

DEVIL'S KNOT
Combined Continuity & Spotting List

COMBINED CONTINUITY & DIALOGUE			MASTER ENGLISH SUBTITLE/SPOTTING LIST				
Sc#	Time Code	Scene Description	Title #	Start	End	Dur	Title
1	4:00:00:00 12+00	REEL FOUR INT. COURTROOM. DAY. CU TERRY HUGGING PAM. JOHN IS SITTING BEHIND THEM ON L. RIDGE IS SITTING BEHIND THEM ON R. TERRY It's almost over, Pam. We're gonna win. PAM LOOKS UNHAPPY.	1.	4:00:00:15 12+15	4:00:04:21 19+05	4:06 6+06	TERRY TO PAM) It's almost over, Pam. We're gonna win.
2	4:00:09:13 26+05	EXT. COURTHOUSE. DAY. A REPORTER IS TALKING TO A MAN ON L. RON EXITS COURTHOUSE DOOR. DOCUMENTARY REPORTER (OS) The sentence. Do you think it was...	2 ITAL	4:00:09:13 26+05	4:00:11:12 29+04	1:23 2+15	DOCUMENTARY REPORTER TO JOHN)(OS) The sentence. How do you feel about the sentence.
		DOCUMENTARY REPORTER (OS) The sentence. Do you think it was...	3.	4:00:11:16 29+08	4:00:14:04 33+04 (over scene end)	2:12 3+12	DOCUMENTARY REPORTER TO JOHN) (CONT'D) Do you think it was a just and proper sentence?
3	4:00:13:04 31+12	WS JOHN AND MELISSA BEING INTERVIEWED BY DOCUMENTARY CREW. OTHER PEOPLE ARE BEING INTERVIEWED IN LFG. DOCUMENTARY REPORTER (CONT'D) ...a just and proper sentence? JOHN Life plus forty? It's fine with me.	4.	4:00:14:08 33+08	4:00:17:17 38+09	3:09 5+01	JOHN TO DOCUMENTARY REPORTER) Life plus forty? It's fine with me.
4	4:00:17:23 38+15	WS RON STANDING ON TOP STEP OF COURTHOUSE, FACING L. JOHN (OS) (CONT'D) It's one down, two to go. And the good Lord...	5. ITAL	4:00:17:23 38+15	4:00:19:23 41+15	2:00 3+00	JOHN TO DOCUMENTARY REPORTER)(OS) (CONT'D) It's one down, two to go.
		JOHN (OS) (CONT'D) It's one down, two to go. And the good Lord...	6.	4:00:20:04 42+04	4:00:23:08 47+00 (over scene end)	3:04 4+12	JOHN TO DOCUMENTARY REPORTER) (CONT'D) And the good Lord said Lucifer and a third of the angels...

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5	4:00:21:01 43+09	WS JOHN AND MELISSA FACING REPORTER AND CREW. JOHN (CONT'D) ...said Lucifer and a third of the angels were cast out of heaven. He	7.	4:00:23:12 47+04	4:00:25:17 50+09 (over scene end)	2:05 3+05	JOHN TO DOCUMENTARY REPORTER) (CONT'D) ... were cast out of heaven. He didn't need them.
6	4:00:25:04 49+12	WS RON STANDING ON TOP STEP OF COURTHOUSE, FACING L. JOHN (OS) (CONT'D) ...didn't need them. 'Cause he took their minds and manipulated them. RON LOOKS OUT TO R.	8. ITAL	4:00:25:21 50+13	4:00:28:23 55+07	3:02 4+10	JOHN TO DOCUMENTARY REPORTER)(OS) (CONT'D) 'Cause he took their minds and manipulated them.
7	4:00:29:02 55+10	WS PAM STANDING NEXT TO TREES. JOHN (OS) (CONT'D) And they prayed to the Devil and they prayed to Satan and all kinds of Satanic worship...	9. ITAL	4:00:29:02 55+10	4:00:32:02 60+02	3:00 4+08	JOHN TO DOCUMENTARY REPORTER)(OS) (CONT'D) And they prayed to the Devil and they prayed to their Satan...
		PAM LOOKS DOWN AT HER PURSE AND TURNS AROUND.	10. ITAL	4:00:32:06 60+06	4:00:35:00 64+08	2:18 4+02	JOHN TO DOCUMENTARY REPORTER)(OS) (CONT'D) ...and did all kinds of Satanic worship...
8	4:00:35:06 64+14	WS PAM STANDING IN FG. JOHN AND MELISSA ARE BEING INTERVIEWED BY CREW IN BG. OTHERS ARE ALSO STANDING IN BG BEHIND HER. JOHN (OS) (CONT'D) ...services, wild, crazy orgies I've been told.	11. ITAL	4:00:35:06 64+14	4:00:38:18 70+02	3:12 5+04	JOHN TO DOCUMENTARY REPORTER)(OS) (CONT'D) ...services, wild, crazy orgies I've been told.
		JOHN (OS) (CONT'D) ...services, wild, crazy orgies I've been told.	12. ITAL	4:00:47:18 83+10	4:00:50:09 87+09	2:15 3+15	JOHN TO DOCUMENTARY REPORTER)(OS) (CONT'D) There's a war going on.
		WS RON WALKS DOWN FROM THE COURTHOUSE	13. ITAL	4:00:52:06 90+06	4:00:56:22 97+06	4:16 7+00	JOHN TO DOCUMENTARY REPORTER)(OS) (CONT'D)

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		STEPS AND STOPS AND LOOKS AT PAM. THEN HE STARTS TO WALK TOWARD HER.	14.	4:00:55:22 95+14	4:00:57:01 97+09	1:03 1+11	It's a war between Satan, Lucifer and the Lord. RON TO PAM) (OVERLAPPING) Mrs. Hobbs.
		JOHN (OS) (CONT'D) There's a war going on. It's a war between Satan, Lucifer and the Lord.					
		TERRY WALKS UP BEHIND THEM.					
		RON Mrs. Hobbs.					
		PAM TURNS AROUND.					
9	4:00:58:23 100+07	MCU PAM. JOHN (OS) Here we are today to make sure those people...	15. ITAL	4:00:58:23 100+07	4:01:01:20 104+12	2:21 4+05	JOHN TO DOCUMENTARY REPORTER) (OS) Here we are today to make sure those people...
		RON (OS) Hey.	16. ITAL	4:01:02:00 105+00	4:01:03:00 106+08	1:00 1+08	RON TO PAM)(OS) Hey.
10	4:01:03:19 107+11	WS TERRY WALKS UP TO RON. PAM IS STANDING BACK TO CAMERA IN RFG. TERRY You stay away from us.	17.	4:01:08:13 114+13	4:01:10:04 117+04	1:15 2+07	TERRY TO RON) You stay away from us.
		PAM WALKS UP TO THEM.					
11	4:01:12:14 120+14	MCU TERRY FACING RON, STANDING IN RFG. TERRY (CONT'D) You don't talk to her.	18.	4:01:12:14 120+14	4:01:16:10 126+10	3:20 5+12	TERRY TO RON) (CONT'D) You don't talk to her. Understand?
		PAM WALKS UP TO TERRY ON L. TERRY PUTS HIS RIGHT ARM AROUND HER.					
		TERRY					

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		(CONT'D) Understand?					
12	4:01:17:04 127+12	MCU RON FACING TERRY AND PAM, STANDING BACKS TO CAMERA IN LFG. TERRY (CONT'D) You hear me?	19.	4:01:18:21 130+05	4:01:20:11 132+11	1:14 2+06	TERRY TO RON) (CONT'D) You hear me?
13	4:01:21:05 133+13	CU PAM AND TERRY FACING RON, STANDING ON R. TERRY (CONT'D) You bother my wife, and by God, it's on.	20.	4:01:21:18 134+10	4:01:24:11 138+11	2:17 4+01	TERRY TO RON) (CONT'D) You bother my wife, and by God, it's on.
		PAM All right, Terry, let's go home. Come on. Come on. TERRY AND PAM WALK OFF TO R. PAM LOOKS AT RON.	21.	4:01:24:12 138+12	4:01:28:03 144+03	3:15 5+07	PAM TO TERRY) All right, Terry, let's go home. Come on. Come on.
14	4:01:29:13 146+05	MCU RON. JOHN (OS) ...and I say bring it on.	22. ITAL	4:01:29:13 146+05	4:01:34:05 153+05	4:16 7:00	JOHN TO DOCUMENTARY REPORTER)(OS) ...and I say bring it on.
15	4:01:35:03 154+_11	MS RON, BACK TO CAMERA, WATCHING PEOPLE BEING INTERVIEWED OUTSIDE THE COURTHOUSE. A CAMERA VAN IS IN LFG. JOHN (OS) (CONT'D) For me this place is like hell on earth. 'Cause I know three babies was killed.	23. ITAL	4:01:35:14 155+06	4:01:38:04 159+04	2:14 3+14	JOHN TO DOCUMENTARY REPORTER)(OS) (CONT'D) For me this place is like hell on earth.
			24. ITAL	4:01:38:08 159+08	4:01:41:22 164+14	3:14 5+06	JOHN TO DOCUMENTARY REPORTER)(OS) (CONT'D) 'Cause I know three babies was killed.
16	4:01:42:08 165+08	MS JOHN SPEAKING INTO CAMERA BEING HELD BY MAN IN LFG. MELISSA IS STANDING NEXT TO HIM ON R.	25.	4:01:42:08 165+08	4:01:45:12 170+04	3:04 4+12	JOHN TO DOCUMENTARY REPORTER) (CONT'D) I know my son was castrated.

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17	4:01:45:20 170+12	JOHN (CONT'D) I know my son was castrated. MCU RON, WATCHING. JOHN (OS) (CONT'D) And lay on that bank and bled to death. I know he was choked.	26. ITAL	4:01:45:20 170+12	4:01:48:00 174+00	2:04 3+04	JOHN TO DOCUMENTARY REPORTER)(OS) (CONT'D) And lay on that bank and bled to death.
18	4:01:50:16 178+00	MS MAN HOLDING CAMERA EQUIPMENT INSIDE VAN ON L. RON WALKS UP FROM BEHIND. RON How's the documentary coming along?	27. ITAL	4:01:48:15 174+15	4:01:50:09 177+09	1:18 2+10	JOHN TO DOCUMENTARY REPORTER)(OS) (CONT'D) I know he was choked.
19	4:01:56:12 186+12	MCU RON. RON (CONT'D) Y'all been here every day, right, interviewing families. Must be fascinating.	28. 29. 30.	4:01:54:07 183+07	4:01:55:23 185+15	1:16 2+08	RON TO DOCUMENTARY CREW MEMBER) How's the documentary coming along?
20	4:02:01:09 194+01	MS MAN FACING RON, STANDING BACK TO CAMERA IN RFG. THE MAN SITS ON THE EDGE OF THE VAN AND FOLDS HIS ARMS. MAN Yeah. We're getting some pretty good stuff.	29. 30. 31.	4:01:56:22 187+06	4:01:59:10 191+02	2:12 3+12	RON TO DOCUMENTARY CREW MEMBER) (CONT'D) Y'all been here every day, right, interviewing families.
21	4:02:07:13	MCU RON.	30. 31. 32.	4:01:59:14 191+06	4:02:00:18 193+02	1:04 1+12	RON TO DOCUMENTARY CREW MEMBER) (CONT'D) Must be fascinating.
				4:02:03:05 196+13	4:02:07:06 202+14	4:01 6+01	DOCUMENTARY CREW MEMBER) Yeah. We're getting some pretty good stuff.
				4:02:08:03	4:02:10:19	2:16	RON TO DOCUMENTARY

