH HIM.</p> <p>DYLAN We've got half an hour before the sun sets. Let's move.</p> <p>DYLAN STEPS R. AND EXITS AS MARCUS STEPS FG.</p> <p>MARCUS Well, where are we going? (scoffs)</p> <p>MARCUS STEPS R. AND EXITS.</p> <p>DYLAN (off) He said Sclavi was a sleeper. 763.07</p> <p>DISSOLVE TO:</p> <p>SCENE 208 - EXT. BAY - DUSK - FS - ACROSS THE WATER TO AN OIL TANKER. SOME NEW ORLEANS BUILDINGS ARE BG. 766.00</p> <p>SCENE 209 - EXT. SHIPYARD - DUSK - MS - DYLAN ENTERS R., STEPPING L. TO A PAIR OF GATES THAT ARE CHAINED TOGETHER AS CAMERA PANS L. WITH HIM.</p> <p>DYLAN (face off) This is where they keep their relatives.</p>	<p>5-97</p> <p>5-98</p> <p>5-99 ITAL</p> <p>5-100</p>	<p>754.15</p> <p>758.11</p> <p>761.08</p> <p>770.00</p>	<p>758.07</p> <p>760.14</p> <p>764.09</p> <p>773.04</p>	<p>3.08</p> <p>2.03</p> <p>3.01</p> <p>3.04</p>	<p>DYLAN TO MARCUS We've got half an hour before the sun sets. Let's move. (move : i.e., 'go quickly' - 'quickly find Sclavi') (note that vampires remain hidden until after sunset)</p> <p>MARCUS TO DYLAN Well, where are we going?</p> <p>DYLAN TO MARCUS (voice over) He said Sclavi was a sleeper.</p> <p>DYLAN TO MARCUS This is where they keep their relatives. (they : referring to the vampires)</p>

"DEAD AT NIGHT" 5AB	P/40	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 209 - (CONTINUED) DYLAN PULLS THE GATES APART, THEN DUCKS AND SLIPS THROUGH THE GAP AS MARCUS ENTERS R.FG. AND FOLLOWS. DYLAN AND MARCUS STEP BG. TOWARD THE SHIPYARD BUILDINGS AS CAMERA DOLLIES R. TO REVEAL A SIGN ON THE GATE WITH VAMPIRE SYMBOLS ON IT.					
DYLAN (face off) Sort of like a retirement home.	5-101	778.10	781.10	3.00	DYLAN TO MARCUS Sort of like a retirement home.
MARCUS (face off) In a crummy shipyard?	5-102	781.14	783.12	1.14	MARCUS TO DYLAN In a crummy shipyard? (crummy : slang for 'shabby')
DYLAN (face off) Well, would you have thought to look here? 787.01	5-103	784.00	787.00/	3.00	DYLAN TO MARCUS Well, would you have thought to look here? (implying that no one would think to look for sleeping vampires in an old shipyard)
SCENE 210 - MFS - DYLAN BY THE CORNER OF A SHIPPING CONTAINER AS HE LOOKS AT THE VAMPIRE SYMBOLS ON IT. DYLAN STEPS FG. AS MARCUS EMERGES BEHIND THE SHIPPING CONTAINER, FOLLOWING.					
MARCUS So, what are these crazy symbols everywhere?	5-104	791.13	795.05	3.08	MARCUS TO DYLAN So, what are these crazy symbols everywhere? (crazy : i.e., 'indecipherable') (everywhere : i.e., 'on the shipping containers')
DYLAN They're vampire blood types.					
DYLAN STEPS R. AS CAMERA PANS R. WITH HIM.	5-105	795.09	800.04/	4.11	DYLAN TO MARCUS They're vampire blood types. Each family has its own type. (family : i.e., 'vampire family')
DYLAN Each family has its own type. 800.05					
SCENE 211 - EXT. SHIPYARD - LATER - MS - PAST MARCUS, L.FG., TO DYLAN BY A SHIPPING CONTAINER DOOR AS HE WIPES THE DIRT OFF THE VAMPIRE SYMBOLS ON IT.					
DYLAN (face off) (sighs) 803.15					

"DEAD AT NIGHT" 5AB	P/41	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 212 - EXT. SHIPYARD - MOMENTS LATER - MFS - DYLAN (TORSO) BY THE SHIPPING CONTAINER DOOR, HOLDING THE PISTOL AS HE FIRES A BULLET AT THE LOCK. 805.11					
SCENE 213 - INT. SHIPPING CONTAINER - DUSK - MS - PAST THE DOOR, R.FG., TO THE OTHER DOOR, OPENING TO REVEAL DYLAN, STEPPING THROUGH THE DOORWAY AS MARCUS FOLLOWS. DYLAN HALTS IN R.FG. IN MCS AS HE LOOKS DOWN. 814.15					
SCENE 214 - MCS - A HIGH-TECH LOCK ON A GOTHIC CONTAINER DOOR AS DYLAN'S HAND ENTERS L.FG., PRESSING A BUTTON ON IT, CAUSING A SMALL TRAY CUP TO POP OUT. 818.10					
SCENE 215 - MCS - DYLAN, LOOKING DOWN AT MARCUS LOOKS ON BEHIND HIM. 820.09					
SCENE 216 - CU - THE TRAY CUP AS DYLAN'S HAND ENTERS LOWER FRAME, HOLDING A DROPPER AS HE PUTS A DROP OF VAMPIRE BLOOD INTO THE CUP.					
MARCUS (off) What's that? DYLAN (face off) Vampire... 825.10	5-106	821.10	823.07	1.13	MARCUS TO DYLAN What's that? (that : referring to the red liquid that Dylan places on a device to gain entry)
SCENE 217 - MCS - DYLAN AS MARCUS LOOKS ON BEHIND HIM.					
DYLAN ...blood.	5-107	824.15	827.01 (over scene end)	2.02	DYLAN TO MARCUS Vampire blood.
MARCUS Thought so. 829.04	5-108	827.05	829.03/	1.14	MARCUS TO DYLAN Thought so. (i.e., 'I thought so.')

"DEAD AT NIGHT" 5AB	P/42	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 218 - MCS - DYLAN'S HAND, L.FG., PRESSES A BUTTON ON THE HIGH-TECH LOCK. 831.09					
SCENE 219 - MCS - DYLAN REACTS AS MARCUS LOOKS ON BEHIND HIM. 834.01					
SCENE 220 - INT. GOTHIC CONTAINER - DUSK - MFS - THE DOOR OPENS AND STOPS IN L.FG. TO REVEAL DYLAN AND MARCUS OUTSIDE THE DOORWAY, REACTING. DYLAN STEPS FG. THROUGH THE DOORWAY. 841.10					
SCENE 221 - MFS - THE DARK STAIRCASE AS CAMERA PANS L. TO REVEAL DYLAN AND MARCUS, DESCENDING TO THE BOTTOM AND MOVING THROUGH A DOORWAY AND INSIDE A CRYPT CHAMBER. DYLAN STOPS BY A CRYPT'S GLASS DOOR AND POINTS AT THE NAME.					
DYLAN (face off) S-, Sergio. 852.06	5-109	849.01	851.03	2.02	DYLAN TO MARCUS (READING) "Sergio."
SCENE 222 - INT. GOTHIC CONTAINER/CRYPT CHAMBER - DUSK - MFS - DYLAN STEPS L. TO THE NEXT CRYPT'S GLASS DOOR AS MARCUS FOLLOWS. CAMERA DOLLIES L. WITH THEM TO REVEAL SCLAVI INSIDE THE CRYPT.					
DYLAN (face off) Hm. Scl-, Sclavi. Here he is. 861.06	5-110	857.10	861.04/	3.10	DYLAN TO MARCUS "Scl-, Sclavi." Here he is. (note that Sclavi is standing in a container holding the Heart)
SCENE 223 - MCS - DYLAN, LOOKING AT O.S. SCLAVI.					
DYLAN Oh, there's the Heart. 864.10	5-111	863.02	864.10/	1.08	DYLAN TO MARCUS There's the Heart.

