

**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	5:00:00:00 12+00	REEL FIVE					
		INT. RON'S OFFICE. NIGHT. WS GLORI LOOKING DOWN AT PAPERS.	1.	5:00:00:14 12+14	5:00:03:18 17+10	3:04 4+12	GLORI TO RON) Hey boss. Here's what I don't remember seeing before.
		GLORI Hey boss.	2.	5:00:03:22 17+14	5:00:05:13 20+05	1:15 2+07	GLORI TO RON) (CONT'D) Who's Christopher Morgan?
		GLORI STANDS UP AND WALKS TO L.	3.	5:00:06:07 21+07	5:00:07:21 23+13	1:14 2+06	EXAMINER TO CHRIS)(OS) Did you in any way participate in...
		GLORI (CONT'D) Here's what I don't remember seeing before. Who's Christopher Morgan?	ITAL				
2	5:00:08:04 24+04	GLORI WALKS TO R. RON IS STANDING, HOLDING A PAPER IN HIS LEFT HAND.					
		EXAMINER (OS) Did you in any way participate in...					
		INT. OCEANSIDE POLICE DEPARTMENT. DAY. WS EXAMINER, SITTING BACK TO CAMERA ON R, QUESTIONING CHRIS, WHO IS ATTACHED TO LIE DETECTOR MACHINE. MAN OPERATING MACHINE IS SITTING ON L.	4.	5:00:08:04 24+04	5:00:10:00 27+00	1:20 2+12	EXAMINER TO CHRIS) (CONT'D) ...causing the death of any of those three boys?
		EXAMINER (CONT'D) ...causing the death of any of those three boys?	5.	5:00:10:04 27+04	5:00:11:04 28+04	1:00 1+08	CHRIS TO EXAMINER) No.
		EXAMINER (CONT'D) ...causing the death of any of those three boys?	6.	5:00:11:08 29+00	5:00:14:00 33+00	2:16 4+00	EXAMINER TO CHRIS) Do you know for sure who caused those boys to die?
		CHRIS No.	7.	5:00:14:04 33+04	5:00:15:04 34+04	1:00 1+08	CHRIS TO EXAMINER) No.
		SHOT CIRCLES TO R.	8.	5:00:15:19 35+11	5:00:18:11 39+11	2:16 4+00	EXAMINER TO CHRIS) Are you holding back any information about those three boys?
		EXAMINER Do you know for sure who caused those boys to die?	9.	5:00:18:15 39+15	5:00:19:18 41+10	1:03 1+11	CHRIS TO EXAMINER) No.
			10.	5:00:20:01	5:00:21:14	1:13	MCDONOUGH TO CHRIS)

**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
		CHRIS No.		42+01	44+06 (over scene end)	2+05	The polygraph showed deception.
		EXAMINER Are you holding back any information about those three boys?					
		CHRIS No.					
		MCDONOUGH (OS) The polygraph...					
3	5:00:20:19 43+03	INT. OCEANSIDE POLICE DEPARTMENT. LATER. WS CHRIS STANDING FACING MCDONOUGH, ON R.	11.	5:00:21:22 44+14	5:00:24:17 49+01	2:19 4+03	MCDONOUGH TO CHRIS) He says you went off the chart.
		MCDONOUGH ...showed deception. He says you went off the chart.	12.	5:00:25:22 50+14	5:00:28:16 55+00	2:18 4+02	CHRIS TO MCDONOUGH) I don't know why I failed it. Must have been nervous.
		CHRIS SHRUGS.					
		CHRIS I don't know why I failed it. Must have been nervous.					
4	5:00:29:00 55+08	CU CHRIS POSING FOR MUG SHOT.  [CAMERA CLICK] [CAMERA FLASH]					
5	5:00:29:21 56+13	CU HAND PUTTING ON LATEX GLOVE.					
6	5:00:30:23 58+07	MS GLOVED HAND HOLDING SYRINGE, TAKING BLOOD FROM CHRIS' ARM.					
7	5:00:32:17 61+01	SIDE VIEW MS NURSE TAKING POLAROID PICTURE OF CHRIS'S GENITAL AREA. CHRIS HOLDS UP HOSPITAL GOWN WITH HIS HANDS.					
8	5:00:34:01	HIGH ANGLE WS CHRIS IN	13.	5:00:51:09	5:00:53:12	2:03	CHRIS TO MCDONOUGH)

**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
	63+01	INTERROGATION ROOM. HE PULLS A TISSUE FROM TISSUE BOX ON TABLE. HE LOOKS UP THEN WALK OS.  MOMENTS LATER ECU CHRIS AS HE PLACES TISSUE OVER CAMERA LENS WATCHING HIM.  CHRIS This is so fucking...		89+01	92+04 (over scene end)	3+03	This is so fucking screwed up!
9	5:00:52:16 91+00	MS CHRIS POUNDING WALL OF INTERROGATION ROOM.  CHRIS ... screwed up!  MCDONOUGH (OS) Chris, I have a legal obligation...  MCDONOUGH WALKS INTO VIEW FROM R.  MCDONOUGH (CONT'D) ...to get to the truth.  CHRIS STRETCHES HIS ARMS AGAINST THE WALLS.  CHRIS I'm telling you the truth.  MCDONOUGH Or to exonerate you if you weren't involved. But based on the polygraph results, I don't feel like you're being completely honest.  CHRIS What do you want me to do? Do you want me to lie to you? Okay, I'm going to lie. I killed them. And all the other bullshit.	14.	5:00:53:16 92+08	5:00:56:04 96+04	2:12 3+12	MCDONOUGH TO CHRIS) Chris, I have a legal obligation to get to the truth.
			15.	5:00:56:00 96+00	5:00:57:11 98+03	1:11 2+03	CHRIS TO MCDONOUGH) (OVERLAPPING) I'm telling you the truth.
			16.	5:00:57:12 98+04	5:00:59:06 100+14	1:18 2+10	MCDONOUGH TO CHRIS) Or to exonerate you if you weren't involved.
			17.	5:00:59:10 101+02	5:01:00:19 103+03	1:09 2+01	MCDONOUGH TO CHRIS) (CONT'D) But based on the polygraph results...
			18.	5:01:00:23 103+07	5:01:02:16 106+00	1:17 2+09	MCDONOUGH TO CHRIS) (CONT'D) I don't feel like you're being completely honest.
			19.	5:01:02:11 105+11	5:01:03:20 107+12	1:09 2+01	CHRIS TO MCDONOUGH) What do you want me to do? Do you want me to lie to you?
			20.	5:01:04:00 108+00	5:01:07:10 113+02	3:10 5+02	CHRIS TO MCDONOUGH) (CONT'D) Okay, I'm going to lie. I killed them. And all the other bullshit.

**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
10	5:01:07:19 113+11	CU MCDONOUGH FACING L.  CHRIS (OS) (CONT'D) Are you arresting me?  MCDONOUGH No, I am not.	21.	5:01:07:19 113+11	5:01:09:23 116+15	2:04 3+04	CHRIS TO MCDONOUGH) (OS) (CONT'D)/ MCDONOUGH TO CHRIS) -Are you arresting me? -No, I am not.
11	5:01:11:03 118+11	MS CHRIS. MCDONOUGH IS STANDING ON R, FACING HIM.  AFTER A MOMENT, MCDONOUGH WALKS OFF TO L.					
12	5:01:18:14 129+14	CU TISSUE OVER LENS. MCDONOUGH'S HAND REMOVES IT, REVEALING WS CHRIS WITH HIS ARMS STRETCHED AGAINST THE WALLS.  MCDONOUGH (OS) You can't do things...	22. ITAL	5:01:20:07 132+07	5:01:22:01 135+01 (over scene end)	1:18 2+10	MCDONOUGH TO CHRIS)(OS) You can't do things like that.
13	5:01:21:15 134+07	INT. RON'S OFFICE. NIGHT. MS RON FACING L, WATCHING TAPE.  MCDONOUGH (OS) (CONT'D) ...like that.  CHRIS (OS) Well maybe I freaked out, and blacked out, and...	23. ITAL	5:01:22:17 136+01	5:01:26:18 142+02	4:01 6+01	CHRIS TO MCDONOUGH) (OS) Well maybe I freaked out, and blacked out, and...
14	5:01:26:19 142+03	MS CHRIS.  CHRIS (CONT'D) ...killed the three little boys and fucked 'em up the ass or something.	24.  25.	5:01:26:19 142+03	5:01:28:08 144+08	1:13 2+05	CHRIS TO MCDONOUGH) (CONT'D) ...killed the three little boys and
				5:01:28:09 144+09	5:01:30:17 148+01	2:08 3+08	CHRIS TO MCDONOUGH) (CONT'D) ... fucked 'em up the ass or something.

**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
15	5:01:33:21 152+13	MCU RON'S BACK IN RFG AS HE WATCHES TAPE OF MCDONOUGH INTERVIEWING CHRIS ON HIS TELEVISION SET.	26.	5:01:33:21 152+13	5:01:35:05 154+13	1:08 2+00	MCDONOUGH TO CHRIS) So possibly you could have done it?
			27.	5:01:35:06 154+14	5:01:42:03 165+03	6:21 10+05	CHRIS TO MCDONOUGH) No. I have never hurt anyone intentionally.
16	5:01:42:06 165+06	CU MCDONOUGH LOOKING UP TO L.  MCDONOUGH Maybe there's two sides to you.	28.	5:01:43:03 166+11	5:01:44:08 168+08	1:05 1+13	MCDONOUGH TO CHRIS) Maybe there's two sides to you.
17	5:01:44:09 168+09	MCU CHRIS FACING R.  CHRIS Maybe I'm Chris and Hyde.	29.	5:01:47:04 172+12	5:01:48:18 175+02	1:14 2+06	CHRIS TO MCDONOUGH) Maybe I'm Chris and Hyde.
18	5:01:50:22 178+06	INT. COURTHOUSE. DAY. WS RON, FORD AND GLORI WALKING, BACKS TO CAMERA DOWN HALLWAY.  THEY MEET UP WITH PRICE WHO IS WALKING WITH CHRIS.  RON I'm Ron Lax. Come this way.  RON TURNS AROUND AND WALKS TOWARD CAMERA WITH THEM.	30.	5:01:51:20 179+12	5:01:54:10 183+10	2:14 3+14	RON TO CHRIS) I'm Ron Lax. Come this way.
19	5:01:56:08 186+08	MS PAM STANDING AGAINST WALL IN HALLWAY. SHE IS HOLDING A CIGARETTE IN HER RIGHT	31.	5:01:58:16 190+00	5:02:00:10 192+10	1:18 2+10	PAM (TO CHRIS) Chris, what are you doing here?

