

DEVIL'S KNOT
Combined Continuity & Spotting List

COMBINED CONTINUITY & DIALOGUE			MASTER ENGLISH SUBTITLE/SPOTTING LIST				
Sc#	Time Code/ Feet/Frames	Scene Description	Title #	Start	End	Dur	Title
1	3:00:00:00 12+00	REEL THREE					
		EXT. BUILDING. DAY. MS PAM FACING REPORTER, WHO IS PARTLY VISIBLE ON L.	1.	3:00:00:00 12+00	3:00:03:21 17+13	3:21 5:13	REPORTER TO PAM) Pam, do you feel the people who did this were worshipping, um...
		REPORTER Pam, do you feel the people who did this were worshipping, um...	2.	3:00:05:06 19+14	3:00:08:22 25+06	5:16 5+08	PAM TO REPORTER)/ REPORTER TO PAM) -Satan? Yes, I do. I do. -Why?
		PAM Satan? Yes, I do. I do.	3.	3:00:09:06 25+14	3:00:14:14 33+14	5:08 8+00	PAM TO REPORTER) Just look at 'em. They look like punks. Freaks.
		REPORTER Why?	4.	3:00:15:15 35+07	3:00:18:01 39+01	2:02 3:02	PAM TO REPORTER) (CONT'D) You don't look like that when you're like a normal person.
		PAM Just look at 'em. They look like punks. Freaks. You don't look like that when you're like a normal person. And they listen to that music. Everybody knows they--I heard from--from a bunch of people that they'd been hearing that they'd been, you know, worshipping Satan and killing dogs....	5.	3:00:18:22 40+06	3:00:23:20 47+12	4:22 7+06	PAM TO REPORTER) (CONT'D) And they listen to that music. Everybody knows they--
			6.	3:00:24:13 48+13	3:00:27:22 53+14	4:09 5+01	PAM TO REPORTER) (CONT'D) I heard from a bunch of people that they'd been hearing...
2	3:00:33:04 61+12	INT. HOBBS' HOUSE. DAY. WS TERRY SITTING ON SOFA, FACING L.	8.	3:00:33:04 61+12	3:00:34:04 63+04	1:00 1+08	PAM TO REPORTER) (OS) ...and things like that.
		PAM (OS) ...and things like that.	9.	3:00:34:08 63+08	3:00:36:11 66+11	2:03 3+03	REPORTER TO PAM) (OS) You think the way they dress had something to do with the--
		REPORTER (OS) You think the way they dress had something to do with the--	10.	3:00:36:12 66+12	3:00:38:03 69+03	1:15 2+07	PAM TO REPORTER) (OS) Absolutely yes, I do.
		PAM (OS) Absolutely yes, I do. You don't dress like that when you--when	11.	3:00:38:07 69+07	3:00:41:08 74+00	3:01 4+09	PAM TO REPORTER) (OS) (CONT'D) You don't dress like that when you--when you, um--

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3	3:00:44:10 78+10	you, um--	12.	3:00:41:15	3:00:42:22	1:07	REPORTER TO PAM)(OS
		REPORTER (OS)	ITAL	74+07	76+06	2+02	Pam, what are you holding?
		Pam, what are you holding?	13.	3:00:43:22	3:00:48:09	4:11	PAM TO REPORTER)
				77+14	84+09	6+11	Oh this? Um, oh this is part of Stevie's Boy Scout uniform. (over scene end)
		MS TELEVISION IN HOBBS' HOUSE. MS PAM ON SCREEN TALKING TO REPORTER, WHO IS PARTLY VISIBLE IN LFG.	14.	3:00:48:13	3:00:51:01	2:12	PAM TO REPORTER)
				84+13	88+09	3+12	(CONT'D) I got it back yesterday...
		PAM Oh this? Um, oh this is part of Stevie's Boy Scout uniform that, um. I got it back yesterday, and I've been wearing it on my head like that.	15.	3:00:51:04	3:00:53:17	2:13	PAM TO REPORTER)
				88+12	92+09	3+13	(CONT'D) ...and I've been wearing it on my head like that.
		PAM PUTS THE BOY SCOUT SCARF ON HER HEAD.	16.	3:00:54:07	3:00:55:11	1:04	REPORTER TO PAM)
REPORTER Did he like scouting?		93+07	95+03	1+12	Did he like scouting?		
PAM CHUCKLES.	17.	3:00:56:00	3:01:02:03	6:03	PAM TO REPORTER)		
		96+00	105+03	9+03	Oh, yeah. He loved it. He loved it. He did.		
		REPORTER Did he like scouting?	18.	3:01:03:14	3:01:06:09	2:19	PAM TO REPORTER)
		PAM CHUCKLES.		107+06	111+09	4+03	(CONT'D) He'd be so excited when he'd have a day...
		PAM Oh, yeah. He loved it. He loved it. He did. He'd be so excited when he'd have a day when he'd have Boy Scout meetings and...	19.	3:01:06:13	3:01:11:22	5:09	PAM TO REPORTER)
				111+13	119+14	8+01	(CONT'D) ...when he'd have Boy Scout meetings and yeah, he did it. (over scene end)
4	3:01:09:16 116+08	WS TERRY SITTING ON SOFA, FACING L.					
		PAM (OS) (CONT'D) ...uh, yeah, he did that.					
5	3:01:12:11 120+11	EXT. HOBBS HOUSE. EVENING. HIGH ANGLE WS PAM SITTING AT TABLE IN YARD. PAM'S HEAD IS TURNED TO L.	20.	3:01:26:11	3:01:34:02	7:15	TERRY TO PAM)
				141+11	153+02	11+07	I saw you on TV. What the hell are you doing?
			21.	3:01:36:15	3:01:41:20	5:05	TERRY TO PAM)
				156+15	164+12	7+13	(CONT'D)

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		TERRY APPROACHES HER FROM RFG.					You're supposed to be in mourning. You're not acting right.
		TERRY I saw you on TV. What the hell are you doing? You're supposed to be in mourning. You're not acting right.	22.	3:01:45:01 169+09	3:01:46:09 171+09	1:08 2+00	PAM TO TERRY) What's that supposed to mean?
		PAM TURNS TO FACE TERRY.					
		PAM What's that supposed to mean?					
6	3:01:46:10 171+10	MS TERRY. HE POINTS TO L.	23.	3:01:49:01 175+09	3:01:54:19 184+03	5:18 8+10	TERRY TO PAM) On the TV. Treating his scarf like some kind of prop.
		TERRY On the TV. Treating his scarf like some kind of prop. Acting like a god-damn silly fool.	24.	3:01:57:19 188+11	3:02:00:00	2:05 3+05	TERRY TO PAM) (CONT'D) Acting like a god-damn silly fool.
7	3:02:00:14 192+14	HIGH ANGLE WS PAM LOOKING UP AT TERRY, STANDING BACK TO CAMERA IN RFG.	25.	3:02:03:00 196+08	3:02:06:23 202+07	3:23 5+15	PAM TO TERRY) I'm not acting at all, Terry. Are you?
		PAM I'm not acting at all, Terry. Are you? Is that what you've been doing? I think maybe you're glad Stevie's gone.	26.	3:02:09:04 205+12	3:02:10:08 207+08	1:04 1+12	PAM TO TERRY) (CONT'D) Is that what you've been doing?
		PAM STANDS UP.					
		PAM (CONT'D) 'Cause you were always hard on him. Way too hard.	27.	3:02:13:12 212+04	3:02:16:01 216+01	2:13 3+13	PAM TO TERRY) (CONT'D) I think maybe you're glad Stevie's gone.
		PAM (CONT'D) 'Cause you were always hard on him. Way too hard.	28.	3:02:17:07 217+15	3:02:20:05 222+05	2:22 4+06	PAM TO TERRY) (CONT'D) 'Cause you were always hard on him. Way too hard.
8	3:02:20:20 223+04	MCU TERRY.	29.	3:02:24:00 228+00	3:02:25:18 230+10	1:18 2+10	TERRY TO PAM) What the hell are you talking about?
		TERRY What the hell are you talking about?	30.	3:02:26:10	3:02:28:07	1:21	PAM TO TERRY)

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9	3:02:27:21 233+13	PAM Every time I spent time with...		231+10	234+07 (over scene end)	2+13	Every time I spent time with him...
		MS PAM LOOKING UP AT TERRY, STANDING BACK TO CAMERA IN RFG.	31.	3:02:28:11 234+11	3:02:30:14 237+14	2:03 3:03	PAM TO TERRY) (CONT'D) ... or I fell asleep with him 'cause he was afraid.
		PAM (CONT'D) ...him, or I fell asleep with him 'cause he was afraid. You blamed him. You were jealous of him.	32.	3:02:30:19 238+03	3:02:32:17 241+01	1:22 2+14	PAM TO TERRY) (CONT'D) You blamed him. You were jealous of him.
		TERRY POINTS AT PAM	33.	3:02:32:01 240+01	3:02:33:07 241+15	1:06 1+14	TERRY TO PAM) (OVERLAPPING) You shut up!
		PAM What. You'll hit me? Now that he's gone, I'm all you got left? Go ahead. Hit me. Hit me. I dare you.	34.	3:02:34:09 243+09	3:02:38:10 249+10	4:01 6+01	PAM TO TERRY) What. You'll hit me? Now that he's gone, I'm all you got left?
		TERRY TOPPLES THE TABLE TO THE RIGHT. THEN HE PICKS UP A CHAIR AND BASHES IT AGAINST THE HOUSE ON RIGHT.	35.	3:02:38:15 249+15	3:02:43:19 257+11	5:04 7+12	PAM TO TERRY) (CONT'D) Go ahead. Hit me. Hit me. I dare you.
10	3:02:48:08 264+08	MS TERRY, BACK TO CAMERA, HITTING THE CHAIR AGAINST THE HOUSE.	36. ITAL	3:02:57:18 278+10	3:02:59:03 280+11	1:09 2+01	AMANDA TO PAM)(OS) Mommy?
		TERRY BREAKS A WINDOW. [GLASS BREAKING]	37. ITAL	3:03:00:02 282+02	3:03:01:03 283+11	1:01 1+09	AMANDA TO TERRY)(OS) Daddy.
		THEN HE THROWS THE CHAIR TO THE GROUND. TERRY LOOKS DOWN. AMANDA (OS) Mommy? TERRY LOOKS UP TO L.					