"DEAD AT NIGHT" 5AB	P/43	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 224 - MCS - THROUGH THE GLASS DOOR TO SCLAVI, HOLDING THE HEART OF BELIAL AS CAMERA DOLLIES IN.</p> <p>DYLAN (off) Hm.</p> <p>MARCUS (off) Oh, my God. 873.13</p>	5-112	871.05	873.10/	2.05	MARCUS TO DYLAN Oh, my God.
<p>SCENE 225 - MFS - ACROSS THE CHAMBER TO DYLAN AND MARCUS BY THE CRYPT'S GLASS DOOR WITH SCLAVI INSIDE IT, HOLDING THE HEART OF BELIAL.</p> <p>MARCUS Looks like my grandfather on prom night. 878.09</p>	5-113	875.00	878.08/	3.08	MARCUS TO DYLAN Looks like my grandfather on prom night. (here said facetiously as Sclavi is a very old man dressed in a tuxedo, a typical outfit for teenage boys on prom night)
<p>SCENE 226 - MCS - DYLAN AS MARCUS LOOKS ON, L.</p> <p>DYLAN Sh! They're sleeping.</p> <p>MARCUS Sorry.</p> <p>DYLAN PRESSES AN O.S. BUTTON. 886.04</p>	5-114	879.02	881.14	2.12	DYLAN TO MARCUS Sh! They're sleeping. (They : referring to the elders lining the wall)
	5-115	882.02	883.10	1.08	MARCUS TO DYLAN Sorry.
<p>SCENE 227 - MS - THROUGH THE CRYPT DOORWAY TO SCLAVI (TORSO), HOLDING THE HEART OF BELIAL AS THE GLASS DOORS OPEN. 890.14</p>					
<p>SCENE 228 - MFS - PAST DYLAN AND MARCUS, R.FG., AND THROUGH THE CRYPT DOORWAY TO SCLAVI, HOLDING THE HEART OF BELIAL.</p> <p>MARCUS (whispering) Oh, Jesus. 894.08</p>	5-116	/891.00	893.04	2.04	MARCUS TO DYLAN Oh, Jesus. (Jesus : here a term of concern)

"DEAD AT NIGHT" 5AB	P/44	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 229 - MCS - DYLAN TURNS AND LOOKS AT MARCUS, L., WHO REACTS. MARCUS I'm not gonna grab that. Th-, are you kidding me? Look, he's got a death grip on it, literally. 907.10	5-117	902.01	905.01	3.00	MARCUS TO DYLAN I'm not gonna grab that. Are you kidding me? (gonna : going to) (that : referring to the Heart that Sclavi is tightly holding onto, even though he's sleeping) (are you kidding me : term of disbelief)
SCENE 230 - CS - DYLAN. DYLAN Your limbs are replaceable. 911.00	5-118	905.05 (over scene end)	908.15	3.10	MARCUS TO DYLAN Look, he's got a death grip on it, literally. (Look : i.e., 'Look at the way Sclavi is holding onto the Heart') (death grip : note double meaning - [1] refers to a technique used in mountain biking whereby the rider avoids covering the brake levers and [2] referring to a tight grip by someone who is dead)
SCENE 231 - CS - MARCUS LIFTS HIS HAND AND WIGGLES HIS FINGERS. MARCUS Yeah, we already replaced one. It was great for me. MARCUS LOWERS HIS HAND. MARCUS Remember that? 915.06	5-119	909.11	911.00/	1.05	DYLAN TO MARCUS Your limbs are replaceable. (humorously implying that if Marcus tries to retrieve the Heart and has his arm severed, it can be easily replaced)
SCENE 232 - CS - DYLAN. DYLAN Fine. 918.04	5-120	/911.04	915.06/	4.02	MARCUS TO DYLAN Yeah, we already replaced one. It was great for me. Remember that? (great for me : i.e., 'fun') (It...me : note sarcasm)
SCENE 232 - CS - DYLAN. DYLAN Fine. 918.04	5-121	917.02	918.04/	1.02	DYLAN TO MARCUS Fine. (colloquial affirmation)
SCENE 233 - CS - MARCUS. MARCUS You're a detective. Just, you can get it. Just... 923.01	5-122	/918.08	921.14	3.06	MARCUS TO DYLAN You're a detective. Just, you can get it. (get it : i.e., 'successfully grab the Heart')
SCENE 234 - CS - DYLAN. MARCUS (off) ...be careful when you do it, okay? Don't just grab it, okay, d-.... DYLAN (overlapping) (whispering) Yeah. 929.11	5-123	/923.02	927.00	3.14	MARCUS TO DYLAN Just be careful when you do it, okay? Don't just grab it, okay....
	5-124	927.04	928.12	1.08	DYLAN TO MARCUS Yeah.

"DEAD AT NIGHT" 5AB	P/45	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 235 - CS - MARCUS.					
MARCUS Ten-, tenderly, okay?	5-125	/929.13	931.10	1.13	MARCUS TO DYLAN Tenderly, okay? (i.e., 'Grab the Heart carefully.')
DYLAN (off) Okay. 933.09	5-126	931.14	933.08/	1.10	DYLAN TO MARCUS Okay.
SCENE 236 - CS - DYLAN, REACHING TOWARD THE O.S. HEART OF BELIAL. 938.01					
SCENE 237 - MCS - DYLAN'S HAND GRASPS THE HEART OF BELIAL AND LIFTS IT OUT OF SCLAVI'S HANDS. CAMERA TILTS UP ON SCLAVI, AWAKENING AND BARING FANGS AS HE REACTS.					
DYLAN (face off) (grunts)					
SCLAVI (screeches - continues under following scenes and dialogue)					
DYLAN'S HAND EXITS R.FG. WITH THE HEART OF BELIAL. 947.14					
SCENE 238 - CS - MARCUS REACTS.					
MARCUS (gasps) Oh... 948.05					
SCENE 239 - MFS - ACROSS THE CHAMBER TO DYLAN AND MARCUS BY SCLAVI, WHO IS IN THE CRYPT, SCREAMING.					
MARCUS ...my God!					
MARCUS RUNS R.BG.					
MARCUS (face off) ...Dylan... 949.06					