**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
		HAND.  PAM TURNS HER HEAD TO R.  PAM Chris, what are you doing here?					
20	5:02:00:22 193+06	MS CHRIS TURNING HEAD AS HE WALKS L TO R WITH FORD, PRICE AND GLORI.					
21	5:02:03:18 197+10	MS PAM WALKING TO R.  PAM Chris!	32.	5:02:04:18 199+02	5:02:05:18 200+10	1:00 1+08	PAM TO CHRIS) Chris!
		FORD (OS) Your honor...	33.	5:02:08:00 204+00	5:02:10:18 208+02 (over scene end)	2:18 4+02	FORD TO BURNETT) Your Honor, the defense calls Christopher Morgan.
22	5:02:08:21 205+05	INT. COURTROOM. DAY. WS FORD STANDING ON R. PRICE, DAMIEN AND JASON ARE SITTING NEXT TO HIM ON L.  FORD (CONT'D) ...the defense calls Christopher Morgan.  THE COURTROOM DOOR IN BACK OF ROOM OPENS. CHRIS WALKS PAST THE COURTROOM OBSERVERS. WHEN HE'S HALFWAY THROUGH, FOGLEMAN, NOW VISIBLE ON L, STANDS UP.  FOGLEMAN Your honor, may we approach?	34.	5:02:21:08 224+00	5:02:23:04 226+12	1:20 2+12	FOGLEMAN TO BURNETT) Your Honor, may we approach?
23	5:02:23:05 226+13	CU BURNETT WITH HEAD RESTING ON RIGHT FIST. HE MOTIONS TO FOGLEMAN					

**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
		WITH HIS RIGHT HAND.					
24	5:02:28:00 234+00	LOW ANGLE MS BURNETT ON L FACING DAVIS AND FOGLEMAN AS THEY WALK UP TO THE BENCH. PRICE AND FORD ARE BEHIND THEM.	35.	5:02:31:02 238+10	5:02:32:16 241+00	1:14 2+06	FOGLEMAN TO BURNETT) Your honor, I think they are going to try...
		FOGLEMAN Your honor, I think they are going to try to cross examine him from the Oceanside police report, and we submit that it's irrelevant.	36.	5:02:32:17 241+01	5:02:34:15 243+15	1:22 2+14	FOGLEMAN TO BURNETT) (CONT'D) ... to cross examine him from the Oceanside police report...
		BURNETT My understanding was this young man...	37.	5:02:35:00 244+00	5:02:36:16 247+00	2:16 3+00	FOGLEMAN TO BURNETT) (CONT'D) ...and we submit that it's irrelevant.
25	5:02:39:02 250+10	CU BURNETT.  BURNETT (CONT'D) ...retracted his statement.	38.	5:02:37:02 247+10	5:02:40:21 253+05 (over scene end)	3:19 5+11	BURNETT TO LAWYERS) My understanding was this young man retracted his statement.
		FORD (OS) We want to question...	39.	5:02:41:01 253+09	5:02:42:15 255+15 (over scene end)	1:14 2+06	FORD TO BURNETT) We want to question Mr. Morgan to suggest that...
26	5:02:41:17 254+09	MS BURNETT, FOGLEMAN, DAVIS, AND PRICE FACING FORD, STANDING ON R.	40.	5:02:42:16 256+00	5:02:44:09 258+09	1:17 2+09	FORD TO BURNETT) (CONT'D) ... the police case was far from certain.
		FORD (CONT'D) ...Mr. Morgan to suggest that the police case was far from certain.	41.	5:02:44:13 258+13	5:02:46:02 261+02 (over scene end)	1:13 2+05	BURNETT TO FORD) Why would his testimony be relevant?
		BURNETT Why would his testimony...					
27	5:02:44:21 259+05	WS RON AND GLORI SITTING WITH OTHERS IN THE COURTROOM, WATCHING.	42. ITAL	5:02:46:06 261+06	5:02:47:19 263+11	1:13 2+05	FORD TO BURNETT) (OS) Your honor, without questioning witnesses...
		BURNETT (OS)	43. ITAL	5:02:47:23 263+15	5:02:49:09 266+01	1:10 2+02	FORD TO BURNETT) (OS) (CONT'D)

**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
28	5:02:54:15 273+15	(CONT'D) ...be relevant?					... that the police viewed as suspects...
		RON STANDS UP.	44. ITAL	5:02:49:13 266+05	5:02:51:22 269+14	2:09 3+09	FORD TO BURNETT) (OS) (CONT'D) ... before narrowing their focus on the accused--
		FORD (OS) Your honor, without questioning witnesses that the police viewed as suspectes before narrowing their focus on the accused--	45. ITAL	5:02:51:23 269+15	5:02:54:14 273+14	2:15 3+15	BURNETT TO FORD)(OS) I'm not going to allow you to drag in every possible...
		BURNETT (OS) I'm not going to allow you to drag in every possible CU BURNETT.	46.	5:02:54:15 273+14	5:02:56:20 277+04	2:05 3+05	BURNETT TO FORD) (CONT'D) ...suspect unless you've got something that tie those...
		BURNETT (CONT'D) ...suspect unless you've got something that tie those persons to some event in this case.	47.	5:02:56:21 277+05	5:02:59:08 281+00	2:11 3+11	BURNETT TO FORD) (CONT'D) ... persons to some event in this case.
29	5:02:59:09 281+01	MS FOGLEMAN, DAVIS, PRICE AND FORD FACING BURNETT, SITTING ON L.	48.	5:02:59:09 281+01	5:03:03:03 286+11	3:18 5+10	PRICE TO BURNETT) Don't you think a confession suffices as a tie in?
		PRICE Don't you think a confession suffices as a tie in?	49.	5:03:03:10 287+02	5:03:05:15 290+07	2:05 3+05	FOGLEMAN TO BURNETT) Your Honor, they could just talk to anybody on the street...
		FOGLEMAN Your honor, they could just talk to anybody on the street, and they could say, "Do you admit to these murders?"	50.	5:03:05:16 290+08	5:03:07:08 293+00	1:16 2+08	FOGLEMAN TO BURNETT) (CONT'D) ...and they could say, "Do you admit to these murders?"
		FORD Come on, this is not just anybody off the street.	51.	5:03:07:09 293+01	5:03:09:06 295+14	1:21 2+13	FORD TO BURNETT) Come on, this is not just anybody off the street.
30	5:03:09:07 295+15	WS PEOPLE SITTING IN COURTROOM. RON IS LEANING AGAINST RAILING BETWEEN THE OBSERVERS AND THE ACCUSED.	52. ITAL	5:03:09:07 295+15	5:03:10:18 298+02	1:11 2+03	FORD TO BURNETT) (OS) (CONT'D) This was the Oceanside P.D.
		DAMIEN AND JASON ARE	53 ITAL	5:03:10:22 298+06	5:03:13:11 302+03	2:13 3+13	FORD TO BURNETT) (OS) (CONT'D)



**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				
31	5:03:15:06 304+14	SITTING IN FG.  FORD (OS) (CONT'D) This was the Oceanside P.D. questioning him at the request of the West Memphis P.D.	54. ITAL	5:03:13:01 301+09	5:03:15:01 304+09	2:00 3+00	... questioning him at the request of the West Memphis P.D.				
		BURNETT (OS) All right. All right. I'm going to begin the hearing.					BURNETT TO LAWYERS) (OS) (OVERLAPPING) All right. All right. I'm going to begin the hearing.				
		MS FOGLEMAN, DAVIS, PRICE AND FORD FACING BURNETT, SITTING ON L.					55.	5:03:16:00 306+00	5:03:17:07 307+15	1:07 1+15	BURNETT TO LAWYERS) (CONT'D) Anything else?
		BURNETT (CONT'D) Anything else?					56.	5:03:23:03 316+11	5:03:24:16 319+00	1:13 2+05	BURNETT TO COURTROOM) Ladies and gentlemen, I am...
32	5:03:24:17 319+01	FORD TURNS AND WALKS AWAY.  BURNETT TESTS THE MICROPHONES AND THEN SPEAKS.  BURNETT Ladies and gentlemen, I am...	57.	5:03:24:17 319+01	5:03:27:02 322+10	2:09 3+09	BURNETT TO COURTROOM) (CONT'D) ...going to need to conduct a hearing <i>in camera</i> ...				
		CU BURNETT FACING JURY, OS TO R.  BURNETT (CONT'D) ...going to need to conduct a hearing <i>in camera</i> ...					BURNETT TO COURTROOM) (CONT'D) ...going to need to conduct a hearing <i>in camera</i> ...				
33	5:03:27:14 323+06	CU FORD TURNING AROUND.	58.	5:03:27:14 323+06	5:03:29:10 326+02	1:20 2+12	BURNETT TO COURTROOM) (OS) (CONT'D)/ FORD OUTLOUD TO HIMSELF) -...so I'm going to ask you-- -What?				
		BURNETT (OS) (CONT'D) ...so I'm going to ask you--					ITAL				
		FORD What?  BURNETT (OS)					59. ITAL	5:03:29:14 326+06	5:03:31:08 329+00	1:18 2+10	BURNETT TO COURTROOM)(OS) --to go back to the jury room. ...