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		AMANDA (OS) Daddy.					
11	3:03:01:10 284+02	MCU PAM FACING R. THEN SHE TURNS HER HEAD TOWARD TERRY.					
12	3:03:05:01 289+09	MS TERRY. HE POINTS TO L. TERRY You hear that? You ain't the only one I got left.	38.	3:03:06:00 291+00	3:03:07:10 293+02	1:10 2+02	TERRY TO PAM) You hear that?
			39.	3:03:11:22 299+14	3:03:13:16 302+08	1:18 2+10	TERRY TO PAM) (CONT'D) You ain't the only one I got left.
13	3:03:14:04 303+04	MCU PAM. SHE IS BREATHING HARD. TERRY WALKS UP TO HER FROM RFG.					
14	3:03:21:09 314+01	CU TERRY FACING PAM, STANDING BACK TO CAMERA IN LFG. TERRY You're supposed to be a grieving mother. You start behaving like one. You hear me?	40.	3:03:23:07 316+15	3:03:25:10 320+02	2:03 3+03	TERRY TO PAM) You're supposed to be a grieving mother.
			41.	3:03:27:19 323+11	3:03:33:21 332+13	6:02 9+02	TERRY TO PAM) (CONT'D) You start behaving like one. You hear me?
15	3:03:35:04 334+12	CU PAM FACING TERRY, WHO IS STANDING ON R, POINTING FINGER AT HER. TERRY LOWERS HIS HAND. THEN TERRY MOVES OFF TO R.					
16	3:03:46:14 351+14	INT. JESSIE'S JAIL CELL. DAY. PUSH IN TO SIDE VIEW MCU JESSIE AS HE IS HUNCHED OVER A TABLE, WRITING A LETTER. JESSIE (VO) Daddy, they asked me a lot of questions over and over, tons of questions, and I tried to	42. ITAL	3:03:47:13 353+05	3:03:53:05 361+13	5:16 8+08	JESSIE READING LETTER HE'S WRITTEN) (VO) Daddy, they asked me a lot of questions over and over...
			43. ITAL	3:03:53:09 362+01	3:03:56:19 367+03	3:10 5+02	JESSIE READING LETTER HE'S WRITTEN) (VO) ...tons of questions, and I tried to make them happy.

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		make them happy. But I did not do it.	44. ITAL	3:03:57:20 368+12	3:03:59:20 371+12	2:00 3+00	JESSIE READING LETTER HE'S WRITTEN) (VO) But I did not do it.
17	3:04:00:19 373+03	EXT. COURTHOUSE. DAY. WS FRONT OF BUILDING. TWO MEN CARRYING CAMERAS WALK TOWARD STEPS IN FG. TITLE SUPERED OVER PICTURE IN LOWER LEFT: THE COURT SEPARATES JESSIE'S TRIAL AUGUST 4, 1993	45. ITAL	3:04:01:06 373+14	3:04:04:16 379+00	3:10 5+02	TITLE SUPERED OVER PICTURE IN LOWER LEFT: THE COURT SEPARATES JESSIE'S TRIAL AUGUST 4, 1993
18	3:04:05:06 379+14	INT. COURTROOM. DAY. WS PEOPLE SITTING AND STANDING IN SEATS IN FG. JUDGE'S BENCH IS IN BG. BAILIFF Superior Court of Crittenden County come to order.	46.	3:04:05:09 380+01	3:04:08:22 385+06	3:13 5+05	BAILIFF TO COURTROOM) Superior Court of Crittenden County come to order.
19	3:04:10:21 388+05	MS STIDHAM STANDING IN FG. JESSIE, DAMIEN, JASON AND FORD ARE SITTING BEHIND HIM. STIDHAM TAKES SEVERAL STEPS TO L. JUDGE BURNETT (OS) Since Mister Misskelley has retracted his confession, I presume he will not be testifying against his co-defendants.	47. ITAL	3:04:14:03 393+03	3:04:16:22 397+06	2:18 4+03	JUDGE BURNETT TO STIDHAM) (OS) Since Mr. Misskelley has retracted his confession...
		STIDHAM That is correct, Your Honor.	48. ITAL	3:04:16:23 397+07	3:04:21:04 403+12	4:05 6+05	JUDGE BURNETT TO STIDHAM) (OS) (CONT'D) I presume he will not be testifying against his co-defendants.
		THE PROSECUTORS ARE NOW VISIBLE, SITTING ON L.	49.	3:04:21:23 404+15	3:04:23:00 406+08	1:01 1+09	STIDHAM TO BURNETT) That is correct, Your Honor.
20	3:04:23:15 407+07	MCU BURNETT. BURNETT	50.	3:04:23:15 407+07	3:04:25:18 410+10	2:03 3+03	BURNETT TO STIDHAM) Then I rule his trial be severed from theirs...

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		Then I rule his trial be severed from theirs, because they would be denied their constitutional right...	51.	3:04:26:10 411+10	3:04:28:11 414+11	2:01 3+01	BURNETT TO STIDHAM) (CONT'D) Because they would be denied their constitutional right...
21	3:04:28:15 414+15	MS TWO PROSECUTORS, BRENT DAVIS AND JOHN FOGLEMAN, FACING L. BURNETT (OS) (CONT'D) ...to cross examine their accuser. [CROWD NOISE]	52. ITAL	3:04:28:15 414+15	3:04:30:07 417+07	1:16 2+08	BURNETT TO STIDHAM)(OS) (CONT'D) ...to cross examine their accuser.
22	3:04:31:21 419+13	CU STIDHAM. BURNETT (OS) (CONT'D) Anything else? STIDHAM No, thank you. STIDHAM TURNS AND SITS DOWN NEXT TO JESSIE. STIDHAM PATS JESSIE'S BACK.	53. ITAL	3:04:31:21 419+13	3:04:33:18 422+10	1:21 2+13	BURNETT TO STIDHAM)(OS) (CONT'D)/ STIDHAM TO BURNETT) -Anything else? -No, thank you.
23	3:04:38:10 429+10	MCU RON AND GLORI SITTING IN COURTROOM, FACING L. RON Separate trials. Jessie's gonna be tried on his own.	54.	3:04:38:22 430+06	3:04:42:10 435+10	3:12 5+04	RON TO GLORI) Separate trials. Jessie's gonna be tried on his own.
24	3:04:43:11 437+03	EXT. COURTHOUSE. DAY. WS PRESS AND OTHERS STANDING BACKS TO CAMERA FACING THE COURTHOUSE. [CROWD NOISE] WS HANDCUFFED DAMIEN BEING LED DOWN STEPS					

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		BY OFFICER.					
25	3:04:46:23 442+07	CU PEOPLE IN CROWD, YELLING. WOMAN IN CROWD Murderer!	55.	3:04:46:23 442+07	3:04:49:00 445+08	2:01 3+01	WOMAN IN CROWD YELLING AT BOYS) Murderer! Murderer!
26	3:04:49:01 445+09	MS DAMIEN LOOKING BACK AT CROWD AS HE'S LED OFF TO R. DAMIEN BLOWS A KISS TO THE CROWD.					
27	3:04:51:01 448+09	CU PEOPLE IN CROWD. WOMAN IN CROWD Satan worshipper.	56.	3:04:51:01 448+09	3:04:52:23 451+07	1:22 2+14	WOMAN IN CROWD YELLING AT BOYS) Satan worshipper.
28	3:04:53:00 451+08	MS JASON, NOW WITH SHORT HAIR, BEING LED DOWN STEPS BY TWO OFFICERS. THEY WALK TO R.					
29	3:04:56:06 456+06	MS JESSIE BEING LED BY TWO OFFICERS. SHOT PANS L TO JASON AND OTHER OFFICERS BEHIND HIM.					
30	3:05:01:04 463+12	WS OFFICERS HOLDING BACK VOCAL CROWD. MAN IN CROWD Satan worshipper.	57.	3:05:01:04 463+12	3:05:02:09 465+09	1:05 1+13	MAN IN CROWD YELLING AT BOYS) Satan worshipper.
31	3:05:03:00 466+08	WS JASON, BACK TO CAMERA, BEING LED AWAY BY OFFICERS. CAMERA PERSON IS IN FG. SOUNDTRACK: INSIDE YOUR BRAIN...	58. ITAL	3:05:04:02 468+02	3:05:05:14 470+06	1:12 2+04	SOUNDTRACK: INSIDE YOUR BRAIN
32	3:05:05:21 471+13	SIDE VIEW MS JASON WALKING WITH OFFICERS TO L. THEY PUT HIM INTO A	59. ITAL	3:05:06:02 471+02	3:05:08:09 474+09 (over scene	2:07 3+07	SOUNDTRACK: PRESSURE IN YOUR SKULL BEGINS PUSHING

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		CAR.			end)		THROUGH YOUR EYES...
		SOUNDTRACK: PRESSURE IN YOUR SKULL BEGINS PUSHING...					
33	3:05:07:23 473+15	CU DAMIEN INSIDE CAR. HE LOOKS OUT.	60. ITAL	3:05:08:17 475+01	3:05:10:18 478+02	2:01 3+01	SOUNDTRACK: BURNING FLESH DRIPS AWAY
		SOUNDTRACK: THROUGH YOUR EYES... BURNING FLESH DRIPS AWAY.	61. ITAL	3:05:10:22 478+06	3:05:12:17 481+01	1:18 2+11	SOUNDTRACK: TESTS OF HEAT BURNS YOUR SKIN...
		TESTS OF HEAT BURNS YOUR SKIN. YOUR MIND STARTS TO BOIL.	62. ITAL	3:05:12:18 481+02	3:05:13:18 482+09	1:00 1+08	SOUNDTRACK: YOUR MIND STARTS TO BOIL.
34	3:05:13:19 482+11	INT. RON'S OFFICE. DAY. MS RON SITTING AT DESK. THEN HE STANDS UP, WALKS TO TABLE ON R AND POURS A DRINK.	63. ITAL	3:05:29:04 505+12	3:05:31+00 508+08	1:20 2+12	MARGARET LAX TO RON) (OS) Hey, I tried you at home.
		THEN RON PRESSES BUTTON ON ANSWERING MACHINE. IT'S A MESSAGE FROM HIS WIFE.	64. ITAL	3:05:31:18 509+10	3:05:34:12 513+12	2:18 4+02	MARGARET LAX TO RON) (OS) (CONT'D) I need to talk to you about something in person.
		RON TURNS AROUND, DRINK IN RIGHT HAND, AS HE LISTENS.	65. ITAL	3:05:34:19 514+03	3:05:38:10 519+10	3:15 5+07	MARGARET LAX TO RON) (OS) (CONT'D) Will you meet me for lunch tomorrow, one o'clock at the Arcade?
		MARGARET LAX Hey, I tried you at home. I need to talk to you about something in person. Will you meet me for lunch tomorrow, one o'clock at the Arcade? It's really important, okay. Good night.	66. ITAL	3:05:38:15 519+15	3:05:42:15 525+15	4:00 6+00	MARGARET LAX TO RON) (OS) (CONT'D) It's really important, okay. Good night.
		[PHONE BEEP]					
		RON WALKS OVER TO PAPERS BEHIND HIS DESK. HE PICKS UP A FILE AND STARTS TO READ.	67. ITAL	3:05:45:19 530+11	3:05:48:02 534+02	2:07 3+07	GITCHELL TO AARON)(OS) Tell me what happened when you got to Robin Hood Woods.
		GITCHELL (OS)	68. ITAL	3:05:48:11 534+11	3:05:52:04 540+04	3:17 5+09	AARON TO GITCHELL)(OS) Jessie started running and caught Steve.
					(over scene		