"DEAD AT NIGHT" 5AB	P/46	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 240 - CS - SCLAVI, SCREAMING. MARCUS (off) ...oh, my God! 950.15					
SCENE 241 - CS - DYLAN, LOOKING L. AND REACTING. MARCUS (off) Run and save... 952.14	5-127	/948.07	954.00/ (over scene ends)	5.09	MARCUS TO DYLAN Oh, my God! Dylan, oh, my God! Run and save yourself! (Oh, my God : term of concern)
SCENE 242 - CS - THROUGH THE DOORWAY TO SCLAVI, SCREAMING AS THE CRYPT'S GLASS DOORS CLOSE. MARCUS (off) ...yourself! 954.00					
SCENE 243 - MS - MARCUS MOVES INSIDE THE STAIRCASE ENTRYWAY AND REACTS. MARCUS (pants - continues under following scenes) 955.00					
SCENE 244 - MFS - PAST DYLAN, FG., HOLDING THE HEART OF BELIAL, AND THROUGH THE CRYPT'S GLASS DOORS TO SCLAVI, WHO STOPS SCREAMING AS THE DOORS CLOSE. 959.05					
SCENE 245 - MCS - MARCUS INSIDE THE STAIRCASE ENTRYWAY. SINGER (voice over) (hums - continues under following scenes and dialogue)					
MARCUS What happened? 962.05	5-128	961.02	962.05/	1.03	MARCUS TO DYLAN What happened? (referring to Sclavi abruptly opening his eyes and growling, then going back to sleep)

"DEAD AT NIGHT" 5AB	P/47	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 246 - MFS - DYLAN IN L.FG. BY SCLAVI, WHO IS ASLEEP INSIDE THE CRYPT. DYLAN LOOKS ON FROM THE STAIRCASE ENTRYWAY, R.BG.</p> <p>DYLAN I guess you'll never know. 966.05</p> <p>SCENE 247 - MCS - MARCUS INSIDE THE STAIRCASE ENTRYWAY, REACTING.</p> <p>MARCUS (chuckles)</p> <p>MARCUS BENDS AT THE WAIST AS CAMERA TILTS DOWN WITH HIM.</p> <p>MARCUS (sighing) Oh. 969.09</p> <p>SCENE 248 - CS - DYLAN STEPS L. AND BEGINS TO EXIT. 971.02</p> <p>SCENE 249 - MCS - THROUGH THE CRYPT'S GLASS DOOR TO SCLAVI, WHO IS ASLEEP. 973.02</p> <p>SCENE 250 - MCS - MARCUS BENT AT THE WAIST AS HE WAITS INSIDE THE STAIRCASE ENTRYWAY.</p> <p>MARCUS I'm not built for this, man. I'm not built for this.</p> <p>DYLAN ENTERS L.FG., STEPPING BG.</p> <p>DYLAN I think I just leaked something.</p> <p>DYLAN ASCENDS BG. ON THE STAIRCASE AS MARCUS TURNS AND FOLLOWS.</p> <p>MARCUS (face off) (sighing) Oh, my God. 983.02</p>	<p>5-129</p> <p>5-130</p> <p>5-131</p>	<p>964.00</p> <p>/973.05</p> <p>977.13</p>	<p>966.05/</p> <p>977.09</p> <p>983.00/</p>	<p>2.05</p> <p>4.04</p> <p>5.03</p>	<p>DYLAN TO MARCUS I guess you'll never know. (humorously referring to the fact that Marcus ran screaming from Sclavi, so Dylan won't tell him what happened)</p> <p>MARCUS TO DYLAN I'm not built for this, man. I'm not built for this. (I'm...this : i.e., 'I can't bear/withstand so much fright and tension')</p> <p>MARCUS TO DYLAN I think I just leaked something. Oh, my God. (I just leaked something : note humorous play on one urinating in one's pants upon being extremely frightened - referring to the fact that zombies tend to leak fluids as they are continually decomposing)</p>

"DEAD AT NIGHT" 5AB	P/48	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 251 - EXT. SHIPYARD - NIGHT - MFS - PAST THE SHIPPING CONTAINER DOOR, R.FG., AND THROUGH THE DOORWAY TO THE GOTHIC CONTAINER AS DYLAN OPENS ITS DOOR AND STEPS THROUGH THE DOORWAY, HOLDING THE HEART OF BELIAL IN HIS HAND. MARCUS EMERGES BEHIND HIM, FOLLOWING.</p> <p>990.13</p>					
<p>SCENE 252 - MFS - DYLAN'S HAND LOWERS THE HEART OF BELIAL AND EXITS LOWER FRAME AS CAMERA TILTS UP TO REVEAL TWO VAMPIRES, LOOKING FG.</p> <p>DYLAN (voice over) You know, for someone who thinks he's pretty smart...</p> <p>CAMERA PANS R., MOVING ON A THIRD VAMPIRE, LOOKING FG.</p> <p>996.14</p>	5-132 ITAL	992.13	996.13/	4.00	DYLAN TO AUDIENCE (voice over) You know, for someone who thinks he's pretty smart...
<p>SCENE 253 - FS - PAST TWO OIL DRUMS, L.FG., AND ACROSS THE DOCK TO THREE VAMPIRES, LOOKING BG. AT DYLAN AND MARCUS BY THE SHIPPING CONTAINER IN R.BG. TWO OTHER VAMPIRES LOOK ON, STANDING ATOP THE SHIPPING CONTAINER'S ROOF.</p> <p>DYLAN (voice over) ...I certainly get the crap kicked out of me a...</p> <p>999.06</p>	5-133 ITAL	/997.01	999.06/	2.05	DYLAN TO AUDIENCE (voice over) ...I certainly get the crap kicked out of me a lot. (get...me : vulgar slang for 'get beaten') (i.e., 'Even though I consider myself to be smart/clever, I still often get into situations in which I am beaten/abused.')
<p>SCENE 254 - MS - DYLAN, LOOKING AT THE O.S. VAMPIRES AS CAMERA DOLLIES IN.</p> <p>DYLAN (voice over) ...lot.</p> <p>DYLAN Oh, crap.</p> <p>1001.01</p>	5-134	/999.10	1001.00/	1.06	DYLAN TO HIMSELF Oh, crap. (crap : here a vulgar emphatic)