**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
		--to go back to the jury...			end)		
34	5:03:31:00 328+08	MS RON STANDING NEXT TO RAILING. JOHN IS VISIBLE SITTING ON L.  BURNETT (OS) (CONT'D) ...room. Bailiff, will you clear the courtroom please?  BAILIFF (OS) All right, folks. All spectators...	60. ITAL	5:03:32:00 330+00	5:03:33:13 332+05	1:13 2+05	BURNETT TO COURTROOM)(OS) (CONT'D) Bailiff, will you clear the courtroom please?
			61. ITAL	5:03:33:21 332+13	5:03:35:11 335+03	1:14 2+06	BAILIFF TO COURTROOM) (OS) All right, folks. All spectators...
35	5:03:35:15 335+07	MS BAILIFF STANDING ON L. SHOT PANS TO WS FORD, AND PRICE FACING BURNETT, SITTING IN BG. FOGLEMAN AND DAVIS WALK AWAY. RON IS STANDING IN RFG, BACK TO CAMERA.  BAILIFF (OS) (CONT'D) ...members of the press, please leave the courtroom.  FOGLEMAN AND DAVIS WALK BACK TO THEIR DESK AS JURY MEMBERS IN BG AND OTHERS START TO WALK AWAY.  DAVIS You, too, Mr. Lax. I don't believe you're an officer of the court.  BURNETT (OS) Mr. Morgan...	62. ITAL	5:03:35:15 335+07	5:03:38:14 339+14	2:23 4+07	BAILIFF TO COURTROOM) (OS) (CONT'D) ...members of the press, please leave the courtroom.
			63.	5:03:42:10 345+10	5:03:45:19 350+11	3:09 5+01	DAVIS TO RON) You, too, Mr. Lax. I don't believe you're an officer of the court.
			64. ITAL	5:03:45:23 350+15	5:03:48:14 354+14 (over scene end)	2:15 3+15	BURNETT TO CHRIS) (OS) Mr. Morgan, please step forward to be sworn in.
36	5:03:46:18 352+02	MS RON CONTINUING TO STAND NEXT TO RAILING AS OTHERS LEAVE THE COURTROOM.  BURNETT (OS) (CONT'D)	65.	5:03:48:08 354+08	5:03:49:19 356+11	1:11 2+03	PAM TO WOMAN) (OVERLAPPING) Why are they questioning Chris Morgan?

**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
		...please step forward to be sworn in.					
		FORD IS NOW STANDING IN FG. PAM IS WALKING BEHIND RON, BACK TO CAMERA.					
		PAM Why are they questioning Chris Morgan?					
37	5:03:50:09 357+09	WS PEOPLE LEAVING COURTROOM. PAM IS SPEAKING TO ANOTHER WOMAN. RON IS STANDING BEHIND HER.	66.	5:03:50:09 357+09	5:03:52:16 361+00	2:07 3+07	PAM TO WOMAN) (CONT'D) And why aren't we allowed to hear what he says?
		PAM (CONT'D) And why aren't we allowed to hear what he says? Bobby D'Angelo asked for a picture of my son...	67.	5:03:53:00 361+08	5:03:55:02 364+10	2:02 3+02	PAM TO WOMAN) (CONT'D) Bobby D'Angelo asked for a picture of my son...
		PAM (CONT'D) And why aren't we allowed to hear what he says? Bobby D'Angelo asked for a picture of my son, and brought Chris Morgan into my home. I have a right to hear what he says.	68.	5:03:55:06 364+14	5:03:56:18 367+02	1:12 2+04	PAM TO WOMAN) (CONT'D) ...and brought Chris Morgan into my home.
		RON Yes you do, Mrs. Hobbs. We all do.	69.	5:03:56:22 367+06	5:03:58:08 369+08	1:10 2+02	PAM TO WOMAN) (CONT'D) I have a right to hear what he says.
		PAM LOOKS UP AT RON AS HE WALKS PAST HER TO R.	70.	5:03:58:12 369+12	5:04:00:16 373+00	2:04 3+04	RON TO PAM) Yes you do, Mrs. Hobbs. We all do.
38	5:04:06:21 382+05	INT. COURTROOM. LATER. WS RON STANDING OUTSIDE EMPTY COURTROOM, LOOKING IN THROUGH GLASS IN DOOR.	71. ITAL	5:04:08:06 384+06	5:04:12:07 390+07	4:01 6+01	FORD TO CHRIS)(OS) On May 17th, 1993, were you questioned in Oceanside, California...
		FORD (OS) On May seventeenth, 1993, were you questioned in Oceanside, California...					
39	5:04:12:12	THROUGH GLASS IN	72.	5:04:15:01	5:04:16:01	1:00	FORD TO CHRIS)

**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
	390+12	WINDOW, WS OF PROCEEDINGS. FORD IS STANDING ON L, QUESTIONING CHRIS, WHO IS SITTING IN WITNESS CHAIR AS OTHER LAWYERS, BURNETT AND DEFENDENTS WATCH.  FORD IS BARELY AUDIBLE AND MOST OF HIS WORDS ARE UNINTELLIGIBLE.		394+09	396+01	1+08	(CONT'D) ...in a videotaped statement.
40	5:04:16:02 396+02	HIGH ANGLE WS RON, BACK TO CAMERA, LOOKING THROUGH WINDOW IN DOOR.  FRUSTRATED, HE TURNS AND WALKS AWAY FROM DOOR.  A WOMAN'S VOICE IS HEARD IN BG.  WOMAN ...we are going to be all right. We love you and...	73. ITAL	5:04:21:04 403+12	5:04:25:20 410+12	4:16 7+00	WOMAN TO PAM (OS) ...we are going to be all right. We love you and...
41	5:04:25:21 410+13	MS PAM STANDING ON STAIRS WITH A MAN, FACING A WOMAN STANDING BELOW HER, BACK TO CAMERA.  WOMAN ...We are just thinking of you and just praying for you constantly.	74.  75.	5:04:25:21 410+13	5:04:27:05 412+13	1:08 2+00	WOMAN TO PAM) (CONT'D) ...We are just thinking of you ...
42	5:04:29:14 416+06	HIGH ANGLE MS RON LOOKING UP TO L.  THE WOMAN CAN STILL BE HEARD BUT HER WORDS ARE UNINTELLIGIBLE.  RON WALKS TO R, TOWARD GLORI, WHO IS STANDING		5:04:27:09 413+01	5:04:30:05 417+05	2:20 4+04	WOMAN TO PAM) (CONT'D) ...and just praying for you constantly, okay?

**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
43	5:04:36:10 426+10	AGAINST WALL IN BG.					
		INT. COURTROOM. DAY. WS FORD ON L QUESTIONING CHRIS, SITTING IN WITNESS CHAIR ON R.	76.	5:04:36:10 426+10	5:04:37:23 428+15	1:13 2+05	FORD TO CHRIS) So you said it just to get out.
		FORD So you said it just to get out.	77.	5:04:39:07 430+15	5:04:41:23 434+15	2:16 4+00	CHRIS TO FORD) Yeah, after seventeen hours I believe anybody would.
		CHRIS Yeah, after seventeen hours I believe anybody would.	78.	5:04:42:03 435+03	5:04:44:11 438+11 (over scene end)	2:08 3+08	BURNETT TO CHRIS) Now before you made the statements in question...
44	5:04:43:10 437+02	WS FORD STANDING IN FG. DAVIS, PRICE, DAMIEN AND JASON ARE SITTING BEHIND HIM.	79. ITAL	5:04:44:15 438+15	5:04:46:21 442+05	2:06 3+06	BURNETT TO CHRIS)(OS) (CONT'D) ... did you tell the officers in a state of anger that...
		BURNETT (OS) (CONT'D) ...the statements in question, did you tell the officers in a state of anger that if you want me to lie to you, I'll lie to you...	80. ITAL	5:04:47:01 442+09	5:04:50:02 447+02	3:01 4+09	BURNETT TO CHRIS)(OS) (CONT'D) ... if you want me to lie to you, I'll lie to you...
		FORD TURNS INCREDULOUSLY TO PRICE THEN TURNS BACK TO FACE BURNETT.	81. ITAL	5:04:50:06 447+06	5:04:51:12 449+04	1:06 1+14	BURNETT TO CHRIS)(OS) (CONT'D) ...and tell you that I did it.
		BURNETT (OS) (CONT'D) ...and tell you that I did it.					
45	5:04:52:04 450+04	MS BURNETT AND CHRIS.	82.	5:04:52:04 450+04	5:04:53:04 451+04	1:00 1+08	CHRIS TO BURNETT) Yes.
		CHRIS Yes.	83.	5:04:53:08 451+08	5:04:54:22 454+06	1:14 2+14	BURNETT TO CHRIS) Uh-huh. And immediately after that did you again...
		BURNETT Uh-huh. And immediately after that, did you again deny any knowledge of involvement in these murders?	84.	5:04:54:23 454+07	5:04:58:18 460+02	3:19 5+11	BURNETT TO CHRIS) (CONT'D) ...deny any knowledge of involvement in these murders?

**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
46	5:05:07:04 472+12	BURNETT LOOKS UP AT CHRIS.	85.	5:05:00:05 462+05	5:05:01:07 463+15	1:02 1+10	CHRIS TO BURNETT) Yes.
		CHRIS Yes.	86.	5:05:03:20 467+12	5:05:04:20 469+04	1:00 1+08	BURNETT TO FORD) All right. Anything else?
		BURNETT SITS BACK IN HIS CHAIR.	87.	5:05:05:01 469+09	5:05:07:00 472+08	1:23 2+15	FORD TO BURNETT) (OS) Jessie Misskelley denied that he did it...
		BURNETT Anything else?					
46	5:05:07:04 472+12	FORD (OS) Jessie Misskelley denied that he did it...					
		WS FORD STANDING IN FG. DAVIS, PRICE, DAMIEN AND JASON ARE SITTING BEHIND HIM.	88.	5:05:07:04 472+12	5:05:08:13 474+13	1:09 2+01	FORD TO BURNETT) (CONT'D) ...admitted he did it, then denied it again...
		FORD (CONT'D) ...admitted he did it, then denied it again, and he's in prison!	89.	5:05:08:17 475+01	5:05:11:15 479+07	2:22 4+06	FORD TO BURNETT) (CONT'D) ...and he's in prison! This man did the same thing.
		FORD POINTS TO CHRIS.					
47	5:05:11:16 479+08	FORD This man did the same thing.					
		MS BURNETT AND CHRIS.	90.	5:05:12:04 480+04	5:05:15:13 485+05	3:09 5+01	FORD TO BURNETT)(OS) (CONT'D) And we are asking you to allow us to present this testimony to the jury.
		FORD (OS) (CONT'D) And we are asking you to allow us to present this testimony to the jury.	91.	5:05:14:13 483+15	5:05:15:13 485+05	1:00 1+08	BURNETT TO FORD) (SIMULTANEOUS) No.
48	5:05:15:14 485+06	BURNETT No.					
		WS FORD STANDING IN FG. DAVIS, PRICE, DAMIEN AND JASON ARE SITTING BEHIND HIM.	92.	5:05:16:18 487+02	5:05:19:06 490+14	2:12 3+12	FORD TO BURNETT) We are entitled to raise reasonable doubt.
		FORD					

