

# “IN THE FIRE”

## COMBINED CONTINUITY & SUBTITLE SPOTTING LIST

TOTAL	N° OF SHOT CHANGES	N° OF TITLES	TOTAL RUN TIME (Mins)
	970	628	01:26:37:16

**FIRST FRAME OF PICTURE: 01:00:00:00**

### LABORATORY NOTES

**ASPECT RATIO:** **PLEASE CHECK PRINT/DCP**

**START MARK:** **01:00:00:00**

**LAST FRAME OF PICTURE:** **02:26:37:16**

**970 – SHOT CHANGES**

**628 – TITLES**

- |   |             |                      |
|---|-------------|----------------------|
|   |             | MT IN/OUT OVER BG    |
| 1 | 01:00:00:00 | LOGO SABAN FILMS     |
|   |             | MT IN/OUT OVER BG    |
| 2 | 01:00:17:03 | LOGO ILBE            |
|   |             | MT IN/OUT OVER BG    |
| 3 | 01:00:24:15 | LOGO PARADOX STUDIOS |
|   |             | MT IN/OUT OVER BG    |
| 4 | 01:00:32:23 | LOGO ANGEL OAK FILMS |
|   |             | MT IN/OUT OVER BG    |
| 5 | 01:00:42:20 | A CONOR ALLYN FILM   |

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
		(GRACE V.O) The origin of the word psychology is greek.	1	01:00:47:19	01:00:52:10	04:15	(GRACE V.O) The origin of the word psychology is greek.
		(GRACE V.O) It means science of the soul.	2	01:00:52:11	01:00:56:02	03:15	(GRACE V.O) It means science of the soul.
		(GRACE V.O) A new form of medicine that seeks to explain the phenomena of the mind,	3	01:00:57:22	01:01:03:03	05:05	(GRACE V.O) A new form of medicine that seeks to explain the phenomena of the mind,
6	01:01:01:14	EXT. - EVENING PEOPLE IN WHITE ROBES STANDING AT A LAKE SHORE WITH WATER UP TO THEIR WAISTS.					
		a much-misunderstood part of the human body,	4	01:01:04:21	01:01:08:09	03:12	a much-misunderstood part of the human body,
7	01:01:07:08	LS FATHER GAVIRA IS IN THE WATER BAPTIZING A WOMAN.					
		which for some has greatly compounded their suffering.	5	01:01:08:10	01:01:12:05	03:19	which for some has greatly compounded their suffering.
		(FATHER GAVIRA, in Spanish) ..por los siglos de los siglos.	6	01:01:12:06	01:01:16:00	03:18	(FATHER GAVIRA, in Spanish) ..por los siglos de los siglos.
8	01:01:20:01	FG A GOAT DRINKS WATER FROM THE LAKE.					
9	01:01:23:04	FG FATHER GAVIRA IS IN THE WATER AND LOOKS AT THE PEOPLE WEARING WHITE ROBES.					
10	01:01:28:06	FG FATHER GAVIRA WITH A HAND GESTURE INSTRUCTS MARTÍN TO APPROACH.					
11	01:01:32:18	MS MARTÍN APPROACHES FATHER GAVIRA.					
		(FATHER GAVIRA, in Spanish, CONT.) Martín, nombre de Cristo nuestro Salvador.	7	01:01:33:17	01:01:40:03	06:10	(FATHER GAVIRA, in Spanish, CONT.) Martín, nombre de Cristo nuestro Salvador.

