

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
		REEL SIX					
1	6:00:00:00 12+00	INT. COURTROOM. DAY. WS FOGLEMAN SPEAKING TO JURY SITTING BACKS TO CAMERA IN FG.	1.	6:00:00:00 12+00	6:00:04:01 18+01	4:01 6+01	FOGLEMAN TO JURY) Is there anything wrong with wearing black in and of itself?
		FOGLEMAN Is there anything wrong with wearing black in and of itself? No. Anything wrong with this heavy metal stuff in and of itself? No. The <i>Book of Shadows</i> .	2.	6:00:04:12 18+12	6:00:11:05 28+13	6:17 10+01	FOGLEMAN TO JURY) (CONT'D) No. Anything wrong with this heavy metal stuff in and of itself?
		FOGLEMAN POINTS TO BOOK ON TABLE ON R.	3.	6:00:11:19 29+11	6:00:15:07 34+15	3:12 5+04	FOGLEMAN TO JURY) (CONT'D) No. The <i>Book of Shadows</i> .
		FOGLEMAN (CONT'D) Anything wrong with that? No. But you don't look at these things individually. You have to look at them as a whole.	4.	6:00:15:22 35+14	6:00:19:00 40+08	3:02 4+10	FOGLEMAN TO JURY) (CONT'D) Anything wrong with that? No.
		FOGLEMAN POINTS TO THE ITEMS ON TABLE ON R.	5.	6:00:20:12 42+12	6:00:23:14 47+06	3:02 4+10	FOGLEMAN TO JURY) (CONT'D) But you don't look at these things individually.
		FOGLEMAN (CONT'D) And when you look at all this circumstantial evidence as a whole, it proves that these defendants...	6.	6:00:24:10 48+10	6:00:26:23 52+07	2:13 3+13	FOGLEMAN TO JURY) (CONT'D) You have to look at them as a whole.
		FOGLEMAN POINTS TO DAMIEN AND JASON, SITTING IN LBG.	7.	6:00:27:16 53+08	6:00:30:06 57+06	2:14 3+14	FOGLEMAN TO JURY) (CONT'D) And when you look at all this circumstantial evidence...
		FOGLEMAN (CONT'D) ...committed this murder. Now all this Satanic stuff, it doesn't matter whether I believe it. It doesn't matter whether the defense attorneys believe it. It doesn't even matter whether you believe in it. The only thing that matters is what these	8.	6:00:30:10 57+06	6:00:33:23 62+15	3:13 4+09	FOGLEMAN TO JURY) (CONT'D) ... as a whole, it proves that these defendants...
			9.	6:00:34:03 63+03	6:00:40:15 72+15	6:12 9+12	FOGLEMAN TO JURY) (CONT'D) ...committed this murder. Now all this Satanic stuff...
			10.	6:00:40:19 73+03	6:00:43:10 77+02	2:15 3+15	FOGLEMAN TO JURY) (CONT'D) ...it doesn't matter whether I

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		defendants believe. Now, you look at history, at all the people that have been killed in the name of religion--it is a motivating force. It gives people who want to do evil the justification for what they do. And when you look at it all together, you begin to see inside Damien Echols.	11.	6:00:43:14 77+06	6:00:47:08 83+00	3:18 5+10	believe it. FOGLEMAN TO JURY) (CONT'D) It doesn't matter whether the defense attorneys believe it.
		FOGLEMAN POINTS TO DAMIEN.	12.	6:00:48:17 85+01	6:00:52:17 91+01	4:00 6+00	FOGLEMAN TO JURY) (CONT'D) It doesn't even matter whether you believe in it.
		FOGLEMAN (CONT'D) You see inside that person. You look inside, and there's not a soul in there.	13.	6:00:53:21 92+13	6:00:58:17 100+01	4:20 7+04	FOGLEMAN TO JURY) (CONT'D) The only thing that matters is what these defendants believe.
			14.	6:00:59:22 101+14	6:01:04:08 108+06	4:10 6+10	FOGLEMAN TO JURY) (CONT'D) Now, you look at history, at all the people that have been...
			15.	6:01:04:09 108+09	6:01:09:02 115+10	4:17 7+01	FOGLEMAN TO JURY) (CONT'D) ...killed in the name of religion--it is a motivating force.
			16.	6:01:09:22 116+14	6:01:14:22 124+06	5:00 7+08	FOGLEMAN TO JURY) (CONT'D) It gives people who want to do evil the justification for what they do.
			17.	6:01:16:13 126+13	6:01:18:17 130+01	2:04 3+04	FOGLEMAN TO JURY) (CONT'D) And when you look at it all together...
			18.	6:01:20:02 132+02	6:01:23:13 137+05	3:11 5+03	FOGLEMAN TO JURY) (CONT'D) ...you begin to see inside Damien Echols.
			19.	6:01:25:06 139+14	6:01:27:23 143+15	2:17 4+01	FOGLEMAN TO JURY) (CONT'D) You see inside that person.
			20.	6:01:28:03 144+03	6:01:34:20 154+04	6:17 10+01	FOGLEMAN TO JURY) (CONT'D)

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							You look inside, and there's not a soul in there.
2	6:01:35:20 155+12	MS DAMIEN, JASON AND FORD.					
3	6:01:40:20 163+04	CU TERRY AND PAM, FACING L. PAM TURNS HER HEAD.					
4	6:01:43:14 167+06	CU DAMIEN, GLANCING TO L. THEN DAMIEN TURNS TO R.					
5	6:01:48:08 174+08	WS JURY SITTING IN BG. BURNETT IS SITTING IN LFG. BAILIFF WALKS UP TO BURNETT. HE HANDS BURNETT THE VERDICT.	21.	6:01:56:11 186+11	6:01:58:13 189+13	2:02 3+02	BURNETT TO COURTROOM) The first verdict reads as follows.
		BURNETT THEN SPEAKS TO THE COURT.	22.	6:02:00:22 193+06	6:02:04:16 199+00	3:18 4+10	BURNETT TO COURTROOM) (CONT'D) We the jury find Damien Echols guilty of capital murder
		BURNETT The first verdict reads as follows.	23.	6:02:04:20 199+04	6:02:06:19 202+03	1:23 2+15	BURNETT TO COURTROOM) (CONT'D) ... in the death of Stevie Branch.
		SHOT STARTS TO PAN TO R, REVEALING REST OF COURTROOM.	24. ITAL	6:02:10:15 207+15	6:02:14:20 214+04	4:05 6+05	BURNETT TO COURTROOM) (OS) (CONT'D) We the jury find Damien Echols guilty of capital murder
		BURNETT (CONT'D) We the jury find Damien Echols guilty of capital murder in the death of Stevie Branch.	25. ITAL	6:02:15:00 214+08	6:02:16:19 217+03	1:19 2+11	. BURNETT TO COURTROOM) (OS) (CONT'D) ..in the death of Chris Byers.
		THERE IS A MURMUR IN THE COURTROOM.					
		BURNETT (OS) (CONT'D) We the jury find Damien Echols guilty of capital murder in the death of Chris Byers.	26. ITAL	6:02:21:01 223+09	6:02:23:23 227+15	2:22 4+06	BURNETT TO COURTROOM) (OS) (CONT'D) We the jury find Damien Echols guilty of capital murder
		SHOT PANS TO WS JASON AND DAMIEN, WHO ARE MOTIONLESS IN REACTION	27. ITAL	6:02:24:03 228+03	6:02:25:19 230+11	1:16 2+08	BURNETT TO COURTROOM) (OS) (CONT'D)