**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
		We are entitled to raise reasonable...					
49	5:05:19:07 490+15	MS BURNETT AND CHRIS.  FORD (OS) (CONT'D) ...doubt. That's what we're trying to do with this testimony.  BURNETT Raise it or create it?  FORD (OS) Both!	93. ITAL  94.  95. ITAL	5:05:19:07 490+15	5:05:20:17 493+01	1:10 2+02	FORD TO BURNETT) (OS) (CONT'D) ... That's what we're trying to do with this testimony.
				5:05:20:21 493+05	5:05:22:10 495+10	1:13 2+05	BURNETT TO FORD) Raise it or create it?
				5:05:22:14 495+14	5:05:24:09 498+09	1:19 2+11	FORD TO BURNETT) (OS) Both!
50	5:05:25:11 500+03	INT. COURTROOM HALLWAY. DAY. MS DAVIS AND FOGLEMAN WALK OUT OF THE COURTROOM ON L.					
51	5:05:27:12 503+04	MS RON STANDING IN HALLWAY AS DAVIS AND FOGLEMAN WALK L TO R PAST HIM IN FG.  FORD (OS) Burnett wouldn't let him...	96.	5:05:29:09 506+01	5:05:31:05 508+13	1:20 2+12	FORD TO RON AND GLORI) Burnett wouldn't let him testify.
52	5:05:30:18 508+02	HIGH ANGLE WS FORD, PRICE, GLORI AND RON WALKING DOWN STAIRS.  FORD (CONT'D) ...testify.  GLORI It was so important to get that kid on the stand to show how arbitrary it's been.  FORD I know. But the judge says that's not relevant because Morgan told the cops he's gonna lie.  PRICE	97.  98.  99.  100.  101.	5:05:31:09 509+01	5:05:32:18 511+02	1:09 2+01	GLORI TO ALL) It was so important to get that kid on the stand...
				5:05:32:19 511+03	5:05:34:04 513+04	1:09 2+01	GLORI TO ALL) (CONT'D) ... to show how arbitrary it's been.
				5:05:34:08 513+08	5:05:36:11 516+11	2:03 3+03	FORD TO GLORI I know. But the judge says that's not relevant...
				5:05:36:12 516+12	5:05:38:08 519+08	1:20 2+12	FORD TO GLORI (CONT'D) ...because Morgan told the cops he's gonna lie.
				5:05:38:12 519+12	5:05:41:02 523+10	2:14 3=14	PRICE TO ALL) Besides, Fogleman says

**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
		Besides, Fogleman says there's no tape for the part of the interview where Morgan confesses.	102.	5:05:41:03 523+11	5:05:42:20 526+04	1:17 2+09	there's no tape for the part of PRICE TO ALL) (CONT'D) ... the interview where Morgan confesses.
		RON What? No, that's bullshit.					
		FORD AND PRICE HAVE REACHED THE BOTTOM OF THE STAIRS AND ARE WALKING ON R. RON AND GLORI ARE AT THE BOTTOM OF THE STAIRS ON L.	103.	5:05:43:00 526+08	5:05:46:11 531+11	3:11 5+03	RON TO ALL) What? No, that's bullshit. You can't see part of the tape...
		PRICE AND FORD TURN TO FACE RON AND GLORI.	104.	5:05:46:15 531+15	5:05:49:02 535+10	2:11 3+11	RON TO ALL) (CONT'D) ... 'cause Morgan put a tissue across the lens. I saw it.
		RON (CONT'D) You can't see part of the tape 'cause Morgan put a tissue across the lens. I saw it. I watched the whole thing.	105.	5:05:49:03 535+11	5:05:50:15 537+15	1:12 2+04	RON TO ALL) (CONT'D) I watched the whole thing.
53	5:05:51:04 538+12	MCU GLORI AND RON.  RON (CONT'D) But you can see it when he confesses.	106.	5:05:51:04 538+12	5:05:52:17 541+01	1:13 2+05	RON TO ALL) (CONT'D) But you can see it when he confesses.
		PRICE(OS) But Fogleman said...	107. ITAL	5:05:52:21 541+05	5:05:53:23 542+15	1:02 1+10	PRICE TO RON)(OS) But Fogleman said... (over scene end)
54	5:05:53:10 542+02	WS PAM STANDING AT THE STOP OF THE STAIRS, LISTENING.  RON (OS) The audio's there for all of it, even when the lens is covered.	108. ITAL	5:05:54:03 543+03	5:05:56:15 546+15	2:12 3+12	RON TO ALL) (OS) The audio's there for all of it, even when the lens is covered.
55	5:05:56:23 547+07	MCU GLORI AND RON.  RON (CONT'D) You tell them that?	109.	5:05:56:23 547+07	5:05:57:23 548+15	1:00 1+08	RON TO ALL) (CONT'D) You tell them that?



**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
56	5:05:59:09 551+01	MS PRICE AND FORD.  RON (OS) You guys even...	110.	5:06:00:09 552+09	5:06:02:17 556+01 (over scene end)	2:08 3+08	RON TO ALL) You guys even watch the entire six hours of tape?
57	5:06:01:08 554+00	MCU GLORI AND RON.  RON (CONT'D) ...watch the entire six hours of tape?					
58	5:06:02:18 556+02	MS PRICE AND FORD LOOK AT EACH OTHER, CHAGRINED.  FORD We have a synopsis from the Oceanside P.D.  RON (OS) A syn--...	111.   112.	5:05:06:20 562+04  5:06:08:06 564+06	5:06:08:20 565+04  5:06:11:17 569+09 (over scene end)	2:00 3+00  3:11 5+03	FORD TO RON) We have a synopsis from the Oceanside P.D.  RON TO FORD) (OVERLAPPING) A synopsis? Since when do we depend on police reports?
59	5:06:08:22 565+06	MCU GLORI AND RON.  RON (CONT'D) ...--opsis? Since when do we depend on police reports?					
60	5:06:11:22 569+14	MS PRICE AND FORD.  PRICE Ron, we did not have enough time or money.	113.	5:06:11:22 569+14	5:06:14:01 573+01	2:03 3+03	PRICE TO RON) Ron, we did not have enough time or money.
61	5:06:14:02 573+02	MCU GLORI AND RON.  RON You should have told Burnett--	114.  115.	5:06:14:02 573+02  5:06:15:12 575+04	5:06:15:11 575+03  5:06:16:17 577+01 (over scene end)	1:09 2+01  1:05 1+13	RON TO ALL) You should have told Burnett--  FORD TO RON) (INTERRUPTING) You should have told him what?
62	5:06:16:01 576+01	WS GLORI AND RON STANDING NEXT TO STAIRS ON L, FACING FORD AND PRICE STANDING ON R.	116.	5:06:19:06 580+14	5:06:20:16 583+00	1:10 2+02	FORD TO RON) (CONT'D) Now you want to try these cases, Ron...

**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
		FORD (CONT'D) ...told him what?	117.	5:06:20:20 583+04	5:06:23:05 586+13	2:09 3+09	FORD TO RON) (CONT'D) ...maybe you should have gone to law school.
		FORD WALKS TOWARD RON.	118.	5:06:24:01 588+01	5:06:27:01 592+09	3:00 4+08	FORD TO RON) (CONT'D) You let us do our job and you focus on doing yours.
		FORD (CONT'D) Now you want to try these cases, Ron, maybe you should have gone to law school. You let us do our job and you focus on doing yours.	119.	5:06:33:03 601+11	5:06:39:05 610+13	6:02 9+02	PRICE TO RON) I'm-I'm sorry, Ron. But we-we are overwhelmed.
		FORD WALKS AWAY FROM RON. HE WALKS OUT OF THE BUILDING.	120.	5:06:40:10 612+10	5:06:42:12 615+12	2:02 3+02	PRICE TO RON) (CONT'D) Fogleman is burying us in materials--
		PRICE TURNS TO RON.	121.	5:06:42:16 616+00	5:06:46:12 621+12	3:20 5+12	PRICE TO RON) (CONT'D) 13 thousand documents from the police investigation alone.
		PRICE I'm-I'm sorry, Ron. But we-we are overwhelmed. Fogleman is burying us in materials-thirteen thousand documents from the police investigation alone. We don't have enough time, we don't have enough manpower. Money. And frankly, Burnett. He's not giving us a chance.	122.	5:06:46:19 622+03	5:06:48:05 624+05	1:10 2+02	PRICE TO RON) (CONT'D) We don't have enough time.
		PRICE WALKS OFF TO R.	123.	5:06:48:09 624+09	5:06:49:16 626+08	1:07 1+15	PRICE TO RON) (CONT'D) We don't have enough manpower. Money.
		SHOT PUSHES IN CLOSER AS RON TURNS TO FACE GLORI.	124.	5:06:49:20 626+12	5:06:54:16 634+00	4:20 7+04	PRICE TO RON) (CONT'D) And frankly, Burnett. He's not giving us a chance.
63	5:07:02:06 645+06	INT. HOBBS HOUSE. NIGHT. PAN L FROM HALLWAY TO STEVIE'S BEDROOM.	125. ITAL	5:07:02:06 645+06	5:07:06:14 651+14	4:08 6+08	PAM TO HERSELF)(OS) (SINGING) That's all right, you. That's all right, Mama.
		PUSH IN ON MS PAM SITTING BACK TO CAMERA ON EDGE OF STEVIE'S BED. SHE IS HOLDING TOY IN HER LEFT HAND.	126. ITAL	5:07:06:18 651+18	5:07:09:06 656+08	2:12 3+12	PAM TO HERSELF) (SINGING) (CONT'D) Just anyway you do.