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	203+05	RON Especially. John Mark Byers seems to like the attention.		204+03	208+03	4+00	CREW MEMBER) Especially John Mark Byers seems to like the attention.
22	4:02:10:21 208+05	MS MAN SITTING ON VAN FACING RON, STANDING BACK TO CAMERA IN RFG. MAN Well, he's not shy, that's for sure.	33.	4:02:10:21 208+05	4:02:12:15 210+15	1:18 2+10	DOCUMENTARY CREW MEMBER) Well, he's not shy, that's for sure.
		RON Did he ever do...	34.	4:02:12:20 211+04	4:02:16:08 216+08 (over scene end)	3:12 5+04	RON TO DOCUMENTARY CREW MEMBER) Did he ever do or say anything unusual?
23	4:02:14:10 213+10	MCU RON. RON (CONT'D) ...or say anything unusual? I don't mean just holding court for cameras and reporters. I mean, like something...	35.	4:02:17:07 217+15	4:02:21:14 224+06	4:07 6+07	RON TO DOCUMENTARY CREW MEMBER) (CONT'D) I don't mean just holding court for cameras and reporters.
		RON (CONT'D) ...suspicious or strange?	36.	4:02:21:18 224+10	4:02:26:15 231+15 (over scene end)	4:21 7+05	RON TO DOCUMENTARY CREW MEMBER) I mean, like something suspicious or strange?
24	4:02:24:09 228+09	MCU MAN. RON (OS) (CONT'D) ...suspicious or strange? MAN Yeah. He did do something strange. Very strange.	37.	4:02:27:22 233+14	4:02:32:20 241+04	4:22 7+06	DOCUMENTARY CREW MEMBER TO RON) Yeah. He did do something strange. Very strange.
25	4:02:33:16 242+08	INT. GITCHELL'S OFFICE. DAY. CU KNIFE ON TABLE. RON (OS) He gave this as a gift to the documentary crew. PAN UP TO MS GITCHELL SITTING BEHIND DESK. RON (OS) (CONT'D)	38. ITAL	4:02:34:12 243+12	4:02:38:02 249+02	3:14 5+06	RON TO GITCHELL) (OS) He gave this as a gift to the documentary crew.
			39. ITAL	4:02:38:15 249+15	4:02:40:17 253+01	2:02 3+02	RON TO GITCHELL)(OS) (CONT'D) So when were you planning on telling us about it?
			40.	4:02:41:21 254+13	4:02:45:09 260+01	3:12 5+04	GITCHELL TO RON) Mr. Fogleman released the records concerning this knife

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		So when were you planning on telling us about it?					yesterday.
		GITCHELL Mr. Fogleman released the records concerning this knife yesterday.					
26	4:02:46:09 261+09	MCU RON. RON But you've known about it for months. How could you not tell us about it?	41.	4:02:46:09 261+09	4:02:47:23 263+15	1:14 2+06	RON TO GITCHELL) But you've known about it for months.
		GITCHELL (OS) Well we had to...	42.	4:02:48:03 264+03	4:02:49:06 265+14	1:03 1+11	RON TO GITCHELL) (CONT'D) How could you not tell us about it?
			43.	4:02:49:23 266+15	4:02:53:04 271+12	3:05 4+13	GITCHELL TO RON) Well we had to send it to the lab first. DNA testing.
27	4:02:50:16 268+00	WS GITCHELL SITTING AT DESK FACING RON, WHO IS SITTING BACK TO CAMERA IN LFG. GITCHELL (CONT'D) ...send it to the lab first. DNA testing.					
28	4:02:53:16 272+08	MCU RON. RON There was blood on the knife.	44.	4:02:53:16 272+08	4:02:55:13 275+05	1:21 2+13	RON TO GITCHELL) There was blood on the knife.
29	4:02:56:01 276+01	MCU GITCHELL. GITCHELL Just a little bit. I'll show you right here.	45.	4:02:56:01 276+01	4:02:59:05 280+13	3:04 4+12	GITCHELL TO RON) Just a little bit. I'll show you right here.
		GITCHELL LEANS OVER THE KNIFE. GITCHELL (CONT'D) Lock joint where the blade...	46.	4:03:00:01 282+01	4:03:03:21 287+13 (over scene end)	3:20 5+12	GITCHELL TO RON) (CONT'D) Lock joint where the blade folds back. Just not much.

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30	4:03:01:18 284+10	HIGH ANGLE CU KNIFE. GITCHELL POINTS TO JOINT WITH A PEN. GITCHELL (OS) (CONT'D) ...folds back. Just not much.					
31	4:03:05:05 289+13	CU RON. RON Where you might miss it if you're trying to wipe the blade clean.	47.	4:03:05:05 289+13	4:03:08:02 294+02	2:21 4+05	RON TO GITCHELL) Where you might miss it if you're trying to wipe the blade clean.
32	4:03:09:15 296+07	CU GITCHELL. HE RESTS HIS HEAD ON HIS RIGHT FIST. GITCHELL That did cross my mind. FORD (OS) On January twenty sixth...	48. 49. ITAL	4:03:11:04 298+12 4:03:14:04 303+04	4:03:12:19 301+03 4:03:17:06 307+14 (over scene end)	1:15 2+07 3:02 4+10	GITCHELL TO RON) That did cross my mind. FORD TO JOHN) (OS) On January twenty sixth 1994, Gitchell asked you...
33	2:03:15:16 305+08	MS FORD, SEEN FROM CHEST DOWN, HOLDS OUT KNIFE TO FRONT ROW OF JURORS. FORD (OS) (CONT'D) ...1994, Gitchell asked you, "Have you used the knife?" And you said, "I never used it. Hopefully...	50. ITAL 51. ITAL	4:03:17:10 308+02 4:03:20:09 312+09	4:03:20:05 312+05 4:03:22:12 315+12 (over scene end)	2:19 4+01 2:03 3+03	FORD TO JOHN) (OS) (CONT'D) "Have you used the knife?" And you said, "I never used it. FORD TO JOHN) (OS) (CONT'D) Hopefully I was going to use it for deer hunting...
34	4:03:21:03 313+11	MCU JASON AND DAMIEN SITTING IN COURTROOM, FACING L. TITLE SUPERED OVER PICTURE IN LOWER L: ECHOLS - BALDWIN TRIAL FEB, 28 - MAR. 19, 1994 FORD (OS) (CONT'D)	52. ITAL 53. ITAL	4:03:21:09 314+01 4:03:22:16 316+00	4:03:24:10 318+10 4:03:25:06 319+14 (over scene end)	3:01 4+09 2:14 3+14	TITLE SUPERED OVER PICTURE IN LOWER L: ECHOLS - BALDWIN TRIAL FEB, 28 - MAR. 19, 1994 FORD TO JOHN) (OS) (CONT'D) (OVERLAPPING) ... but I never got the opportunity to use it on a deer.

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35	4:03:24:14 318+14	...I was going to use it for deer hunting, but I never got the opportunity to use it... WS RON STANDING IN CORNER OF COURTROOM. MAN WITH CAMERA IS STANDING NEXT TO HIM ON R. FORD (OS) (CONT'D) ...on a deer. JOHN (OS) That's right. But the reason that I said that...	54. ITAL	4:03:25:11 320+03	4:03:27:23 323+15	2:12 3+12	JOHN TO FORD)(OS) That's right. But the reason that I said that...
36	4:03:28:00 324+00	WS JOHN SITTING ON WITNESS CHAIR BEING QUESTIONED BY FORD, WHO IS STANDING ON R IN FRONT OF THE JURORS. COURT OBSERVERS ARE SITTING BACKS TO CAMERA IN FG. JOHN (CONT'D) ...was 'cause I never hunted with it. I didn't mean that I didn't try to use it to cut some venison. FORD WALKS CLOSER TO JOHN.	55. 56.	4:03:28:00 324+00	4:03:29:18 326+10	1:18 2+10	JOHN TO FORD) (CONT'D) ...was 'cause I never hunted with it.
		JOHN (CONT'D) ...was 'cause I never hunted with it. I didn't mean that I didn't try to use it to cut some venison.	56.	4:03:30:06 327+06	4:03:34:00 333+00	3:18 5+10	JOHN TO FORD) (CONT'D) I didn't mean that I didn't try to use it to cut some venison.
37	4:03:34:01 333+01	MCU THREE LAWYERS. FORD (OS) Did Inspector Gitchell tell you, "We found blood on this knife" ?	57. ITAL	4:03:34:11 333+11	4:03:37:11 338+03	3:00 4+08	FORD TO JOHN)(OS) Did Inspector Gitchell tell you, "We found blood on this knife"?
38	4:03:37:21 338+13	MS JOHN ON WITNESS CHAIR. BURNETT IS SITTING BEHIND HIM ON L. JOHN	58. 59. ITAL	4:03:37:21 338+13	4:03:38:23 340+07	1:02 1+10	JOHN TO FORD) I don't remember.
		JOHN	59. ITAL	4:03:39:02 340+10	4:03:43:04 346+12	4:02 6+02	FORD TO JOHN)(OS) Check the transcript. Page 7.

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		I don't remember.					Now, I'll ask you again...
		FORD (OS) Check the...					
39	4:03:39:19 341+11	WS RON WALKING IN BACK OF COURTROOM. BAILIFF IS STANDING IN FG.					
		FORD (OS) (CONT'D) ...transcript. Page seven. Now, I'll ask you again...					
40	4:03:43:09 347+01	MS JOHN LOOKING DOWN AT TRANSCRIPT IN HIS HANDS. FORD IS STANDING ON R, BACK TO CAMERA.	60.	4:03:43:23 347+15	4:03:48:02 354+02	4:03 6+03	FORD TO JOHN) (CONT'D) Did Gitchell tell you, "We found blood on this knife"?
		FORD (CONT'D) Did Gitchell tell you, "We found blood on this knife"?	61.	4:03:49:10 356+02	4:03:50:10 357+10	1:00 1+08	JOHN TO FORD) Yes, sir.
		JOHN Yes, sir.					
41	4:03:50:11 357+11	MCU PAM AND TERRY IN COURTROOM, FACING R.	62. ITAL	4:03:50:11 357+11	4:03:52:22 361+06	2:11 3+11	FORD TO JOHN) (OS) Did Gitchell tell you the blood on the knife was Chris' blood?
		FORD (OS) Did Gitchell tell you the blood on the knife was Chris' blood?	63. ITAL	4:03:54:06 363+06	4:03:56:00 366+00	1:18 2+10	JOHN TO FORD)(OS) I don't remember. It might be in here.
		[CROWD MURMURS]					
		JOHN (OS) I don't remember. It might be in here.	64. ITAL	4:03:56:01 366+01	4:03:58:10 369+10 (over scene end)	2:09 3+09	FORD TO JOHN) (OS) Did you tell Gitchell, "I have no idea...
		FORD (OS) Did you ...					
42	4:03:56:08 366+08	MS JOHN LOOKING AT TRANSCRIPT. FORD IS STANDING ON R. BURNETT IS SEATED BEHIND THEM ON L.	65.	4:03:58:11 369+11	4:04:00:09 372+09	1:22 2+14	FORD TO JOHN) (CONT'D) ... how Chris' blood could be on that knife"?
			66.	4:04:00:13	4:04:03:00	2:11	JOHN TO FORD)