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
		(FATHER GAVIRA, in Spanish, CONT.) Las señales de nuestra cruz.	8	01:01:42:06	01:01:44:23	02:17	(FATHER GAVIRA, in Spanish, CONT.) Las señales de nuestra cruz.
		(FATHER GAVIRA, in Spanish, CONT.) Estás salvado.	9	01:01:49:16	01:01:51:18	02:02	(FATHER GAVIRA, in Spanish, CONT.) Estás salvado.
12	01:01:50:16	FG FATHER GAVIRA PLACES HIS HAND BEHIND MARTÍN'S HEAD AND SUBMERGES HIM BACKWARDS INTO THE WATER.					
13	01:01:55:15	FG A DEAD BIRD ON THE SAND.					
14	01:01:57:13	CS MARTÍN'S CONTRACTED HAND IS OUTSIDE THE WATER, FATHER GAVIRA HOLDS HIS WRIST.					
15	01:01:59:14	FG A DEAD CALF APPEARS ON THE SAND.					
16	01:02:01:14	MARTÍN'S CONTRACTED HAND IS OUTSIDE THE WATER AND FATHER GAVIRA HOLDS HIS WRIST.					
17	01:02:03:01	THE SKULL OF A DECOMPOSING ANIMAL APPEARS.					
18	01:02:04:14	FG FATHER GAVIRA'S FACE BEARS AN EMOTIONAL EXPRESSION.					
		(FATHER GAVIRA, in Spanish, CONT.) Estás salvado.	10	01:02:05:17	01:02:07:19	02:02	(FATHER GAVIRA, in Spanish, CONT.) Estás salvado.
19	01:02:06:21	CS ON MARTÍN'S HAND CLUTCHING FATHER GAVIRA'S TUNIC.					
		(FATHER GAVIRA, in Spanish, CONT.) Que vivas en la luz por los siglos.	11	01:02:07:20	01:02:12:14	04:18	(FATHER GAVIRA, in Spanish, CONT.) Que vivas en la luz por los siglos.

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Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
20	01:02:12:18	INT. RECTORY FG FATHER GAVIRA IS LYING ON A BED AND GASPS.					
21	01:02:15:05	FG FATHER GAVIRA BREATHES DEEPLY.					
22	01:02:22:19	INT. CHURCH FG JESUS STATUE OUT OF FOCUS WHICH THEN BECOMES A CLEAR IMAGE					
23	01:02:26:13	INT. CHURCH MS FATHER GAVIRA SITTING SIDEWAYS IN FRONT OF THE STATUE OF JESUS.					
		(FATHER GAVIRA, in Spanish) ¿Es esto lo que realmente quieres?	12	01:02:32:14	01:02:35:14	03:00	(FATHER GAVIRA, in Spanish) ¿Es esto lo que realmente quieres?
24	01:02:36:20	FG FATHER GAVIRA IS SILENT.					
		(FATHER GAVIRA, in Spanish, CONT.) Ya he perdido tantos de mi rebaño.	13	01:02:40:19	01:02:43:22	03:03	(FATHER GAVIRA, in Spanish, CONT.) Ya he perdido tantos de mi rebaño.
		(FATHER GAVIRA, in Spanish, CONT.) Hambruna, sequía, enfermedad.	14	01:02:43:23	01:02:47:05	03:06	(FATHER GAVIRA, in Spanish, CONT.) Hambruna, sequía, enfermedad.
		(FATHER GAVIRA, in Spanish, CONT.) ¿Por qué permites que los que te aman sufran tanto?	15	01:02:49:14	01:02:53:13	03:23	(FATHER GAVIRA, in Spanish, CONT.) ¿Por qué permites que los que te aman sufran tanto?
25	01:02:53:17	MS FATHER GAVIRA SITTING, VIEWED FROM BEHIND LOOKS AT THE STATUE OF JESUS.					
26	01:03:04:04	EXT. - DAY MS A STEAM TRAIN TRAVELS ON THE RAILS.					