**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
		STEVIE'S ROOM HAS BEEN UNCHANGED SINCE THE MURDER.	127.	5:07:10:05 657+05	5:07:14:23 664+07	4:18 7+02	PAM TO HERSELF) (SINGING) (CONT'D) That's all right. That's all right.
		PAM (OS) (SINGING) That's all right, you. That's all right, Mama. Just anyway you do. That's all right. That's all right.	128. ITAL	5:07:15:03 664+11	5:07:19:18 671+10	4:15 6+15	STEVIE (OS) (SINGING) Well that's all right, Mama. That's all right with you.
		STEVIE (OS) (SINGING) Well that's all right, Mama. That's all right with you.	129.	5:07:20:19 673+03	5:07:22:19 676+03	2:00 3+00	PAM TO HERSELF) (SINGING) (OVERLAPPING) Anyway you do.
64	5:07:18:21 670+05	CU SMALL STATUE OF ELVIS IN PAM'S HANDS.	130.	5:07:20:13 672+13	5:07:26:16 682+00 (over scene end)	6:03 9+03	STEVIE (SINGING) That's all right, Mama, just any way you do. That's all right.
		STEVIE (OS) (SINGING) That's all right, Mama...					
65	5:07:23:07 676+15	FLASHBACK: WS STEVIE WALKING ACROSS GRASS.					
		STEVIE (CONT'D) ...just any way you do. That's all right.					
		STEVIE LOOKS UP AND SMILES.					
66	5:07:31:01 688+09	MS PAM SLEEPING ON STEVIE'S BED, A BIBLE CUPPED IN HER RIGHT HAND.					
		PAM OPENS HER EYES AND BREATHES HARD.					
		PAM RISES AND LOOKS DOWN.					
67	5:07:45:20 710+12	SIDE VIEW MS PAM OPENING DESK DRAWER. SHE RUMMAGES INSIDE					

**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
		THEM OPENS UP ANOTHER DRAWER. FINDING NOTHING, SHE CLOSSES THE DOOR.					
		PAM LOOKS AROUND THE ROOM.					
68	5:07:59:22 731+14	MS TERRY STANDING IN WOODS. HE TURNS AND WALKS TO L, REVEALING STREAM BEHIND HIM.					
69	5:08:10:08 747+08	DISSOLVE TO CU KNIFE IN STEVIE'S LEFT HAND.  FADE TO BLACK.					
70	5:08:18:18 760+02	BLACK.					
71	5:08:19:08 761+00	INT. HOBBS HOUSE. NIGHT. WS TERRY LYING ON SOFA, AS SEEN FROM HALLWAY IN FG.  MAN ON TELEVISION (OS) And what a challenge that was to persevere...  AMANDA SITS UP NEXT TO TERRY.	131. ITAL	5:08:19:08 761+00	5:08:24:08 768+02	5:00 7+02	MAN ON TELEVISION (OS) And what a challenge that was to persevere...
72	5:08:26:13 771+13	MS PAM IN HALLWAY, FACING L.  SHOT PANS UP AS PAM REACHES UP AND PULLS ON CORD THAT OPENS ATTIC STAIRS ON CEILING.					
73	5:08:42:06 795+06	MS PAM'S FEET WALKING UP THE ATTIC STAIRS.					
74	5:08:49:13 806+05	INT. ATTIC. NIGHT. MS PAM LOOKING INTO TOOLBOX IN LFG.  PAM CLOSSES THE BOX					

**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
		THEN PICKS UP ANOTHER BOX FROM BEHIND IT AND PLACES IT IN FRONT OF HER.					
		PAM OPENS THE BOX.					
75	5:09:08:21 835+05	HIGH ANGLE MCU BOX. INSIDE ARE A BUNCH OF KNIVES. PAM PICKS UP A POCKET KNIFE IN HER LEFT HAND.					
76	5:09:14:08 843+08	CU PAM LOOKING DOWN. PAN TO KNIFE IN HER HANDS.					
77	5:09:26:21 862+05	INT. JASON'S PRISON CELL. DAY. WS FORD SITTING WITH JASON IN BELL. THERE ARE PAPERS IN JASON'S LAP.	132.	5:09:26:21 862+05	5:09:29:08 866+00	2:11 3+11	FORD TO JASON) Jason, the prosecutor's office wants to offer you a deal.
		FORD Jason, the prosecutor's office wants to offer you a deal. Do you agree to testify against Damien?	133.	5:09:30:08 867+08	5:09:32:03 870+03	1:19 2+11	FORD TO JASON) (CONT'D) Do you agree to testify against Damien?
		JASON LOOKS UP AT FORD.	134.	5:09:32:17 871+01	5:09:35:19 875+11	3:02 4+10	FORD TO JASON) (CONT'D) They'll only seek a sentence of twenty years. Not death.
		FORD (CONT'D) They'll only seek a sentence of twenty years. Not death.	135.	5:09:37:19 878+11	5:09:40:08 882+08	2:13 3+13	FORD TO JASON) (CONT'D) Now you could be out in ten years, maybe less.
		JASON LOOKS DOWN AT THE PAPERS.	136.	5:09:41:16 884+08	5:09:43:03 886+11	1:11 2+03	JASON TO FORD) That's still a long time though.
		FORD (CONT'D) Now you could be out in ten years, maybe less.	137.	5:09:44:10 888+10	5:09:47:01 892+09	2:15 3+15	FORD TO JASON) In ten years you'll be what, twenty six years old?
		JASON That's still a long time though.	138.	5:09:47:19 893+11	5:09:49:15 896+07	1:20 2+12	FORD TO JASON) (CONT'D) You have your whole life ahead of you.
		JASON LOOKS AT FORD.	139.	5:09:53:00	5:09:55:08	2:08	FORD TO JASON)

**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
		FORD In ten years you'll be what, twenty six years old? You have your whole life ahead of you.	140.	901+08 5:09:55:12 905+04	904+14 5:09:56:21 907+05	3+08 1:09 2+01	(CONT'D) The case against you is weak. FORD TO JASON) (CONT'D) But they're going to do everything they can...
		JASON LOOKS DOWN AT PUTS THE PAPERS ON BED ON R.	141.	5:09:56:22 907+06	5:10:00:07 912+07	3:09 4+01	FORD TO JASON) ...to tie you to Damien and his beliefs, the things he said and done.
		FORD LEANS CLOSER TO JASON.					
		FORD (CONT'D) The case against you is weak.	142.	5:10:00:22 913+06	5:10:02:13 915+13	1:15 2+07	FORD TO JASON) And despite the lack of evidence...
		SLOW PUSH IN ON FORD AND JASON.	143.	5:10:02:14 915+14	5:10:05:05 919+13	2:15 3+15	FORD TO JASON) ...it is very possible that Damien will go down for this.
		FORD (CONT'D) But they're going to do everything they can to tie you to Damien and his beliefs, the things he said and done. And despite the lack of evidence, it is very possible that Damien will go down for this. And if he does, there's a good chance he's going to drag you down with him.	144.	5:10:05:09 920+01	5:10:10:21 928+05	5:12 8+04	FORD TO JASON) And if he does, there's a good chance he's going to drag you down with him.
		JASON I can't do it. I can't tell a lie about him. It ain't right.	145.	5:10:15:16 935+08	5:10:19:10 941+02	3:18 5+10	JASON TO FORD) I can't do it. I can't tell a lie about him. It ain't right.
		JASON I can't do it. I can't tell a lie about him. It ain't right.	146.	5:10:23:14 947+06	5:10:24:17 949+01	1:03 1+11	JASON TO FORD) (CONT'D) I can't.
		JASON I can't do it. I can't tell a lie about him. It ain't right.	147.	5:10:25:01 949+09	5:10:27:00 952+08 (over scene end)	1:23 2+15	FOGLEMEN TO GIRL)(OS) When you were at the softball field...
		JASON LOOKS DOWN.					
		JASON (CONT'D) I can't.					
		FOGLEMEN (OS) When you were at the...					
78	5:10:26:06 951+06	MS FOGLEMAN STANDING ON R IN FRONT OF A GIRL SITTING ON WITNESS	148.	5:10:27:04 952+12	5:10:30:20 958+04	3:16 5+08	FOGLEMEN TO GIRL) (CONT'D) ... did you hear somebody say

**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
		CHAIR. BURNETT IS SITTING BEHIND THEM ON L.					something about the murders?
		FOGLEMAN (CONT'D) ...softball field did you hear somebody say something about the murders?	149.	5:10:31:00 958+08	5:10:34:20 964+04	3:20 5+12	GIRL TO FOGLEMAN) Yes, sir. I heard, um, Damien Echols...
		GIRL Yes, sir. I heard, um, Damien...					
79	5:10:34:21 964+05	MS FORD, JASON AND DAMIEN, LISTENING.	150. ITAL	5:10:34:21 964+05	5:10:36:20 967+04	1:23 2+15	GIRL TO FOGLEMAN) (OS) (CONT'D) ... say that he killed the three boys.
		GIRL (OS) (CONT'D) ...Echols say that he killed the three boys.					
80	5:10:38:17 970+01	CU DAMIEN, FACING L. JASON AND FORD ARE SITTING BEHIND HIM.	151. ITAL	5:10:38:17 970+01	5:10:41:17 974+09	3:00 4+08	GIRL #2 TO FOGLEMAN)(OS) I heard Damien Echols say he killed all 3 of those little boys.
		GIRL #2 (OS) I heard Damien Echols say he killed all three of those little boys.					
		JASON TURNS TO FACE DAMIEN.					
81	5:10:42:08 975+08	MS GIRL #2 AND FOGLEMAN..	152.	5:10:42:08 975+08	5:10:46:19 982+03	4:11 6+11	GIRL #2 TO FOGLEMAN) (CONT'D) And before he turned himself in, he was gonna kill two more.
		GIRL #2 (CONT'D) And before he turned himself in, he was gonna kill two more. And he already had one of them picked out.	153.	5:10:47:05 982+13	5:10:50:09 987+09	3:04 4+12	GIRL #2 TO FOGLEMAN) (CONT'D) And he already had one of them picked out.
		FOGLEMAN WALKS TO L.	154.	5:10:52:19 991+03	5:10:55:19 995+11	3:00 4+08	FOGLEMAN TO GIRL#2) Is the person who made that statement present in this courtroom?
		FOGLEMAN Is the person who made that statement present in this courtroom?	155.	5:10:55:23 995+15	5:10:57:00 997+08	1:01 1+09	GIRL #2 TO FOGLEMAN) Yes, sir.