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		Tell me what happened when you got to Robin Hood Woods.			end)		
		AARON (OS) Jessie started running and...					
35	3:05:51:04 538+12	MS AARON SITTING ON CHAIR ON VIDEO PLAYING ON TELEVISION IN RON'S OFFICE.	69.	3:05:53:00 541+08	3:05:57:05 547+13	4:05 6+05	AARON TO GITCHELL) (CONT'D) Then Michael and Chris jumped out in the tree.
		AARON (CONT'D) ...caught Steve. Then Michael and Chris jumped out in the tree.					
36	3:05:57:16 548+08	MS RON STANDING, FACING L, WATCHING VIDEO.	70.	3:05:58:15 549+15	3:06:03:14 557+06 (over scene end)	4:23 7+07	AARON TO GITCHELL) Then, um, they took them...
		AARON (OS) Then, um, they took...					
37	3:06:03:06 556+14	MS AARON ON TELEVISION SCREEN.	71.	3:06:04:01 558+01	3:06:08:06 564+06	4:05 6+05	AARON TO GITCHELL) (CONT'D) ...and, um, they killed them.
		AARON (CONT'D) ...them and, um, they killed them.					
		RON TURNS OFF THE TAPE. THE SCREEN GOES DARK.					
38	3:06:09:11 566+03	MS RON LOWERING REMOTE IN HIS RIGHT HAND. RON SETS THE REMOTE DOWN AND WALKS, BACK TO CAMERA, BACK TO HIS DESK. HE SITS DOWN.					
39	3:06:26:10 591+10	CU RON LOOKING DOWN. THEN RON LIFTS UP A PHOTO IN HIS LEFT HAND. FROM BEHIND, WE CAN SEE IT'S A CU OF ONE OF THE DEAD BOYS' FACES.					

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40	3:06:37:03 607+11	RON LOWERS THE PHOTO. PAN UP FROM PHOTOS AND PAPERS ON RON'S DESK TO MS RON.	72. ITAL	3:06:50:07 627+07	3:06:54:13 633+13	4:06 6+06	AARON TO GITCHELL)(OS) Jessie and Damien picked him up and put a bucket...
		RON STANDS UP. AARON (OS) Jessie and Damien picked him up and put a bucket...	73. ITAL	3:06:54:17 634+01	3:06:56:06 636+06	1:13 2+05	AARON TO GITCHELL)(OS) (CONT'D) ...where he was bleeding.
		RON WALKS AWAY FROM HIS DESK. AARON (OS) (CONT'D) ...where he was bleeding.	74. ITAL	3:06:57:17 638+09	3:07:02:06 645+06	4:13 6+13	AARON TO GITCHELL)(OS) (CONT'D) Then they put it in a glass and they drank it.
		CU RON IN FG. AARON (OS) (CONT'D) Then they put it in a glass and they drank it. And nobody knows what happened but me.	75. ITAL	3:07:02:22 646+06	3:07:07:08 653+00	4:10 6+10	AARON TO GITCHELL)(OS) (CONT'D) And nobody knows what happened but me.
41	3:07:08:01 654+01	EXT. WOODS. DAY. WS BOY, BACK TO CAMERA, RIDING BIKE ON TRAIL INTO WOODS.					
42	3:07:10:05 657+05	CU MOVING BICYCLE WHEEL. PAN TO FEET, PEDALING.					
43	3:07:15:02 664+10	OVERHEAD MCU HANDS ON HANDLEBAR.					
44	3:07:17:19 668+11	CU FEET, PEDALING. A SHOELACE IS UNTIED.					
45	3:07:20:22 673+06	CU RIGHT HAND ON HANDLEBAR. THE HAND LETS GO.					
46	3:07:23:07	CU SHOELACE DANGLING					

DEVIL'S KNOT
Combined Continuity & Spotting List

COMBINED CONTINUITY & DIALOGUE			MASTER ENGLISH SUBTITLE/SPOTTING LIST				
Sc#	Time Code/ Feet/Frames	Scene Description	Title #	Start	End	Dur	Title
	676+15	NEXT TO REAR WHEEL OF BICYCLE.					
47	3:07:26:15 681+15	HIGH ANGLE MS BOTH HANDS OFF THE HANDLEBARS.					
48	3:07:28:12 684+12	CU SHOELACE GETTING TANGLED IN REAR BICYCLE WHEEL.					
49	3:07:31:08 689+00	OVERHEAD MS OF FRONT WHEEL WOBBLING. BOY REACHES FOR HANDLEBAR.					
50	3:07:32:07 690+07	CU BOY PULLING AT SHOELACE ON LEFT SHOE.					
51	3:07:32:21 691+05	IMAGE CHANGES TO CU BOY'S FEET, NOW BAREFOOT. HE REACHES FOR STRING TIED AROUND LEFT FOOT.					
52	3:07:33:09 692+01	CU STRING AROUND LEFT FOOT.					
53	3:07:33:20 692+12	INT. RON'S OFFICE. NIGHT. WS RON SLEEPING ON SOFA. PAPERS ARE NEXT TO HIS RIGHT HAND. RON WAKES UP WITH A START. HE SITS UP, BREATHING HARD. THEN RON STANDS UP AND WALKS TO R.					
54	3:07:42:02 705+02	MCU RON SITTING AT DESK. HE PICKS UP LIQUOR GLASS AND DRINKS. RON PUTS DOWN THE GLASS AND LEANS BACK IN HIS CHAIR.					
55	3:07:49:17 716+09	INT. ARCADE RESTAURANT. DAY. WS RON, BACK TO CAMERA, FACING	76.	3:07:51:11 719+03	3:07:54:08 723+08	2:21 4+05	ANNIE TO MARGARET/ MARGARET TO ANNIE) -What would you like?

DEVIL'S KNOT
Combined Continuity & Spotting List

COMBINED CONTINUITY & DIALOGUE			MASTER ENGLISH SUBTITLE/SPOTTING LIST				
Sc#	Time Code/ Feet/Frames	Scene Description	Title #	Start	End	Dur	Title
		MARGARET IN BOOTH.					-May I have a tea, please?
		ANNIE WALKS UP TO THEM.	77.	3:07:54:12	3:07:56:21	2:09	ANNIE TO MARGARET)/
		ANNIE		723+12	727+05	3+09	MARGARET TO ANNIE)
		What would you like?					-Sweet or unsweet.
		MARGARET	78.	3:07:57:05	3:07:59:23	2:18	ANNIE TO RON)
		May I have a tea, please?		727+13	731+15	4+02	And you would like coffee,
		SHOT PUSHES IN CLOSER.					black, with a glass of water,
		ANNIE	79.	3:08:00:00	3:08:01:13	1:13	RON TO ANNIE)
		Sweet or unsweet.		732+00	734+05	2+05	Right. Thanks, Annie.
		MARGARET	80.	3:08:03:19	3:08:04:20	1:01	MARGARET TO RON)
		Unsweet, please.		737+11	739+04	1+09	Annie.
		ANNIE TURNS TO RON, NOW PARTLY VISIBLE.					
		ANNIE					
		And you would like coffee, black, with a glass of water, right?					
		RON					
		Right. Thanks, Annie.					
		ANNIE WALKS OFF TO L.					
		MARGARET					
		Annie.					
56	3:08:04:21 739+05	CU RON FACING MARGARET, SITTING BACK TO CAMERA IN LFG.	81.	3:08:05:09	3:08:06:20	1:11	RON TO MARGARET)
				740+01	742+04	2+03	I'm in here a lot these days.
		RON	82.	3:08:07:04	3:08:09:08	2:04	MARGARET TO RON)
		I'm in here a lot these days.		742+12	746+00	3+04	She's very pretty. She likes you.
		MARGARET	83.	3:08:09:17	3:08:11:00	1:07	RON TO MARGARET)
		She's very pretty. She likes you.		746+09	748+08	1+15	She just likes a good tip.
		RON	84.	3:08:11:06	3:08:13:12	2:06	MARGARET TO RON)
		She just likes a good tip.		748+14	752+04	3+06	Thanks for meeting me. I know you're very busy.
		MARGARET			(over scene end)		