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		FORD (CONT'D) ...tell Gitchell, "I have no idea how Chris' blood could be on that knife"?	67.	372+13	376+08	3+11	Yes, sir. I would not have any idea.
		JOHN Yes, sir. I would not have any idea.		4:04:03:14	4:04:06:15	3:01	FORD TO JOHN)
		FORD Did you have any idea...		377+06	381+15	4+09	Did you have any idea how human blood was on the knife? (over scene end)
43	4:04:04:14 378+14	MS FORD FACING JOHN, WHO IS SEATED BACK TO CAMERA ON L.					
		FORD (CONT'D) ...how human blood was on the knife?					
44	4:04:06:23 382+07	MCU JASON AND DAMIEN. JASON SMILES WEAKLY AT DAMIEN.	68. ITAL	4:04:07:09 383+01	4:04:10:23 388+07	3:14 5+06	JOHN TO FORD)(OS) Well, yes. As I was trying to use the knife...
		JOHN (OS) Well, yes. As I was trying to use the knife to cut some venison and make some beef...	69. ITAL	4:04:11:00 388+08	4:04:13:03 391+11	2:03 3+03	JOHN TO FORD)(OS) (CONT'D) ... to cut some venison and make some beef jerky...
45	4:04:13:07 391+15	MS JOHN. BURNETT IS SITTING BEHIND HIM TO L.	70.	4:04:13:07 391+15	4:04:15:15 395+07	2:08 3+08	JOHN TO FORD) (CONT'D) ... with it, I cut my thumb.
		JOHN (CONT'D) ... with it, I cut my thumb.					
46	4:04:16:01 396+01	MS RON STANDING IN BACK OF COURTROOM. CAMERA MAN IS STANDING NEXT TO HIM ON R.	71. ITAL	4:04:16:01 396+01	4:04:18:10 399+10	2:09 3+09	FORD TO JOHN) (OS) Mr. Byers, do you recall saying, "I don't even...
		FORD (OS) Mr. Byers, do you recall saying, "I don't even remember nicking myself with it, cutting the deer meat or anything." Is...	72. ITAL	4:04:18:11 399+11	4:04:20:01 402+01	1:14 2+06	FORD TO JOHN) (OS) (CONT'D) ...remember nicking myself with it...
			73. ITAL	4:04:20:02 402+02	4:04:21:15 404+07	1:13 2+05	FORD TO JOHN) (OS) (CONT'D)

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COMBINED CONTINUITY & DIALOGUE			MASTER ENGLISH SUBTITLE/SPOTTING LIST				
Sc#	Time Code	Scene Description	Title #	Start	End	Dur	Title
			74. ITAL	4:04:21:19 404+11	4:04:23:15 407+07 (over scene end)	1:20 2+12	...cutting the deer meat or anything." FORD TO JOHN (CONT'D)/ JOHN TO FORD) -Is that the answer you gave? -Yes, sir.
47	4:04:22:07 405+07	MS JOHN. BURNETT IS SITTING BEHIND HIM TO L. FORD IS STANDING ON R. FORD (CONT'D) ...that the answer you gave? JOHN Yes, sir. FORD And ...	75.	4:04:23:19 407+11	4:04:25:04 409+12 (over scene end)	1:09 2+01	FORD TO JOHN) And is it the truth?
48	4:04:24:06 408+06	MS FORD FACING JOHN, WHO IS SITTING BACK TO CAMERA ON L. FORD (CONT'D) ...is it the truth?					
49	4:04:25:21 410+13	CU JOHN. FORD IS PARTLY VISIBLE ON R. BURNETT IS SITTING IN LFG. JOHN At the time that he was questioning me, I didn't--I mean, I might not have remembered. But then later on in the day, I could have remembered and talked to him about it then.	76. 77. 78. 79.	4:04:25:19 410+11 4:04:28:21 415+05 4:04:33:04 421+12 4:04:35:20 425+12	4:04:28:11 414+11 (over scene end) 4:04:32:12 420+12 4:04:35:16 425+08 4:04:37:08 428+00	2:16 4+00 3:15 5+07 2:12 3+12 1:12 2+04	JOHN TO FORD) At the time that he was questioning me, I didn't-- JOHN TO FORD) (CONT'D) I mean, I might not have remembered. JOHN TO FORD) (CONT'D) But then later on in the day, I could have remembered... JOHN TO FORD) (CONT'D) ...and talked to him about it then.

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COMBINED CONTINUITY & DIALOGUE			MASTER ENGLISH SUBTITLE/SPOTTING LIST				
Sc#	Time Code	Scene Description	Title #	Start	End	Dur	Title
50	4:04:41:19 434+11	EXT. COURTHOUSE. DAY. WS JOHN TALKING TO A TERRY. FOGLEMAN AND DAVIS COME UP TO HIM. WE CANNOT HEAR MOST OF WHAT THEY ARE SAYING. FOGLEMAN Mr. Byers, you did great.	80.	4:04:50:14 447+14	4:04:52:13 450+13	1:23 2+15	FOGLEMAN TO JOHN) Mr. Byers, you did great.
51	4:04:52:14 450+14	MS PAM, WATCHING. SHE LOOKS CONCERNED.					
52	4:04:57:15 458+07	INT. GITCHELL'S OFFICE. DAY. WS GITCHELL STANDING NEXT TO BRAY SITTING AT DESK. THEY ARE QUESTIONING AARON, WHO IS SITTING ON CHAIR ON L. A CAMERA IS BEHIND THE DESK. AARON I ran and Jessie caught me. Uh, he tied me up. GITCHELL How did they tie you up? AARON Rope.	81. 82. 83.	4:04:57:15 458+07 4:05:05:18 470+10 4:05:07:15 473+07	4:05:03:20 467+12 4:05:06:23 472+07 4:05:08:16 475+00	6:05 8+05 1:05 1+13 1:01 1+09	AARON TO GITCHELL) I ran and Jessie caught me. Uh, he tied me up. GITCHELL TO AARON) How did they tie you up? AARON TO GITCHELL) Rope.
53	4:05:09:02 475+10	INT. RON'S OFFICE. DAY. WS RON AND GLORI SITTING ON SOFA WATCHING TAPE OF AARON ON TELEVISION IN BOOKCASE. AARON (CONT'D) Then he grabbed my hands, and made me cut Chris.	84.	4:05:09:20 476+12	4:05:14:09 483+09	4:13 6+13	AARON TO GITCHELL) (CONT'D) Then he grabbed my hands, and made me cut Chris.
54	4:05:15:08 485+00	MS AARON ON TAPE BEING PLAYED ON RON'S TELEVISION. AARON	85.	4:05:15:20 485+12	4:05:17:23 488+15	2:03 3+03	AARON TO GITCHELL) (CONT'D) Jessie and Damien picked him up...

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COMBINED CONTINUITY & DIALOGUE			MASTER ENGLISH SUBTITLE/SPOTTING LIST				
Sc#	Time Code	Scene Description	Title #	Start	End	Dur	Title
55	4:05:28:08 504+08	(CONT'D) Jessie and Damien picked him up, and put a bucket where he was bleeding. Then they put it in a glass and made me drink it.	86.	4:05:18:15 489+15	4:05:21:13 494+05	2:22 4+06	AARON TO GITCHELL) (CONT'D) ... and put a bucket where he was bleeding.
			87.	4:05:23:02 496+10	4:05:27:18 503+10	4:16 7+00	AARON TO GITCHELL) (CONT'D) Then they put it in a glass and made me drink it.
		WS RON AND GLORI SITTING ON SOFA WATCHING TAPE OF AARON ON TELEVISION IN BOOKCASE.	88.	4:05:32:00 510+00	4:05:34:19 514+03	2:19 4+03	GITCHELL TO AARON) (OS) They put his blood in a glass and made you drink it?
		RON STANDS UP AND WALKS TOWARD THE TELEVISION.	89.	4:05:35:12 515+04	4:05:36:15 516+15	1:03 1+11	AARON TO GITCHELL) Yes sir.
56	4:05:37:19 518+11	GITCHELL (OS) They put his blood in a glass and made you drink it?	90. ITAL	4:05:37:01 517+09	4:05:39:14 521+06 (over scene end)	2:13 3+13	GITCHELL TO AARON)(OS) Aaron, you're not--you're not making this up, are you?
		AARON Yes sir.					
		INT. CAR. DAY. OVER THE SHOULDER CU RON DRIVING CAR DOWN SMALL TOWN STREET. HE IS HOLDING A HAND-DRAWN MAP IN HIS RIGHT HAND.					
		GITCHELL (OS) You're not--you're not making this up, are you?					
		AARON (OS) No.					
RON TURNS A CORNER.	91.	4:05:40:09 522+09	4:05:41:09 524+01	1:00 1+08	AARON TO GITCHELL)(OS) No.		
	92.	4:05:41:18 524+10	4:05:43:16 527+08	1:22 2+14	GITCHELL TO AARON)(OS)/ AARON TO GITCHELL)(OS) -I mean, you and I are buddies, right? -Yeah.		
	93.	4:05:43:16 527+09	4:05:46:04 531+04	2:12 3+12	GITCHELL TO AARON) (OS) We're buddies. You wouldn't be telling me a story, would you?		
	94.	4:05:46:08 531+08	4:05:47:12 533+04	1:04 1+12	AARON TO GITCHELL)(OS) No.		
	95.	4:05:48:08 534+08	4:05:50:03 537+03	1:19 2+11	GITCHELL TO AARON)(OS) How do I know that you're		

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COMBINED CONTINUITY & DIALOGUE			MASTER ENGLISH SUBTITLE/SPOTTING LIST				
Sc#	Time Code	Scene Description	Title #	Start	End	Dur	Title
		right? AARON (OS) Yeah. GITCHELL (OS) We're buddies. You wouldn't e telling me a story, would you? RON DRIVES UP TO A HOUSE. IT'S VICKY HUTCHESON'S HOUSE. AARON IS SEEN BRIEFLY RUNNING OFF TO R. AARON (OS) No. RON STOPS THE CAR. GITCHELL (OS) How do I know that you're telling me the truth?					telling me the truth?
57	4:05:50:12 537+12	MS AARON. AARON I don't know.	96.	4:05:50:19 538+03	4:05:51:23 539+15	1:04 1+12	AARON TO GITCHELL) I don't know.
58	4:05:53:09 542+01	INT. HUTCHESON HOUSE. DAY. CU VICKI, BACK TO CAMERA AS SHE OPENS FRONT DOOR. RON IS ON OTHER SIDE. RON Good afternoon. My name's Ron Lax.	97.	4:05:53:21 542+13	4:05:56:06	2:09 3+09	RON TO VICKI) Good afternoon. My name's Ron Lax.
59	4:05:56:11 546+11	MCU VICKI LOOKING UP AT RON, STANDING BACK TO CAMERA IN RFG. RON (CONT'D) I'm an investigator working with the attorneys who represent Damien Echols and Jason Baldwin.	98. 99.	4:05:56:11 546+11 4:05:57:23 548+15	4:05:57:19 548+11 4:06:00:01 552+01	1:08 2+00 2:02 3+02	RON TO VICKI) (CONT'D) I'm an investigator working with the attorneys... RON TO VICKI) (CONT'D) ... who represent Damien Echols and Jason Baldwin.

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COMBINED CONTINUITY & DIALOGUE			MASTER ENGLISH SUBTITLE/SPOTTING LIST				
Sc#	Time Code	Scene Description	Title #	Start	End	Dur	Title
60	4:06:14:19 574+03	VICKI Um, please, I can't talk to you. Okay? I don't want to get involved.	100.	4:06:03:15 557+07	4:06:08:23 565+07	4:08 6+08	VICKI TO RON) Um, please, I can't talk to you. Okay?
		AARON APPEARS IN BACK OF ROOM FROM L.	101.	4:06:10:02 567+02	4:06:11:13 569+05	1:11 2+03	VICKI TO RON) (CONT'D) I don't want to get involved.
		RON Mrs. Hutcheson, you're already...	102.	4:06:13:06 571+14	4:06:15:07 574+15	2:01 3+01	RON TO VICKI) Mrs. Hutcheson, you're already involved.
		CU RON FACING VICKI, STANDING BACK TO CAMERA IN LFG.	103.	4:06:16:03 576+03	4:06:18:03 579+03	2:00 3+00	RON TO VICKI) (CONT'D) You're featured prominently in the prosecution's case.
		RON (CONT'D) ...involved. You're featured prominently in the prosecution's case. And from what I can tell, you're the only real link between Jessie Misskelley and...	104.	4:06:18:07 579+07	4:06:19:23 581+15	1:16 2+08	RON TO VICKI) (CONT'D) And from what I can tell, you're the only real link between...
61	4:06:21:00 583+08	CU VICKI FACING RON, STANDING BACK TO CAMERA IN RFG.	105.	4:06:20:00 582+00	4:06:21:19 584+11	1:19 2+11	RON TO VICKI) (CONT'D) Jessie Misskelley and Damien Echols.
		RON (CONT'D) ...Damien Echols. VICKI SHAKES HER HEAD. VICKI No. No, I can't talk about it. You gotta ask Don.	106.	4:06:22:19 586+03	4:06:30:05 597+05	7:10 11+02	VICKI TO RON) No. No, I can't talk about it. You gotta ask Don.
62	4:06:30:18 598+02	CU RON FACING VICKI, STANDING BACK TO CAMERA IN LFG. RON Detective Donald Bray?	107.	4:06:30:18 598+02	4:06:32:23 601+06	2:05 3+05	RON TO VICKI)/ VICKI TO RON) -Detective Donald Bray? -Yes.