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		TO THE VERDICTS.					...in the death of Michael Moore.
		BURNETT (OS) (CONT'D) We the jury find Damien Echols guilty of capital murder in the death of Michael Moore.	28.	6:02:26:03 231+03	6:02:28:10 234+10	2:07 3+07	DOMINI SHOUTING ALOUD) No! No! No!
		DAMIEN'S PARENTS, SITTING BEHIND DAMIEN, HUG EACH OTHER.	29.	6:02:34:07 243+07	6:02:37:18 248+10	3:11 4+03	BURNETT TO COURTROOM) (OS) (CONT'D) We the jury find Jason Baldwin guilty of capital murder...
		DOMINI STANDS UP.					
		DOMINI No! No! No!	30.	6:02:37:22 248+14	6:02:39:22 251+14	2:00 3+00	BURNETT TO COURTROOM) (OS) (CONT'D) ...in the death of Stevie Branch.
		DOMINI RUNS OUT TO R. SHE IS FOLLOWED OUT BY MICHELLE.					
		BURNETT (OS) (CONT'D) We the jury find Jason Baldwin guilty of capital murder...	31.	6:02:40:20 253+04	6:02:44:15 258+15	3:19 4+11	BURNETT TO COURTROOM) (OS) (CONT'D) We the jury find Jason Baldwin guilty of capital murder...
		SHOT PANS PAST DAMIEN AND JASON TO PEOPLE AND REPORTERS IN COURTROOM.	32.	6:02:44:19 256+03	6:02:46:15 261+15	1:20 2+12	BURNETT TO COURTROOM) (OS) (CONT'D) ... in the death of Chris Byers.
		SHOT PUSHES IN ON RON SEATED ON AISLE SEVERAL ROWS BEHIND THE DEFENDANTS.	33.	6:02:46:19 262+03	6:02:50:07 267+07 (over scene end)	3:12 5+04	BURNETT TO COURTROOM) (OS) (CONT'D) And we the jury find Jason Baldwin guilty of capital murder
		BURNETT (OS) (CONT'D) ...in the death of Stevie Branch. We the jury find Jason Baldwin guilty of capital murder in the death of Chris Byers. And we the jury find...					

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6	6:02:48:13 264+13	MS GITCHELL WALKING R TO L IN BACK OF COURTROOM, PAST REPORTERS AND CAMERAMEN. BURNETT (OS) (CONT'D) ... Jason Baldwin guilty of capital murder in the death of Michael Moore.	34. ITAL	6:02:50:11 267+11	6:02:52:06 270+06	1:19 2+11	BURNETT TO COURTROOM) (OS) (CONT'D) ... in the death of Michael Moore.
7	6:02:52:23 271+07	WS GITCHELL STANDING IN BACK OF COURTROOM. HE TURNS AND WALKS OUT OF THE ROOM.					
8	6:02:58:00 279+00	MS BURNETT FACING COURTROOM. BURNETT (CONT'D) Now do either of you have any legal reason to give the court as to why a sentence should not be imposed?	35. 36.	6:02:59:05 280+13	6:03:02:14 285+14	3:09 5+01	BURNETT TO DAMIEN AND JASON) Now do either of you have any legal reason to give the court
9	6:03:06:04 291+04	WS FORD, JASON, DAMIEN, AND PRICE STANDING. REST OF PEOPLE IN COURTROOM ARE VISIBLE IN BG. DAMIEN No, sir.	37. 38.	6:03:07:02 292+10	6:03:08:13 294+13	1:11 2+03	DAMIEN TO BURNETT) No, sir.
				6:03:10:12 297+12	6:03:12:06 300+06	1:18 2+10	JASON TO BURNETT) 'Cause I'm innocent.

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		JASON LOOKS DOWN.					
		JASON 'Cause I'm innocent.					
10	6:03:12:17 301+01	CU JASON AS HE RAISES HIS HEAD.	39. ITAL	6:03:12:17 301+01	6:03:14:17 304+01	2:00 3+00	BURNETT TO JASON)(OS) Pardon. I'm sorry. I didn't hear that.
		BURNETT (OS) Pardon. I'm sorry. I didn't hear that.	40.	6:03:15:04 304+12	6:03:17:07 307+15	2:03 3+03	JASON TO BURNETT) Because I'm innocent.
		JASON Because I'm innocent.	41. ITAL	6:03:19:00 310+08	6:03:22:04 315+04	3:04 4+12	BURNETT TO JASON)(OS) Well the jury has heard the evidence and concluded otherwise.
		BURNETT (OS) Well the jury has heard the evidence and concluded otherwise. Mr. Baldwin, you are hereby adjudicated guilty on three counts ...	42. ITAL	6:03:23:00 316+08	6:03:26:21 322+05	3:21 5+13	BURNETT TO JASON)(OS) (CONT'D) Mr. Baldwin, you are hereby adjudicated guilty...
			43.	6:03:27:01 322+09	6:03:29:03 325+11 (over scene end)	2:02 3+02	BURNETT TO JASON) (CONT'D) ... on three counts of capital murder.
11	6:03:28:00 324+00	CU BURNETT.	44.	6:03:29:22 326+14	6:03:33:12 332+04	3:14 5+06	BURNETT TO JASON) (CONT'D) You are hereby sentenced to the Arkansas Department of Corrections...
		BURNETT (CONT'D) ...of capital murder. You are hereby sentenced to the Arkansas Department of Corrections to a term of life...	45.	6:03:33:16 332+08	6:03:37:11 338+03 (over scene end)	3:19 5+11	BURNETT TO JASON) (CONT'D) ... to a term of life without the possibility of parole.
12	6:03:35:05 334+13	CU JASON.					
		BURNETT (OS) (CONT'D) ...without the possibility of parole.					
13	6:03:39:11 341+03	CU TERRY AND PAM.	46. ITAL	6:03:39:15 341+07	6:03:42:19 346+03	3:04 4+12	BURNETT TO DAMIEN) (OS) Mr. Echols, you have been adjudicated guilty...
		BURNETT (OS)					

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14	6:03:52:15 360+15	<p>Mr. Echols, you have been adjudicated guilty on three counts of capital murder as well, Michael Moore, Chris Byers, and Stevie Branch.</p> <p>CU DAMIEN.</p> <p>BURNETT (OS) (CONT'D) You are remanded to the custody of the Sheriff and to immediately be transported to the Arkansas Department of Corrections where on the fifth of May, 1994, a lethal quantity of an ultra short acting barbiturate in combination with a chemical paralytic agent will be injected into your body until you are dead.</p> <p>THERE IS A MURMUR IN THE COURTROOM.</p> <p>[CAMERA CLICKS]</p>	47. ITAL	6:03:42:23 346+07	6:03:45:11 350+03	2:12 3+12	BURNETT TO DAMIEN) (OS) (CONT'D) ...on three counts of capital murder as well.
			48. ITAL	6:03:46:09 351+09	6:03:51:03 358+11	4:18 7+02	BURNETT TO DAMIEN) (OS) (CONT'D) The death of Michael Moore, Chris Byers, and Stevie Branch.
			49. ITAL	6:03:52:15 360+15	6:03:54:18 364+02	2:03 3+03	BURNETT TO DAMIEN) (OS) (CONT'D) You are remanded to the custody of the Sheriff...
			50. ITAL	6:03:54:22 364+06	6:03:56:20 367+04	1:22 2+14	BURNETT TO DAMIEN) (OS) (CONT'D) ...and to immediately be transported to...
			51. ITAL	6:03:57:00 367+08	6:03:58:07 369+07	1:07 1+15	BURNETT TO DAMIEN) (OS) (CONT'D) ...the Arkansas Department of Corrections...
			52. ITAL	6:03:58:11 369+11	6:04:05:12 380+04	7:01 10+09	BURNETT TO DAMIEN) (OS) (CONT'D) ...where on the fifth of May, 1994, a lethal quantity...
			53. ITAL	6:04:05:16 380+08	6:04:09:11 386+03	3:19 5+11	BURNETT TO DAMIEN) (OS) (CONT'D) ..of an ultra short acting barbiturate in combination with
			54. ITAL	6:04:09:15 386+07	6:04:14:01 391+01	4:10 6+10	BURNETT TO DAMIEN) (OS) (CONT'D) ...a chemical paralytic agent will be injected into your body...
			55. ITAL	6:04:14:05 391+05	6:04:15:21 395+13	1:16 2+08	BURNETT TO DAMIEN) (OS) (CONT'D) ...until you are dead.
15	6:04:24:20 409+04	INT. COURTHOUSE. DAY. WS OFFICERS LEAD DAMIEN AND JASON, IN					