"DEAD AT NIGHT" 5AB	P/49	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 255 - MS - PAST MARCUS, FG., TO A VAMPIRE, SWINGING A CLUB, HITTING HIM.</p> <p>MARCUS (face off) (grunts)</p> <p>MARCUS FALLS AND EXITS LOWER FRAME.</p> <p>1002.05</p> <p>WIPE TO:</p> <p>SCENE 256 - EXT. CEMETERY - NIGHT - LS - PAST SOME CRYPTS, L.FG., TO VARGAS, STANDING ATOP A CRYPT WITH DYLAN STANDING INSIDE IT AS A GROUP OF VAMPIRES LOOK ON, L.BG. CAMERA DOLLIES IN.</p> <p>VARGAS (face off) Dearly beloved, we have gathered here tonight to pay our final respects to Dylan...</p> <p>1015.01</p> <p>SCENE 257 - MS - DYLAN, STANDING INSIDE THE CRYPT AS HE STRAIGHTENS, THEN LOOKS FG. AT O.S. VARGAS.</p> <p>DYLAN (grunts and pants)</p> <p>VARGAS (off) ...a breather who didn't have enough good sense...</p> <p>1020.12</p> <p>SCENE 258 - LS - ACROSS THE CEMETERY TO VARGAS, STANDING ATOP THE CRYPT WITH DYLAN INSIDE IT AS THE GROUP OF VAMPIRES LOOK ON, BG. CAMERA DOLLIES IN.</p> <p>VARGAS (face off) ...to keep his dumb ass retired.</p> <p>1024.09</p>					
	5-135	1004.12	1007.06	2.10	VARGAS TO GROUP Dearly beloved...
	5-136	1008.01	1015.00/	6.15	VARGAS TO GROUP ...we have gathered here tonight to pay our final respects to Dylan... (note play on what one might say in presiding over a funeral)
	5-137	1016.03	1020.11/	4.08	VARGAS TO GROUP ...a breather who didn't have enough good sense... (breather : i.e., 'human') (good sense : intelligence)
	5-138	/1020.15	1024.08/	3.09	VARGAS TO GROUP ...to keep his dumb ass retired. (his dumb ass : vulgar slang for 'his stupid self') (keep...retired : i.e., 'remain in retirement from meddling with the undead')

"DEAD AT NIGHT" 5AB	P/50	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 259 - MS - DYLAN INSIDE THE CRYPT AS HE LUNGES, MOVING FG.</p> <p>DYLAN (grunts and pants - continues under following scenes and dialogue)</p> <p>1025.01</p> <p>SCENE 260 - MFS - LOW ANGLE - VARGAS, KICKING.</p> <p>1025.04</p> <p>SCENE 261 - MS - VARGAS (LEGS), R.FG., KICKING DYLAN.</p> <p>1026.02</p> <p>SCENE 262 - MFS - LOW ANGLE - VARGAS ATOP THE O.S. CRYPT, PUTTING HIS LEG DOWN.</p> <p>1026.10</p> <p>SCENE 263 - MS - PAST VARGAS (LEGS), L.FG., TO DYLAN, FALLING R. AGAINST THE CRYPT WALL AND HOLDING IT. CAMERA PANS R. ON DYLAN, MOVING OFF VARGAS.</p> <p>1028.11</p> <p>SCENE 264 - MFS - LOW ANGLE - VARGAS.</p> <p>VARGAS Please, don't interrupt the eulogy.</p> <p>1032.14</p> <p>SCENE 265 - FS - PAST A VAMPIRE, R.FG., AND A GROUP OF VAMPIRES, FG., TO VARGAS ATOP THE CRYPT AS HE BEGINS TO LEAP DOWN.</p> <p>VARGAS (face off) I'll...</p> <p>1036.10</p>					
	5-139	1029.14	1032.13/	2.15	VARGAS TO DYLAN Please, don't interrupt the eulogy.

"DEAD AT NIGHT" 5AB	P/51	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 266 - MFS - VARGAS, FACING BG., LEAPS DOWN ONTO A STAIR, THEN ADDRESSES THE GROUP OF VAMPIRES IN BG. AS CAMERA TILTS DOWN AND CRANES UP.					
VARGAS (face off) ...have you all know that I've been crafting that for quite some time now. But, uh, recent events have overshadowed my prepared remarks. 1048.10	5-140	/1036.12	1043.09	6.13	VARGAS TO GROUP I'll have you all know that I've been crafting that for quite some time now. (crafting that...now : i.e., 'imagining my eulogy for Dylan for a long time')
	5-141	1043.13	1048.10/	4.13	VARGAS TO GROUP But recent events have overshadowed my prepared remarks.
SCENE 267 - MS - VARGAS.					
VARGAS (chuckles) I mean, what can I say about a man who not only killed off all of my Corpus House competition back in the day, but also brought....	5-142	1052.01	1056.00	3.15	VARGAS TO GROUP I mean, what can I say about a man who...
VARGAS REACTS AS HE HOLDS BACK TEARS.	5-143	1056.04	1063.10	7.06	VARGAS TO GROUP ...not only killed off all of my Corpus House competition back in the day... (back in the day : referring to a time long ago)
VARGAS (sighs) I'm sorry, I told myself that I wouldn't cry.	5-144	1065.11	1068.02	2.07	VARGAS TO GROUP ...but also brought.... (what can...Belial : implying that Vargas is indebted to Dylan and is at a loss of words in his indebtedness and emotion - note sarcasm)
VARGAS LOOKS AT THE O.S. VAMPIRES.					
VARGAS He also brought us the Heart of Belial. 1081.11	5-145	1069.10	1073.06	3.12	VARGAS TO GROUP I'm sorry, I told myself that I wouldn't cry. (note humor in that Vargas is pretending to cry out of emotion)
SCENE 268 - FS - PAST THE GROUP OF VAMPIRES, L.FG., TO VARGAS ATOP THE CRYPT'S STAIRCASE AS DYLAN LUNGES AT HIM.	5-146	1075.05	1081.08/	6.03	VARGAS TO GROUP He also brought us the Heart of Belial.
DYLAN (pants and grunts - continues under following scenes and dialogue) 1083.11					
SCENE 269 - MS - PAST DYLAN, R.FG., TO VARGAS, ELBOWING HIM. 1084.02					

"DEAD AT NIGHT" 5AB	P/52	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 270 - MS - VARGAS (TORSO), R.FG., ELBOWING DYLAN, WHO FALL AND HOLDS THE WALL OF THE CRYPT. 1086.02					
SCENE 271 - MS - PAST DYLAN, FG., TO VARGAS. VARGAS I mean, sure, we've had some, some tough moments, some ups and downs... 1093.04	5-147	1087.15	1093.03/	5.04	VARGAS TO GROUP I mean, sure, we've had some, some tough moments, some ups and downs... (sure : certainly) (we've...downs : i.e., 'Dylan and I have had difficult/antagonistic moments in our relationship, as well as some good times')
SCENE 272 - MS - DYLAN, HOLDING THE WALL OF THE CRYPT. VARGAS (off) ...but time heals... 1096.15	5-148 (over scene end)	1094.07	1098.08/	4.01	VARGAS TO GROUP ...but time heals most wounds. (time heals most wounds : colloquial term for 'one may forget transgressions and slights over time')
SCENE 273 - MS - PAST DYLAN, FG., TO VARGAS. VARGAS ...most wounds. 1098.09					
SCENE 274 - MS - DYLAN RUNS FG. AS VAMPIRE #1'S HANDS ENTERS L., GRABBING DYLAN'S ARM, STOPPING HIM. CAMERA PANS L. TO INCLUDE VARGAS (TORSO), L.FG. DYLAN (grunts and pants - continues under following scenes and dialogue) VARGAS (face off) And if the rest of your life... 1103.06	5-149	1100.13 (over scene end)	1106.01	5.04	VARGAS TO DYLAN And if the rest of your life weren't so regrettably brief... (if...brief : i.e., 'if you weren't going to die soon')
SCENE 275 - MCS - LOW ANGLE - PAST DYLAN, R.FG., TO VARGAS. VARGAS ...weren't so regrettably brief, you would see that I am a really fast healer. 1112.05	5-150	1106.05	1112.04/	5.15	VARGAS TO DYLAN ...you would see that I am a really fast healer. (I am...healer : i.e., 'I would forget your transgressions towards me')