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COMBINED CONTINUITY & DIALOGUE			MASTER ENGLISH SUBTITLE/SPOTTING LIST				
Sc#	Time Code	Scene Description	Title #	Start	End	Dur	Title
63	4:06:33:09 602:01	VICKI Yes. MCU VICKI FACING RON, STANDING BACK TO CAMERA IN RFG. AARON IS STANDING IN BG. VICKI (CONT'D) Yes, he...You just ask Donald. I gotta go now. I'm sorry. VICKI CLOSSES THE DOOR ON RON.	108.	4:06:33:18 602+10	4:06:39:16 611+08	5:22 8+14	VICKI TO RON) (CONT'D) Yes, he...You just ask Donald. I gotta go now. I'm sorry.
64	4:06:40:16 613+00	INT. DONALD BRAY'S OFFICE. DAY. MCU BRAY SITTING BEHIND DESK. RON (OS) So why did Vicki Hutcheson come see you? Is she in trouble? BRAY She, uh, looked to be part of a credit card scam at a truck stop where she worked. So I called her in.	109. ITAL	4:06:40:16 613+00	4:06:43:20 617+12	3:04 4+12	RON TO BRAY(OS) So why did Vicki Hutcheson come see you? Is she in trouble?
			110.	4:06:44:15 618+15	4:06:48:09 624+09	3:18 5+10	BRAY TO RON) She looked to be part of a credit card scam at a truck stop
			111.	4:06:48:10 624+10	4:06:50:14 627+14	2:04 3+04	BRAY TO RON) (CONT'D) ... where she worked. So I called her in.
65	4:06:50:21 628+05	MCU RON. SHOT PANS DOWN TO HIS RIGHT HAND AS HE TAKES NOTES. BRAY (OS) (CONT'D) She brought her kid in the day after those boys went missing.	112. ITAL	4:06:51:05 628+13	4:06:54:16 634+00	3:11 5+03	BRAY TO RON) (OS) (CONT'D) She brought her kid in the day after those boys went missing.
66	4:06:55:10 635+02	FLASHBACK: BRAY'S OFFICE. DAY. SIDE VIEW MS VICKI LEADING AARON TO L. VICKI I just wanted to let you know that my boy, Aaron, is a close friend of them missing boys.	113.	4:06:56:21 637+05	4:07:01:04 643+12	4:07 6+07	VICKI TO BRAY) I just wanted to let you know that my boy, Aaron...
			114.	4:07:02:02 645+02	4:07:04:06 648+06	2:04 3+04	VICKI TO BRAY) (CONT'D) ...is a close friend of them missing boys.

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COMBINED CONTINUITY & DIALOGUE			MASTER ENGLISH SUBTITLE/SPOTTING LIST				
Sc#	Time Code	Scene Description	Title #	Start	End	Dur	Title
		VICKI PUTS HER RIGHT ARM ON AARON'S LEFT SHOULDER.	115.	4:07:04:17 649+01	4:07:07:15 653+07	2:22 4+06	VICKI TO BRAY) (CONT'D) Michael Moore and Chris Byers are his two best friends.
		SHOT PANS L TO REVEAL BRAY SITTING ON L.	116.	4:07:08:02 654+02	4:07:09:08 656+00	1:06 1+14	BRAY TO AARON) You think you might know something to help...
		VICKI (CONT'D) Mike Moore and Chris Byers are his two best friends.	117.	4:07:09:12 656+04	4:07:11:00 658+08	1:12 2+04	BRAY TO AARON) (CONT'D) ... the police find them boys?
		BRAY You think you might know something to help the police find them boys?	118.	4:07:12:04 660+04	4:07:15:06 664+14	3:02 4+10	VICKI TO BRAY) I say it's very possible. Right, honey?
		SHOT PANS BACK TO R.	119.	4:07:16:07 666+07	4:07:17:07 667+15	1:00 1+08	VICKI TO BRAY) (CONT'D) It is possible.
		VICKI I say it's very possible. Right, honey?	120.	4:07:17:20 668+12	4:07:21:12 674+04 (over scene end)	3:16 5+08	BRAY TO RON) (OS) We questioned Aaron. He told us about the meetings in the woods.
		AARON NODS SLIGHTLY.					
		VICKI (CONT'D) It is possible.					
		BRAY (OS) We questioned...					
67	4:07:19:00 670+08	INT. BRAY'S OFFICE, PRESENT. DAY. WS BRAY SITTING BEHIND DESK ON L, FACING RON SITTING ON R.	121.	4:07:21:16 674+08	4:07:24:19 679+03	3:03 4+11	BRAY TO RON) (CONT'D) It made sense to me. I already knew about the Satanic cult.
		BRAY (CONT'D) ...Aaron, and he told us about the meetings in the woods. It made sense to me. I already knew about the Satanic cult.					
68	4:07:25:11 680+03	MCU RON. RON You knew about the cult.	122.	4:07:26:02 681+02	4:07:27:18 683+10	1:16 2+08	RON TO BRAY) You knew about the cult.

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Sc#	Time Code	Scene Description	Title #	Start	End	Dur	Title		
69	4:07:27:23 683+15	MCU BRAY.	123.	4:07:27:23 683+15	4:07:29:03 685+11	1:04 1+12	BRAY TO RON) We'd been expecting something like this...		
		BRAY We'd been expecting something like this to happen around here for quite a while.	124.	4:07:29:04 685+12	4:07:30:23 688+07	1:19 2+11	BRAY TO RON) (CONT'D) ... to happen around here for quite a while.		
		RON (OS) How did you confirm Aaron's story?	125. ITAL	4:07:32:23 691+07	4:07:34:19 694+03	1:20 2+12	RON TO BRAY) (OS) How did you confirm Aaron's story?		
		BRAY Questioned Vicki. Asked her if there was anything she knew about occult or devil worshippers. She said no. But then she said, "How about I go play detective to see what I could find out?"	126.	4:07:35:01 694+09	4:07:38:02 699+02	3:01 4+07	BRAY TO RON) Questioned Vicki. Asked her if there was anything...		
		VICKI (OS) Jessie!	127.	4:07:38:06 699+06	4:07:42:01 705+01	3:19 5+11	BRAY TO RON) (CONT'D) ... she knew about occult or devil worshippers. She said no.		
			128.	4:07:43:03 706+11	4:07:46:06 711+06	3:03 4+09	BRAY TO RON) (CONT'D) But then she said, "How about I go play detective..."		
			129.	4:07:47:02 712+10	4:07:48:12 714+12	1:10 2+02	BRAY TO RON) (CONT'D) ... to see what I could find out?"		
			130. ITAL	4:07:49:16 716+08:	4:07:50:21 718+05	1:05 1+13	VICKI TO JESSIE)(OS) Jessie!		
		70	4:07:51:07 718+15	FLASHBACK: EXT. HUTCHESON HOUSE. DAY. WS JESSIE IN FG, MOWING LAWN, L TO R. VICKI AND AARON ARE NEAR BACK OF HOUSE IN BG.	131.	4:07:53:19 722+11	4:07:56:14 726+14	2:19 4+03	VICKI TO JESSIE) (CONT'D) You're a real sweetie to come over here today and...
				VICKI WALKS UP TO JESSIE CARRYING TWO GLASSES OF ICED TEA.	132.	4:07:56:18 727+02	4:07:58:01 729+01	1:07 1+15	VICKI TO JESSIE) (CONT'D) ...do this in this heat.
VICKI (CONT'D) You're a real sweetie to come									

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Sc#	Time Code	Scene Description	Title #	Start	End	Dur	Title
71	4:07:59:09 731+01	over here today and do this in this heat. MS VICKI WALKING UP TO JESSIE, NOW VISIBLE ON L. SHE HANDS HIM A GLASS OF ICED TEA. JESSIE It's all right. JESSIE IS SHIRTLESS AND STANDING BACK TO CAMERA. VICKI IS WEARING A SHORT HALTER TOP. VICKI Do you know that boy, Damien Echols? JESSIE Yeah. He's kinda weird. VICKI SMILES AT JESSIE. VICKI Well, I really want to meet him.	133. 134. 135. 136.	4:08:01:09 734+01	4:08:02:11 735+11	1:02 1+10	JESSIE TO VICKI) It's all right.
				4:08:06:21 742+05	4:08:09:15 746+07	2:18 4+02	VICKI TO JESSIE) Do you know that boy, Damien Echols?
				4:08:11:08 749+00	4:08:13:08 752+00	2:00 3+00	JESSIE TO VICKI) Yeah. He's kinda weird.
				4:08:16:17 757+01	4:08:20:13 762+13	3:20 5+12	VICKI TO JESSIE) Well, I really want to meet him.
72	4:08:21:02 763+10	MS JESSIE FACING VICKI, STANDING BACK TO CAMERA IN RFG. VICKI (CONT'D) Do you think you could fix us up?	137.	4:08:22:04 765+04	4:08:24:03 768+03	1:23 2+15	VICKI TO JESSIE) (CONT'D) Do you think you could fix us up?
73	4:08:25:18 770+10	INT. HUTCHESON'S HOUSE. DAY. HIGH ANGLE ON BOOKS BEING THROWN ON TABLE. THEY ALL HAVE TO DO WITH WITCHCRAFT OR THE OCCULT.					
74	4:08:27:20 773+12	MS VICKI. HER HAIR IS PILED UP ON HER HEAD. SHE IS WEARING HEAVY MAKEUP AND A BIG CROSS NECKLACE. SEVERAL	138. ITAL	4:08:29:07 775+15	4:08:30:14 777+14	1:07 1+15	JESSIE TO VICKI) (OS) Vicki.

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Sc#	Time Code	Scene Description	Title #	Start	End	Dur	Title
		<p>PENTAGRAMS ARE ON OBJECTS IN THE ROOM. THERE ARE ALSO BLACK CANDLES IN THE CANDLESTICKS.</p> <p>SHOT WIDENS AS THERE IS A KNOCK ON THE DOOR.</p> <p style="text-align: center;">[DOOR KNOCK]</p> <p>JESSIE (OS) Vicki.</p>					
75	4:08:30:17 778+01	<p>WS VICKI LOOKING AT HERSELF IN THE MIRROR. SHE PRIMPS AND THEN OPENS THE FRONT DOOR.</p> <p>JESSIE IS STANDING ON R AND DAMIEN IS NEXT TO HIM ON L.</p> <p>VICKI OPENS THE DOOR WIDER, REVEALING JASON STANDING NEXT TO DAMIEN.</p> <p>JESSIE Vicki, this is Jason Baldwin and Damien Echols.</p>	139.	4:08:35:23 785+15	4:08:39:02 790+10	3:03 4+06	JESSIE TO VICKI) (CONT'D) Vicki, this is Jason Baldwin and Damien Echols.
76	4:08:39:21 791+13	<p>MS VICKI STANDING INSIDE DOORWAY.</p> <p>VICKI Come on in, boys. Let's have a drink.</p>	140.	4:08:40:12 792+12	4:08:43:07 796+15	2:19 4+03	VICKI TO DAMIEN AND JASON) Come on in, boys. Let's have a drink.
77	4:08:44:01 798+01	<p>MS JASON, DAMIEN AND JESSIE.</p> <p>VICKI (OS) Thanks, Jessie. I'll see you around.</p> <p>DAMIEN WALKS INSIDE. JASON IS BEHIND HIM.</p>	141. ITAL	4:08:44:10 798+10	4:08:46:21 802+05	2:11 3+11	VICKI TO JESSIE) (OS) Thanks, Jessie. I'll see you around.