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Sc#	Time Code	Scene Description	Title #	Start	End	Dur	Title
		HANDCUFFS, DOWN STAIRS. [CROWD NOISE] AN OFFICER IN FRONT OF THEM HOLDS BACK VOCAL CROWD AS THEY WALK, NOW BACKS TO CAMERA, PAST THE CROWD TOWARD THE DOOR IN BG.					
16	6:04:45:06 439+14	EXT. STREET. NIGHT. WS RON DRIVES DOWN STREET TO METAL FENCE AND STOP SIGN AND PULLS TO A STOP. TERRY'S CAR IS PARKED NEXT TO THE FENCE.					
17	6:04:54:12 453+12	MS RON GETS OUT OF HIS CAR. HE CLOSES THE DOOR.					
18	6:05:04:02 468+02	MS RON, BACK TO CAMERA, WALKS PAST TERRY'S CAR, PAST FENCE AND INTO THE WOODS.					
19	6:05:19:06 490+14	INT. ROBIN HOOD WOODS. NIGHT. WS RON WALKING IN WOODS TO L. HE SEES PAM STANDING NEXT TO TREE NEAR PIPE OVER THE STREAM. RON Mrs. Hobbs. I'm Ron Lax. PAM I know who you are. RON WALKS CLOSER TO PAM. PAM (CONT'D) I don't hate you, either. Lawyers are lawyers. Just don't	56.	6:05:27:16 503+08	6:05:32:02 510+02	4:10 6+10	RON TO PAM) Mrs. Hobbs. I'm Ron Lax.
			57.	6:05:32:17 511+01	6:05:34:06 513+06	1:13 2+05	PAM TO RON) I know who you are.
			58.	6:05:44:09 528+09	6:05:47:19 533+11	3:10 5+02	PAM TO RON) (CONT'D) I don't hate you, either. Lawyers are lawyers.
			59.	6:05:47:23 533+15	6:05:49:19 536+11	1:20 2+12	PAM TO RON) (CONT'D) Just don't forget about us.
			60.	6:05:49:23 536+15	6:05:52:21 541+05 (over scene end)	2:22 4+06	PAM TO RON) (CONT'D) Don't-don't let yourself forget about us...

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20	6:05:52:04 540+04	forget about us. Don't-don't let yourself for--...					
		MS RON.	61.	6:05:53:03 541+11	6:05:56:07 546+07	3:04 4+12	RON TO PAM) I won't. I can't.
		PAM (OS) (CONT'D) ...--get about us.	62.	6:05:58:17 550+01	6:06:01:23 554+15	3:06 4+14	RON TO PAM) (CONT'D) Ever since I saw your face on TV that first day...
		RON I won't. I can't. Ever since I saw your face on TV that first day, I read the case files, saw the photographs of your son. I'll never be able to forget any of it. I know you may not be able to feel much compassion right now for the boys accused of this crime. I understand that. I really do. But if these boys are innocent, would you want three more families to lose their children too?	63.	6:06:03:11 557+03	6:02:11:08 569+00	7:21 11+13	RON TO PAM) (CONT'D) I read the case files, saw the photographs of your son.
			64.	6:06:14:19 574+03	6:06:16:22 577+06	2:03 3+03	RON TO PAM) (CONT'D) I'll never be able to forget any of it.
			65.	6:06:21:03 583+11	6:06:25:00 589+08	3:21 5+13	RON TO PAM) (CONT'D) I know you may not be able to feel much compassion...
			66.	6:06:25:04 589+12	6:06:27:10 593+02	2:06 3+06	RON TO PAM) (CONT'D) ...right now for the boys accused of this crime.
			67.	6:06:27:19 593+11	6:06:29:08 596+00	1:13 2+05	RON TO PAM) (CONT'D) I understand that. I really do.
			68.	6:06:31:21 599+13	6:06:36:16 607+00	4:19 7+03	RON TO PAM) (CONT'D) But if these boys are innocent, would you want...
			69.	6:06:36:17 607+01	6:06:39:07 610+15	2:14 3+14	RON TO PAM) (CONT'D) ...three more families to lose their children too?
21	6:06:39:19 611+11	MS PAM LEANING AGAINST TREE. BACK TO CAMERA. PAM STARTS TO TURN.	70.	6:06:41:13 614+05	6:06:46:16 622+00	5:03 7+11	PAM TO RON) I found this...in Terry's things.
			71.	6:06:49:09	6:06:54:22	5:13	PAM TO RON)

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		PAM I found this...in Terry's things. THE KNIFE WRAPPED IN CLOTH IN PAM'S HANDS IS NOW VISIBLE. PAM (CONT'D) It's Stevie's pocket knife...his Grandpa Hicks gave him.		626+01	634+06	8+05	(CONT'D) It's Stevie's pocket knife...his Grandpa Hicks gave him.
22	6:06:55:00 634+08	MS RON. RON Your father?	72.	6:06:55:00 634+08	6:06:56:10 636+10	1:10 2+02	RON TO PAM) Your father?
		PAM (OS) Yeah, my father. Stevie loved this knife.	73. ITAL	6:06:56:17 637+01	6:07:00:22 643+06	4:05 6+05	PAM TO RON) (OS) Yeah, my father. Stevie loved this knife.
23	6:07:01:11 644+03	MS PAM FACING R. PAM (CONT'D) Just like his new bike. Everything his grandpa ever gave him. He'd take it with him everywhere. He always had it. I think he would have had it that day.	74.	6:07:01:11 644+03	6:07:03:00 646+08	1:13 2+05	PAM TO RON) (CONT'D) Just like his new bike.
			75.	6:07:03:04 646+12	6:07:05:04 649+12	2:00 3+00	PAM TO RON) (CONT'D) Everything his grandpa ever gave him.
			76.	6:07:08:11 654+11	6:07:11:12 659+04	3:01 4+09	PAM TO RON) (CONT'D) He'd take it with him everywhere. He always had it.
			77.	6:07:14:00 663+00	6:07:16:05 666+05	2:05 3+05	PAM TO RON) (CONT'D) I think he would have had it that day.
24	6:07:16:06 666+06	MS RON. RON The day he was killed. PAM (OS) I don't know why they didn't find it on him.	78.	6:07:16:12 666+12	6:07:17:16 668+08	1:04 1+12	RON TO PAM) The day he was killed.
			79. ITAL	6:07:18:12 669+12	6:07:20:18 673+02	2:06 3+06	PAM TO RON) (OS) I don't know why they didn't find it on him.