DEVIL'S KNOT
Combined Continuity & Spotting List

COMBINED CONTINUITY & DIALOGUE			MASTER ENGLISH SUBTITLE/SPOTTING LIST				
Sc#	Time Code/ Feet/Frames	Scene Description	Title #	Start	End	Dur	Title
57	3:08:12:12 750+12	Thanks for meeting me. CU MARGARET FACING RON, SITTING BACK TO CAMERA IN RFG. MARGARET (CONT'D) I know you're very busy. RON It's good to hear from you.	85.	3:08:13:19 752+11	3:08:15:03 754+11	1:08 2+00	RON TO MARGARET) It's good to hear from you.
58	3:08:15:23 755+15	CU RON FACING MARGARET, SITTING BACK TO CAMERA IN LFG. RON (CONT'D) What's so important, Maggie?	86.	3:08:16:13 756+13	3:08:18:01 759+01	1:12 2+04	RON TO MARGARET) (CONT'D) What's so important, Maggie?
59	3:08:18:23 760+07	CU MARGARET FACING RON, SITTING BACK TO CAMERA IN RFG. MARGARET The State Police. They called me. Then they came by my office, and they were asking all these questions about you, about your past. They knew everything about our divorce proceeding.	87.	3:08:21:07 763+15	3:08:23:09 767+01	2:02 3+02	MARGARET TO RON) The State Police. They called me.
			88.	3:08:23:18 767+10	3:08:25:04 769+12	1:10 2+02	MARGARET TO RON) (CONT'D) Then they came by my office...
			89.	3:08:25:14 770+06	3:08:28:12 774+12	2:22 4+06	MARGARET TO RON) (CONT'D) ... and they were asking all these questions about you...
			90.	3:08:28:13 774+13	3:08:29:21 776+13	1:08 2+00	MARGARET TO RON) (CONT'D) ...about your past.
			91.	3:08:30:17 778+01	3:08:32:20 781+04	2:03 3+03	MARGARET TO RON) (CONT'D) They knew everything about our divorce proceeding.
60	3:08:32:21 781+05	CU RON FACING MARGARET, SITTING BACK TO CAMERA IN LFG. MARGARET (CONT'D)	92.	3:08:33:13 782+05	3:08:36:18 787+02	3:05 4+13	MARGARET TO RON) (CONT'D) They knew everything. It's like they were digging for...
			93.	3:08:36:19	3:08:40:01	3:06	MARGARET TO RON)

DEVIL'S KNOT
Combined Continuity & Spotting List

COMBINED CONTINUITY & DIALOGUE			MASTER ENGLISH SUBTITLE/SPOTTING LIST				
Sc#	Time Code/ Feet/Frames	Scene Description	Title #	Start	End	Dur	Title
		They knew everything. It's like they were digging for something to use against you and expected me to help--as if I'd be out to get you because of the divorce. I was so insulted.		787+03	792+01	4+14	(CONT'D) ... something to use against you and expected me to help--
			94.	3:08:40:05 792+05	3:08:43:02 796+10	2:21 4+05	MARGARET TO RON) (CONT'D) ...as if I'd be out to get you because of the divorce.
			95.	3:08:43:21 797+13	3:08:45:18 800+10	1:21 2+13	MARGARET TO RON) (CONT'D) I was so insulted.
61	3:08:45:19 800+11	CU MARGARET FACING RON, SITTING BACK TO CAMERA IN RFG. MARGARET (CONT'D) I was so angry, and I said what they were doing was wrong. I may have even made some legal threats to them. I mean, you're a respected man in this city. You're not on trial here.	96.	3:08:45:19 800+11	3:08:48:14 804+14	2:19 4+03	MARGARET TO RON) (CONT'D) I was so angry, and I said what they were doing was wrong.
			97.	3:08:50:19 808+03	3:08:53:01 811+09	2:06 3+06	MARGARET TO RON) (CONT'D) I may have even made some legal threats to them.
			98.	3:08:53:22 812+14	3:08:55:22 815+14	2:00 3+00	MARGARET TO RON) (CONT'D) I mean, you're a respected man in this city.
			99.	3:08:55:23 815+15	3:08:57:08 818+00	1:09 2+01	MARGARET TO RON) (CONT'D) You're not on trial here.
62	3:08:58:06 819+06	CU RON FACING MARGARET, SITTING BACK TO CAMERA IN LFG. RON It's fine. Thanks for telling me about this and for having my back. ANNIE APPROACHES THEM WITH DRINKS ON A TRAY. RON TURNS TO FACE ANNIE. ANNIE (OS) Here you go.	100.	3:08:58:06 819+06	3:08:59:08 821+00	1:02 1+10	RON TO MARGARET) It's fine.
			101.	3:09:00:05 822+05	3:09:02:08 825+08	2:03 3+03	RON TO MARGARET) (CONT'D) Thanks for telling me about this and for having my back.
			102. ITAL	3:09:02:20 826+04	3:09:03:22 827+14	1:02 1+10	ANNIE TO RON)(OS) Here you go.

DEVIL'S KNOT
Combined Continuity & Spotting List

COMBINED CONTINUITY & DIALOGUE			MASTER ENGLISH SUBTITLE/SPOTTING LIST				
Sc#	Time Code/ Feet/Frames	Scene Description	Title #	Start	End	Dur	Title
63	3:09:04:05 828+05	CU MARGARET FACING RON, SITTING BACK TO CAMERA IN RFG.	103.	3:09:13:06 841+14	3:09:15:10 845+02	2:04 3+04	MARGARET TO RON) My attorney said he sent you the agreement.
		ANNIE SETS DRINKS ON TABLE.	104.	3:09:15:11 845+03	3:09:18:03 849+03	2:16 4+00	RON TO MARGARET) I got it. I think maybe I misplaced it.
		MARGARET WAITS UNTIL ANNIE WALKS AWAY BEFORE SPEAKING.	105.	3:09:18:23 850+07	3:09:20:13 852+13	1:14 2+06	MARGARET TO RON) He can send another one.
		MARGARET My attorney said he sent you the agreement.	106.	3:09:20:17 853+01	3:09:22:06 855+06 (over scene end)	1:13 2+07	RON TO MARGARET) It's just that with all the paperwork in the case...
		RON I got it. I think maybe I misplaced it.					
		MARGARET He can send another one.					
		RON It's just that with all the...					
64	3:09:21:11 854+03	MCU RON FACING MARGARET, SITTING BACK TO CAMERA IN LFG.	107.	3:09:22:10 855+10	3:09:24:07 858+07	1:21 2+13	RON TO MARGARET) (CONT'D) ... things get jumbled up. Anyway, I'll find it.
		RON (CONT'D) ...paperwork in the case, things get jumbled up. Anyway, I'll find it.	108.	3:09:26:14 861+14	3:09:28:08 864+08	1:18 2+10	MARGARET TO RON) Ron, I'm worried about you.
		MARGARET Ron, I'm worried about you.	109.	3:09:29:18 866+10	3:09:31:12 869+04	1:18 2+10	MARGARET TO RON) (CONT'D) These boys that you're helping...
		RON DRINKS FROM MUG.					
		MARGARET (CONT'D) These boys that you're helping...					
65	3:09:32:02 870+02	CU MARGARET FACING RON, SITTING BACK TO CAMERA IN RFG.	110.	3:09:32:02 870+02	3:09:34:15 873+15	2:13 3+13	MARGARET TO RON) (CONT'D) ...from what I've seen on TV and read in the papers...

DEVIL'S KNOT
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COMBINED CONTINUITY & DIALOGUE			MASTER ENGLISH SUBTITLE/SPOTTING LIST				
Sc#	Time Code/ Feet/Frames	Scene Description	Title #	Start	End	Dur	Title
66	3:09:40:17 883+01	MARGARET (CONT'D) ...from what I've seen on TV and read in the papers...The police seem so certain. Are you sure you want to do this?	111.	3:09:36:16 877+00	3:09:39:20 881+12	3:04 4+12	MARGARET TO RON) (CONT'D) The police seem so certain. Are you sure you want to do this?
		RON Yes.	112.	3:09:39:21 881+13	3:09:42:16 886+00	2:19 4+03	RON TO MARGARET) Yes. Yes, I am.
		MCU RON FACING MARGARET, SITTING BACK TO CAMERA IN LFG.	113.	3:09:43:18 887+10	3:09:46:22 892+06	3:04 4+12	MARGARET TO RON) It's just that sometimes you take these things so personally.
67	3:09:46:23 892+07	RON (CONT'D) Yes, I am.					
		MARGARET It's just that sometimes you take these things so personally.	114.	3:09:46:23 892+07	3:09:51:11 899+03	4:12 6+12	MARGARET TO RON) (CONT'D) You know, you lose perspective. You get obsessed.
68	3:09:51:12 899+04	CU MARGARET FACING RON, SITTING BACK TO CAMERA IN RFG.					
		MARGARET (CONT'D) You know, you lose perspective. You get obsessed.					
		MCU RON FACING MARGARET, SITTING BACK TO CAMERA IN LFG.	115.	3:09:51:12 899+04	3:09:52:12 900+12	1:00 1+08	RON TO MARGARET) That's right, Maggie.
		RON That's right, Maggie. You know when I see something like this happening, when I see a town lose three of its children then sacrifice three more for revenge then I do take it personally. And maybe I do get a little bit obsessed. So I'll just keep doing things my way. You don't have to worry about me	116.	3:09:53:22 902+14	3:09:55:15 905+07	1:17 2+09	RON TO MARGARET) (CONT'D) You know when I see something like this happening.
			117.	3:09:55:19 905+11	3:09:57:15 908+07	1:20 2+12	RON TO MARGARET) (CONT'D) When I see a town lose three of its children...
			118.	3:09:57:16 908+08	3:10:01:10 914+02	3:18 5+10	RON TO MARGARET) (CONT'D)

DEVIL'S KNOT
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COMBINED CONTINUITY & DIALOGUE			MASTER ENGLISH SUBTITLE/SPOTTING LIST				
Sc#	Time Code/ Feet/Frames	Scene Description	Title #	Start	End	Dur	Title
		anymore. If the police are so goddamned certain about their case, then tell me this. Why are they coming to me, harassing my ex-wife?	119.	3:10:02:10 915+10	3:10:03:23 917+15	1:13 2+05	... then sacrifice three more for revenge, I do take it personally.
		RON SITS BACK.					RON TO MARGARET) (CONT'D) And maybe I do get a little bit obsessed.
		RON (CONT'D) You know, I just remembered. I have to be in court, early.	120.	3:10:04:16 919+00	3:10:06:02 921+02	1:10 2+02	RON TO MARGARET) (CONT'D) So I'll just keep doing things my way.
		RON LOOKS DOWN.	121.	3:10:06:03 921+03	3:10:07:18 923+10	1:15 2+07	RON TO MARGARET) (CONT'D) You don't have to worry about me anymore.
			122.	3:10:09:01 925+09	3:10:11:09 929+01	2:08 3+08	RON TO MARGARET) (CONT'D) If the police are so goddamned certain about their case...
			123.	3:10:11:10 929+02	3:10:13:00 931+08	1:14 2+06	RON TO MARGARET) (CONT'D) ...then tell me this. Why are they coming to me...
			124.	3:10:13:01 931+09	3:10:14:07 933+07	1:06 1+14	RON TO MARGARET) (CONT'D) ...harassing my ex-wife?
			125.	3:10:16:09 936+09	3:10:19:01 940+09	2:16 4+00	RON TO MARGARET) (CONT'D) You know, I just remembered. I have to be in court, early.
69	3:10:19:05 940+13	CU MARGARET FACING RON, SITTING BACK TO CAMERA IN RFG. RON (CONT'D) So thanks again for what you did. And I'll sign the papers.	126.	3:10:19:05 940+13	3:10:23:08 947+00	4:03 6+03	RON TO MARGARET) (CONT'D) So thanks again for what you did. And I'll sign the papers.
70	3:10:24:10 948+10	WS RON, BACK TO CAMERA, STANDS UP. MARGARET	127.	3:10:24:10 948+10	3:10:26:07 951+07	1:21 2+13	MARGARET TO RON) Ron, please don't.