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Sc#	Time Code	Scene Description	Title #	Start	End	Dur	Title
78	4:08:47:23 803+15	MCU DAMIEN AND JASON, BACKS TO CAMERA, WALK PAST VICKI INTO THE HOUSE. VICKI (OS) I told Damien...	142. ITAL	4:08:50:15 807+15	4:08:54:20 814+04	4:05 6+05	VICKI TO BRAY) (OS) I told Damien that I want to learn more about Satanism.
79	4:08:51:23 809+15	FLASHBACK: INT. BRAY'S OFFICE. DAY. MS VICKI SITTING ON CHAIR, FACING L. BRAY IS STANDING ON L. VICKI (CONT'D) ...that I want to learn more about Satanism. BRAY SITS DOWN NEXT TO VICKI. VICKI (CONT'D) And, um, and he invited me to an esbat. BRAY What the hell is that? VICKI I had to look it up. It's a--it's a gathering of witches. It was in an open field, under the full moon. Damien drove me there in his car--a red Ford Escort. So me, Damien and Jessie...	143. 144. 145. 146. 147. 148.	4:08:55:07 814+15 4:09:01:16 824+08 4:09:03:13 827+05 4:09:08:13 834+13 4:09:12:05 840+05 4:09:17:00 847+08	4:09:00:02 822+02 4:09:02:21 826+05 4:09:07:00 832+08 4:09:11:19 839+11 4:09:15:22 845+14 4:09:19:01 850+09	4:19 7+03 1:05 1+13 3:11 5+03 3:06 4+14 3:17 5+09 2:01 3+01	VICKI TO BRAY) (CONT'D) And, um, and he invited me to an esbat. BRAY TO VICKI) What the hell is that? VICKI TO BRAY) I had to look it up. It's a--it's a gathering of witches. VICKI TO BRAY) (CONT'D) It was in an open field, under the full moon. VICKI TO BRAY) (CONT'D) Damien drove me there in his car--a red Ford Escort. VICKI TO BRAY) (CONT'D) So me, Damien and Jessie...
80	4:09:19:06 850+14	EXT. TREE. NIGHT. A GROUP OF PEOPLE ARE GATHERED AROUND LEAFLESS TREE ON A STARRY NIGHT. A BONFIRE IS BURNING NEXT TO THE TREE. VICKI (OS) (CONT'D) The people were dressed all in black, and...	149. ITAL	4:09:20:17 853+01	4:09:24:19 859+03	4:02 6+02	VICKI TO BRAY) (OS) (CONT'D) The people were dressed all in black, and...

DEVIL'S KNOT
Combined Continuity & Spotting List

COMBINED CONTINUITY & DIALOGUE			MASTER ENGLISH SUBTITLE/SPOTTING LIST				
Sc#	Time Code	Scene Description	Title #	Start	End	Dur	Title
81	4:09:24:20 859+04	MS PEOPLE WALKING AROUND TREE.	150. ITAL	4:09:24:20 859+04	4:09:26:02 861+02	1:06 1+14	VICKI TO BRAY) (OS) (CONT'D) ...you couldn't see their faces.
		VICKI (OS) (CONT'D) ...you couldn't see their faces, and they started to undress each other.	151. ITAL	4:09:26:06 861+06	4:09:29:11 866+03	3:05 4+13	VICKI TO BRAY) (OS) (CONT'D) ... and they started to undress each other.
		TWO NAKED WOMEN, SEEN BACKS TO CAMERA ARE STANDING NEXT TO MASKED PERSON AT THE TREE.					
82	4:09:32:22 871+06	MS VICKI WALKING TOWARD CAMERA.	152. ITAL	4:09:32:22 871+06	4:09:35:23 875+15	3:01 4+09	VICKI TO BRAY) (OS) (CONT'D) And I asked Damien to drive me home.
		VICKI (OS) And I asked Damien to drive me home. I couldn't stay 'cause I was so afraid.	153. ITAL	4:09:36:06 876+06	4:09:38:12 879+12	2:06 3+06	VICKI TO BRAY) (OS) (CONT'D) I couldn't stay 'cause I was so afraid.
83	4:09:38:20 880+04	INT. BRAY'S OFFICE. DAY. MS BRAY, ON L FACING VICKI SITTING ON R.	154.	4:09:38:20 880+04	4:09:42:02 885+02	3:06 4+14	BRAY TO VICKI) You were afraid. Afraid for your life?
		BRAY You were afraid. Afraid for your life?	155.	4:09:42:22 886+06	4:09:44:00 888+00	1:02 1+10	VICKI TO BRAY) Yes sir.
		VICKI Yes sir.					
84	4:09:44:21 889+05	MS VICKI WATCHING THE PROCEEDINGS. SHE IS HOLDING A SODA BOTTLE IN HER RIGHT HAND.					
		CHANTING IS HEARD IN BG.					
85	4:09:55:00 904+08	EXT. VICKI'S HOUSE. NIGHT. HIGH ANGLE MS OF TELEVISION ON HER PORCH. ON THE SCREEN IS A MOVIE ABOUT A SATANIC					

DEVIL'S KNOT
Combined Continuity & Spotting List

COMBINED CONTINUITY & DIALOGUE			MASTER ENGLISH SUBTITLE/SPOTTING LIST				
Sc#	Time Code	Scene Description	Title #	Start	End	Dur	Title
		RITUAL. A NAKED WOMAN IS ABOUT TO BE SACRIFICED.					
86	4:09:58:01 909+01	WS VICKI WATCHING THE SATANIC RITUAL ON TELEVISION.					
87	4:10:04:08 918+08	WS VICKI SITTING DOWN AND WATCHING THE TELEVISION ON HER BACK PORCH. RON (OS) I'm sorry but that sounds like a load of crap.	156. ITAL	4:10:06:02 921+02	4:10:08:10 924+10	2:08 3+08	RON TO BRAY)(OS) I'm sorry but that sounds like a load of crap.
88	4:10:09:01 925+09	BACK TO PRESENT. INT. BRAY'S OFFICE. DAY. MCU RON. RON (CONT'D) Damien's got no license. He doesn't even drive. None of his friends or family have a red Ford Escort.	157. 158.	4:10:09:11 926+03	4:10:11:16 929+08	2:05 3+05	RON TO BRAY) (CONT'D) Damien's got no license. He doesn't even drive.
89	4:10:14:17 934+01	MCU BRAY. BRAY I'm just telling you what she told me. And the esbat seemed to fit was Aaron was telling us. About people painted black, chanting, doing what men and women do. RON (OS) But did you...	159. 160. 161. 162. 163.	4:10:14:17 934+01	4:10:16:15 936+15	1:22 2+14	BRAY TO RON) I'm just telling you what she told me.
				4:10:17:16 938+08	4:10:19:22 941+14	2:06 3+06	BRAY TO RON) (CONT'D) And the esbat seemed to fit was Aaron was telling us.
				4:10:20:06 942+06	4:10:22:17 946+01	2:11 3+11	BRAY TO RON) (CONT'D) About people painted black, chanting...
				4:10:22:21 946+05	4:10:24:13 948+13	1:16 2+08	BRAY TO RON) (CONT'D) ...doing what men and women do.
				4:10:24:17	4:10:26:09	1:16	RON TO BRAY)

DEVIL'S KNOT
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COMBINED CONTINUITY & DIALOGUE			MASTER ENGLISH SUBTITLE/SPOTTING LIST				
Sc#	Time Code	Scene Description	Title #	Start	End	Dur	Title
90	4:10:25:11 950+03	MS RON.	164.	949+01	951+09 (over scene end)	2+08	But did you ever find any evidence...
		RON (CONT'D) ...ever find any evidence to corroborate these tales Aaron and Vicki told you? Or anything to link these murders to Damien?	165.	4:10:26:13 951+13	4:10:28:13 954+13	2:00 3+00	RON TO BRAY) (CONT'D) ... to corroborate these tales Aaron and Vicki told you?
91	4:10:30:15 957+15	MCU BRAY.	166.	4:10:28:17 955+01	4:10:30:11 957+11	1:18 2+10	RON TO BRAY) (CONT'D) Or anything to link these murders to Damien?
		BRAY No physical evidence. But we got something else. We got Jessie's confession.	167.	4:10:30:15 957+15	4:10:33:22 962+14	3:07 4+15	BRAY TO RON) No physical evidence. But we got something else.
92	4:10:38:16 970+00	INT. RON'S OFFICE. DAY. WS RON LEANING AGAINST BACK OF SOFA. TO HIS LEFT ARE STIDHAM, PRICE AND FORD, WHO IS SITTING BACK TO CAMERA ON SOFA IN LFG.	168.	4:10:34:18 964+02	4:10:36:17 967+01	1:23 2+15	BRAY TO RON) (CONT'D) We got Jessie's confession.
		FORD So Vicki's plan failed, right?	169.	4:10:38:16 970+00	4:10:41:15 974+07	2:23 4+07	FORD TO ALL) So Vicki's plan failed, right? Damien gave her nothing.
		RON HANDS A FILE TO PRICE.	170.	4:10:41:19 974+11	4:10:43:09 977+01	1:14 2+06	FORD TO ALL) (CONT'D) He never said anything that implicated them.
		FORD (CONT'D) Damien gave her nothing. He never said anything that implicated them.	171.	4:10:43:10 977+02	4:10:45:19 980+11	2:09 3+09	STIDHAM TO ALL) Yeah, but Vicki's plan got Jessie involved...
		GLORI WALKS UP TO THEM, BACK TO CAMERA, FROM FG.	172.	4:10:45:23 980+15	4:10:47:09 983+01	1:10 2+02	STIDHAM TO ALL) (CONT'D) ...which led him right into the lion's den.
		STIDHAM Yeah, but Vicki's plan got Jessie involved, which led him right into the lion's den. They	173.	4:10:47:13 983+05	4:10:49:06 985+14	1:17 2+09	STIDHAM TO ALL) (CONT'D) They got their confession from him instead.
			174.	4:10:49:10 986+02	4:10:51:02 988+10	1:16 2+08	FORD TO ALL) And Jason Baldwin gets caught in the net...
			174.	4:10:51:03	4:10:52:15	1:12	FORD TO ALL)

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COMBINED CONTINUITY & DIALOGUE			MASTER ENGLISH SUBTITLE/SPOTTING LIST				
Sc#	Time Code	Scene Description	Title #	Start	End	Dur	Title
		got their confession from him instead.		988+11	990+15	2+06	(CONT'D) ...just by picking the wrong friend.
		GLORI HANDS PAPERS FOR FORD AND PRICE AND SITS DOWN NEXT TO PRICE ON SOFA.	175.	4:10:53:01 991+09	4:10:54:19 994+03	1:18 2+10	GLORI TO ALL) Isn't that what our mamas always warned us about?
		FORD And Jason Baldwin gets caught in the net just by picking the wrong friend.	176.	4:10:54:23 994+07	4:10:57:02 997+10	2:03 3+03	STIDHAM TO ALL) Are they going to put Aaron on the stand?
		GLORI Isn't that what our mamas always warned us about?	177.	4:10:57:06 997+14	4:10:59:09 1001+01	2:03 3+03	PRICE TO ALL) Hell no. Have you seen those interview tapes?
		STIDHAM Are they going to put Aaron on the stand?	178.	4:10:59:13 1001+05	4:11:02:15 1005+15	3:02 4+10	PRICE TO ALL) (CONT'D) That kid's talking about drinking from a bucket of blood.
		PRICE TURNS TO STIDHAM.	179.	4:11:02:19 1006+03	4:11:05:03 1009+11	2:08 3+08	PRICE TO ALL) (CONT'D) A story's turned out to be nothing but pure fantasy.
		PRICE Hell no. Have you seen those interview tapes? That kid's talking about drinking from a bucket of blood. A story's turned out to be nothing but pure fantasy. Ain't nothing but lies.	180.	4:11:05:07 1009+15	4:11:07:00 1012+08	1:17 2+09	PRICE TO ALL) (CONT'D) Ain't nothing but lies.
		SHOT PANS R AS RON WALKS AWAY FROM THE GROUP TO R.	181. ITAL	4:11:07:04 1012+12	4:11:10:07 1017+07	3:03 4+11	PRICE TO ALL) (OS) (CONT'D) No way they'll let the jury see how absurd his confabulations are.
		PRICE (OS) No way they'll let the jury see how absurd his confabulations are.	182.	4:11:10:16 1018+00	4:11:13:00 1021+08 (over scene end)	2:08 3+08	STIDHAM TO ALL) So the jury's never going to hear from this kid...
93	4:11:11:15 1019+07	MCU RON STANDING IN FG, BACK TO WS OTHERS SITTING AND STANDING AROUND SOFA.	183.	4:11:13:04 1021+12	4:11:15:02 1024+10	1:22 2+14	STIDHAM TO ALL) (CONT'D) ... who's been the catalyst for the entire case.