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25	6:07:22:06 675+06	MS PAM. SHE LOOKS UP TOWARD RON.	80.	6:07:22:06 675+06	6:07:24:22 679+06	2:16 4+00	PAM TO RON) (CONT'D) And I don't know why my husband would have it now.
		PAM (CONT'D) And I don't know why my husband would have it now.					
26	6:07:25:14 680+06	MS RON.	81.	6:07:25:14 680+06	6:07:28:12 684+12	2:22 4+06	RON TO PAM) You suspect your husband might have something do to with all of this?
		RON You suspect your husband might have something do to with all of this?	82.	6:07:28:20 685+04	6:07:32:22 691+06 (over scene end)	4:02 6+02	PAM TO RON) I don't know.
		PAM (OS) I don't know.					
27	6:07:30:04 687+04	MS PAM.	83.	6:07:35:17 695+09	6:07:37:09 698+01	1:16 2+08	PAM TO RON) (CONT'D) I don't know anything anymore.
		PAM (CONT'D) I don't know.	84.	6:07:38:05 699+05	6:07:42:00 705+00	3:19 5+11	PAM TO RON) (CONT'D) After hearing Jessie's confession...
		PAM LOOKS BACK DOWN AT THE KNIFE THEN BACK TOWARD RON.	85.	6:07:43:08 707+00	6:07:45:09 710+01	2:01 3+01	PAM TO RON) (CONT'D) ...all those things he didn't know...
		PAM (CONT'D) I don't know anything anymore. After hearing Jessie's confession, all those things he didn't know, and the bloody man at Bojangles, And Mark Byers and that bloody knife. And those girls up on the stand, acting like this is all just sort of a game to them. And- and what about Chris Morgan? They told me that he confessed out in California and they wouldn't even let us hear what he had to say on the stand. It seems like everybody--the police, the judge, everybody. They all know who they wanted to think					
			86.	6:07:46:16 712+00	6:07:50:14 717+14	3:22 5+14	PAM TO RON) (CONT'D) ...and the bloody man at Bojangles...
			87.	6:07:50:19 718+03	6:07:54:19 724+03	4:00 6+00	PAM TO RON) (CONT'D) And Mark Byers and that bloody knife.
			88.	6:07:56:09 726+09	6:07:58:06 729+06	1:21 2+13	PAM TO RON) (CONT'D) And those girls up on the stand...
	89.	6:07:58:10	6:08:01:04	2:18	PAM TO 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
		did this. I don't know anymore.		729+10	733+12	4+02	(CONT'D) ...acting like this is all just sort of a game to them.
			90.	6:08:02:22 736+06	6:08:04:21 739+05	1:23 2+15	PAM TO RON) (CONT'D) And what about Chris Morgan?
			91.	6:08:05:01 739+09	6:08:07:02 742+10	2:01 3+01	PAM TO RON) (CONT'D) They told me that he confessed out in California and
			92.	6:08:07:06 742+14	6:08:10:06 747+06	3:00 4+08	PAM TO RON) (CONT'D) ...they wouldn't even let us hear what he had to say on the stand.
			93.	6:08:12:09 750+09	6:08:17:04 757+13	4:19 7+03	PAM TO RON) (CONT'D) It seems like everybody--the police, the judge, everybody.
			94.	6:08:18:04 759+04	6:08:20:15 762+15	2:11 3+11	PAM TO RON) (CONT'D) They all know who they wanted to think did this.
			95.	6:08:23:18 767+10	6:08:25:18 770+10	2:00 3+00	PAM TO RON) (CONT'D) I don't know anymore.
28	6:08:27:04 772+12	MS RON. RON Neither do I. But I know in my heart that Damien, Jason and Jessie did not do this.	96.	6:08:28:14 774+14	6:08:30:07 777+07	1:17 2+09	RON TO PAM) Neither do I.
			97.	6:08:34:12 783+12	6:08:35:17 785+09	1:05 1+13	PAM TO RON) (CONT'D) But I know in my heart...
			98.	6:08:35:21 785+13	6:08:39:19 791+11	3:22 5+14	RON TO PAM) (CONT'D) ...that Damien, Jason and Jessie did not do this.
29	6:08:41:12 794+04	MS PAM. SHE LOOKS DOWN.					

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
30	6:08:49:05 805+13	PAM APPROACHES RON FROM LFG, BACK TO CAMERA.					
31	6:08:53:11 812+03	CU PAM HANDING KNIFE TO RON. HE TAKES IT IN HIS LEFT HAND.					
32	6:08:57:11 818+03	WS PAM AND RON. PAM WALKS OFF TO L.					
33	6:09:03:15 827+07	INT. HOBBS HOUSE. DAY. CU PAM'S HAND WIPING STUFF FROM SHELF INTO A PLASTIC TUB.	99. ITAL	6:09:10:08 837+08	6:09:15:08 845+00	5:00 7+08	STEVIE (OS) (SINGING) Well that's all right, Mama. That's all right for you.
		SHOT PANS DOWN TO TROPHY ON SHELF BELOW IT.	100. ITAL	6:09:15:21 845+13	6:09:20:12 852+12	4:15 6+15	STEVIE (OS) (SINGING) That's all right, Mama. Just any way you do.
		STEVIE (OS) (SINGING) Well that's all right, Mama. That's all right for you.	101. ITAL	6:09:20:16 852+16	6:09:22:16 856+00	2:00 3+00	STEVIE (OS) (SINGING) That's all right.
		THE TROPHY IS REMOVED FROM THE SHELF.					
		SHOT CONTINUES TO PAN DOWN AS HER HAND PICKS UP ANOTHER TROPHY AND ELVIS FIGURINE.					
		STEVIE (OS) (SINGING) That's all right, Mama. Just any way you do. That's...					
34	6:09:21:05 853+13	WS PAM HOLDING FIGURINE OVER MOVING BOX. SHE STARES AT IT.					
		STEVIE (OS) (SINGING) ...all right.					
35	6:09:29:06 865+14	EXT. HOBBS HOUSE. DAY. WS PAM CARRYING BOX. SHE PUTS IT IN BACK SEAT					

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
		OF HER CAR. THERE IS A TRAILER WITH BOXES ON IT HITCHED TO THE BACK OF THE CAR.					
36	6:09:41:23 884+15	MCU TERRY LEANING OVER AMANDA IN CAR SEAT IN BACK SEAT OF CAR. TERRY Is that too tight? PAM LEANS INTO CAR FROM RFG. TERRY LOOKS UP AT PAM.	102.	6:09:41:23 884+15	6:09:43:11 887+03	1:12 2+04	TERRY TO AMANDA) Is that too tight?
37	6:09:44:23 889+07	MS PAM LOOKING AT TERRY, WHO IS STANDING BACK TO CAMERA IN LFG. SHOT FOLLOWS AS PAM STANDS UP NEXT TO CAR. TERRY (OS) See you soon. Real soon, sweetheart. I promise. PAM CLOSES THE CAR DOOR.	103.	6:09:44:23 889+07	6:09:50:05 897+05	5:06 7+14	TERRY TO AMANDA) (CONT'D) See you soon. Real soon, sweetheart. I promise.
38	6:09:50:21 898+05	MCU TERRY LEANING OVER AMANDA AS PAM CLOSES DOOR IN FG. [DOOR SLAM} TERRY STANDS UP AND FACES PAM, WALKING IN FG TO L.					
39	6:09:58:21 910+05	MCU PAM GETTING INTO FRONT SEAT OF CAR. SHE CLOSES THE DOOR. TERRY IS PARTLY VISIBLE OUTSIDE OTHER SIDE OF CAR.					

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
40	6:10:10:11 927+11	MS PAM AS SHE STARTS UP THE CAR. TERRY IS STANDING ON OTHER SIDE OF CAR. THEN HE WALKS BACK TOWARD HOUSE IN BG. SLOWLY PAM DRIVES OFF. SHE LOOKS INTO SIDE VIEW MIRROR.					
41	6:10:25:13 950+05	PAM POV OF WS TERRY IN SIDE VIEW MIRROR AS SHE DRIVES AWAY. FINALLY HE DISAPPEARS FROM VIEW.					
42	6:10:41:17 974+09	EXT. ROBIN HOOD WOODS. DAY. WS PAN L OF STREAM AND TREES IN BG. FADE UP ON TITLE SUPERED OVER PICTURE IN CENTER: Aaron Hutcheson, the boy who told such extraordinary stories to the police, now says he has no idea what really happened.	104. ITAL	6:10:44:17 979+01	6:10:53:05 991+13	8:12 12+12	FADE UP ON TITLE SUPERED OVER PICTURE IN CENTER: Aaron Hutcheson, the boy who told such extraordinary stories to the police, now says he has no idea what really happened.
		TITLE FADES OUT. FADE UP ON TITLE SUPERED OVER PICTURE IN CENTER: His mother, Vicki, also recanted her testimony, claiming the police threatened her and "scared her to death".	105. ITAL	6:10:55:00 994+08	6:11:03:10 1007+02	8:10 12+10	FADE UP ON TITLE SUPERED OVER PICTURE IN CENTER: His mother, Vicki, also recanted her testimony, claiming the police threatened her and "scared her to death".
		TITLE FADES OUT. FADE UP ON TITLE SUPERED OVER PICTURE IN CENTER: Two years after the trial,	106. ITAL	6:11:05:09 1010+01	6:11:16:18 1027+02	11:09 17+01	FADE UP ON TITLE SUPERED OVER PICTURE IN CENTER: Two years after the trial, John Mark Byers' wife was found dead in the family home. Her cause of death was ruled "undetermined".