"DEAD AT NIGHT" 5AB	P/53	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 276 - MS - PAST VARGAS (TORSO), L.FG., TO DYLAN, REACTING AS VAMPIRE #1'S HAND HOLDS HIS SHOULDER.</p> <p>DYLAN (sighs)</p> <p>ELIZABETH (off) Let go of me.</p> <p>1114.01</p> <p>SCENE 277 - MCS - PAST DYLAN, R.FG., TO VARGAS, LOOKING BG.</p> <p>VARGAS (face off) Oh...</p> <p>VARGAS LOOKS FG. AT DYLAN.</p> <p>VARGAS ...I almost forgot. I also love surprises.</p> <p>VARGAS LOOKS BG.</p> <p>VARGAS (face off) Here, bring her up.</p> <p>VARGAS LOOKS FG. AT DYLAN.</p> <p>VARGAS Guess who we found in your shitty ass little office?</p> <p>VARGAS LOOKS BG.</p> <p>1123.10</p> <p>SCENE 278 - MS - PAST VARGAS, TIPPED IN L.FG., TO DYLAN, LOOKING DOWN AS VAMPIRE #1'S HAND HOLDS HIS SHOULDER.</p> <p>VARGAS (face off) Come here.</p> <p>ELIZABETH (off) (overlapping) (grunts)</p> <p>1125.04</p> <p>SCENE 279 - FS - PAST A GROUP OF VAMPIRES, FG., TO TWO VAMPIRES, PUSHING ELIZABETH, WHO STEPS TOWARD VARGAS BY THE CRYPT.</p> <p>1126.09</p>	<p>5-151</p> <p>5-152</p> <p>5-153</p>	<p>1113.02</p> <p>1115.09</p> <p>2.07</p> <p>1115.13</p> <p>1120.04</p> <p>4.07</p> <p>1120.08</p> <p>1125.03/</p> <p>4.11</p>	<p>(over scene end)</p> <p>(over scene end)</p> <p>(over scene end)</p>	<p>ELIZABETH TO GROUP Let go of me.</p> <p>VARGAS TO DYLAN, THEN TO GROUP Oh, I almost forgot. I also love surprises. Here, bring her up. (forgot : i.e., 'forgot to tell/show you something') (her : referring to Elizabeth) (up : here)</p> <p>VARGAS TO DYLAN, THEN TO GROUP Guess who we found in your shitty ass little office? Come here. (shitty ass : vulgar slang for 'slovenly, cheap') (Guess...office : implying that Vargas and his vampires found Elizabeth in Dylan's office)</p>	

"DEAD AT NIGHT" 5AB	P/54	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 280 - MS - PAST VARGAS (TORSO), L.FG., TO DYLAN, LOOKING AT O.S. ELIZABETH.</p> <p>VAMPIRE ESCORT (off) (grunts)</p> <p>DYLAN (pants - continues under following scenes and dialogue)</p> <p>VARGAS (face off) Come on. Ta-dah! 1129.04</p> <p>SCENE 281 - MS - VARGAS AND ELIZABETH, LOOKING AT O.S. DYLAN AS VARGAS HOLDS HIS ARM ON HER SHOULDER AND POINTS A FINGER AT O.S. DYLAN.</p> <p>VARGAS You little dog, you. Freaky-deaky. 1132.11</p> <p>SCENE 282 - MS - PAST VARGAS (TORSO), L.FG., TO DYLAN AS VAMPIRE #1'S HAND HOLDS HIS SHOULDER.</p> <p>VARGAS (face off) Why do you always... 1136.07</p> <p>SCENE 283 - MS - VARGAS AND ELIZABETH, LOOKING AT O.S. DYLAN AS VARGAS HOLDS HIS ARM ON HER SHOULDER.</p> <p>VARGAS ...pick the prettiest girls? I swear, if I didn't need a vessel to turn into Belial, she would--</p> <p>VARGAS LOOKS AT ELIZABETH.</p> <p>VARGAS You, young lady, would make a great addition to my little clan. 1151.12</p>	<p>5-154</p> <p>5-155</p> <p>5-156</p> <p>5-157</p> <p>5-158</p>	<p>1127.14</p> <p>/1129.08</p> <p>1135.02 (over scene end)</p> <p>1139.03</p> <p>1146.03</p>	<p>1129.04/</p> <p>1132.11/</p> <p>1138.15</p> <p>1145.15</p> <p>1151.11/</p>	<p>1.06</p> <p>3.03</p> <p>3.13</p> <p>6.12</p> <p>5.08</p>	<p>VARGAS TO DYLAN Ta-dah! (interjection of presentation)</p> <p>VARGAS TO DYLAN You little dog, you. Freaky-deaky. (little : colloquial emphatic) (dog : slang for 'lucky person' - also note play on 'Dylan Dog') (Freaky-deaky : vulgar slang sexual innuendo)</p> <p>VARGAS TO DYLAN Why do you always pick the prettiest girls? (pick : choose)</p> <p>VARGAS TO DYLAN I swear, if I didn't need a vessel to turn into Belial, she would-- (I swear : colloquial emphatic) (implying that Vargas is going to make Elizabeth the vessel/host for Belial)</p> <p>VARGAS TO ELIZABETH You, young lady, would make a great addition to my little clan.</p>

"DEAD AT NIGHT" 5AB	P/55	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 284 - FS - PAST A GROUP OF VAMPIRES, L.FG., AND A FEMALE VAMPIRE, R.FG., TO VARGAS AND ELIZABETH BY THE CRYPT, LOOKING AT DYLAN, WHO IS STANDING INSIDE IT. CAMERA DOLLIES R.</p> <p>VARGAS (face off) Hm?</p> <p>ELIZABETH (face off) (scoffs)</p> <p>VARGAS (face off) Mix it up a bit? Get away from me.</p> <p>VARGAS LOOKS L. AT AS TWO VAMPIRES STEP TOWARD HIM.</p> <p>VARGAS Go on, take her.</p> <p>ELIZABETH STEPS DOWN THE CRYPT'S STAIRS AS THE TWO VAMPIRES GRAB HER ARMS.</p> <p>ELIZABETH (grunts)</p> <p>1162.07</p> <p>SCENE 285 - MFS - PAST DYLAN, R.FG., TO VARGAS, SITTING ON THE CRYPT WALL AS VAMPIRE #2, L.FG., AND VAMPIRE #1, R., HOLD DYLAN'S SHOULDERS.</p> <p>VARGAS You know, she kind of reminds me of, um, Cassandra.</p> <p>1168.07</p> <p>SCENE 286 - MS - PAST VARGAS (TORSO), L.FG., TO DYLAN, REACTING.</p> <p>VARGAS (face off) Right? Yeah, I knew you were thinking it. Ugh.</p> <p>DYLAN (overlapping) (pants - continues under following scene and dialogue)</p> <p>1176.04</p>	<p>5-159</p> <p>5-160</p> <p>5-161</p>	<p>1154.07</p> <p>/1162.09</p> <p>1171.05</p>	<p>1161.03</p> <p>1168.06/</p> <p>1175.08</p>	<p>6.12</p> <p>5.13</p> <p>4.03</p>	<p>VARGAS TO ELIZABETH, THEN TO GROUP Mix it up a bit? Get away from me. Go on, take her. (Mix...bit : i.e., 'You want to dance/play with me') (take her : i.e., 'take Elizabeth away')</p> <p>VARGAS TO DYLAN You know, she kind of reminds me of Cassandra.</p> <p>VARGAS TO DYLAN Right? Yeah, I knew you were thinking it. (Right : Correct)</p>