DEVIL'S KNOT
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COMBINED CONTINUITY & DIALOGUE			MASTER ENGLISH SUBTITLE/SPOTTING LIST				
Sc#	Time Code	Scene Description	Title #	Start	End	Dur	Title
94	4:11:26:05 10141+05	STIDHAM (CONT'D) ...never going to hear from this kid who's been the catalyst for the entire case.	184.	4:11:15:06 1024+14	4:11:16:15 1026+15	1:09 2+01	GLORI TO ALL) Oh, but they did hear from him.
		GLORI Oh, but they did hear from him. Remember Gitchell's ridiculous manipulations with the tape recorder? Nobody knows what happened but me.	185.	4:11:16:19 1027+03	4:11:19:16 1031+08	2:21 4+05	GLORI TO ALL) (CONT'D) Remember Gitchell's ridiculous manipulations with the tape recorder?
		RON PUTS HIS RIGHT HAND OVER HIS EYES. THEN RON TURNS AROUND TO FACE THE OTHERS.	186.	4:11:20:04 1032+04	4:11:22:01 1035+01	1:21 2+13	GLORI TO ALL) (CONT'D) Nobody knows what happened but me.
		WS RON FACING L.	187.	4:11:26:05 10141+05	4:11:28:19 1045+03	2:14 3+14	RON TO ALL) They have to use stunts like that? What else they got?
		RON They have to use stunts like that? What else they got?	188.	4:11:29:22 1046+14	4:11:31:16 1049+08	1:18 2+10	RON TO ALL) (CONT'D) The State sends six hundred items to the lab and...
		RON STARTS TO WALK TO L.	189.	4:11:31:20 1049+12	4:11:34:14 1053+14	2:18 4+02	RON TO ALL) (CONT'D) .. out of all that they got nothing that directly links Damien...
		GLORI AND STIDHAM ARE NOW VISIBLE SITTING ON SOFA IN LFG.	190.	4:11:34:15 1053+15	4:11:37:01 1057+09	2:10 3+10	RON TO ALL) (CONT'D) ...Jason and Jessie to that crime scene.
		SHOT WIDENS TO REVEAL FORD SITTING ON SOFA IN LFG.	191.	4:11:38:03 1059+03	4:11:40:20 1063+04	2:17 4+01	RON TO ALL) (CONT'D) Look at this. Remember how Gitchell told the press that...
		RON WALKS TO HIS DESK AND PICKS UP A PAPER.	192.	4:11:40:21 1063+05	4:11:43:10 1067+02	2:13 3+13	RON TO ALL) (CONT'D) ...the case number ending in 666 was a coincidence?
		RON (CONT'D)					

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COMBINED CONTINUITY & DIALOGUE			MASTER ENGLISH SUBTITLE/SPOTTING LIST				
Sc#	Time Code	Scene Description	Title #	Start	End	Dur	Title
		Look at this. Remember how Gitchell told the press that the case number ending in 666 was a coincidence?					
95	4:11:44:00 1068+00	MS RON WALKING FORWARD. HE HANDS PAPER TO FORD, STANDING BACK TO CAMERA IN LFG.	193.	4:11:44:10 1068+10	4:11:46:13 1071+13	2:03 3+03	RON TO ALL) (CONT'D) This police report was signed by Detective Ridge...
		RON (CONT'D) This police report was signed by Detective Ridge three days after our case was assigned, and the case number ends in 555.	194.	4:11:46:14 1071+14	4:11:48:11 1074+11	1:21 2+13	RON TO ALL) (CONT'D) ...three days after our case was assigned...
			195.	4:11:48:12 1074+12	4:11:50:20 1078+04	2:08 3+08	RON TO ALL) (CONT'D) ...and the case number ends in 555.
96	4:11:51:09 1079+01	WS FORD LOOKING AT PAPER IN HIS HAND. PRICE IS SITTING ON SOFA ON R.	196.	4:11:51:09 1079+01	4:11:55:12 1085+04	4:03 6+03	FORD TO ALL) They actually changed our case number to the Number of the Beast?
		FORD They actually changed our case number to the Number of the Beast?	197.	4:11:56:11 1086+11	4:11:57:21 1088+13	1:10 2+02	FORD TO ALL) (CONT'D) This is a god damned witch hunt.
		FORD LOOKS UP TO R.					
		FORD (CONT'D) This is a god damned witch hunt.	198.	4:11:58:11 1089+11	4:12:01:11 1094+03	3:00 4+08	FORD TO ALL) (CONT'D) Our boys were never suspects in this case. They were targets.
		FORD HANDS THE PAPER TO PRICE.	199.	4:12:01:15 1094+07	4:12:03:10 1097+02	1:19 2+11	FORD TO ALL) (CONT'D) And once they set their sights on Jason and Damien.....
		FORD (CONT'D) Our boys were never suspects in this case. They were targets. And once they set their sights on Jason and Damien they stopped looking for anybody else.	200.	4:12:03:14 1097+06	4:12:04:17 1099+01	1:03 1+11	FORD TO ALL) (CONT'D) ... they stopped looking for anybody else.
97	4:12:05:02	MS RON FACING L.	201.	4:12:05:02	4:12:07:13	2:11	RON TO ALL)

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COMBINED CONTINUITY & DIALOGUE			MASTER ENGLISH SUBTITLE/SPOTTING LIST				
Sc#	Time Code	Scene Description	Title #	Start	End	Dur	Title
98	1099+10	RON But we don't have to. We can keep looking.	202.	1099+10	1103+05	3+11	But we don't have to. We can keep looking.
	4:12:08:16 1105+00	GLORI (OS) Ron...		4:12:07:22 1103+14	4:12:09:15 1106+07	1:17 2+09	GLORI TO RON) Ron, we tried to go through everything but...
99	4:12:11:21 1109+13	MS GLORI SITTING ON SOFA, LOOKING BACK TO R.	203.	4:12:09:19 1106+11	4:12:11:14 1109+06	1:19 2+11	GLORI TO RON) (CONT'D) ... they keep sending us mountains of stuff.
		GLORI (CONT'D) ...we tried to go through everything, but they keep sending us mountains of stuff.	204. 205. 206.	4:12:11:21 1109+13	4:12:13:01 1111+09	1:04 1+12	RON TO ALL) Whatever it takes.
RON Whatever it takes. We may not be able to prove our boys didn't do it. We might be able to prove the cops never really tried to find out who did.	4:12:14:22 1114+06	4:12:17:08 1118+00		2:10 3+10	RON TO ALL) (CONT'D) We may not be able to prove our boys didn't do it.		
	4:12:17:21 1118+13	4:12:21:03 1123+11		3:06 4+14	RON TO ALL) (CONT'D) We might be able to prove the cops never really tried to find out who did.		
100	4:12:22:12 1125+12	EXT. STREET. NIGHT. WS RON'S CAR DRIVES UP TO METAL FENCE WITH STOP SIGN ON IT. HE PULLS TO A STOP.					
101	4:12:30:17 1138+01	EXT. ROBIN HOOD WOODS. NIGHT. WS RON WALKING ON BANK NEXT TO STREAM ON L.	207. ITAL	4:12:30:17 1138+01	4:12:33:09 1142+01	2:16 4+00	AARON TO GITCHELL) (OS) I was there. Don't you see?
		AARON (OS) I was there. Don't you see? And nobody knows what happened but me.	208. ITAL	4:12:33:13 1142+05	4:12:37:02 1147+10	3:13 5+05	AARON TO GITCHELL) (OS) (CONT'D) And nobody knows what happened but me.
		GITCHELL (OS)	209. ITAL	4:12:38:00 1149+00	4:12:41:05 1153+13	3:05 4+13	DRIVER TO RON) (OS) About a year ago Damien told me the local devil worshippers

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COMBINED CONTINUITY & DIALOGUE			MASTER ENGLISH SUBTITLE/SPOTTING LIST				
Sc#	Time Code	Scene Description	Title #	Start	End	Dur	Title
		Went to hear good...			end)		
102	4:12:39:02 1150+10	INT. ABANDONED SCHOOL HOUSE. NIGHT. SPED UP MOVING SHOT INSIDE THE BUILDING. DRIVER (OS) (CONT'D) ...old Damien told me the local devil worshippers had reached the end...	210. ITAL	4:12:41:09 1153+17	4:12:44:00 1158+00 (over scene end)	2:15 3+15	DRIVER TO RON)(OS) (CONT'D) ...had reached the end of their animal sacrifice stage.
103	4:12:42:04 1155+04	CU BIRD ON WALL AND CANDLES ON FLOOR OF SCHOOL HOUSE. DRIVER (OS) (CONT'D) ...of their animal sacrifice stage. So that summer he said...	211. ITAL	4:12:44:15 1158+15	4:12:45:20 1160+12	1:05 1+13	DRIVER TO RON) (OS) (CONT'D) So that summer he said...
104	4:12:46:02 1161+02	HIGH ANGLE MS BURNED ANIMAL SKELETON REMAINS. DRIVER (OS) (CONT'D) ...they were going to take the next logical step...	212. ITAL	4:12:46:02 1161+02	4:12:47:20 1163+12	1:18 2+10	DRIVER TO RON)(OS) (CONT'D) ...they were going to take the next logical step...
105	4:12:48:18 1165+02	HIGH ANGLE CU ANIMAL SKELETON. DRIVER (OS) (CONT'D) ...sacrifice a human. A human. MAN (OS) At any time Wed--.....	213. ITAL	4:12:48:04 1164+04	4:12:51:03 1168+11	2:23 4+07	DRIVER TO RON)(OS) (CONT'D) ...sacrifice a human. A human.
			214. ITAL	4:12:51:07 1168+15	4:12:53:15 1172+07 (over scene end)	2:08 3+08	MAN TO DAMIEN) (OS) At any time Wednesday were you in Robin Hood Woods?
106	4:12:51:22 1169+14	WS METAL PIPE OVER STREAM. MAN (OS) (CONT'D) ...--nesday were you in Robin Hood Woods?	215. ITAL	4:12:53:19 1172+11	4:12:54:19 1174+03	1:00 1+08	DAMIEN TO MAN) (OS) No.
			216. ITAL	4:12:54:23 1174+07	4:12:56:18 1177+02	1:19 2+11	MAN TO DAMIEN) (OS) Were you present when those boys were killed?