**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
		GIRL #2 Yes, sir.	156.	5:10:57:05 997+13	5:10:58:23 1000+07	1:18 2+10	FOGLEMEN TO GIRL#2) Would you point that person out for the jury?
		FOGLEMEN Would you point that person out to the jury?	157.	5:10:58:12 999+12	5:10:59:15 1001+07	1:03 1+11	GIRL #2 TO FOGLEMEN) (OVERLAPPING) Right there.
		GIRL #2 POINTS TO L.					
		GIRL #2 Right there.	158.	5:11:00:14 1002+14	5:11:04:14 1008+14	4:00 6+00	FOGLEMEN TO COURTROOM) Let the record reflect that the witness has identified Damien Echols.
		FOGLEMEN Let the record reflect that the witness has identified Damien Echols.					
82	5:11:04:18 1009+02	MCU JASON FACING DAMIEN, SITTING ON R AND FACING L. FORD IS SITTING BEHIND BOTH OF THEM, FACING L.	159. ITAL	5:11:05:02 1009+10	5:11:07:22 1013+14	2:20 4+04	FOGLEMEN TO GIRL#2) (OS) If anybody else is in this courtroom who was present...
		FOGLEMEN (OS) (CONT'D) If anybody else is in this courtroom who was present when that statement was made...	160. ITAL	5:11:07:23 1013+15	5:11:09:09 1016+01	1:10 2+02	FOGLEMEN TO GIRL#2) (OS) (CONT'D) ...when that statement was made...
83	5:11:09:19 1016+11	MS FOGLEMEN. BAILIFF AND COURT REPORTER ARE BEHIND HIM.	161.	5:11:09:19 1016+11	5:11:12:10 1020+10	2:15 3+15	FOGLEMEN TO GIRL#2) (CONT'D) ...would you point that person out for the jury?
		FOGLEMEN (CONT'D) ...would you point that person out for the jury?					
		FOGLEMEN TURNS BACK TO GIRL, OS TO R.					
84	5:11:13:17 1022+09	MCU GIRL #2 POINTING TO L. BURNETT IS SITTING BEHIND HER.					
85	5:11:14:21 1024+05	CU JASON FACING L. HE CLOSES HIS EYES BRIEFLY, THEN LOOKS UP.	162. ITAL	5:11:15:19 1025+11	5:11:18:07 1029+07	2:12 3+12	FOGLEMEN TO BURNETT) (OS) Your Honor, let the record



**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
		FOGLEMAN (OS) Your Honor, let the record reflect the witness has identified the other defendant, Jason Baldwin.	163. ITAL	5:11:18:11 1029+11	5:11:22:19 1036+03	4:08 6+08	reflect the witness... FOGLEMAN TO BURNETT) (OS) (CONT'D) ...has identified the other defendant, Jason Baldwin.
		JASON TURNS HIS HEAD.					
86	5:11:27:02 1042+10	MCU JASON LOOKING AT DAMIEN, SITTING IN RFG.					
87	5:11:31:21 1049+13	FLASHBACK: INT. BOJANGLES RESTAURANT. NIGHT. MCU MARTY WALKING SLOWLY. THERE IS BLOOD ON WALL ON L.					
88	5:11:42:11 1065+11	MCU MARTY'S LEFT HAND ON DOOR, NEXT TO BLOODY DOORKNOB.	164. ITAL	5:11:42:19 1066+03	5:11:44:12 1068+12	1:17 2+09	MARTY TO MAN) (OS) Sir, are you all right?
		MARTY (OS) Sir, are you all right?	165.	5:11:49:04 1075+12	5:11:51:05 1078+13	2:01 3+01	MARTY TO COURTROOM) After that I called the police.
		MARTY'S HAND PUSHES OPEN THE DOOR, REVEALING MS AFRICAN AMERICAN MAN SITTING ON L. THERE IS BLOOD ON THE WALLS, TOILET PAPER AND ON THE MAN'S CLOTHES.					
		MARTY (OS) After that I...					
89	5:11:50:12 1077+12	INT. COURTROOM. DAY. MS MARTY ON WITNESS CHAIR. BURNETT IS SITTING BEHIND HIM ON L. PRICE IS PARTLY VISIBLE ON R.	166.	5:11:53:12 1082+04	5:11:56:07 1086+07	2:19 4+03	MARTY TO COURTROOM) (CONT'D) And by the time Officer Meek came to the drive through...
		MARTY (CONT'D) ...called the police. And by the time Officer Meek came to the drive through, um, the man was already gone. And the next day after the bodies were	167.	5:11:56:19 1087+93	5:11:58:17 1090+01	1:22 2+14	MARTY TO COURTROOM) (CONT'D) ...the man was already gone.
			168.	5:11:59:06 1090+14	5:12:03:08 1097+00	4:02 6+02	MARTY TO COURTROOM) (CONT'D) And the next day after the bodies were found...

**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
		found...					
		PRICE WALKS IN FRONT OF MARTY TO L.	169.	5:12:03:22 1097+14	5:12:10:01 1107+01	6:03 9+03	MARTY TO COURTROOM) (CONT'D) ...and Detective Ridge and Allen came over and took a report.
90	5:12:10:08 1107+08	MARTY (CONT'D) ...and, uh, Detective Ridge and Allen came over and took a report.  FLASHBACK: INT. BOJANGLES RESTAURANT. DAY. WS ALLEN AND RIDGE WALKING INTO THE RESTAURANT.	170. ITAL	5:12:10:13 1107+13	5:12:12:18 1111+02	2:05 3+05	MARTY TO COURTROOM (OS) (CONT'D) They came over straight from the crime scene...
		MARTY (OS) (CONT'D) They came over straight from the crime scene...	171. ITAL	5:12:13:17 1112+09	5:12:16:22 1117+06	3:05 4+13	MARTY TO COURTROOM) (OS) (CONT'D) ...and one of them asked me, and he said...
		SHOT PANS DOWN TO MUD ON RIDGE'S AND ALLEN'S PANTS AND SHOES.	172. ITAL	5:12:17:02 1117+10	5:12:20:15 1122+15	3:13 5+05	MARTY TO COURTROOM) (OS) (CONT'D) "Did the black man appear to have muddy feet?"
		MARTY (OS) (CONT'D) ...and one of them asked me, and he said, "Did the black man appear to have muddy feet?" Like me, because we've been out there...	173. ITAL	5:12:21:06 1123+14	5:12:22:22 1126+06	1:16 2+08	MARTY TO COURTROOM) (OS) (CONT'D) Like me, because we've been out there...
91	5:12:22:23 1126+07	MS MARTY ON WITNESS CHAIR. BURNETT IS SEATED BEHIND HIM ON L.	174.	5:12:22:23 1126+07	5:12:25:17 1130+09	2:18 4+02	MARTY TO COURTROOM) (CONT'D) ...all morning long in the water and mud.
		MARTY (CONT'D) ...all morning long in the water and mud.					
92	5:12:28:02 1134+02	MCU TERRY AND PAM SITTING IN COURTROOM, FACING L, LISTENING.	175. ITAL	5:12:28:02 1134+02	5:12:31:22 1139+14	3:20 5+12	PRICE TO MARTY) (OS) Okay. And when you looked at him, what did you say?
		PRICE (OS)	176.	5:12:32:19	5:12:37:08	4:13	MARTY TO

**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
		Okay. And when you looked at him, what did you say?	ITAL	1141+03	1148+00 (over scene end)	6+13	COURTROOM)(OS) Um, I said, "Yes, sir." Both his pants and...
93	5:12:34:14 1143+14	MARTY (OS) Um, I...  MS MARTY FACING PRICE, WHO IS STANDING PARTLY VISIBLE ON L. BURNETT IS SEATED BEHIND THEM.					
		MARTY (CONT'D) ...said, "Yes, sir." Both his pants and...					
94	5:12:38:08 1149+08	MS AFRICAN AMERICAN MAN IN BOJANGLES' BATHROOM.	177. ITAL	5:12:38:08 1149+08	5:12:42:05 1155+05	3:21 5+13	MARTY TO COURTROOM) (OS) (CONT'D) ...shoes were muddy and wet up to the knees.
		MARTY (OS) (CONT'D) ...shoes were muddy and wet up to the knees.	178. ITAL	5:12:42:17 1156+01	5:12:44:06 1158+06	1:13 2+05	MARTY TO COURTROOM) (OS) (CONT'D) Just like you.
		SHOT PANS DOWN TO MAN'S WET PANTS.					
		MARTY (OS) (CONT'D) Just like you.					
95	5:12:45:11 1160+03	MS RIDGE SITTING ON WITNESS CHAIR. BURNETT IS SEATED BEHIND HIM ON L.	179. ITAL	5:12:45:11 1160+03	5:12:49:02 1165+10	3:15 5+07	PRICE TO RIDGE) (OS) Detective Ridge, on May sixth, 1993...
		PRICE (OS) Detective Ridge, on May sixth, 1993...	180. ITAL	5:12:49:06 1165+14	5:12:50:23 1168+07	1:17 2+09	PRICE TO RIDGE)(OS) (CONT'D) ...you went to the Bojangles Restaurant.
		PRICE IS PARTLY VISIBLE AS HE WALKS IN FRONT OF RIDGE TO R.	181. ITAL	5:12:51:03 1168+11	5:12:54:12 1173+12	3:09 5+01	PRICE TO RIDGE)(OS) (CONT'D) Did you take blood scrapings from inside the women's rest room?
		PRICE (OS) (CONT'D) ...you went to the Bojangles Restaurant. Did you take blood	182.	5:12:54:16 1174+00	5:12:59:05 1180+13	4:13 6+13	RIDGE TO PRICE) Yes, sir, I found trace remains

**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
		scrapings from inside the women's rest room?  RIDGE Yes, sir, I found trace remains in the ladies' bathroom of the Bojangles.					in the ladies' bathroom of the Bojangles.
96	5:12:59:22 1181+14	MS RON AND GLORI SITTING IN COURTROOM, FACING R.  RON TURNS HIS HEAD.  PRICE (OS) Detective, what is the date you sent the...	183. ITAL	5:13:00:13 1182+13	5:13:03:06 1186+14	2:17 3+17	PRICE TO RIDGE) (OS) Detective, what is the date you sent the...
97	5:13:03:10 1187+02	MCU TERRY AND PAM FACING L.  PRICE (OS) (CONT'D) ...scrapings to the crime lab to be analyzed?  [CAMERA CLICK]	184. ITAL	5:13:03:10 1187+02	5:13:05:15 1190+07	2:05 3+05	PRICE TO RIDGE) (OS) (CONT'D) ...scrapings to the crime lab to be analyzed?
98	5:13:07:06 1192+14	MS RIDGE IN WITNESS CHAIR. BURNETT IS SEATED BEHIND HIM ON L.  RIDGE They were never sent.  PRICE WALKS L TO R IN FRONT OF RIDGE.  PRICE (OS) All right. Where are the samples at this time, Detective?  RIDGE LOOKS DOWN.  RIDGE I don't know. Sir, they were lost.	185.  186. ITAL  187.	5:13:07:06 1192+14  5:13:09:10 1196+02  5:13:14:03 1203+03	5:13:08:22 1195+06  5:13:13:23 1202+15  5:13:18:20 1210+04	1:16 2+08  4:13 6+13  4:17 7+01	RIDGE TO PRICE) They were never sent.  PRICE TO RIDGE) (OS) All right. Where are the samples at this time, Detective?  RIDGE TO PRICE) I don't know. Sir, they were lost.