"DEAD AT NIGHT" 5AB	P/56	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 287 - MCS - PAST DYLAN, R.FG., TO VARGAS.					
VARGAS She was a fighter. Yeah. 1179.06	5-162	/1176.07	1179.05/	2.14	VARGAS TO DYLAN She was a fighter. Yeah. (She was a fighter : implying that Cassandra fought off Vargas until she died)
SCENE 288 - MS - PAST VARGAS (TORSO), L.FG., TO DYLAN.					
VARGAS (face off) And you know what? It made... 1183.07					
SCENE 289 - MCS - PAST DYLAN, R.FG., TO VARGAS.					
VARGAS ...her blood taste just a little bit sweeter. 1187.13	5-163	1180.05	1187.12/ (over scene end)	7.07	VARGAS TO DYLAN And you know what? It made her blood taste just a little bit sweeter. (you know what : colloquial emphatic) (It...sweeter : implying that Vargas killed Cassandra and drank her blood)
SCENE 290 - MS - PAST VARGAS (TORSO), L.FG., TO DYLAN, REACTING AND STRUGGLING AS VAMPIRE #1'S HAND HOLDS HIS SHOULDER.	5-164	1189.02	1193.09/	4.07	VARGAS TO DYLAN Whoa, easy. You calm down. (easy : i.e., 'calm down')
DYLAN (grunts and pants - continues under following scenes and dialogue)	5-165	/1193.14	1199.04	5.06	VARGAS TO DYLAN Come on, how else was I supposed to get rid of all those old bastards? (Come on : here an emphatic) (bastard : vulgar term of address) (how...bastards : implying that Vargas killed Elizabeth and made it look like the elders did it, so that Dylan would kill the elders, which would make way for Vargas to take over the clan)
VARGAS (face off) Whoa, easy. You calm down. 1193.13					
SCENE 291 - MCS - PAST DYLAN, R.FG., TO VARGAS.					
VARGAS Come on, how else was I supposed to get rid of all those old bastards? You did the work for me, Quick-Draw. 1202.05	5-166	1199.08	1202.05/	2.13	VARGAS TO DYLAN You did the work for me, Quick-Draw. (did the work : i.e., 'killed the elders') (Quick-Draw : colloquial term for one who is fast on the draw, who can quickly draw and shoot a gun - note play on Quick Draw McGraw, an anthropomorphic cartoon horse and titular character of the Hanna-Barbera cartoon series)
SCENE 292 - MS - PAST VARGAS (TORSO), L.FG., TO DYLAN, REACTING.					
VARGAS (face off) I swear... 1205.04	5-167	1203.05	1205.04/	1.15	VARGAS TO DYLAN I swear...

"DEAD AT NIGHT" 5AB	P/57	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 293 - MFS - PAST DYLAN, R.FG., TO VARGAS, STRAIGHTENING AS VAMPIRE #2, L.FG., AND VAMPIRE #1, R., HOLD DYLAN'S SHOULDERS. VARGAS ...(chuckles) you humans... 1209.04					
SCENE 294 - MS - DYLAN REACTS AS VAMPIRE #1'S HAND HOLDS HIS SHOULDER. VARGAS (off) ...you're predictable to a fault. You pull one string, a leg moves. 1216.06	5-168 (over scene end)	1207.12	1213.00	5.04	VARGAS TO DYLAN ...you humans, you're predictable to a fault. (implying that Vargas knew how Dylan would react if he thought the elders killed Cassandra)
SCENE 295 - MS - PAST DYLAN, R.FG., TO VARGAS. VARGAS You pull another, you pull out a gun. 1221.07	5-169	1213.08	1216.06/	2.14	VARGAS TO DYLAN You pull one string, a leg moves. (implying that humans have predictable reactions to stimulus)
SCENE 296 - MCS - DYLAN STRUGGLES AS VAMPIRE #1'S HAND HOLDS HIS SHOULDER. VARGAS (off) It's pathetic. DYLAN I'm gonna kill you. 1226.04	5-170	/1216.10	1221.06/	4.12	VARGAS TO DYLAN You pull another, you pull out a gun. (implying that Vargas knew just what to do to get Dylan angry enough to kill the elders)
	5-171	/1221.10	1224.00	2.06	VARGAS TO DYLAN It's pathetic. (i.e., 'Humans are pathetic.')
	5-172	1224.08	1226.03/	1.11	DYLAN TO VARGAS I'm gonna kill you.
SCENE 297 - MS - PAST DYLAN, R.FG., TO VARGAS. VARGAS Okay. Me first.	5-173	1227.06	1229.00	1.10	VARGAS TO DYLAN Okay.
VARGAS WINKS, THEN TURNS AND STEPS BG. 1236.00	5-174	1231.10	1233.10	2.00	VARGAS TO DYLAN Me first. (i.e., 'First I'm going to kill you.' - humorously implying that Dylan can kill Vargas after Dylan dies)

"DEAD AT NIGHT" 5AB	P/58	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 298 - MCS - DYLAN STRUGGLES AS VAMPIRE #1'S HAND HOLDS HIS SHOULDER.</p> <p>DYLAN (grunts and pants) 1239.02</p> <p>SCENE 299 - FS - PAST THE GROUP OF VAMPIRES, L.FG., TO VARGAS, STEPPING FG., THEN R.FG. AS DYLAN LOOKS ON FROM THE CRYPT, R.BG.</p> <p>DYLAN Vargas! (echoes) 1245.06</p> <p>VARGAS EXITS R.FG. AS SEVERAL VAMPIRES FOLLOW.</p> <p>SCENE 300 - MFS - DYLAN REACTS AS A VAMPIRE #1'S HAND ENTERS L.FG., HITTING HIM AS TWO VAMPIRES LOOK ON BEHIND THE CRYPT. CAMERA DOLLIES BACK TO INCLUDE VAMPIRE #2, R.</p> <p>DYLAN (grunts)</p> <p>VAMPIRE #1 ENTERS L., PUSHING DYLAN, WHO FALLS INSIDE THE CRYPT AND IS OBSCURED. CAMERA DOLLIES BACK AND CRANES UP AS VAMPIRE #1, VAMPIRE #2 AND TWO VAMPIRES PULL THE COVER OVER THE CRYPT. 1253.00</p> <p>SCENE 301 - FS - ACROSS THE CEMETERY TO THE CRYPT AS VAMPIRE #1 AND VAMPIRE #2 PULL THE COVER OVER IT AS THREE VAMPIRES STEP R.FG. AND BEGIN TO EXIT. 1255.04</p>	5-175	1242.05	1244.00	1.11	DYLAN TO VARGAS Vargas!