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COMBINED CONTINUITY & DIALOGUE			MASTER ENGLISH SUBTITLE/SPOTTING LIST					
Sc#	Time Code	Scene Description	Title #	Start	End	Dur	Title	
107	4:13:02:06 1185+06	DAMIEN (OS) No.	217. ITAL	4:12:56:22 1177+06	4:12:57:22 1178+14	1:00 1+08	DAMIEN TO MAN)(OS) No.	
		MAN (OS) Were you present when those boys were killed?	218. ITAL	4:12:58:02 1179+02	4:13:00:07 1183+07	2:05 3+05	MAN TO DAMIEN)(OS) Do you suspect anyone of having killed those three boys?	
		DAMIEN (OS) No.	219. ITAL	4:13:00:11 1183+11	4:13:01:11 1184+03	1:00 1+08	DAMIEN TO MAN)(OS) No.	
		MAN (OS) Do you suspect anyone of having killed those three boys?	220. ITAL	4:13:01:14 1184+07	4:13:02:19 1186+03 (over scene end)	1:05 1+13	MAN TO DAMIEN)(OS) Do you know who killed those three boys?	
		DAMIEN (OS) No.						
		MAN (OS) Do you know...						
		INT. INTERROGATION ROOM. WS DAMIEN, SITTING ON L FACING TWO OTHER MEN. DAMIEN IS HOOKED UP TO A LIE DETECTOR MACHINE.	221.	4:13:02:23 1186+07	4:13:03:23 1187+15	1:00 1+08	DAMIEN TO MAN) No.	
			222.	4:13:04:03 1188+03	4:13:05:14 1190+06	1:11 2+03	MAN TO DAMIEN) Did you kill any of those three boys?	
		AS DAMIEN SPEAKS, SHOT MOVES TO REVEAL MACHINE ON TABLE BETWEEN DAMIEN AND OTHER MEN.	223.	4:13:05:19 1190+10	4:13:06:19 1192+03	1:00 1+08	DAMIEN TO MAN) No.	
		MAN (CONT'D) ...who killed those three boys?						
DAMIEN No.								
MAN Did you kill any of those three boys?								
DAMIEN No.								
108	4:13:05:22	WIPE TO BLACK.	224.	4:13:06:23	4:13:09:15	2:16	GLORI TO RON) (OS)	

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Sc#	Time Code	Scene Description	Title #	Start	End	Dur	Title
	1190+11	GLORI (OS) I know but...	ITAL	1192+07	1196+07 (over scene end)	4+00	I know but this crime is unthinkable.
109	4:13:07:12 1193+04	MCU RON STANDING IN ROBIN HOOD WOODS.	225. ITAL	4:13:09:19 1196+11	4:13:12:07 1200+07	2:12 3+12	GLORI TO RON) (OS) (CONT'D) What if they did it? He saw that?
		GLORI (OS) (CONT'D) ...but this crime is unthinkable. What if they did it? He saw that?					
110	4:13:16:21 1207+05	INT. ARCADE RESTAURANT. NIGHT. WS RON SITTING AT COUNTER IN EMPTY RESTAURANT. HE DRINKS FROM GLASS OF BEER AND SETS IT DOWN.					
111	4:13:26:04 1221+04	MS RON LOOKING UP. ANNIE AND ANOTHER WAITRESS ARE IN BG.	226.	4:13:28:15 1224+15	4:13:31:20 1229+12	3:05 4+13	ANNIE TO RON) Do you want some dessert? I have that chocolate pie you like.
		ANNIE WALKS UP TO RON.	227.	4:13:32:02 1230+02	4:13:33:14 1232+06	1:12 2+04	RON TO ANNIE) No thanks, Annie. I'm fine.
		ANNIE Do you want some dessert? I have that chocolate pie you like.	228.	4:13:34:17 1234+01	4:13:36:21 1237+05	2:04 3+04	ANNIE TO RON) You seemed upset when you were in here the other day
		RON No thanks, Annie. I'm fine.	229.	4:13:37:01 1237+09	4:13:40:17 1243+01	3:16 5+08	ANNIE TO RON) (CONT'D) ...having lunch with that lady. She's really pretty.
		ANNIE You seemed upset when you were in here the other day, having lunch with that lady. She's really pretty.	230.	4:13:42:05 1245+05	4:13:44:01 1248+01	1:20 2+12	RON TO ANNIE) She's my ex-wife.
		RON NODS HIS HEAD.	231.	4:13:44:20 1249+04	4:13:48:05 1254+05	3:09 5+01	ANNIE TO RON) Oh. Not ex for too long, huh.
		RON She's my ex-wife.	232.	4:13:51:06 1258+14	4:13:52:19 1261+03	1:13 2+05	ANNIE TO RON) (CONT'D) So you okay lately?
		ANNIE Oh. Not ex for too long, huh.					
		RON LOOKS DOWN AT HIS					

DEVIL'S KNOT
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COMBINED CONTINUITY & DIALOGUE			MASTER ENGLISH SUBTITLE/SPOTTING LIST				
Sc#	Time Code	Scene Description	Title #	Start	End	Dur	Title
112	4:13:52:23 1261+07	GLASS. ANNIE So you okay lately? RON LOOKS UP. MS TELEVISION ON CEILING. IMAGES OF TRIAL ARE ON THE SCREEN. MS PAN FROM PRICE TO JASON. ANNIE (OS) I've been worried about you. RON (OS) Thanks, Annie... IMAGE ON SCREEN CHANGES TO CU DAMIEN FACING L. RON (OS) (CONT'D) ...I'm fine. You know what I'm...	233. ITAL 234. ITAL	4:13:53:08 1262+00	4:13:55:01 1264+09	1:17 2+09	ANNIE TO RON)(OS) (CONT'D) I've been worried about you. RON TO ANNIE)(OS) Thanks, Annie, I'm fine. You know what I'm doing on this case?
113	4:13:59:18 1271+10	CU RON. ANNIE IS STANDING BACK TO CAMERA ON L. RON (CONT'D) ...doing on this case? ANNIE TURNS TO LOOK AT TELEVISION SCREEN, OS TO R.					
114	4:14:03:10 1277+02	CU ANNIE TURNS TO FACE RON, SITTING IN RFG. ANNIE Sure, I do.	235.	4:14:04:07 1278+07	4:14:05:07 1279+15	1:00 1+08	ANNIE TO RON) Sure, I do.
115	4:14:07:09 1283+01	CU RON FACING ANNIE STANDING BACK TO CAMERA IN LFG.	236.	4:14:08:10 1284+10	4:14:10:06 1287+06	1:20 2+12	RON TO ANNIE) You understand why I have to help them.

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COMBINED CONTINUITY & DIALOGUE			MASTER ENGLISH SUBTITLE/SPOTTING LIST				
Sc#	Time Code	Scene Description	Title #	Start	End	Dur	Title
116	4:14:11:10 1289+02	<p>RON You understand why I have to help them.</p> <p>CU ANNIE FACING RON, SITTING BACK TO CAMERA IN RFG.</p>	237.	4:14:12:15 1290+15	4:14:19:15 1301+07	7:00 10+08	ANNIE TO RON) If you don't help those poor boys, who will? Nobody will.
117	4:14:20:05 1302+05	<p>ANNIE If you don't help those poor boys, who will? Nobody will.</p> <p>CU RON FACING ANNIE STANDING BACK TO CAMERA IN LFG.</p>	238.	4:14:21:05 1303+13	4:14:22:17 1306+01	1:12 2+04	ANNIE TO RON) (CONT'D) Nobody but you.
118	4:14:29:02 1315+10	<p>ANNIE (CONT'D) Nobody but you.</p> <p>RON TURNS TO FACE TELEVISION SCREEN OS TO R.</p> <p>INT. HOBBS BEDROOM. NIGHT. HIGH ANGLE WS TERRY AND PAM SLEEPING.</p>					
119	4:14:34:23 1324+07	CU PAM AND TERRY SLEEPING.					
120	4:14:39:01 1330+09	DISSOLVE TO HIGH ANGLE IMAGES OF TREES.					
121	4:14:44:04 1338+04	DISSOLVE TO MS STEVIE LOOKING UP, SMILING, AND HOLDING PENCIL IN RIGHT HAND AND KNIFE IN HIS LEFT HAND. THIS IS SUPERED OVER IMAGES OF TREES.					
122	4:15:00:00 1362+00	<p>SHOT PUSHES IN ON KNIFE IN STEVIE'S LEFT HAND.</p> <p>DISSOLVE TO INT. CHURCH. DAY. HAND HOLDING NOSE OVER BODY IN WATER.</p>					

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COMBINED CONTINUITY & DIALOGUE			MASTER ENGLISH SUBTITLE/SPOTTING LIST				
Sc#	Time Code	Scene Description	Title #	Start	End	Dur	Title
123	4:15:04:15 1368+15	WS PAM RISES FROM WATER, MINISTER BEHIND HER. MEN WEARING PURPLE SASHES STANDING IN FG, APPLAUD. MINISTER Arise and be baptized.	239.	4:15:06:02 1371+02	4:15:08:03 1374+03	2:01 3+01	MINISTER TO PAM) Arise and be baptized.
124	4:15:08:07 1374+07	MS TERRY, DRESSED IN SUIT AND TIE, STANDS ALONE AND APPLAUDS.					
125	4:15:13:08 1382+00	MS PAM LOOKING UP. MINISTER IS STANDING NEXT TO HER ON R. MINISTER (CONT'D) Washing away your sins. Calling on the name of the lord. THE MINISTER WHISPERS INTO PAM'S LEFT EAR. MINISTER God will never put more on you than you can bear.	240. 241.	4:15:14:07 1383+07 4:15:21:14 1394+06	4:15:18:09 1389+09 4:15:24:08 1398+08	4:02 6+02 2:18 4+02	MINISTER TO PAM) (CONT'D) Washing away your sins. Calling on the name of the lord. MINISTER TO PAM) (WHISPERING IN HER EAR) (CONT'D) God will never put more on you than you can bear.
126	4:15:26:16 1402+00	WS PAM LOOKING OUT AT PEOPLE IN FG. APPLAUDING. MINISTER IS STANDING BEHIND HER.					
127	4:15:32:22 1411+06	EXT. COURTHOUSE. DAY. GROUP OF PEOPLE WALK BACKS TO CAMERA. A WOMAN HOLDING BABY IS IN FG.					
128	4:15:39:21 1421+13	MCU PAM, WALKING. POLICE OFFICER AND WOMAN ARE BEHIND HER.					
129	4:15:43:05 1426+13	SIDE VIEW MS PAM WALKS BEHIND WOMAN HOLDING BABY. PAM REACHES OUT WITH HER RIGHT HAND. THEN SHE PULLS BACK HER					

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COMBINED CONTINUITY & DIALOGUE			MASTER ENGLISH SUBTITLE/SPOTTING LIST				
Sc#	Time Code	Scene Description	Title #	Start	End	Dur	Title
130	4:15:47:10 1433+02	ARM. MCU PAM. THE WOMAN AND OFFICER WALK PAST HER ON R. GRIFFIS (OS) Occult books talk about the life force of the blood.	242. ITAL	4:15:49:04 1435+12	4:15:53:04 1441+12	4:00 6+00	GRIFFIS TO FOGLEMAN)(OS) Occult books talk about the life force of the blood.
131	4:15:53:11 1442+03	PAM POV OF WOMAN HOLDING BABY WALKING AWAY. GRIFFIS (OS) Usually the younger the victim...	243. ITAL	4:15:53:11 1442+03	4:15:55:07 1444+15	1:20 2+12	GRIFFIS TO FOGLEMAN)(OS) Usually the younger the victim...
132	4:15:55:18 1445+10	INT. COURTROOM. DAY. MCU DAMIEN. COURT OBSERVERS ARE SITTING BEHIND HIM. GRIFFIS (OS) (CONT'D)the more power a force it has.	244. ITAL	4:15:55:18 1445+10	4:15:57:14 1448+06	1:20 2+12	GRIFFIS TO FOGLEMAN)(OS) (CONT'D)the more power a force it has.
		FOGLEMAN (OS) And due the type of injuries... DAMIEN TURNS TO FACE L.	245. ITAL	4:15:58:02 1449+02	4:15:59:19 1451+11	1:17 2+09	FOGLEMAN TO GRIFFIS)(OS) And do the type of injuries...
133	4:16:00:17 1453+01	MS FOGLEMAN STANDING AS HE SPEAKS. FOGLEMAN (OS) ...give an occult tone to the murders? GRIFFIS (OS) Yes.	246. ITAL	4:16:00:17 1453+01	4:16:03:05 1456+13	2:12 3+12	FOGLEMAN TO GRIFFIS)(OS) ...give an occult overtone to the murders?
			247.	4:16:03:09 1457+01	4:16:07:13 1463+05	4:04 6+04	GRIFFIS TO FOGLEMAN) Yes. In some occult rituals, people are over killed.
134	4:16:04:16 1459+00	MS GRIFFIS SITTING IN WITNESS CHAIR. BURNETT IS SEATED BEHIND HIM ON L. GRIFFIS	248. ITAL	4:16:08:16 1465+00	4:16:11:17 1469+09	3:01 4+09	GRIFFIS TO FOGLEMAN) (CONT'D) The body is repeated killed over and over...
			249.	4:16:11:21	4:16:14:15	2:18	GRIFFIS TO FOGLEMAN)