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COMBINED CONTINUITY & DIALOGUE			MASTER ENGLISH SUBTITLE/SPOTTING LIST				
Sc#	Time Code/ Feet/Frames	Scene Description	Title #	Start	End	Dur	Title
71	3:10:31:03 958+11	<p>TURNS TO FACE HIM AS RON WALKS TOWARD DOOR IN BG.</p> <p>MARGARET Ron, please don't.</p> <p>RON WALKS OUT OF THE RESTAURANT.</p> <p>INT. COURTROOM. DAY. MS JESSIE LOOKING AT RAILING IN FRONT OF HIM. HE PUTS SOMETHING IN HIS MOUTH, SEEMINGLY NOT PAYING ATTENTION TO THE PROCEEDINGS.</p> <p>TITLE SUPERED OVER PICTURE IN LOWER L: MISSKELLEY TRIAL JAN. 26 - FEB. 4, 1993</p> <p>RIDGE (OS) And then we followed Detective Allen into the woods.</p>	128. ITAL	3:10:32:14 960+14	3:10:37:04 967+12	4:14 6+14	TITLE SUPERED OVER PICTURE IN LOWER L: MISSKELLEY TRIAL JAN. 26 - FEB. 4, 1993
			129. ITAL	3:10:32:04 960+04	3:10:37:07 967+15	5:03 7+11	RIDGE TO COURTROOM) (OS) (OVERLAPPING) And then we followed Detective Allen into the woods.
72	3:10:39:00 970+08	<p>OVER THE SHOULDER CU TERRY AND PAM SITTING IN COURTROOM, FACING L.</p> <p>RIDGE (OS) (CONT'D) All the way down to Ten Mile Bayou.</p> <p>PAM TURNS HER HEAD.</p>	130. ITAL	3:10:39:00 970+08	3:10:41:16 974+08	2:16 4+00	RIDGE TO COURTROOM)(OS) (CONT'D) All the way down to Ten Mile Bayou.
73	3:10:43:07 976+15	<p>MCU RON AND GLORI. RON MAKES EYE CONTACT.</p> <p>RIDGE (OS) (CONT'D) ...near the big drain pipe by the...</p>	131. ITAL	3:10:43:19 977+11	3:10:48:05 984+05 (over scene end)	4:10 6+10	RIDGE TO COURTROOM)(OS) (CONT'D) ...near the big drain pipe by the truck wash. And, uh...
74	3:10:46:03 981+03	<p>MCU PAM LOOKING BACK. TERRY IS SITTING NEXT TO HER ON L.</p>	132.	3:10:50:08 987+08	3:10:54:11 993+11	4:03 6+03	JOHN TO TERRY) This trial is a waste of time. We all know he's guilty.

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COMBINED CONTINUITY & DIALOGUE			MASTER ENGLISH SUBTITLE/SPOTTING LIST				
Sc#	Time Code/ Feet/Frames	Scene Description	Title #	Start	End	Dur	Title
		RIDGE (OS) (CONT'D) ...truck wash. And, uh...					
		JOHN, IN RFG, LEANS OVER TO TERRY.					
		RIDGE' VOICE FADES OUT AS JOHN SPEAKS.					
		JOHN This trial is a waste of time. We all know he's guilty.					
75	3:10:54:12 993+12	CU TERRY AND JOHN. MELISSA IS SITTING ON L NEXT TO JOHN.	133.	3:10:54:12 993+12	3:10:56:22 997+06	2:10 3+10	JOHN TO TERRY) (CONT'D) They ought to just fry him and get it over with.
		JOHN (CONT'D) They ought to just fry him and get it over with. Then all of these...	134.	3:10:58:02 999+02	3:11:00:05 1002+05 (over scene end)	2:03 3+03	JOHN TO TERRY) (CONT'D) Then all of these journalist parasites...
		JOHN GLANCES TO L.					
76	3:10:59:01 1000+09	MS GROUP OF PHOTOGRAPHERS AND REPORTERS.	135. ITAL	3:11:00:06 1002+06	3:11:02:06 1005+06	2:00 3+00	JOHN TO TERRY)(OS) (CONT'D) ... can go back to wherever they come from.
		JOHN (OS) (CONT'D) ...journalist parasites can go back to wherever they come from.	136. ITAL	3:11:02:15 1005+15	3:11:05:16 1010+08	3:01 4+09	RIDGE TO COURTROOM) (OS) ...crawl on my hands and knees and felt...
		[CAMERA CLICKS]					
		RIDGE (OS) ...crawl on my hands and knees and felt...					
77	3:11:06:09 1011+09	MS RIDGE SITTING IN WITNESS CHAIR. BURNETT IS SITTING BEHIND HIM ON L.	137.	3:11:06:09 1011+09	3:11:10:03 1017+03	3:18 5+10	RIDGE TO COURTROOM) (CONT'D) ...along with my hands and came to a piece of cloth.
		RIDGE	138.	3:11:12:09	3:11:15:02	2:17	RIDGE TO COURTROOM)

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COMBINED CONTINUITY & DIALOGUE			MASTER ENGLISH SUBTITLE/SPOTTING LIST				
Sc#	Time Code/ Feet/Frames	Scene Description	Title #	Start	End	Dur	Title
		(CONT'D) ...along with my hands and came to a piece of cloth. RIDGE LOOKS DOWN AT PAPERS IN HIS LAP. RIDGE PICKS UP TWO PHOTOS AND HOLDS THEM UP FOR VIEWING. RIDGE (CONT'D) This ended up being a white shirt...		1020+09	1024+10	4+01	(CONT'D) This ended up being a white shirt...
78	3:11:15:18 1025+10	MCU PAM AND TERRY AND WOMAN NEXT TO PAM ON L. SLOW PUSH IN ON PAM AS RIDGE SPEAKS. RIDGE (OS) (CONT'D) ...that was jabbed into the mud with a stick. I went further along the ditch and came to what would be the...	139. ITAL	3:11:15:18 1025+10	3:11:19:13 1031+05	3:19 5+11	RIDGE TO COURTROOM) (OS) (CONT'D) ...that was jabbed into the mud with a stick.
		RIDGE (OS) (CONT'D) ...that was jabbed into the mud with a stick. I went further along the ditch and came to what would be the...	140. ITAL	3:11:20:23 1033+07	3:11:24:13 1038+13	3:14 5+06	RIDGE TO COURTROOM) (OS) (CONT'D) I went further along the ditch and came to what would be the...
79	3:11:25:02 1039+10	MCU RIDGE IN WITNESS CHAIR. BURNETT IS SITTING BEHIND HIM TO L. RIDGE (CONT'D) ...second body. RIDGE HOLDS UP A PHOTO OF NUDE BOY'S BODY. RIDGE (CONT'D) This is the body of Steve Branch after I pulled him from the water. RIDGE LIFTS UP THAT PHOTO, REVEALING A CLOSE UP PHOTO OF STEVIE'S BLOODIED FACE.	141. 142. 143.	3:11:25:02 1039+10 3:11:30:00 1047+00 3:11:34:10 1053+10	3:11:26:18 1042+02 3:11:34:09 1053+09 3:11:36:00 1056+00	1:16 2+08 4:09 6+09 1:14 2+06	RIDGE TO COURTROOM) (CONT'D) ...second body. RIDGE TO COURTROOM) (CONT'D) This is the body of Steve Branch after I pulled him from the water. CROWD (GASPING)

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COMBINED CONTINUITY & DIALOGUE			MASTER ENGLISH SUBTITLE/SPOTTING LIST				
Sc#	Time Code/ Feet/Frames	Scene Description	Title #	Start	End	Dur	Title
		CROWD (GASPS)					
80	3:11:36:01 1056+01	MCU TERRY TURNS TO FACE PAM. PAM STARTS TO CRY.					
81	3:11:42:02 1065+02	CU PHOTO OF STEVIE'S FEET TIED TOGETHER IN RIDGE'S HANDS.					
82	3:11:46:17 1072+01	MCU PAM AND TERRY. PAM IS CRYING. THEN PAM STANDS UP AND WALKS PAST TERRY TO R.					
83	3:11:51:16 1079+08	WS PAM AND TERRY WALK OUT OF COURTROOM TO R. RON, BACK TO CAMERA, STANDS UP AS THEY LEAVE.					
84	3:11:58:15 1089+15	MS RON, FACING L. THEN HE TURNS AND SITS BACK DOWN.					
85	3:12:04:04	INT. HOBBS HOUSE. NIGHT. MS PAM SITTING UP IN BED. TERRY IS ASLEEP NEXT TO HER ON L PAM LOOKS OUT THE WINDOW.					
86	3:12:13:17 1112+09	SIDE VIEW CU PAM, FACING L. HER LEFT HAND IS OVER HER MOUTH. SLOWLY PAM LOWERS HER HAND. PAM Stevie.	144.	3:12:23:02 1126+10	3:12:24:10 1128+10	1:08 2+00	PAM TO HERSELF) Stevie.
87	3:12:24:16 1129+00	FROM INSIDE PAM'S BEDROOM WINDOW, WS STEVIE WALKING BICYCLE R TO L IN BG.					
88	3:12:29:07	CU PAM LOOKING OUT					

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COMBINED CONTINUITY & DIALOGUE			MASTER ENGLISH SUBTITLE/SPOTTING LIST				
Sc#	Time Code/ Feet/Frames	Scene Description	Title #	Start	End	Dur	Title
	1135+15	WINDOW TO L.					
89	3:12:34:09 1143+09	FROM INSIDE PAM'S BEDROOM, WS STEVIE WALKING TOWARD HOUSE IN FG. THEN HE STOPS.					
90	3:12:47:11 1163+03	CU PAM LOOKING OUT WINDOW TO L. THEN PAM LOWERS HER HEAD IN HER LEFT HAND.					
91	3:13:06:03 1191+03	INT. HOBBS KITCHEN. NIGHT. MS PAM WALKS INTO KITCHEN FROM R, RIGHT HAND ON HER FOREHEAD. SHE PICKS UP A PRESCRIPTION BOTTLE THEN SETS IT DOWN. THEN SHE PICKS UP ANOTHER PRESCRIPTION BOTTLE AND OPENS IT. THEN PAM WALKS OVER TO THE REFRIGERATOR AND LIFTS OFF A PAPER STUCK TO THE FRONT. SHE HOLDS IT IN HER HANDS.					
92	3:13:36:15	CU PAPER IN PAM'S HANDS. IT'S STEVIE'S MATH HOMEWORK FROM MAY 5, 1993, THE DAY HE DIED.					
93	3:13:40:10 1242+10	INT. SCHOOL. DAY. FROM WINDOW IN DOOR IN FG, WS OF CHILDREN PLAYING ON PLAYGROUND. MCU PAM APPEARS FROM R. CAMERA FOLLOWS AS SHE WALKS DOWN HALLWAY TO L. MRS. WILSON (OS) Who can solve this problem? PAM OPENS UP A	145. ITAL	3:13:54:16 1264+00	3:13:56:04 1266+04	1:12 2+04	MRS. WILSON TO STUDENTS)(OS) Who can solve this problem?