"DEAD AT NIGHT" 5AB	P/59	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 302 - MFS - PAST VAMPIRE #2, R.FG., TO VAMPIRE #1 BEHIND THE CRYPT, PULLING THE COVER OVER IT AND SEALING IT AS TWO VAMPIRES ASSIST IN R.BG. VAMPIRE #2 AND THE TWO VAMPIRES STEP R. AND EXITS AS VAMPIRE #1 STEPS L. AND EXITS. 1261.10					
SCENE 303 - INT. CRYPT - NIGHT - MS - THE DARK CRYPT. A LIGHTER LIGHTS TO REVEAL DYLAN, HOLDING IT AS HE LOOKS UP, THEN PATS THE COVER AND THE WALL WITH HIS HAND.					
DYLAN (sighs) (sighs) Well, this is a setback. MARCUS ENTERS R.FG., SITTING UP AS HE AWAKENS. MARCUS (face off) (yells) (groans) (coughs) Dylan. 1298.07	5-176	1285.10	1290.00	4.06	DYLAN TO HIMSELF Well, this is a setback. (this : referring to Dylan and Marcus' current situation or being buried alive) (setback : unfortunate happening that hinders or impedes)
SCENE 304 - MS - PAST DYLAN, L.FG., TO MARCUS.					
MARCUS I feel like I've been stepped on. (sighs) Oh. MARCUS LOOKS AROUND AND REACTS.	5-177	/1298.08	1302.01	3.09	MARCUS TO DYLAN Dylan? I feel like I've been stepped on. (I...on : i.e., 'I feel battered')
MARCUS Dylan? Where the hell are we? Where are we? 1317.15	5-178	1312.12	1317.14/	5.02	MARCUS TO DYLAN Dylan? Where the hell are we? Where are we? (the hell : vulgar emphatic)
SCENE 305 - CS - DYLAN HOLDS THE LIT LIGHTER.					
DYLAN We're in a crypt. 1321.07	5-179	1319.15	1321.06/	1.07	DYLAN TO MARCUS We're in a crypt.

"DEAD AT NIGHT" 5AB	P/60	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 306 - MCS - MARCUS REACTS.					
MARCUS We're in a, we're in a crypt? What are we doing in a crypt?	5-180	1323.00	1329.07/	6.07	MARCUS TO DYLAN We're in a crypt? What are we doing in a crypt? Are you kidding me?
MARCUS PATS THE WALL WITH HIS HANDS.					
MARCUS Are you kidding me? 1329.08					
SCENE 307 - CS - DYLAN HOLDS THE LIT LIGHTER AND LOOKS L. OVER HIS SHOULDER.					
MARCUS (off) Dylan. Dylan! Oh, my God, I need to call someone.	5-181	1330.00	1332.04	2.04	MARCUS TO DYLAN Dylan. Dylan!
THERE IS THE SOUND OF MARCUS'S CELL PHONE KEYING NUMBERS.	5-182	1333.08	1336.06	2.14	MARCUS TO HIMSELF Oh, my God, I need to call someone. (call someone : i.e., 'telephone for help')
MARCUS (off) (pants) Just hold on, just don't panic, all right? 1340.00	5-183	1337.03	1340.00/	2.13	MARCUS TO DYLAN Just hold on, just don't panic, all right? (hold on : i.e., 'wait')
SCENE 308 - MS - PAST DYLAN, L.FG., TO MARCUS, HOLDING THE CELL PHONE.					
MARCUS Just calm down. Calm down! (pants) Stop.	5-184	/1340.04	1344.00	3.12	MARCUS TO DYLAN Just calm down. Calm down! Stop.
FEMALE DISPATCHER (over cell phone) Nine-One-One. What's your emergency?	5-185 ITAL	1344.15	1347.14/	2.15	FEMALE DISPATCHER OVER CELL PHONE TO MARCUS 911. What's your emergency? (911 : national emergency telephone number)
MARCUS (overlapping) Okay. 1347.14					

"DEAD AT NIGHT" 5AB	P/61	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 309 - MFS - MARCUS, HOLDING THE CELL PHONE, AND, DYLAN, HOLDING THE LIT LIGHTER, SEATED ON THE DIRT FLOOR OF THE CRYPT. THE COVER IS ABOVE THEM.					
MARCUS (into cell phone) Hello?	5-186	/1348.02	1352.12	4.10	MARCUS INTO CELL PHONE TO FEMALE DISPATCHER Hello? Yes, yes. We're trapped in a crypt. We're trapped in a crypt.
FEMALE DISPATCHER (over cell phone) Hello?					
MARCUS (into cell phone) Yes, yes. We're trapped in a crypt. We're trapped in a crypt. And I don't know where it is, but it's dark, and it's cold, and it smells like shit!	5-187	1353.00	1359.02	6.02	MARCUS INTO CELL PHONE TO FEMALE DISPATCHER And I don't know where it is, but it's dark, and it's cold, and it smells like shit! (shit : vulgar for 'feces')
FEMALE DISPATCHER (over cell phone) Can you give me your location?	5-188 ITAL	1359.06	1361.01	1.11	FEMALE DISPATCHER OVER CELL PHONE TO MARCUS Can you give me your location?
MARCUS (into cell phone) And I'm trapped... 1362.01					
SCENE 310 - CS - DYLAN HOLDS THE LIT LIGHTER.					
MARCUS (off) (into cell phone) ...down here with my friend. And he doesn't know where we are, and he's really scared. He's really scared, and I'm trying to keep him c-....	5-189	1361.05 (over scene end)	1363.05	2.00	MARCUS INTO CELL PHONE TO FEMALE DISPATCHER And I'm trapped down here with my friend.
FEMALE DISPATCHER (over cell phone) (overlapping) I'm sorry, you're breaking up.	5-190	1363.09	1367.03	3.10	MARCUS INTO CELL PHONE TO FEMALE DISPATCHER And he doesn't know where we are, and he's really scared.
MARCUS (off) (into cell phone) Can you hear me? 1372.03	5-191	1367.07	1369.04	1.13	MARCUS INTO CELL PHONE TO FEMALE DISPATCHER He's really scared, and I'm trying to keep him c-....
	5-192 ITAL	1369.08	1372.00/	2.08	FEMALE DISPATCHER OVER CELL PHONE I'm sorry, you're breaking up. (you're breaking up : i.e., 'this phone connection is bad')