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
		<p>John Mark Byers' wife was found dead in the family home. Her cause of death was ruled "undetermined".</p> <p>TITLE FADES OUT.</p> <p>FADE UP ON TITLE SUPERED OVER PICTURE IN CENTER: The police never submitted Terry Hobbs' hair samples collected in 1993 for testing.</p> <p>TITLE FADES OUT.</p> <p>FADE UP ON TITLE SUPERED OVER PICTURE IN CENTER: Ron Lax continued to work for the defense team, and in 2006 secretly obtained a DNA sample from Terry Hobbs.</p> <p>TITLE FADES OUT.</p> <p>METAL PIPE OVER STREAM COMES INTO VIEW.</p> <p>FADE UP ON TITLE SUPERED OVER PICTURE IN CENTER: In 2007, the Defense tested the DNA sample obtained by Ron Lax and a hair consistent with Terry Hobbs' DNA was found in one of the bindings used to tie up Michael Moore.</p> <p>TITLE FADES OUT.</p> <p>FADE UP ON TITLE SUPERED OVER PICTURE IN CENTER: The bloody man from</p>	107. ITAL	6:11:18:19 1030+03	6:11:28:00 1044+00	9:05 13+13	FADE UP ON TITLE SUPERED OVER PICTURE IN CENTER: The police never submitted Terry Hobbs' hair samples collected in 1993 for testing.
		<p>FADE UP ON TITLE SUPERED OVER PICTURE IN CENTER: The police never submitted Terry Hobbs' hair samples collected in 1993 for testing.</p> <p>TITLE FADES OUT.</p> <p>FADE UP ON TITLE SUPERED OVER PICTURE IN CENTER: Ron Lax continued to work for the defense team, and in 2006 secretly obtained a DNA sample from Terry Hobbs.</p>	108. ITAL	6:11:30:01 1047+01	6:11:42:20 1066+04	12:19 19+03	FADE UP ON TITLE SUPERED OVER PICTURE IN CENTER: Ron Lax continued to work for the defense team, and in 2006 secretly obtained a DNA sample from Terry Hobbs.
		<p>FADE UP ON TITLE SUPERED OVER PICTURE IN CENTER: Ron Lax continued to work for the defense team, and in 2006 secretly obtained a DNA sample from Terry Hobbs.</p> <p>TITLE FADES OUT.</p> <p>METAL PIPE OVER STREAM COMES INTO VIEW.</p> <p>FADE UP ON TITLE SUPERED OVER PICTURE IN CENTER: In 2007, the Defense tested the DNA sample obtained by Ron Lax and a hair consistent with Terry Hobbs' DNA was found in one of the bindings used to tie up Michael Moore.</p> <p>TITLE FADES OUT.</p> <p>FADE UP ON TITLE SUPERED OVER PICTURE IN CENTER: The bloody man from</p>	109. ITAL	6:11:45:00 1069+08	6:11:58:01 1089+01	13:01 19+09	FADE UP ON TITLE SUPERED OVER PICTURE IN CENTER: In 2007, the Defense tested the DNA sample obtained by Ron Lax and a hair consistent with Terry Hobbs' DNA was found in one of the bindings used to tie up Michael Moore.
		<p>FADE UP ON TITLE SUPERED OVER PICTURE IN CENTER: In 2007, the Defense tested the DNA sample obtained by Ron Lax and a hair consistent with Terry Hobbs' DNA was found in one of the bindings used to tie up Michael Moore.</p> <p>TITLE FADES OUT.</p> <p>FADE UP ON TITLE SUPERED OVER PICTURE IN CENTER: The bloody man from</p>	110. ITAL	6:12:00:02 1092+02	6:12:08:23 1105+07	8:21 13+05	FADE UP ON TITLE SUPERED OVER PICTURE IN CENTER: The bloody man from Bojangles' restaurant was never 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
43	6:12:09:06 1105+14	<p>Bojangles' restaurant was never found.</p> <p>TITLE FADES OUT.</p> <p>FADE TO BLACK.</p> <p>BLACK.</p> <p>CRAWL APPEARS FROM LOWER PART OF SCREEN: After eighteen years in prison, Damien, Jason and Jessie negotiated a rare Alford Plea deal with the State of Arkansas.</p> <p>Under the terms of this deal they were set free in 2011, though they remain convicted felons.</p> <p>Pam Hobbs continues her search for the truth about her son's murder.</p>	111. ITAL	6:12:10:14 1107+14	6:12:44:14 1158+14	34:00 51+00	<p>CRAWL APPEARS FROM LOWER PART OF SCREEN: After eighteen years in prison, Damien, Jason and Jessie negotiated a rare Alford Plea deal with the State of Arkansas.</p> <p>Under the terms of this deal they were set free in 2011, though they remain convicted felons.</p> <p>Pam Hobbs continues her search for the truth about her son's murder.</p>
44	6:12:41:04 1153+12	<p>DISSOLVE TO WS STEVIE, CHRIS AND MICHAEL WALKING WITH THEIR BIKES ACROSS THE PIPE OVER THE STREAM.</p> <p>TITLE SUPERED OVER PICTURE IN LOWER CENTER: In memory of Stevie, Michael and Christopher</p> <p>FADE TO BLACK.</p>	112. ITAL	6:12:52:01 1170+01	6:12:56:15 1176+15	4:14 6+14	<p>TITLE SUPERED OVER PICTURE IN LOWER CENTER: In memory of Stevie, Michael and Christopher</p>
45	6:12:59:14 1181+06	BLACK.					
46	6:13:02:03 1185+03	<p>FADE UP ON MT#1 OVER BLACK: Directed by ATOM EGOYAN</p>					

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
		MT#1 FADES TO BLACK.					
47	6:13:05:20 1190+12	BLACK.					
48	6:13:07:03 1192+11	FADE UP ON MT#2 OVER BLACK: Screenplay by PAUL HARRIS BOARDMAN & SCOTT DERRICKSON					
		MT#2 FADES TO BLACK.					
49	6:13:10:21 1198+05	BLACK.					
50	6:13:12:03 1200+03	FADE UP ON MT#2 OVER BLACK: Based on the book "Devil's Knot" by Mara Leveritt	113. ITAL	6:13:12:03 1200+03	6:13:15:20 1205+12	3:17 5+09	MT#2 OVER BLACK: Based on the book "Devil's Knot" by Mara Leveritt
		MT#3 FADES TO BLACK.					
51	6:13:15:21 1205+13	BLACK.					
52	6:13:17:03 1207+11	FADE UP ON MT#4 OVER BLACK: Produced by ELIZABETH FOWLER					
		MT#4 FADES TO BLACK.					
53	6:13:20:20 1213+04	BLACK.					
54	6:13:22:03 1215+03	FADE UP ON MT#5 OVER BLACK: Produced by RICHARD SAPERSTEIN					
		MT#5 FADES TO BLACK.					
55	6:13:25:20 1220+12	BLACK.					
56	6:13:27:03	FADE UP ON MT#6 OVER					

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
	1222+11	BLACK: Produced by CLARK PETERSON MT#6 FADES TO BLACK.					
57	6:13:30:20 1228+04	BLACK.					
58	6:13:32:03 1230+03	FADE UP ON MT#7 OVER BLACK: Produced by CHRISTOPHER WOODROW MT#7 FADES TO BLACK.					
59	6:13:35:20 1235+12	BLACK.					
60	6:13:37:03 1237+11	FADE UP ON MT#8 OVER BLACK: Produced by PAUL HARRIS BOARDMAN MT#8 FADES TO BLACK.					
61	6:13:40:20 1243+04	BLACK.					
62	6:13:42:03 1245+03	FADE UP ON MT#9 OVER BLACK: Executive Producer MOLLY CONNERS MT#9 FADES TO BLACK.					
63	6:13:45:20 1250+12	BLACK.					
64	6:13:47:03 1252+11	FADE UP ON MT#10 OVER BLACK: Executive Producers MARIA CESTONE SARAH JOHNSON REDLICH HOYT DAVID MORGAN MT#10 FADES TO BLACK.					
65	6:13:50:20	BLACK.					