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COMBINED CONTINUITY & DIALOGUE			MASTER ENGLISH SUBTITLE/SPOTTING LIST				
Sc#	Time Code/ Feet/Frames	Scene Description	Title #	Start	End	Dur	Title
		CLASSROOM DOOR.					
94	3:13:57:06 1267+14	INT. CLASSROOM. DAY. WS CHILDREN, BACKS TO CAMERA, IN CHAIRS. SOME HAVE THEIR HANDS RAISED.	146.	3:13:59:18 1271+10	3:14:01:20 1274+12	2:02 3+02	PAM TO MRS. WILSON)/ MRS. WILSON TO PAM) -Mrs. Wilson? -Yes.
		PAM WALKS IN FROM RBG.	147.	3:14:02:11 1275+11	3:14:05:18 1280+10	3:07 4+15	PAM TO MRS. WILSON)/ MRS. WILSON TO PAM) -I'm so sorry to interrupt. I... -That's okay.
		PAM Mrs. Wilson?					
		MRS. WILSON Yes.					
		PAM I'm so sorry to interrupt. I...					
		MRS. WILSON That's okay.					
95	3:14:05:20 1280+12	MS PAM WALKING INTO CLASSROOM. MRS. WILSON WALKS UP TO HER FROM L. PAM LOOKS DOWN AT HER PURSE.	148.	3:14:06:19 1282+03	3:14:16:01 1296+01	9:06 13+14	PAM TO MRS. WILSON) I just found this-this homework that Stevie did that day.
		PAM I just found this-this homework that Stevie did that day.	149.	3:14:16:07 1296+07	3:14:21:23 1304+15	5:16 8+08	PAM TO MRS. WILSON) (CONT'D) Before. And I'm just wondering if you-you could grade it.
		PAM TAKES OUT THE HOMEWORK SHEET.	150.	3:14:22:12 1305+12	3:14:25:22 1310+14	3:10 4+14	MRS. WILSON TO PAM)/ PAM TO MRS. WILSON) -Sure. -Thank you.
		PAM (CONT'D) Before. And, um, I'm just wondering if you-you could grade it.					
		MRS. WILSON TAKES THE PAPER.					
		MRS. WILSON Sure.					
		PAM Thank you.					

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COMBINED CONTINUITY & DIALOGUE			MASTER ENGLISH SUBTITLE/SPOTTING LIST				
Sc#	Time Code/ Feet/Frames	Scene Description	Title #	Start	End	Dur	Title
		MRS. WILSON WALKS OFF TO L. PAM LOOKS AROUND THE ROOM.					
96	3:14:31:00 1318+08	WS STUDENTS SEATED AT DESKS. SHOT PANS R TO MRS. WILSON, WHO IS LEANING OVER HER DESK, GRADING STEVIE'S HOMEWORK.	151.	3:14:43:21 1337+13	3:14:47:16 1343+08	3:19 5+11	MRS. WILSON TO PAM) It's perfect. As usual. He was very good at math.
		MRS. WILSON RISES AND HANDS THE PAPER TO PAM.					
		MRS. WILSON It's perfect. As usual. He was very good at math.					
97	3:14:49:10 1346+02	MS TWO GIRLS FACING R. GIRL ON L STANDS UP.	152.	3:14:54:04 1353+04	3:14:56:18 1357+02 (over scene end)	2:14 3+14	PAM TO MRS. WILSON) He studied real hard at everything.
		PAM (OS) He...					
98	3:14:54:22 1354+06	MS MRS. WILSON AND PAM.	153.	3:14:58:13 1359+13	3:15:00:01 1362+01 (over scene end)	1:12 2+04	PAM TO MRS. WILSON) (CONT'D) He was a good boy.
		PAM (CONT'D) ...studied real hard at everything. He was a good boy.					
99	3:14:59:06 1360+14	MS MRS. WILSON FACING PAM, WHO IS STANDING BACK TO CAMERA IN RFG.	154.	3:15:00:05 1362+05	3:15:02:03 1365+03	1:22 2+14	MRS. WILSON TO PAM) Yes, ma'am, he was.
		MRS. WILSON Yes, ma'am, he was.					
100	3:15:03:02 1366+10	MS MRS. WILSON AND PAM.	155.	3:15:03:20 1367+12	3:15:05:05 1369+13	1:09 2+01	PAM TO MRS. WILSON) Thank you.
		PAM Thank you.	156.	3:15:05:21 1370+13	3:15:07:14 1373+06	1:17 2+09	GIRL TO PAM)/ PAM TO GIRL) -Mrs. Hobbs? -Yes.
		GIRL WHO STOOD UP, WALKS UP TO PAM.					

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COMBINED CONTINUITY & DIALOGUE			MASTER ENGLISH SUBTITLE/SPOTTING LIST				
Sc#	Time Code/ Feet/Frames	Scene Description	Title #	Start	End	Dur	Title
		GIRL Mrs. Hobbs?					
		PAM Yes.					
		THE GIRL GIVES PAM A HUG.					
101	3:15:12:04 1380+04	WS GIRL GIVING PAM HUG IN RBG AS MRS. WILSON AND OTHER STUDENTS WATCH.					
		THEN ONE BY ONE, OTHER STUDENTS GET UP AND HUG PAM.					
102	3:15:23:10 1397+02	MS PAM GETTING HUGGED BY CHILDREN AS MRS. WILSON, ON L, WATCHES.					
103	3:15:30:05 1407+05	INT. COURTROOM. DAY. HIGH ANGLE MCU JESSIE.	157. ITAL	3:15:31:00 1408+08	3:15:34:13 1413+13	3:13 5+05	FOGLEMAN TO GITCHELL) (OS) Inspector, during the course of your conversation with...
		FOGLEMAN (OS) Inspector, during the course of your conversation with...					
104	3:15:34:19 1414+03	CU PAM AND TERRY SITTING IN COURTROOM.	158. ITAL	3:15:34:19 1414+03	3:15:38:06 1419+06	3:11 5+03	FOGLEMAN TO GITCHELL) (OS) (CONT'D) ...Mr. Misskelley, was there a portion of a tape played for the defendant?
		FOGLEMAN (OS) (CONT'D) ...Mr. Misskelley, was there a portion of a tape played for the defendant?	159. ITAL	3:15:38:19 1420+03	3:15:41:03 1423+11	2:08 3+08	GITCHELL TO FOGLEMAN) (OS) Oh, yes, sir. I played this.
		GITCHELL (OS) Oh, yes, sir. I played this.					
105	3:15:42:12 1425+12	WS GITCHELL ON WITNESS CHAIR. BURNETT IS ON L. STIDHAM AND JESSIE ARE BACKS TO CAMERA IN RFG. FOGLEMAN IS STANDING ON R.	160. ITAL	3:15:43:01 1426+09	3:15:46:15 1431+15	3:14 5+06	TITLE SUPERED OVER PICTURE IN LOWER CENTER: THE COURT HEARS A BRIEF PORTION OF AARON'S INTERVIEW.
		GITCHELL IS HOLDING A					

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COMBINED CONTINUITY & DIALOGUE			MASTER ENGLISH SUBTITLE/SPOTTING LIST				
Sc#	Time Code/ Feet/Frames	Scene Description	Title #	Start	End	Dur	Title
		TAPE RECORDER. TITLE SUPERED OVER PICTURE IN LOWER CENTER: THE COURT HEARS A BRIEF PORTION OF AARON'S INTERVIEW. GITCHELL PRESSES A BUTTON ON THE TAPE RECORDER AND HOLDS IT UP TO THE MICROPHONE IN FRONT OF HIM.					
106	3:15:47:11 1433+03	MS GITCHELL. BURNETT IS SITTING BEHIND HIM ON L.	161. ITAL	3:15:49:01 1435+09	3:15:52:16 1441+00	2:15 3+15	TITLE SUPERED OVER PICTURE IN LOWER CENTER: THIS TAPE WAS NEVER OFFICIALLY ENTERED AS EVIDENCE.
		TITLE SUPERED OVER PICTURE IN LOWER CENTER: THIS TAPE WAS NEVER OFFICIALLY ENTERED AS EVIDENCE.	162.	3:15:48:15 1434+15	3:15:52:22 1441+06	4:07 6+07	AARON (ON TAPE) (SIMULTANEOUS) And nobody knows what happened but me.
107	3:15:53:05 1441+13	MCU RON SITTING IN COURTROOM. [TAPE BUTTON]	163. ITAL	3:15:54:08 1443+08	3:15:57:17 1448+09	3:09 5+01	FOGLEMEN GITCHELL)(OS) And after hearing the tape, what was the defendant's reaction?
		FOGLEMEN (OS) And after hearing the tape, what was the defendant's reaction?	164. ITAL	3:15:57:23 1448+15	3:16:01:02 1453+10	3:03 4+11	GITCHELL TO FOGLEMEN)(OS) Jessie immediately stated that he wanted to tell us about it.
		GITCHELL (OS) Jessie immediately stated that he wanted to tell us about it.					
108	3:16:01:20 1454+12	MS GITCHELL AND FOGLEMEN. BURNETT IS SITTING BEHIND THEM ON L. GITCHELL	165.	3:16:01:20 1454+12	3:16:04:14 1458+14	2:18 4+02	GITCHELL TO FOGLEMEN) (CONT'D) Then he said that he was present when the boys were murdered.