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COMBINED CONTINUITY & DIALOGUE			MASTER ENGLISH SUBTITLE/SPOTTING LIST				
Sc#	Time Code	Scene Description	Title #	Start	End	Dur	Title
		(CONT'D) In some occult rituals, people are over killed. The body is repeated killed over and over, with many cuts and blows.		1469+13	1473+15	4+02	(CONT'D) ... with many cuts and blows.
135	4:16:14:16 1474+00	WS FOGLEMAN FACING GRIFFIS, SITTING BACK TO CAMERA IN LFG. THE JURY IS SEATED BEHIND FOGLEMAN. FOGLEMAN So would you say that this crime has the trappings of occultism? FOGLEMAN TURNS TO THE JURY.	250.	4:16:14:22 1474+06	4:16:20:02 1482+02	5:04 7+12	FOGLEMAN TO GRIFFIS) So would you say that this crime has the trappings of occultism?
136	4:16:20:19 1483+03	MS GRIFFIS. BURNETT IS SEATED BEHIND HIM ON L. GRIFFIS A Satanic worship, in particular.	251.	4:16:20:19 1483+03	4:16:23:09 1487+01	2:14 3+14	GRIFFIS TO FOGLEMAN) A Satanic worship, in particular.
		FORD (OS) Dr. Griffis...	252. ITAL	4:16:23:13 1487+05	4:16:25:00 1489+08	1:11 2+03	FORD TO GRIFFIS) (OS) Dr. Griffis, to get your PhD... (over scene end)
137	4:16:24:09 1488+09	MS FORD WALKING TOWARD JURY ON L AS HE SPEAKS. FORD (CONT'D) ...to get your PhD, what classes were you required to take? FORD TURNS TOWARD GRIFFIS.	253.	4:16:25:04 1489+12	4:16:27:09 1493+01	2:05 3+05	FORD TO GRIFFIS) (CONT'D) ... what classes were you required to take?
138		WS GRIFFIS SEATED ON WITNESS CHAIR. BURNETT IS SEATED BEHIND HIM ON L.	254.	4:16:34:17 1504+01	4:16:36:00 1406+00	1:07 1+15	GRIFFIS TO FORD) Uh, none.
			255.	4:16:36:17 1507+01	4:16:39:07 1510+15	2:14 3+14	FORD TO GRIFFIS) And how were you accepted

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COMBINED CONTINUITY & DIALOGUE			MASTER ENGLISH SUBTITLE/SPOTTING LIST				
Sc#	Time Code	Scene Description	Title #	Start	End	Dur	Title
		<p>GRIFFIS Uh, none.</p> <p>FORD (OS) And...</p>			(over scene end)		into enrollment...
139	4:16:37:05 1507+13	MS FORD. JURY IS SEATED ON L.	256.	4:16:39:11 1511+03	4:16:41:06 1513+14	1:19 2+09	FORD TO GRIFFIS) (CONT'D) ... at Columbia Pacific University?
140	4:16:41:15 1514+07	<p>MS GRIFFIS SEATED IN WITNESS CHAIR. BURNETT IS BEHIND HIM ON L.</p> <p>GRIFFIS I had to fill out, uh, several series of papers.</p>	257.	4:16:41:15 1514+07	4:16:46:16 1522+00	5:01 7+09	GRIFFIS TO FORD) I had to fill out, uh, several series of papers.
141	4:16:46:20 1522+04	<p>MS FORD. JURY IS ON L. FORD PULLS A BROCHURE OUT OF HIS SUIT JACKET. HE OPENS IT UP AND LOOKS DOWN AT IT.</p> <p>FORD Did you have to fill out a little flyer like this?</p> <p>FORD HOLDS THE BROCHURE UP.</p> <p>THERE IS A MURMUR IN THE CROWD.</p>	258.	4:16:49:00 1525+08	4:16:51:21 1529+13	2:21 4+05	FORD TO GRIFFIS) Did you have to fill out a little flyer like this?
142	4:16:52:18 1531+02	<p>MS GRIFFIS SEATED IN WITNESS CHAIR. BURNETT IS BEHIND HIM ON L.</p> <p>FORD (OS) Call toll free for information on how to become a doctor.</p>	259. ITAL	4:16:54:00 1533+00	4:16:57:05 1537+13	3:05 4+13	FORD TO GRIFFIS) (OS) Call toll free for information on how to become a doctor.
143	4:16:57:13 1538+05	MCU FORD FACING L. THEN HE TURNS TO FACE	260.	4:16:57:13 1538+05	4:16:59:11 1541+03	1:22 2+14	FORD TO GRIFFIS) (CONT'D)

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COMBINED CONTINUITY & DIALOGUE			MASTER ENGLISH SUBTITLE/SPOTTING LIST				
Sc#	Time Code	Scene Description	Title #	Start	End	Dur	Title
		<p>GRIFFIS.</p> <p>FORD (CONT'D) This is a mail order college, isn't it.</p> <p>GRIFFIS (OS) Uni--...</p>					This is a mail order college, isn't it.
144	4:16:59:20 1541+12	<p>WS GRIFFIS SEATED IN WITNESS CHAIR. BURNETT IS BEHIND HIM ON L.</p> <p>GRIFFIS (CONT'D) ...--versity.</p> <p>FORD (OS) They run a TV ad. Have you seen it?</p>	261. 262. ITAL	4:16:59:15 1541+07	4:17:00:17 1543+01 (over scene end)	1:02 1+10	GRIFFIS TO FORD) University.
145	4:17:02:08 1545+08	<p>MS FORD. JURY IS ON L.</p> <p>FORD (CONT'D) You can send in a request for where you want your degree.</p> <p>FORD TURNS TO THE JURY.</p>	263.	4:17:03:02 1546+10	4:17:05:13 1550+05	2:11 3+11	FORD TO GRIFFIS) (CONT'D) You can send in a request for where you want your degree.
146	4:17:06:06 1551+06	<p>MCU FOGLEMAN AND DAVIS.</p> <p>FOGLEMAN Did you know this was a correspondence school? I didn't.</p> <p>FORD (OS) Judge, the witness has a mail order PhD...</p>	264. 265. ITAL	4:17:06:14 1551+14	4:17:09:00 1555+08	2:10 3+10	FOGLEMAN TO DAVIS) Did you know this was a correspondence school? I didn't.
147	4:17:11:16 1559+08	<p>MS FORD. JURY IS PARTLY VISIBLE ON L.</p> <p>FORD (CONT'D) ...from a non-accredited that</p>	266. 267.	4:17:11:16 1559+08	4:17:14:09 1563+09	2:17 4+01	FORD TO BURNETT) (CONT'D) ...from a non-accredited that required no classes.
				4:17:14:13	4:17:16:11	1:22	FORD TO BURNETT)

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COMBINED CONTINUITY & DIALOGUE			MASTER ENGLISH SUBTITLE/SPOTTING LIST				
Sc#	Time Code	Scene Description	Title #	Start	End	Dur	Title
		required no classes. We object to Dr. Griffis as an expert.		1563+13	1566+11	2+14	(CONT'D) We object to Dr. Griffis as an expert.
148	4:17:16:22 1567+06	MS BURNETT AND GRIFFIS. BURNETT Well I'm not sure in Arkansas you need a degree of any kind to be considered an expert in a particular field.	268. 269.	4:17:16:22 1567+06	4:17:19:21 1571+13	2:23 4+07	BURNETT TO FORD) Well I'm not sure in Arkansas you need a degree of any kind
				4:17:20:01 1572+01	4:17:22:06 1575+06	2:05 3+05	BURNETT TO FORD) (CONT'D) ... to be considered an expert in a particular field.
149	4:17:22:13 1575+13	MCU GLORI AND RON SITTING IN COURTROOM. BURNETT (OS) (CONT'D) And I'm not persuaded at all by your argument about a mail order PhD.	270. ITAL	4:17:22:22 1576+06	4:17:27:04 1582+12	4:06 6+06	BURNETT TO FORD) (OS) (CONT'D) And I'm not persuaded at all by your argument about a mail order PhD.
150	4:17:27:05 1582+13	WS BURNETT AND GRIFFIS. FORD IS PARTLY VISIBLE STANDING BACK TO CAMERA IN RFG. BURNETT (CONT'D) So I'm ruling him as qualified as an expert in the area of occult.	271.	4:17:27:20 1583+12	4:17:33:22 1592+14	6:02 9+02	BURNETT TO FORD) (CONT'D) So I'm ruling him as qualified as an expert in the area of occult.
151	4:17:37:02 1597+10	INT. BOJANGLES RESTAURANT. EVENING. WS RON WALKING INTO THE RESTAURANT. HE WALKS TO L TOWARD A WAITRESS STANDING IN BG. RON I'm looking for the manager, Marty King. Is he here?	272. 273. 274.	4:17:46:06 1611+06	4:17:48:21 1615+05	2:15 3+15	RON TO WAITRESS) I'm looking for the manager, Marty King. Is he here?
				4:17:49:01 1615+09	4:17:50:09 1617+09	1:08 2+00	WAITRESS TO RON) He's in the back. I'll fetch him.
				4:17:57:03 1627+11	4:17:58:19 1630+03	1:16 2+08	RON TO WAITRESS #2) Looks like business is pretty good.
				4:17:59:08 1631+00	4:18:01:03 1633+11	1:19 2+11	WAITRESS #2 TO RON) A whole lot better than it was now that they've caught them
		THE WAITRESS TURNS AND	276.	4:18:01:07	4:18:03:01	1:18	WAITRESS #2 TO RON)

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COMBINED CONTINUITY & DIALOGUE			MASTER ENGLISH SUBTITLE/SPOTTING LIST				
Sc#	Time Code	Scene Description	Title #	Start	End	Dur	Title
152	4:18:03:15 1637+07	WALKS OFF TO LFG.		1633+15	1636+09	2+10	(CONT'D) Satanists who murdered them little boys.
		RON TURNS AND TALKS TO WAITRESS WIPING OFF TABLE IN FG.					
		RON Looks like business is pretty good.					
		WAITRESS #2 A whole lot better than it was now that they've caught them Satanists who murdered them little boys.					
		CU RON.	277.	4:18:04:08 1638+08	4:18:05:20 1640+12	1:12 2+04	MARTY TO RON) (OS) I'm the manager. What can I do for you?
		MARTY (OS) I'm the manager. What can I do for you?	278.	4:18:06:11 1641+11	4:18:08:00 1644+00	1:13 2+05	RON TO MARTY) My name is Ron Lax. I'm an investigator...
		RON TURNS TO R. SHOT EXPANDS TO REVEAL MARTY STANDING ON R.	279.	4:18:08:04 1644+04	4:18:10:23 1648+07	2:19 4+03	RON TO MARTY) (CONT'D) ...and I was wondering if I could ask you a few questions
		RON My name is Ron Lax. I'm an investigator, and I was wondering if I could ask you a few questions about the night of May the fifth.	280.	4:18:11:03 1648+11	4:18:12:03 1650+03	1:00 1+08	RON TO MARTY) (CONT'D) ... about the night of May the fifth.
		RON AND MARTY SHAKE HANDS.	281.	4:18:12:07 1650+07	4:18:15:07 1654+15	3:00 4+08	MARTY TO RON) Well, certainly, I'll be glad to help out however I can.
		MARTY Well, certainly, I'll be glad to help out however I can.					
4:18:16:00 1656+00	LAST FRAME OF PICTURE.						
	TOTAL RUN TIME = 18:16:00 1644+00						
	END OF REEL FOUR						