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
	1258+04						
66	6:13:52:03 1260+03	FADE UP ON MT#11 OVER BLACK: Executive Producers JASON BALDWIN JESSIE MISSKELLEY JR. MARA LEVERITT MT#11 FADES TO BLACK.					
67	6:13:55:20 1265+12	BLACK.					
68	6:13:57:03 1267+11	FADE UP ON MT#12 OVER BLACK: Executive Producers HOLLY BALLARD SCOTT DERRICKSON DAVID ALPER JACOB PECHENIK MT#12 FADES TO BLACK.					
69	6:14:00:20 1273+04	BLACK.					
70	6:14:02:03 1275+03	FADE UP ON MT#13 OVER BLACK: Executive Producer MICHAEL FLYNN MT#13 FADES TO BLACK.					
71	6:14:05:20 1280+12	BLACK.					
72	6:14:07:03 1282+11	FADE UP ON MT#14 OVER BLACK: Director of Photography PAUL SAROSSY, A.S.C., B.S.C., C.S.C. MT#14 FADES TO BLACK.					
73	6:14:10:20 1288+04	BLACK.					
74	6:14:12:03	FADE UP ON MT#15 OVER					

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COMBINED CONTINUITY & DIALOGUE			MASTER ENGLISH SUBTITLE/SPOTTING LIST				
Sc#	Time Code	Scene Description	Title #	Start	End	Dur	Title
	1290+03	BLACK: Production Designer PHILLIP BARKER MT#15 FADES TO BLACK.					
75	6:14:14:20 1295+12	BLACK.					
76	6:14:17:03 1297+11	FADE UP ON MT#16 OVER BLACK: Edited by SUSAN SHIPTON MT#16 FADES TO BLACK.					
77	6:14:20:20 1303+04	BLACK.					
78	6:14:22:03 1305+03	FADE UP ON MT#17 OVER BLACK: Music by MYCHAEL DANNA MT#17 FADES TO BLACK.					
79	6:14:25:20 1310+12	BLACK.					
80	6:14:27:03 1312+11	FADE UP ON MT#18 OVER BLACK: THE WEINSTEIN COMPANY and MT#18 FADES TO BLACK.					
81	6:14:30:20 1318+04	BLACK.					
82	6:14:32:03 1320+03	FADE UP ON MT#19 OVER BLACK: WORLDVIEW ENTERTAINMENT present MT#19 FADES TO BLACK.					
83	6:14:35:20 1325+12	BLACK.					

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COMBINED CONTINUITY & DIALOGUE			MASTER ENGLISH SUBTITLE/SPOTTING LIST				
Sc#	Time Code	Scene Description	Title #	Start	End	Dur	Title
84	6:14:37:03 1327+11	FADE UP ON MT#20 OVER BLACK: A film by ATOM EGOYAN MT#20 FADES TO BLACK.					
85	6:14:40:20 1333+04	BLACK.					
86	6:14:42:03 1335+03	FADE UP ON MT#21 OVER BLACK: COLIN FIRTH MT#21 FADES TO BLACK.					
87	6:14:45:20 1340+12	BLACK.					
88	6:14:47:03 1342+11	FADE UP ON MT#22 OVER BLACK: REESE WITHERSPOON MT#22 FADES TO BLACK.					
89	6:14:50:20 1348+04	BLACK.					
90	6:14:52:03 1350+03	FADE UP ON MT#23 OVER BLACK: DEVIL'S KNOT MT#23 FADES TO BLACK.	114. ITAL	6:14:52:03 1350+03	6:14:55:19 1355+11	3:16 5+08	MT#23 OVER BLACK: DEVIL'S KNOT
91	6:14:55:20 1355+12	BLACK.					
92	6:14:57:03 1357+11	FADE UP ON MT#24 OVER BLACK: DANE DEHAAN MT#24 FADES TO BLACK.					
93	6:15:00:20 1363+04	BLACK.					
94	6:15:02:03 1365+03	FADE UP ON MT#25 OVER BLACK:					

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COMBINED CONTINUITY & DIALOGUE			MASTER ENGLISH SUBTITLE/SPOTTING LIST				
Sc#	Time Code	Scene Description	Title #	Start	End	Dur	Title
		MIREILLE ENOS					
		MT#25 FADES TO BLACK.					
95	6:15:05:20 1370+12	BLACK.					
96	6:15:07:03 1372+11	FADE UP ON MT#26 OVER BLACK: BRUCE GREENWOOD					
		MT#26 FADES TO BLACK.					
97	6:15:10:20 1378+04	BLACK.					
98	6:15:12:03 1380+03	FADE UP ON MT#27 OVER BLACK: ELIAS KOTEAS					
		MT#27 FADES TO BLACK.					
99	6:15:15:20 1385+12	BLACK.					
100	6:15:17:03 1387+11	FADE UP ON MT#28 OVER BLACK: STEPHEN MOYER					
		MT#28 FADES TO BLACK.					
101	6:15:20:20 1393+04	BLACK.					
102	6:15:22:03 1395+03	FADE UP ON MT#29 OVER BLACK: ALESSANDRO NIVOLA					
		MT#29 FADES TO BLACK.					
103	6:15:25:20 1400+12	BLACK.					
104	6:15:27:03 1402+11	FADE UP ON MT#30 OVER BLACK: AMY RYAN					
		MT#30 FADES TO BLACK.					

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COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title #	Start	End	Dur	Title
105	6:15:30:20	BLACK.					
106	6:15:32:03 1410+03	FADE UP ON MT#31 OVER BLACK: ROBERT BAKER KEVIN DURAND MICHAEL GLADIS JAMES HAMRICK MT#31 FADES TO BLACK.					
107	6:15:35:20 1415+12	BLACK.					
108	6:15:37:03 1417+11	FADE UP ON MT#32 OVER BLACK: MARTIN HENDERSON KRIS HIGGINS BRIAN HOWE MATT LETSCHER MT#32 FADES TO BLACK.					
109	6:15:40:20 1423+04	BLACK.					
110	6:15:42:03 1425+03	FADE UP ON MT#33 OVER BLACK: SETH MERIWEATHER REX LINN KRISTOFFER POLAHA COLLETTE WOLFE MT#33 FADES TO BLACK.					
111	6:15:45:20 1430+12	BLACK.					
112	6:15:47:03 1432+11	FADE UP ON MT#34 OVER BLACK: Casting by DEBORAH AQUILA, C.S.A., TRICIA WOOD, C.S.A., and JENNIFER SMITH, C.S.A. MT#34 FADES TO BLACK.					
113	6:15:50:20 1438+04	BLACK.					

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COMBINED CONTINUITY & DIALOGUE			MASTER ENGLISH SUBTITLE/SPOTTING LIST				
Sc#	Time Code	Scene Description	Title #	Start	End	Dur	Title
114	6:15:52:03 1440+03	FADE UP ON MT#35 OVER BLACK: Co-Producers PAULA GRAYBILL SMITH SHARA KAY ARMEN AGHAEIAN SCOTT JURGENSMEYER BABS SIMMONS MT#35 FADES TO BLACK.					
115	6:15:55:20 1445+12	BLACK.					
116	6:15:57:03 1447+11	FADE UP ON MT#36 OVER BLACK: Associate Producers AMANDA BOWERS EDWARD MOKHTARIAN GARY AND MELISSA KAY MT#36 FADES TO BLACK.					
117	6:16:00:20 1453+04	BLACK.					
118	6:16:02:03 1455+03	FADE UP ON MT#37 OVER BLACK: Costume Designer KARI PERKINS MT#37 FADES TO BLACK.					
119	6:16:05:20 1460+12	BLACK.					
120	6:16:07:03 1462+11	FADE UP ON MT#38 OVER BLACK: Unit Production Manager MICHAEL FLYNN First Assistant Director WALTER GASPAROVIC Second Assistant Director KRISTINA PETERSON MT#38 FADES TO BLACK.					