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COMBINED CONTINUITY & DIALOGUE			MASTER ENGLISH SUBTITLE/SPOTTING LIST				
Sc#	Time Code/ Feet/Frames	Scene Description	Title #	Start	End	Dur	Title
		(CONT'D) Then he said that he was present when the boys were murdered.					
109	3:16:05:06 1459+14	FLASHBACK: INT. POLICE INTERROGATION ROOM. DAY. RIDGE'S HAND PLACES PHOTOS OF THE THREE MURDERED BOYS ON A TABLE. TAPE RECORDER IS PARTLY VISIBLE BEHIND THEM.	166. ITAL	3:16:07:22 1463+14	3:16:10:07 1467+07	2:09 3+09	RIDGE TO JESSIE) (OS) Now you got in front of you pictures....
		RIDGE (OS) Now you got in front of you pictures....					
110	3:16:10:11 1467+11	MS JESSIE. RIDGE IS PARTLY VISIBLE ON R.	167. ITAL	3:16:10:11 1467+11	3:16:12:03 1470+03	1:16 2+08	RIDGE TO JESSIE) (OS) (CONT'D) ...of the three boys that were killed.
		RIDGE (OS) (CONT'D) ...of the three boys that were killed. Now which one of these three is the one which you say Damien hit?	168. ITAL	3:16:12:07 1470+07	3:16:15:11 1475+03	3:04 4+12	RIDGE TO JESSIE) (OS) (CONT'D) Now which one of these three is the one which you say Damien hit?
		JESSIE POINTS TO A PHOTO.					
111	3:16:16:22 1477+06	CU JESSIE'S RIGHT HAND POINTING TO PHOTO ON R. GITCHELL AND RIDGE ARE SITTING ACROSS TABLE FROM HIM.	169.	3:16:18:06 1479+06	3:16:22:09 1485+09	4:03 6+03	RIDGE INTO TAPE RECORDER) Misskelley has indicated the third photo which will be...
		RIDGE SPEAKS INTO THE TAPE RECORDER.					
		RIDGE Misskelley has indicated the third photo which will be...					
112	3:16:22:16 1486+00	CU JESSIE LOOKING DOWN. THEN HE LOOKS UP.	170.	3:16:23:06 1486+14	3:16:24:13 1488+13	1:07 1+15	JESSIE TO RIDGE) Michael Moore.
		JESSIE Michael Moore.					

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COMBINED CONTINUITY & DIALOGUE			MASTER ENGLISH SUBTITLE/SPOTTING LIST				
Sc#	Time Code/ Feet/Frames	Scene Description	Title #	Start	End	Dur	Title
113	3:16:24:23 1489+07	MS GITCHELL AND RIDGE. RIDGE TURNS TO FACE GITCHELL. GITCHELL LEANS OVER TOWARD THE PHOTOS AND POINTS TO ONE ON R. GITCHELL Are you pointing--uh, that's the Byers boy.	171.	3:16:29:04 1495+12	3:16:33:19 1502+11	4:15 6+15	GITCHELL TO JESSIE) Are you pointing--uh, that's the Byers boy.
114	3:16:34:04 1503+04	CU JESSIE. JESSIE Christopher? GITCHELL (OS) Yeah. Is that who you're pointing at? JESSIE Yeah.	172. 173. ITAL 174.	3:16:35:00 1504+08 3:16:36:06 1506+06 3:16:39:14 1511+06	3:16:36:02 1506+02 3:16:38:14 1509+14 3:16:40:14 1512+14	1:02 1+10 2:08 3+08 1:00 1+08	JESSIE TO GITCHELL) Christopher? GITCHELL TO JESSIE)(OS) Yeah. Is that who you're pointing at? JESSIE TO GITCHELL) Yeah.
115	3:16:40:15 1512+15	MS GITCHELL AND RIDGE. GITCHELL SITS BACK. RIDGE What time did all this take place?	175.	3:16:46:12 1521+12	3:16:48:10 1524+10	1:22 2+14	RIDGE TO JESSIE) What time did all this take place?
116	3:16:49:01 1525+09	CU JESSIE. JESSIE About twelve noon. RIDGE (OS) Okay. Was it after school let out? JESSIE I--I don't go to school.	176. 177. ITAL 178.	3:16:50:19 1528+03 3:16:53:07 1531+15 3:16:59:03 1540+11	3:16:53:03 1531+11 3:16:57:02 1537+10 3:17:01:13 1544+05	2:08 3+08 3:19 5+11 2:10 3+10	JESSIE TO RIDGE) About twelve noon. RIDGE TO JESSIE) (OS) Okay. Was it after school let out? JESSIE TO RIDGE) I--I don't go to school.
117	3:17:01:20 1544+12	MS GITCHELL AND RIDGE. RIDGE These little boys--	179. 180.	3:17:01:20 1544+12 3:17:03:16 1547+08	3:17:03:11 1547+03 3:17:09:03 1555+11	1:15 2+07 5:11 8+03	RIDGE TO JESSIE) These little boys-- JESSIE TO RIDGE) No, no, no. They.. they...they...

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COMBINED CONTINUITY & DIALOGUE			MASTER ENGLISH SUBTITLE/SPOTTING LIST				
Sc#	Time Code/ Feet/Frames	Scene Description	Title #	Start	End	Dur	Title
		JESSIE No, no, no. They...			(over scene end)		they skipped school.
118	3:17:04:18 1549+02	MS JESSIE. RIDGE IS PARTLY VISIBLE IN RFG.					
		JESSIE (CONT'D) ...they...they...they skipped school.					
119	3:17:09:23	MS GITCHELL AND RIDGE. THEY LOOK AT EACH OTHER.					
120	3:17:14:14 1563+14	FLASHBACK: INT. SCHOOL. DAY. WS STEVIE AND CHRISTOPHER LEANING TOWARD EACH OTHER IN CLASS.	181. ITAL	3:17:14:14 1563+14	3:17:17:15 1568+07	3:01 4+09	STIDHAM TO GITCHELL)(OS) Little boys didn't skip school that day, did they, Inspector?
		STIDHAM (OS) Little boys didn't skip school that day, did they, Inspector?					
121	3:17:18:08 1569+08	MCU GITCHELL IN WITNESS CHAIR. BURNETT IS SITTING BEHIND HIM ON L.	182.	3:17:18:08 1569+08	3:17:20:00 1572+00	1:16 2+08	GITCHELL TO STIDHAM) No, the little boys did not.
		GITCHELL No, the little boys did not.	183. ITAL	3:17:20:07 1572+07	3:17:22:21 1576+05	2:14 2+14	STIDHAM TO GITCHELL)(OS) But Jessie said the murders took place around noon.
		STIDHAM (OS) But Jessie said the murders took place around noon. You...	184.	3:17:23:01 1576+09	3:17:25:07 1579+15 (over scene end)	2:06 3+06	STIDHAM TO GITCHELL) (CONT'D) You knew that wasn't correct, did you not?
122	3:17:23:12 1577+04	MS STIDHAM FACING L. STIDHAM (CONT'D) ...knew that wasn't correct, did you not?					
123	3:17:25:21 1580+13	MCU GITCHELL IN WITNESS CHAIR. BURNETT IS SITTING BEHIND HIM ON L.	185.	3:17:26:13 1581+13	3:17:27:13 1583+05	1:00 1+08	GITCHELL TO STIDHAM) That's right.
		GITCHELL	186.	3:17:27:17 1583+09	3:17:30:08 1587+08	2:15 3+15	GITCHELL TO JESSIE) Jessie, what time did the boys

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Sc#	Time Code/ Feet/Frames	Scene Description	Title #	Start	End	Dur	Title
		That's right. GITCHELL (OS) Jessie...			(over scene end)		come in to the woods?
124	3:17:28:06 1584+06	FLASHBACK: INT. INTERROGATION ROOM. DAY. MCU GITCHELL. GITCHELL (CONT'D) ...what time did the boys come in to the woods?					
125	3:17:30:17 1588+01	MS JESSIE. JESSIE What, I would say about five or six.	187.	3:17:32:21 1591+05	3:17:35:16 1595+08	2:19 4+03	JESSIE TO GITCHELL) What, I would say about five or six.
126	3:17:36:13 1596+13	MS GITCHELL. GITCHELL Earlier, uh, you said seven or eight. What time is it?	188.	3:17:36:13 1596+13	3:17:41:12 1604+04	4:23 7+07	GITCHELL TO JESSIE) Earlier, uh, you said seven or eight. What time is it?
127	3:17:41:18 1604+10	MS JESSIE. JESSIE It-it was seven or eight. GITCHELL (OS) It was--you are sure of that. JESSIE Yeah, yeah. It was getting dark outside.	189.	3:17:41:18 1604+10	3:17:43:06 1606+14	1:12 2+04	JESSIE TO GITCHELL) It-it was seven or eight.
			190.	3:17:43:10 1607+02	3:17:45:09 1610+01	1:23 2+15	GITCHELL TO JESSIE) (OS) It was--you are sure of that.
			191.	3:17:45:10 1610+02	3:17:47:15 1613+07	2:05 3+05	JESSIE TO GITCHELL) Yeah, yeah. It was getting dark outside.
128	3:17:48:05 1614+05	MS GITCHELL. GITCHELL Okay. And what did they use to tie the boys up with?	192.	3:17:48:05 1614+05	3:17:53:19 1622+11	5:14 8+06	GITCHELL TO JESSIE) Okay. And what did they use to tie the boys up with?
129	3:17:54:13 1623+13	MS JESSIE. JESSIE Rope.	193.	3:17:58:02 1629+02	3:17:59:06 1630+14	1:04 1+12	JESSIE TO GITCHELL) Rope.