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COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
27	01:03:15:02	EXT. TRAIN STATION - DAY MS GRACE AND A FEW TRAVELERS GET OFF THE TRAIN.					
		(GRACE) You can leave that right there. Thank you.	16	01:03:21:00	01:03:24:21	03:21	(GRACE) You can leave that right there. Thank you.
		(MAN, in in Spanish) - Gracias. (GRACE) - Thank you so much.	17	01:03:24:22	01:03:27:08	02:10	(MAN, in in Spanish) - Gracias. (GRACE) - Thank you so much.
28	01:03:28:20	MS TEMO PICKS UP GRACE'S LUGGAGE.					
		(GRACE) Excuse me?	18	01:03:32:01	01:03:34:07	02:06	(GRACE) Excuse me?
		(GRACE) Excuse me!	19	01:03:34:08	01:03:36:10	02:02	(GRACE) Excuse me!
		(GRACE) You're from the Marquez Ranch?	20	01:03:36:11	01:03:39:03	02:16	(GRACE) You're from the Marquez Ranch?
29	01:03:39:07	EXT. - DAY TEMO AND GRACE RIDING TWO HORSES AND A MULE CARRYING LUGGAGE TRAVEL ALONG A MOUNTAIN TRAIL.					
		(GRACE V.O) Dear Isabella, your son's case is intriguing.	21	01:03:41:05	01:03:45:16	04:11	(GRACE V.O) Dear Isabella, your son's case is intriguing.
		(GRACE V.O) I'm eager to learn more.	22	01:03:45:17	01:03:48:11	02:18	(GRACE V.O) I'm eager to learn more.
30	01:03:48:11	MS GRACE ON THE HORSE IS WEARING RED CLOTHES AND A RED HAT.					
		(GRACE V.O) I believe the abnormalities to be related to the mind, not the body.	23	01:03:48:12	01:03:52:15	04:03	(GRACE V.O) I believe the abnormalities to be related to the mind, not the body.
31	01:03:52:19	LS TEMO AND GRACE RIDING TWO HORSES AND A MULE CARRYING LUGGAGE TRAVEL ALONG A MOUNTAIN TRAIL.					
		(GRACE V.O) I would like to come in person.	24	01:03:53:15	01:03:55:22	02:07	(GRACE V.O) I would like to come in person.

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Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
		(GRACE V.O) With proper time and the latest in mental science,	25	01:03:55:23	01:03:59:01	03:02	(GRACE V.O) With proper time and the latest in mental science,
		(GRACE V.O) I am confident that we can come to understand his peculiar intellect	26	01:03:59:02	01:04:04:15	05:13	(GRACE V.O) I am confident that we can come to understand his peculiar intellect
		and integrate your son back into society.	27	01:04:04:16	01:04:07:22	03:06	and integrate your son back into society.
		(GRACE V.O) I look forward to meeting you.	28	01:04:09:03	01:04:11:21	02:18	(GRACE V.O) I look forward to meeting you.
		(GRACE V.O) Grace.	29	01:04:11:22	01:04:13:15	01:17	(GRACE V.O) Grace.
32	01:03:13:19	FG A PLANT WITH YELLOW FLOWERS.					
		MT IN/OUT OVER BG					
33	01:04:14:21	IN THE FIRE					
		FG HUNDREDS OF LOCUSTS					
34	01:04:19:22	ARE PERCHED ON A CORN PLANT.					
35	01:04:24:16	MS GRACE RIDING THE HORSE.					
		LS TEMO AND GRACE RIDING TWO HORSES					
		AND A MULE CARRYING LUGGAGE					
36	01:04:27:18	TRAVEL ALONG AN UNPLOWED FIELD.					
		EXT. HACIENDA MÁRQUEZ, COURTYARD - SUNSET					
37	01:04:45:19	EVA WALKS DOWN THE STAIRS.					
		(WOMAN) Maria!	30	01:04:50:08	01:04:52:04	01:20	(WOMAN) Maria!
		LS MARIA ARRIVES IN THE COURTYARD.					
38	01:04:53:14						
		(MARIA, in Spanish) Buenas noches, señora.	31	01:04:56:02	01:04:58:10	02:08	(MARIA, in Spanish) Buenas noches, señora.