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COMBINED CONTINUITY & DIALOGUE			MASTER ENGLISH SUBTITLE/SPOTTING LIST				
Sc#	Time Code	Scene Description	Title #	Start	End	Dur	Title
121	6:16:10:20 1468+04	BLACK.					
122	6:16:12:03 1470+03	FADE UP ON MT#39 OVER BLACK: Music Supervisor LAURA KATZ MT#39 FADES TO BLACK.					
123	6:16:15:20 1465+12	BLACK.					
124	6:16:17:03 1477+11	FADE UP ON MT#40 OVER BLACK: Sound Design STEVEN MUNRO MT#40 FADES TO BLACK.					
125	6:16:20:20 1483+04	BLACK.					
126	6:16:23:08 1487+00	(BEGIN END CRAWL)					

CAST

<p style="text-align: center;">Pam Hobbs Ron Lax Terry Hobbs Damien Echols Jason Baldwin Jessie Misskelley Margaret Lax Detective Bryn Ridge</p> <p style="text-align: center;">Glori Shettles Chief Inspector Gitchell Judge Burnett Val Price Paul Ford Dan Stidham John Fogleman Brent Davis</p>	<p style="text-align: center;">Reese Witherspoon Colin Firth Alessandro Nivola James Hamrick Seth Meriwether Kris Higgins Amy Ryan Robert Baker</p> <p style="text-align: center;">Collette Wolfe Rex Linn Bruce Greenwood Kristoffer Polaha Matt Letscher Michael Gladis Stephen Moyer Martin Henderson</p>
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WAKING MADISON
Combined Continuity & Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title #	Start	End	Dur	Title
		Steve Jones					Ted Huckabee
		Jerry Driver					Elias Koteas
		Chris Morgan					Dane DeHaan
		Jo Lynn					Kerry Cahill
		Stevie Branch					Jet Jurgensmeyer
		Michael Moore					Paul Harris Boardman, Jr.
		Chris Byers					Brandon Spink
		John Mark Byers					Kevin Durand
		Melissa Byers					Julie Ivey
		Aaron Hutcheson					Jack Coghlan
		Annie					Loribeth Edgeman
		Dale Griffis					Gary Grubbs
		Detective Donald Bray					Stan Houston
		Detective Durham					Matthew Stanton
		Detective McDonough					Brian Howe
		Detective Mike Allen					Clay Stapleford
		Domini Teer					Stephanie Steward
		Marty King					Bill Murphey
		Officer Regina Meeks					Brooke Jaye Taylor
		Vicki Hutcheson					Mireille Enos
		Amanda Hobbs					Isabella Zentkovich
		Court Officer					Quincey Bonds
		Reporter at Courthouse					Morgan Pelligrino
		Bloody Muddy Man					Arvell Poe
		Bobby DeAngelo					Brandon Carroll
		Teenage Employee					Haley Craft
		Older Employee					Amber Chaney
		Criminalist					Scott Poythress
		Desk Officer					Judd Lormand
		HBO Cameraman					Corey Wright
		Ron's Secretary					Kate Kneeland
		Girl on Stand #1					Annabel Lawton Boardman
		Girl on Stand #2					Abigail Monet
		Girl at Weaver					Carolyn Etheridge
		Trailer Park Teen #1					Brandon Wood
		Trailer Park Teen #2					Joey Nappo
		Baptist Preacher					David Ramsey
		Teacher at Weaver					Lindsey N. Moser
		Marion High School Boy					Chase Crandell
		Marion High School Teacher					Stephanie Astalos-Jones
		Memphis TV Reporter					Orelon Sidney

WAKING MADISON
Combined Continuity & Spotting List

COMBINED CONTINUITY & DIALOGUE			MASTER ENGLISH SUBTITLE/SPOTTING LIST				
Sc#	Time Code	Scene Description	Title #	Start	End	Dur	Title

Police Sergeant Polygraph Examiner	Ron Clinton Smith Jonathan Splencer
Man in Crowd #1 Man in Crowd #2 Rosie	Jody Thompson Rob Demery Anessa Ramsey
TV Reporter at Weaver Tabloid Reporter Lawyer	Gary Weeks Holly Firfer Thomas Strickland
Stunt Coordinators	Anderson Martin David Paul Lord
Stunt Double	Alex Martin Duke

Very Special
Appearance by Joe
Berlinger and Bruce
Sinofsky



CREW

Production Supervisor	Day Permuy
2nd Second Assistant Director	Cody Williams
Camera Operator	Marc Dobiecki
Steadicam Operator	Ian Forsyth
1 st Assistant Camera	Lee Blasingame
DIT	Jonathan Carbonaro

WAKING MADISON
Combined Continuity & Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title #	Start	End	Dur	Title
		Digital Utility Still Photographer Additional First Assistant Camera					Victoria K. Warren Tina Rowden Susan Trucks
		Georgia Casting by Casting Associates					Craig, Mark & Lisa Mae Fincannon, C.S.A. Lisa Zagoria Shira Sandler
		Production Coordinator Assistant Production Coordinator Production Secretary Office PA Set PAs					Becky Campbell Kelly Mokris Scott Munn David Nort Nayisha Bargblor Angel Cook Aric Sabin Jessie Sasser Daniel Adrienne Skrzypek Marcy Gerstein Beau Turpin
		Assistant to Mr. Egoyan Assistant to Producers					Ashley Patterson
		Script Supervisor					Rob Labrecque David Muscatine Portia Hammond Kirsten Short Leah Faircloth
		Production Accountant 1 st Assistant Accountant 2nd Assistant Accountant Payroll Accountant Accounting Clerk					Elizabeth Himelstein
		Dialect Coach					Thomas Minton Dustin Berry Lisa Yeiser Julia Starr Sanford Mike Pursell Missy Reedy
		Art Director Art Department Coordinator Graphic Designer Design Consultant Art Department PAs					Melinda Sanders Lawrence Heap Tasha Clarkson Tripp Norton Craig Dempsey Ky Nguyen Cara Price
		Set Decorator Leadman Buyer On Set Dresser Swing Gang					

WAKING MADISON
Combined Continuity & Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title #	Start	End	Dur	Title
		Props Master					Amie McCarthy-Winn
		Assistant Props Master					Barry Green
		Props Assistant					Karen Gerbs
		Assistant Designer/Costume Supervisor					Joules Wright
		Key Set Costumer					Melanie Mascioli
		Set Costumers					Anna Purifoy Bourne
							Rebecca Russell
		Seamstress					Wahida Latif
		Additional Costumers					Jim Alan Cook
							Juwan Mass
							Ellen Semones
							Raiyonda Vereen
		Make Up Department Head					Kimberly Jones
		Hair Department Head					Joani Yarbrough
		Key Make Up					Teresa Foshee
		Key Hair					Monty Schuth
		Make Up for Reese Witherspoon					Robin Fredriksz
		Hair Styling for Reese Witherspoon					Lona Vigi
		Make Up and Hair Styling for Colin Firth					Felicity Bowring
		Special Effects Make Up Supervisor					Bill Johnson
		Key Make Up Effects Artist					Bruce Larsen
		Make Up Effects Assistant					Diana Isaac
		Sound Mixer					Shirley Libby
		Boom Operator					Freddy Chancellor
		Utility					James Peterson
		Video Assist					Greg Morse
		Gaffer					Denny Mooradian
		Best Boy Electric					Troy Toebben
		Electricians					Breyaan Bolling
							Jeremy Johnson
							Jeff Morris
		Base Camp Electric					Jason S. Parker
		Generator Operator					Ben N. Gaskin
		Rigging Gaffer					Carl Johnson
		Best Boy Rigging					Carl Johnson, Jr.
		Rigging Electrics					Jordan Francais
							German Valle
		Key Grip					Chris Birdsong