"DEAD AT NIGHT" 5AB	P/62	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 311 - MCS - MARCUS HOLDS THE CELL PHONE AS IT BEEPS, INDICATING A DROPPED CALL.</p> <p>MARCUS (nervous chuckle) "More bars guaranteed," my undead ass! 1380.00</p> <p>SCENE 312 - MFS - MARCUS HOLDS THE CELL PHONE AND WEEPS AS DYLAN, HOLDING THE LIT LIGHTER, LOOKS ON WITH THE CRYPT COVER ABOVE THEM.</p> <p>MARCUS (sobbing) Dylan! (pants) Dylan!</p> <p>DYLAN (overlapping) Marcus!</p> <p>MARCUS PATS THE WALL WITH HIS HAND.</p> <p>MARCUS No!</p> <p>DYLAN Marcus!</p> <p>MARCUS What?</p> <p>DYLAN Be quiet, please. 1387.12</p> <p>SCENE 313 - MCS - MARCUS.</p> <p>MARCUS Listen, Dylan, I'm just trying to think. 1390.09</p> <p>SCENE 314 - CS - DYLAN HOLDS THE LIT LIGHTER AND LOOKS DOWN.</p> <p>MARCUS (off) All right? 1392.11</p>	<p>5-193</p> <p>5-194</p> <p>5-195</p> <p>5-196</p>	<p>1376.05</p> <p>/1380.04</p> <p>1383.00</p> <p>1388.05</p>	<p>1380.00/</p> <p>1382.12</p> <p>1387.11/</p> <p>1392.10/</p>	<p>3.11</p> <p>2.08</p> <p>4.11</p> <p>4.05</p>	<p>MARCUS TO DYLAN "More bars guaranteed," my undead ass! (“More bars guaranteed” : note humorous play on advertising slogan for AT&T cellular phone service, “More bars in more places” - meaning that the particular service guarantees better phone service/coverage than any other) (my undead ass : note play on vulgar emphatic/dismissal ‘my ass’) (note sarcasm - i.e., ‘My cellular phone service provider does not give me the coverage it guaranteed.’)</p> <p>MARCUS TO DYLAN, THEN DYLAN TO MARCUS -Dylan! Dylan! -Marcus!</p> <p>MARCUS TO DYLAN, THEN DYLAN TO MARCUS -No! -Marcus! Be quiet, please.</p> <p>MARCUS TO DYLAN Listen, Dylan, I'm just trying to think. All right? (Listen : colloquial emphatic)</p>

"DEAD AT NIGHT" 5AB	P/63	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 315 - CS - DYLAN'S HAND HOLDS SOME DIRT ON HIS FINGERS. MARCUS (off) (sighs) 1395.15					
SCENE 316 - MCS - MARCUS, HOLDING THE CELL PHONE. 1397.15					
SCENE 317 - MS - PAST MARCUS, R.FG., TO DYLAN, LOOKING AT HIM.					
MARCUS (face off) What, what is it? DYLAN Little-known fact. Zombies are actually world-class diggers. 1407.01	5-197	/1398.01	1400.05	2.04	MARCUS TO DYLAN What, what is it? (what is it : i.e., 'what have you thought of')
	5-198	1400.13	1407.00/	6.03	DYLAN TO MARCUS Little-known fact. Zombies are actually world-class diggers. (world-class : expert)
SCENE 318 - MS - PAST DYLAN, L.FG., TO MARCUS. MARCUS Dylan, are you implying that I dig us out of the dark, scary crypt? 1421.00	5-199	1414.10	1420.15/	6.05	MARCUS TO DYLAN Dylan, are you implying that I dig us out of the dark, scary crypt?
SCENE 319 - MFS - DYLAN HOLDS THE LIGHTER AND CLOSES IT, PUTTING OUT THE FLAME AS MARCUS HOLDS THE CELL PHONE AND LOOKS ON. THE CRYPT COVER IS ABOVE THEM. 1422.09					
SCENE 320 - MS - PAST MARCUS, R.FG., TO DYLAN. DYLAN Bingo. 1424.10	5-200	1423.01	1424.09/	1.08	DYLAN TO MARCUS Bingo. (colloquial term of affirmation)

"DEAD AT NIGHT" 5AB	P/64	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
SCENE 321 - MS - PAST DYLAN, L.FG., TO MARCUS. MARCUS (chuckles) No. 1428.13					
SCENE 322 - CS - DYLAN NODS. MARCUS (off) Nope, no. Not gonna happen. Not-- Hey, hey, big guy! Big guy! No, it's not happening. 1437.14	5-201	1427.12 (over scene end)	1432.14	5.02	MARCUS TO DYLAN No. Nope, no. Not gonna happen. Not- - (Nope : colloquial for 'No') (Not gonna happen : i.e., 'I'm not going to do that')
SCENE 323 - MS - PAST DYLAN, L.FG., TO MARCUS. MARCUS No, no, no, no, no, no! No, no, no! Dylan, no! 1449.06	5-202	1433.02	1437.14/	4.12	MARCUS TO DYLAN Hey, hey, big guy! Big guy! No, it's not happening. (big guy : here a nickname for Dylan)
	5-203	/1438.02	1442.03	4.01	MARCUS TO DYLAN No, no, no, no, no, no! No, no, no!
SCENE 324 - MCS - DYLAN LOOKS R. AT O.S. MARCUS. 1452.09	5-204	1447.00	1449.00	2.00	MARCUS TO DYLAN Dylan, no!
SCENE 325 - MCS - MARCUS, LOOKING L. AT O.S. DYLAN. MARCUS I hate you. 1456.09	5-205	1454.04	1456.08/	2.04	MARCUS TO DYLAN I hate you. (implying that Marcus must relent)
SCENE 326 - EXT. CEMETERY - NIGHT - FS - HIGH ANGLE - LOOKING DOWN AT THE CRYPT. CAMERA CRANES DOWN TO REVEAL SOME MOVING DIRT UNDER THE CRYPT. MARCUS (off) (grunts - continues under following scene) CAMERA CONTINUES TO CRANE DOWN TO INCLUDE AN IRON FENCE IN FG. AS THE DIRT BEHIND IT MOVES TO REVEAL MARCUS, CRAWLING OUT OF A HOLE. MARCUS (pants)					

"DEAD AT NIGHT" 5AB	P/65	SPOTTING/SUBTITLE LIST			
COMBINED CONTINUITY	TITLE #	START	END	TOTAL	TITLE
<p>SCENE 326 - (CONTINUED)</p> <p>MARCUS PICKS A WORM OFF HIS SHOULDER AND LOOKS AT IT. 1489.08</p> <p>SCENE 327 - CS - THROUGH THE IRON FENCE BARS TO MARCUS, HOLDING THE WORM AS HE LOOKS AT IT.</p> <p>MARCUS (pants and grunts) Ugh. (pants - continues under following scenes) 1499.10</p> <p>SCENE 328 - MS - PAST A CEMENT BLOCK, TIPPED IN R.FG., AND THROUGH THE IRON FENCE BARS TO MARCUS, EATING THE WORM.</p> <p>MARCUS (chews)</p> <p>CAMERA CRANES UP ON MARCUS, REACTING.</p> <p>MARCUS That's not bad, actually.</p> <p>MARCUS GRABS A BAR ON THE IRON FENCE AS CAMERA HOLDS.</p> <p>MARCUS (grunts)</p> <p>MARCUS GRABS ANOTHER BAR OF THE IRON FENCE WITH HIS OTHER HAND, THEN PUSHES IT UP, DISLODGING IT FROM THE IRON FENCE. 1516.14</p> <p>EXHIBITION FOOTAGE: 1504.15</p> <p><u>END OF REEL 5AB</u></p> <p><u>FINAL</u></p>	5-206	1506.15	1509.13	2.14	<p>MARCUS TO HIMSELF That's not bad, actually. (That's not bad : i.e., 'That worm doesn't taste bad')</p> <p>LAST FRAME OF PICTURE IS 1516.14</p> <p><u>END OF REEL 5AB</u></p> <p><u>FINAL</u></p>