**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
99	5:13:19:02 1210+10	MCU TERRY AND PAM.  THERE IS A MURMUR IN THE COURTROOM.  PRICE (OS) You mean blood evidence...	188. ITAL	5:13:19:13 1211+05	5:13:23:10 1217+02 (over scene end)	3:21 5+13	PRICE TO RIDGE) (OS) You mean blood evidence that you took for the purpose...
100	5:13:22:13 1215+13	MS RON AND GLORI. MAN AND WOMAN SITTING NEXT TO RON ON L ARE WHISPERING TO EACH OTHER.  PRICE (OS) (CONT'D) ...that you took for the purpose of sending to the crime lab is just...	189. ITAL	5:13:23:14 1217+06	5:13:27:21 1223+13 (over scene end)	4:07 6+07	PRICE TO RIDGE) (OS) (CONT'D) ... of sending to the crime lab is just lost?
101	5:13:26:06 1221+06	CU RIDGE FACING R.  PRICE (OS) (CONT'D) ...lost?  RIDGE Yes, sir. That's my mistake. I lost a piece of evidence.	190.	5:13:29:02 1225+10	5:13:35:14 1235+06	6:12 9+12	RIDGE TO PRICE) Yes, sir. That's my mistake. I lost a piece of evidence.
102	5:13:36:06 1236+06	MCU TERRY AND PAM FACING L.  TERRY TURNS HIS HEAD.					
103	5:13:45:04 1249+12	MS RON AND GLORI. RON'S HEAD IS TURNED TO L. THEN RON LOOKS DOWN.					
104	5:13:48:09 1254+09	WS COURTROOM AS SEEN FROM BACK TO ROOM. WS PRICE QUESTIONING DAMIEN, WHO IS SITTING IN WITNESS CHAIR.  PRICE Now Damien, this book on witchcraft, where did you get it?	191.  192. ITAL	5:13:48:09 1254+09  5:13:51:11 1259+03	5:13:53:05 1261+13  5:13:56:17 1267+01	4:20 7+04  5:06 7+14	PRICE TO DAMIEN) Now Damien, this book on witchcraft, where did you get it?  TITLE SUPERED OVER PICTURE IN LOWER LEFT: (OVERLAPPING) <b>DAMIEN TAKES THE STAND IN HIS OWN DEFENSE. MARCH 9 - 10, 1994</b>

**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
		PRICE HOLDS UP BOOK.  TITLE SUPERED OVER PICTURE IN LOWER LEFT: <b>DAMIEN TAKES THE STAND IN HIS OWN DEFENSE. MARCH 9 - 10, 1994</b>  PRICE HANDS THE BOOK TO DAMIEN.  DAMIEN The library had these-these books they were getting rid of for ten cents each.	193.	5:13:53:11 1262+03	5:13:57:08 1267+00	3:21 5+13	DAMIEN TO PRICE) (OVERLAPPING) The library had these books they were getting rid of for ten cents each.
105	5:13:57:13 1268+05	WS RON STANDING IN BACK OF COURTROOM, LEANING AGAINST CHAIR. GLORI IS SITTING NEXT TO HIM ON L.	194. ITAL	5:13:57:13 1268+05	5:14:00:05 1272+05	2:16 4+00	PRICE TO DAMIEN) (OS) Damien, there's pages in there that are underlined in red...
		PRICE (OS) Damien, there's pages in there that are underlined in red...					
106	5:14:01:10 1274+02	MS DAMIEN SITTING IN WITNESS CHAIR, LOOKING DOWN AT BOOK. BURNETT IS SEATED BEHIND HIM ON L.	195. ITAL	5:14:01:10 1274+02	5:14:02:11 1275+11	1:01 1+09	PRICE TO DAMIEN)(OS) (CONT'D) ...references to the devil.
		PRICE (OS) (CONT'D) ...references to the devil.	196.	5:14:02:15 1275+15	5:14:03:23 1277+15	1:08 2+00	DAMIEN TO PRICE) That was already done when I got it.
		DAMIEN That was already done when I got it. I think somebody had a report to do...	197.	5:14:04:03 1278+03	5:14:06:04 1281+04	2:01 3+01	DAMIEN TO PRICE) (CONT'D) I think somebody had a report to do...
107	5:14:06:05 1281+05	CU TERRY AND PAM FACING L.	198. ITAL	5:14:06:05 1281+05	5:14:09:06 1285+14	3:01 4+09	DAMIEN TO PRICE)(OS) (CONT'D) ...'cause all through the book there's like little notes...
		DAMIEN (OS) (CONT'D) ...'cause all through the book there's like little notes, dates, and stuff like that in the margin.	199. ITAL	5:14:09:10 1286+02	5:14:11:08 1289+00	1:22 2+14	DAMIEN TO PRICE)(OS) (CONT'D) ...dates, and stuff like that in

**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
							the margin.
108	5:14:12:07 1290+07	MS DAMIEN LOOKING DOWN AT BOOK. BURNETT IS BEHIND HIM ON L.  PRICE (OS) Okay.  PRICE IS PARTLY VISIBLE AS HE REACHES OVER AND TAKES THE BOOK FROM DAMIEN.  PRICE (OS) (CONT'D) Damien...	200. ITAL  201. ITAL	5:14:12:07 1290+07	5:14:13:07 1291+15	1:00 1+08	PRICE TO DAMIEN)(OS) Okay.  PRICE TO DAMIEN)(OS) (CONT'D) Damien, why do you like to wear black?
109	5:14:19:01 1300+09	MS PRICE LEANING CLOSE TO DAMIEN, WHO IS PARTLY VISIBLE IN LFG.  PRICE (CONT'D) ...why do you like to wear black?					
110	5:14:21:18 1304+10	CU DAMIEN FACING R.  DAMIEN I was told I look good in it.  DAMIEN SMILES.  DAMIEN (CONT'D) And it helped me deal with people. It would make them think he's weird. And it kept them away.	202.  203.  204.	5:14:22:04 1305+04	5:14:23:18 1307+10	1:14 2+06	DAMIEN TO PRICE) I was told I look good in it.
				5:14:25:10 1310+02	5:14:26:21 1312+05	1:11 2+03	DAMIEN TO PRICE) (CONT'D) And it helped me deal with people.
				5:14:29:23 1316+15	5:14:34:07 1323+07	4:08 6+08	DAMIEN TO PRICE) (CONT'D) It would make them think he's weird. And it kept them away.
111	5:14:36:01 1326+01	CU TERRY AND PAM. TERRY IS LOOKING DOWN. PAM IS FACING L.  DAVIS (OS) You looked into the Satanic...	205.	5:14:38:21 1330+05	5:14:43:03 1336+11	4:06 6+06	DAVIS TO DAMIEN) You looked into the Satanic side of the occult, correct?
112	5:14:40:16	WS DAVIS STANDING ON R.					

**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
	1333+00	JURY IS PARTLY VISIBLE ON L.  DAVIS (CONT'D) ...side of the occult, correct?					
113	5:14:43:07 1336+15	WS DAMIEN AND BURNETT.  DAMIEN I'm familiar with it.  DAVIS'S LEFT ARM IS PARTLY VISIBLE IN RFG.  DAVIS (OS) You familiar with Alistair Crowley?	206.  207. ITAL	5:14:43:07 1336+15	5:14:44:21 1339+05	1:14 2+06	DAMIEN TO DAVIS) I'm familiar with it.  DAVIS TO DAMIEN)(OS) You familiar with Alistair Crowley?
114	5:14:48:06 1344+06	WS PEOPLE IN COURTROOM. DAVIS IS STANDING ON R. DAMIEN IS SEATED ON L.  DAVIS (CONT'D) Based on his writings, he believes in human sacrifice...	208.	5:14:48:06 1344+06	5:14:52:07 1350+07	4:01 6+01	DAVIS TO DAMIEN) (CONT'D) Based on his writings, he believes in human sacrifice...
115	5:14:52:08 1350+08	WS DAMIEN AND BURNETT.  DAVIS (OS) (CONT'D) ...doesn't he?  DAMIEN He also believed he was god.  DAVIS (OS) His writings indicated that children...	209.  ITAL  210 ITAL	5:14:52:08 1350+08	5:14:55:10 1355+02	3:02 4+10	DAVIS TO DAMIEN) (OS) (CONT'D) DAMIEN TO DAVIS) -...doesn't he? -He also believed he was god.
116	5:14:58:15 1359+15	MS DAVIS STANDING ON R FACING JURY ON L.  DAVIS (CONT'D) ...were the best type of human sacrifice. Correct?	211.	5:14:58:15 1359+15	5:15:03:10 1367+02	4:19 7+03	DAVIS TO DAMIEN) (CONT'D) ...were the best type of human sacrifice. Correct?



**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
117	5:15:03:20 1367+12	DAVIS TURNS TO FACE DAMIEN, NOW PARTLY VISIBLE IN LFG.  WS DAMIEN AND BURNETT.  DAMIEN Yes, sir.	212.	5:15:03:20 1367+12	5:15:05:00 1369+08	1:04 1+12	DAMIEN TO DAVIS) Yes, sir.
118	5:15:06:02 1371+02	DAVIS (OS) But Crowley has...  MS DAVIS WALKING TOWARD DAMIEN, PARTLY VISIBLE ON L. JURY IS VISIBLE IN BG.  DAVIS (CONT'D) ...no particular significance to you.  DAVIS WALKS TO R AND TAKES PAPER FROM FOGLEMAN.  DAMIEN (OS) I know who he is. I've read about him...	213.  214. ITAL	5:15:05:04 1369+12	5:15:08:06 1374+06 (over scene end)	3:02 4+06	DAVIS TO DAMIEN) But Crowley has no particular significance to you.
119	5:15:11:17 1379+09	DAVIS (OS) I know who he is. I've read about him...  MCU PRICE FACING L.  DAMIEN (OS) (CONT'D) ...but I've never read anything by him.	215. ITAL	5:15:09:02 1375+10	5:15:11:13 1379+05	2:11 3+11	DAMIEN TO DAVIS)(OS) I know who he is. I've read about him...
120	5:15:15:20 1385+12	PRICE LOOKS CONFUSED AND TURNS TO R.  MS DAVIS WALKING TOWARD DAMIEN.  DAVIS Do you recognize this?	216.	5:15:11:17 1379+09	5:15:13:01 1381+09	1:08 2+00	DAMIEN TO DAVIS)(OS) (CONT'D) ...but I've never read anything by him.
121	5:15:21:16 1394+08	MS DAVIS WALKING TOWARD DAMIEN.  DAVIS Do you recognize this?	217. ITAL	5:15:16:12 1386+12	5:15:17:18 1388+10	1:06 1+14	DAVIS TO DAMIEN) Do you recognize this?
		MS DAMIEN LOOKING AT PAPER GIVEN TO DAVIS BY	217. ITAL	5:15:24:20 1399+04	5:15:25:22 1400+14	1:02 1+10	DAVIS TO DAMIEN)(OS) What is that?