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Sc#	Time Code/ Feet/Frames	Scene Description	Title #	Start	End	Dur	Title
130	3:17:59:17 1631+09	CU ROPE TIED AROUND BOY'S NUDE LEG AND HAND. STIDHAM (OS) How were the...	194. ITAL	3:18:03:00 1636+08	3:18:06:04 1641+04 (over scene end)	3:04 4+12	STIDHAM TO GITCHELL) (OS) How were the boys tied when the bodies were discovered?
131	3:18:03:12 1637+04	MCU GITCHELL IN WITNESS CHAIR. BURNETT IS SITTING BEHIND HIM ON L. STIDHAM) (OS) (CONT'D) ... boys tied when the bodies were discovered? GITCHELL They were tied by their own shoestrings.	195.	3:18:06:18 1642+02	3:18:08:09 1644+09	1:15 2+07	GITCHELL TO STIDHAM) They were tied by their own shoestrings.
132	3:18:08:10 1644+10	CU NUDE BOY'S HAND AND FOOT TIED WITH SHOESTRING.					
133	3:18:10:07 1647+07	CU PAM AND TERRY SITTING IN COURTROOM. PAM Why didn't he know those things? Why is he wrong? STIDHAM (OS) During the time of this investigation, did it occur to you that his entire story was false? PAM If Jessie was there, why didn't he know? TERRY It don't matter, Pam. GITCHELL (OS) I feel Jessie did tell us a good bit of truth. But it also lessened his activity.	196. 197. ITAL 198. ITAL 199. 200. 201.	3:18:11:00 1648+08 3:18:14:15 1653+15 3:18:16:13 1656+13 3:18:17:12 1658+04 3:18:19:13 1661+05 3:18:21:09 1664+01 3:18:23:06	3:18:14:14 1653+14 3:18:16:09 1656+09 3:18:20:00 1662+00 3:18:19:09 1661+01 3:18:21:09 1664+01 3:18:23:06	3:14 5+06 1:18 2+10 3:11 5+03 1:21 2+13 1:20 2+12 1:21	PAM TO TERRY) Why didn't he know those things? Why is he wrong? STIDHAM TO GITCHELL) (OS) During the time of this investigation... STIDHAM TO GITCHELL) (OS) (CONT'D) ...did it ever occur to you that his entire story was false? PAM TO TERRY) (OVERLAPPING) If Jessie was there, why didn't he know? TERRY TO PAM) (OVERLAPPING) It don't matter, Pam. GITCHELL TO STIDHAM)

DEVIL'S KNOT
Combined Continuity & Spotting List

COMBINED CONTINUITY & DIALOGUE			MASTER ENGLISH SUBTITLE/SPOTTING LIST				
Sc#	Time Code/ Feet/Frames	Scene Description	Title #	Start	End	Dur	Title
134	3:18:26:01 1671+01	PAM It does matter.	ITAL	1664+01	1666+14	2+13	(OS) (OVERLAPPING) I feel Jessie did tell us a good bit of truth.
		TERRY He did it. He did.	202. ITAL	3:18:23:10 1667+02	3:18:25:16 1670+08	2:06 3+06	GITCHELL TO STIDHAM) (OS) (CONT'D) (OVERLAPPING) But it also lessened his activity.
			203.	3:18:21:13 1664+05	3:18:24:23 1669+07	3:10 5+02	PAM TO TERRY)/ TERRY TO PAM) (OVERLAPPING) -It does matter. -He did it. He did.
		SIDE VIEW MS PAM AND TERRY SITTING IN COURTROOM.	204.	3:18:26:01 1671+01	3:18:29:02 1675+10	3:01 4+09	GITCHELL TO STIDHAM)(OS) ...which is common in my twenty years' career.
		GITCHELL (OS) ...which is common in my twenty years' career.	205. ITAL	3:18:29:06 1675+14	3:18:30:18 1678+02	1:12 2+04	STIDHAM TO GITCHELL)(OS) I'm not talking about Jessie lessening...
135	3:18:30:19 1678+03	STIDHAM (OS) I'm not talking about Jessie					
		PAM TURNS HER HEAD.					
136	3:18:33:11 1682+03	CU RON, LISTENING.	206. ITAL	3:18:30:19 1678+03	3:18:32:16 1681+00	1:21 2+13	STIDHAM TO GITCHELL)(OS) (CONT'D) ... his involvement in the crimes. I'm saying...
		STIDHAM (OS) (CONT'D) ...lessening his involvement in the crimes. I'm saying...					
136	3:18:33:11 1682+03	RON TURNS HIS HEAD TO L.					
		MS PAM LOOKING TO HER L. TERRY IS SITTING NEXT TO HER.	207. ITAL	3:18:33:11 1682+03	3:18:35:11 1685+03	2:00 3+00	STIDHAM TO GITCHELL)(OS) (CONT'D) ...is it common for the police to simply ignore...
		STIDHAM (OS) (CONT'D) ...is it common for the police to simply ignore all those big, obvious problems...	208.	3:18:35:15 1685+07	3:18:39:11 1691+03 (over scene end)	3:20 5+12	STIDHAM TO GITCHELL) (CONT'D) ... all those big, obvious problems with his story and...

DEVIL'S KNOT
Combined Continuity & Spotting List

COMBINED CONTINUITY & DIALOGUE			MASTER ENGLISH SUBTITLE/SPOTTING LIST				
Sc#	Time Code/ Feet/Frames	Scene Description	Title #	Start	End	Dur	Title
137	3:18:37:06 1687+14	MS STIDHAM. STIDHAM (CONT'D) ...with his story and assume that everything else he's telling you has got to be correct?	209.	3:18:39:15 1691+07	3:18:43:10 1697+02	3:19 5+11	STIDHAM TO GITCHELL) (CONT'D) ...assume that everything else he's telling you has got to be correct?
138	3:18:44:05 1698+05	MCU GITCHELL SITTING IN WITNESS CHAIR. BURNETT IS SITTING BEHIND HIM ON L. GITCHELL Jessie simply got confused. That's all.	210.	3:18:44:05 1698+05	3:18:48:03 1704+03	3:22 5+14	GITCHELL TO STIDHAM) Jessie simply got confused. That's all.
139	3:18:49:23 1706+15	MS STIDHAM AND JESSIE STANDING IN RFG. REST OF PEOPLE IN COURTROOM ARE SEATED BEHIND THEM.	211. ITAL	3:18:50:04 1707+04	3:18:53:01 1711+09	2:21 4+05	BURNETT TO COURTROOM) (OS) I repeat. I am acutely aware...
		THEN SHOT PANS L AS BURNETT SPEAKS. A JUROR HANDS A PAPER TO BAILIFF IN BG.	212. ITAL	3:18:53:05 1711+13	3:18:54:20 1714+04	1:15 2+07	BURNETT TO COURTROOM) (OS) (CONT'D) ... there's a great deal of emotion involved.
		BURNETT (OS) I repeat. I am acutely aware there's a great deal of emotion involved. But this court will not tolerate any verbal outburst...	213. ITAL	3:18:55:00 1714+08	3:18:59:09 1721+01	4:09 6+09	BURNETT TO COURTROOM) (OS) (CONT'D) But this court will not tolerate any verbal outburst...
		THE BAILIFF WALKS OVER TO BURNETT WITH THE VERDICT. BURNETT (CONT'D) ...any display of emotion whatsoever. THE BAILIFF PUTS THE VERDICT IN FRONT OF BURNETT.	214.	3:18:59:13 1721+05	3:19:02:04 1725+04	2:15 3+15	BURNETT TO COURTROOM) (CONT'D) ...any display of emotion whatsoever.
140	3:19:03:15 1727+07	WS RON STANDING IN BACK OF COURTROOM, RIGHT HAND ON WALL.					

DEVIL'S KNOT
Combined Continuity & Spotting List

COMBINED CONTINUITY & DIALOGUE			MASTER ENGLISH SUBTITLE/SPOTTING LIST				
Sc#	Time Code/ Feet/Frames	Scene Description	Title #	Start	End	Dur	Title
141	3:19:07:06 1732+14	WS STIDHAM AND JESSIE STANDING IN RFG. FOGLEMEN IS SEATED ON L. REST OF COURTROOM OBSERVERS ARE SITTING BEHIND THEM. BURNETT (OS) The verdicts read as follows.	215. ITAL	3:19:09:15 1736+07	3:19:11:08 1739+00	1:17 2+09	BURNETT TO COURTROOM)(OS) The verdicts read as follows.
142	3:19:12:06 1740+06	MS BURNETT READING VERDICT. BURNETT (CONT'D) We the jury find Jessie Lloyd Misskelley, Junior guilty...	216.	3:19:12:18 1741+02	3:19:15:20 1745+12	3:02 4+10	BURNETT TO COURTROOM) (CONT'D) We the jury find Jessie Lloyd Misskelley, Junior guilty...
143	3:19:16:04 1746+04	MS STIDHAM AND JESSIE FACING L. OTHERS ARE VISIBLE IN BG. BURNETT (OS) (CONT'D) ...of murder in the first degree in the death of Michael Moore. TWO OFFICERS APPROACH JESSIE FROM BEHIND. BURNETT (OS) (CONT'D) And a second degree murder in the...	217. ITAL	3:19:16:04 1746+04	3:19:19:15 1751+07	3:11 5+03	BURNETT TO COURTROOM) (OS) (CONT'D) ...of murder in the first degree in the death of Michael Moore.
			218. ITAL	3:19:20:16 1753+00	3:19:22:22 1756+06 (over scene end)	2:06 3+06	BURNETT TO COURTROOM) (OS) (CONT'D) And a second degree murder in the deaths...
144	3:19:22:07 1755+07	MS PROSECUTOR AND FOGLEMEN. PAM AND TERRY ARE SEATED IN ROW BEHIND THEM. BURNETT (OS) (CONT'D) ...deaths of Christopher Byers and Steven Branch. JOHN REACHES OVER AND PUTS A HAND ON TERRY'S BACK.	219. ITAL	3:19:23+04 1756+12	3:19:26:03 1761+03	2:23 4+07	BURNETT TO COURTROOM) (OS) (CONT'D) ..of Christopher Byers and Steven Branch.

DEVIL'S KNOT
 Combined Continuity & Spotting List

COMBINED CONTINUITY & DIALOGUE			MASTER ENGLISH SUBTITLE/SPOTTING LIST				
Sc#	Time Code/ Feet/Frames	Scene Description	Title #	Start	End	Dur	Title
145	3:19:26:05 1761+05	MCU STIDHAM AND JESSIE. OFFICER STANDING BEHIND THEM LEADS JESSIE AWAY TO R. STIDHAM TURNS HIS HEAD TO WATCH. RON, IN BG, WALKS ACROSS ROOM, THEN WALKS OUT OF THE COURTROOM.					
	3:19:34:21 1774+05	LAST FRAME OF PICTURE. TOTAL RUN TIME = 19:34:21 1762+05 END OF REEL THREE					