WAKING MADISON
Combined Continuity & Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title #	Start	End	Dur	Title
		Courtney Gardner William Gillespie Josh Grindle Terry Hampton Revell Johnson					Jason Posey Martha Pruette Kirk Rhodes Cedric Slater I Roger F. Watson, Jr.
		Construction Coordinator General Foreman Gang Boss Prop Maker Prop Maker/Tool Man Prop Makers Utility					David Nash Marlow Sanchez John Bradley Kenneth G. Dean John Madge Jeremiah Tamayo Eric Wright Elijah Morgan
		Scenic Charge Paint Foreman On Set Painter Set Painters Paint Utility					Mike Sullivan Michael O'Mara Ellen King Tim Bush Guy Cole Randy Lewallen Joey Martin Thomas Sullivan Nelson Manzo
		Catering Chef Sous Chef First Assistant Chef Assistant					Hanna Brothers Roger Poirier Leon Dvorak Christopher Gregware Anthony Bedami
		Key Craft Services Craft Services Co-Key Craft Service Assistants Medic EPK Producer/DP EPK Sound					Stephanie Beman Jon Privett Beth Hewitt Kristofor Short Stan Swofford Christopher Mills Rob Mallard
							POST PRODUCTION

WAKING MADISON
Combined Continuity & Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title #	Start	End	Dur	Title
		Post Production Supervisor					Julie Lawrence
		1 st Assistant Picture Editor					Marc Roussel
		Sound Edit by					Trackworks Inc.
		Supervising Sound Editor/Sound Design					Steven Munro
		Dialogue Editor					David Drainie Taylor
		Sound Editor					John Loranger
		First Assistant Sound Editor					Tyler Whitman
		Re-Recording Facility					Deluxe Post Production Toronto
		Supervising Re-Recording Mixer					Daniel Pellerin
		Re-Recording Mixers					Matt Chan
		ADR Recordist					Mark Zsifkovits
		Project Manager, Re-Recording					David Drage
		Operations					Jamie Gould
		Foley Recorded at					Footsteps Post Production Sound
		Foley Artists					Inc
							Andy Malcolm
							Goro Koyama
							Sandra Fox
		Foley Recording Mixers					Don White
							Jack Heeren
							Ian Rankin
		Foley Recording Assistants					Jenna Dalla Riva
							Stephen Muir
		Visual Effects by					Rocket Science
		VFX Supervisors					Robert Crowther
							Tom Turnbull
		VFX Production Manager					Chris Nokes
		VFX Coordinators					Don Kennedy
							Steve Elliott
		Compositing Supervisor					Ian Britton
		Compositing Lead					Tony Cybulski
		Digital Compositors					Kyle Boylen
							Jay Stanners
							Perunika Yorgova
							Rajesh Madhishetty
							Adam Smith
							Tory Miles

WAKING MADISON
Combined Continuity & Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title #	Start	End	Dur	Title
		Digital Matte Painters					Allan Walker Mark Fordham
		Dailies Provided by Dailies Producer Dailies Operators					Company 3 Atlanta Alexander Brownley Mason Beckman Brett Soll
		Digital Intermediate by Digital Intermediate Project Manager Digital Intermediate Producer Digital Intermediate Colourist Digital Intermediate Editors					Deluxe Toronto John Bardswich Peter Armstrong Chris Wallace Dave Muscat Kevin Downer
		Digital Intermediate Assistant Digital Opticals					Alison Schouten Pietro Gallo Eric Myles
		Imaging Supervisor Data Supervisor					Nick Paulozza Tom Mayclim
		Music Produced by					Mychael Danna The City of Prague Philharmonic Orchestra
		Played by Orchestrator Conducted by					Dan Parr Adam Klemens Jan Holzner at CNSO Studios, Prague
		Recorded by Hurdy Gurdy Fiddle Flute Guitars and Piano					Ben Grossman Chris Verrette Ron Korb Mychael Danna James Fitzpatrick for Tadlow Music
		Orchestra Contractor Music Mixed by Music Editor					Annelise Noronha Mitch Bederman
		Music Services Provided by Co-Executive Producer Music Business & Legal Executive Music Coordinator					Cutting Edge Tara Moross Charles M. Barsamian Chris Piccaro
		“That’s All Right” Written by Arthur Crudup					“Altar of Sacrifice” Written by Jeffery John

WAKING MADISON
 Combined Continuity & Spotting List

COMBINED CONTINUITY & DIALOGUE			MASTER ENGLISH SUBTITLE/SPOTTING LIST				
Sc#	Time Code	Scene Description	Title #	Start	End	Dur	Title
		<p>Performed by Jet Jurgensmeyer</p> <p>“Wade in the Water” Arranged and Performed by Eva Cassidy Courtesy of Blix Street Records</p> <p>By arrangement with Forman Bros. Recordings</p> <p>“Devil Got My Woman” Written by Nehemiah “Skip” James Performed by Skip James Courtesy of Entertainment One U.S. LP</p> <p style="text-align: center;">Worldview Entertainment Business and Legal Affairs Vicki Cherkas, Esq.</p> <p style="text-align: center;">Worldview Entertainment Production Finance Margaret Chu</p> <p style="text-align: center;">Worldview Entertainment Public Relations DDA Public Relations Dana Archer Alice Zou</p> <p style="text-align: center;">SPECIAL THANKS TO</p> <p style="text-align: center;">Chris Andrews Robert Newman Evelyn O'Neill Ed Gass-Donnelly Marc Glassman Geoff Pevere Jeremy Robinson at</p>					<p>Hanneman and Kerry King Performed by Slayer Courtesy of American Recordings, LLC Under license from Universal Music Enterprises</p> <p>“Angel of Death” Written by Jeffery John Hanneman Performed by Slayer Courtesy of American Recordings, LLC Under license from Universal Music Enterprises</p>

WAKING MADISON
 Combined Continuity & Spotting List

COMBINED CONTINUITY & DIALOGUE			MASTER ENGLISH SUBTITLE/SPOTTING LIST				
Sc#	Time Code	Scene Description	Title #	Start	End	Dur	Title
			Ditch Records, Victoria, BC Red Sneakers Media for use of their short film "Remote" Harvey Evans, City of Cartersville, GA Lee Thomas, Georgia Film Commission Kris Sperry, Georgia Bureau of Investigation The Georgia Department of Economic Development Dr. Robert Kaufman Mark Sevi Worldview Entertainment - Special Thanks				
		Holly Johnson Bartlett Aaron Boyajian, Esq. Walt Bratic Michele Cestone John D'Amico Anna Demchick Conal Duffy Ali Faramawy Mo Faramawy Chris Giannou Teri Giannou Production Legal Services Producers' Finance Counsel Clearance Counsel Produced with the Interim Financing by Script Clearances Tax Credit Financing Provided by					Patricia Lambrecht Ethan Lazar Shawn Leventhal J. Mace Meeks Matthew Paszamant Anthony Petrello Cynthia Petrello Rick Reid Rebecca Shanahan Joshua Spiegel Matthew Spiegel Greg S. Bernstein Bill Grantham, Rufus-Isaacs, Acland & Grantham, LLP Lisa A. Callif, Dean R. Cheley, Donaldson & Callif, LLC National Bank of Canada - TV and Motion Picture Group Entertainment Clearances Inc. Three Point Capital LLC

WAKING MADISON
 Combined Continuity & Spotting List

COMBINED CONTINUITY & DIALOGUE			MASTER ENGLISH SUBTITLE/SPOTTING LIST				
Sc#	Time Code	Scene Description	Title #	Start	End	Dur	Title
		<p>picture for the purposes of U.S. Copyright Law and the Berne Convention and all national laws giving effect thereto.</p> <p>This motion picture is protected under the laws of the United States and other countries. Unauthorized duplication, distribution or exhibition may result in civil liability and criminal prosecution.</p> <p>While this film is inspired by real events, many characters are composites or inventions, and a number of incidents depicted in this film are fictional. Other than specific characters whose names are identical to those involved in the real events, any similarity to any other person, living or dead, is not intended and purely coincidental.</p> <p>Filmed entirely on location in Georgia</p>					