**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
122	5:15:36:06 1416+06	FOGLEMEN. BURNETT IS SEATED IN LBG.	218.	5:15:28:21 1405+05	5:15:31:12 1409+04	2:15 3+15	DAMIEN TO DAVIS) It's a paper I had on different alphabets.
		DAVIS (OS) What is that?	219.	5:15:32:10 1410+10	5:15:34:18 1414+02	2:08 3+08	DAMIEN TO DAVIS) (CONT'D) Where you could write things nobody could read.
		DAMIEN It's a paper I had on different alphabets. Where you could write things nobody could read.					
		DAVIS (OS) Whose names are...	220.	5:15:34:21 1414+05	5:15:36:20 1417+04	1:23 2+15	DAVIS TO DAMIEN) Whose names are written on it?
		MS DAVIS WALKING IN FRONT OF JURY. DAMIEN IS PARTLY VISIBLE IN LFG.	221.	5:15:37:04 1417+12	5:15:39:20 1421+12	2:16 3+16	DAMIEN TO DAVIS) Mine. Jason's.
DAVIS (CONT'D) ...written on it?							
123	5:15:40:13 1422+13	CU DAMIEN.	222.	5:15:40:13 1422+13	5:15:44:13 1428+13	4:00 6+00	DAMIEN TO DAVIS) (CONT'D) Our newborn son's, and one that says Alistair Crowley.
		DAMIEN (CONT'D) Our newborn son's, and one that says Alistair Crowley.	223.	5:15:46:10 1431+10	5:15:48:06 1434+06	1:20 2+12	DAVIS TO DAMIEN)(OS) So the only other name on this document...
		THERE IS A MURMUR FROM THE COURTROOM.					
DAVIS (OS) So the only other name on							
124	5:15:47:16 1433+08	MS RON IN BACK OF COURTROOM, LISTENING.	224.	5:15:48:10 1434+10	5:15:54:09 1443+09	5:23 8+15	DAVIS TO DAMIEN)(OS) (CONT'D) ...besides yours, your best friend and your son is...
		DAVIS (OS) (CONT'D) ...this document besides yours, your best friend and your son is...					
125	5:15:54:13 1443+13	MS DAVIS FACING JURY. DAMIEN IS PARTLY VISIBLE	225.	5:15:54:13 1443+13	5:15:56:04 1446+04	1:15 2+07	DAVIS TO DAMIEN) (CONT'D)

**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
		IN FG. DAVIS (CONT'D) ...Alistair Crowley.  DAVIS TURNS TO FACE DAMIEN.					...Alistair Crowley.
126	5:15:58:10 1449+10	CU DAMIEN GLANCING TO R.	226.	5:15:59:13 1451+05	5:16:00:22 1453+06	1:09 2+01	DAMIEN TO DAVIS) If you say so.
127	5:16:00:23 1453+07	DAMIEN If you say so.  MS DAVIS STANDING TO R OF JURY. DAMIEN IS PARTLY VISIBLE IN LFG.	227.	5:16:04:05 1458+05	5:16:05:20 1460+12	1:15 2+07	DAVIS TO DAMIEN) When he interviewed you before your arrest...
		DAVIS SHRUGS.	228.	5:16:06:00 1461+00	5:16:07:05 1462+13	1:05 1+13	DAVIS TO DAMIEN) (CONT'D) ...did you tell Officer Ridge that
		DAVIS When he interviewed you before your arrest, did you tell Officer Ridge that you'd been a member of a white witch group...	229.	5:16:07:09 1463+01	5:16:09:23 1466+15 (over scene end)	2:14 3+14	DAVIS TO DAMIEN) (CONT'D) ... you'd been a member of a white witch group for 5 years?
128	5:16:09:05 1465+13	CU DAMIEN.	230.	5:16:10:00 1467+00	5:16:11:03 1468+11	1:03 1+11	DAMIEN TO DAVIS) I told him I was a wiccan.
		DAVIS (OS) (CONT'D) ...for five years?	231.	5:16:11:04 1468+12	5:16:12:15 1470+15	1:11 2+03	DAMIEN TO DAVIS) (CONT'D) I've never been a member of a group.
		DAMIEN I told him I was a wiccan. I've never been a member of a group.	232.	5:16:12:19 1471+03	5:16:14:16 1474+00	1:21 2+13	DAVIS TO DAMIEN)(OS)/ DAMIEN TO DAVIS) -Well he made that up. -Yes.
		DAVIS (OS) Well he made that up.	ITAL				
		DAMIEN Yes.					
129	5:16:14:23 1474+07	MS BURNETT.  DAVIS (OS) Officer Ridge also asked you	233. ITAL	5:16:14:23 1474+07	5:16:18:10 1479+10	3:11 5+03	DAVIS TO DAMIEN) (OS) Officer Ridge also asked you why someone would kill these kids...

**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
130	5:16:18:15 1479+15	why someone would kill these kids...  MS DAVIS STANDING IN FRONT OF THE JURY. DAMIEN IS PARTLY VISIBLE IN LFG.  DAVIS (CONT'D) ...and your response was that the person was sick or Satanist, is...	234.	5:16:18:15 1479+15	5:16:22:12 1485+12	3:21 5+13	DAVIS TO DAMIEN) (CONT'D) ...and your response was that the person was sick or Satanist...
131	5:16:22:22 1486+06	CU DAMIEN.  DAVIS (OS) (CONT'D) ...that correct?  DAMIEN He asked me if it was possible they could be Satanists and I said yeah, I guess.  DAVIS (OS) When Officer Ridge...	235. ITAL  236.  237.  238. ITAL	5:16:22:22 1486+06	5:16:23:22 1487+14  5:16:24:04 1488+04  5:16:27:03 1492+11  5:16:29:15 1496+07  5:16:29:19 1496+11	1:00 1+08  2:23 4+07  2:08 3+08  1:22 2+14	DAVIS TO DAMIEN) (OS) (CONT'D) ...is that correct?  DAMIEN TO DAVIS) He asked me if it was possible they could be Satanists...  DAMIEN TO DAVIS) (CONT'D) ...and I said yeah, I guess.  DAVIS TO DAMIEN) (OS) When Officer Ridge asked you...
132	5:16:31:02 1498+10	MS DAVIS STANDING FACING THE JURY. DAMIEN IS PARTLY VISIBLE IN FG, BACK TO CAMERA.  DAVIS (CONT'D) ...asked you how do you think the person feels who did this, your answer was probably makes them feel good. Gives them power.  DAVIS TURNS TO FACE DAMIEN.  DAVIS (CONT'D) Is that correct? Or I guess	239.  240.  241.  242.	5:16:31:18 1499+10  5:16:35:22 1505+14  5:16:41:09 1514+01  5:16:44:10 1518+10	5:16:34:14 1503+14  5:16:40:15 1512+15  5:16:42:17 1516+01  5:16:47:21 1523+13	2:20 4+04  4:17 7+01  1:08 2+00  3:11 5+03	DAVIS TO DAMIEN) (CONT'D) ... how do you think the person feels who did this...  DAVIS TO DAMIEN) (CONT'D) ...your answer was probably makes them feel good.  DAVIS TO DAMIEN) (CONT'D) Gives them power.  DAVIS TO DAMIEN) (CONT'D) Is that correct? Or I guess Officer Ridge made that up too.

**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
133	5:16:48:21 1525+05	Officer Ridge made that up too.	243.	5:16:48:01 1524+01	5:16:50:14 1527+14	2:13 3+13	DAMIEN TO DAVIS) No. I used common sense on that.
		DAMIEN No.					(over scene end)
		CU DAMIEN.	244.	5:16:50:15 1528+02	5:16:53:06 1531+14	2:15 3+15	DAMIEN TO DAVIS) (CONT'D) If someone was doing it, they must have wanted to.
		DAMIEN (CONT'D) I used common sense on that. If someone was doing it, they must have wanted to. If they were doing something they wanted to, it must make them happy.	245.	5:16:53:13 1532+05	5:16:55:14 1535+06	2:01 3+01	DAMIEN TO DAVIS) (CONT'D) If they were doing something they wanted to...
		DAVIS (OS) So in your mind it...	246.	5:16:55:18 1535+10	5:16:57:14 1538+06	1:20 2+12	DAMIEN TO DAVIS) (CONT'D) ...it must make them happy.
134	5:16:59:19 1541+11	MS DAVIS STANDING NEXT TO JURY. DAMIEN IS PARTLY VISIBLE IN LFG.	247.	5:16:57:18 1538+10	5:17:02:17 1546+01	4:23 7+07	DAVIS TO DAMIEN)(OS) So in your mind it is common sense that killing ...
		DAVIS (CONT'D) ...is common sense that killing three eight year olds would make you feel good?	248.	5:17:02:21 1546+05	5:17:05:14 1550+06	2:17 4+01	DAVIS TO DAMIEN) (CONT'D) ... three eight year olds would make you feel good?
135	5:17:07:09 1553+01	CU DAMIEN.	249.	5:17:07:09 1553+01	5:17:09:16 1556+08	2:07 3+07	DAMIEN TO DAVIS) Whoever did it must have.
		DAMIEN Whoever did it must have.					
	5:17:14:16 1564+00	LAST FRAME OF PICTURE.					
		TOTAL RUN TIME = 17:14:16 1552+00					