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Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
39	01:05:00:05	MS MARY AND EVA GO TOWARDS GRACE.					
		(GRACE) Doctor Grace Victoria Burnham.	32	01:05:01:20	01:05:04:12	02:16	(GRACE) Doctor Grace Victoria Burnham.
		(GRACE) - Pleased to meet you. (MARIA) - I am Maria.	33	01:05:04:13	01:05:07:09	02:20	(GRACE) - Pleased to meet you. (MARIA) - I am Maria.
		(EVA) - You are here to save us? (MARIA) - Shh!	34	01:05:07:10	01:05:09:10	02:00	(EVA) - You are here to save us? (MARIA) - Shh!
40	01:05:09:22	MS EVA PICKS UP GRACE'S LUGGAGE AND WALKS AWAY FROM THE SCENE					
		(MARIA) How was your trip?	35	01:05:10:19	01:05:13:03	02:08	(MARIA) How was your trip?
		(GRACE) Very agreeable. Thank you.	36	01:05:13:04	01:05:15:23	02:19	(GRACE) Very agreeable. Thank you.
		(MARIA) Come, I'll show you to your room.	37	01:05:16:00	01:05:19:00	03:00	(MARIA) Come, I'll show you to your room.
41	01:05:18:18	MS GRACE FOLLOWS MARIA TO ANOTHER COURTYARD					
		(GRACE) I would like to see the boy as soon as possible. Is he still awake?	38	01:05:22:23	01:05:27:19	04:20	(GRACE) I would like to see the boy as soon as possible. Is he still awake?
42	01:05:23:09	INT. HOUSE - IN THE TWILIGHT THERE ARE GRACE AND MARIA, MARIA HOLDS A CANDLESTICK WITH LIT CANDLES AS THEY WALK DOWN A CORRIDOR					
		(MARIA) It is best to see the Don first.	39	01:05:27:20	01:05:30:18	02:22	(MARIA) It is best to see the Don first.
		(MARIA) Temo will come with your things.	40	01:05:32:08	01:05:35:08	03:00	(MARIA) Temo will come with your things.
43	01:05:32:11	MARIA AND GRACE ENTER A BEDROOM					
		(GRACE) Very good. Shall I meet Isabella then?	41	01:05:35:09	01:05:38:07	02:22	(GRACE) Very good. Shall I meet Isabella then?

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Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
44	01:05:37:16	OS MARIA LEAVES THE ROOM AND LOCKS THE DOOR BEHIND HER.					
		(MARIA) You should speak to the Don first.	42	01:05:38:08	01:05:40:21	02:13	(MARIA) You should speak to the Don first.
45	01:05:41:01	FG GRACE WATCHES SILENTLY AND WALKS IN THE ROOM.					
46	01:05:48:20	MS GRACE PUTS A HANDBAG ON A CHAIR AND TAKES OFF HER GLOVES.					
47	01:05:52:05	MS GRACE GAZES FOR A MOMENT AT THE LIT FIREPLACE					
48	01:05:55:21	CS ON THE LIT CANDLES					
49	01:05:57:02	MS GRACE PUTS OUT THE CANDLES WITH THE WICK					
50	01:06:04:12	EXT. HACIENDA MÁRQUEZ, OUTER COURTYARD - NIGHT LS TWO PEOPLE WALK HOLDING A LAMP.					
		(ANTONIO) Don Nicolás Márquez, permítame presentarle a Grace Victoria Burnham.	43	01:06:06:07	01:06:11:23	05:16	(ANTONIO) Don Nicolás Márquez, permítame presentarle a Grace Victoria Burnham.
51	01:06:10:13	INT. HOUSE - NIGHT MS ANTONIO IS FACING NICOLÁS, GRACE GOES TOWARD NICOLÁS.					
		(GRACE) Señor Marquez, it's a pleasure to finally make your acquaintance.	44	01:06:12:00	01:06:16:08	04:08	(GRACE) Señor Marquez, it's a pleasure to finally make your acquaintance.
52	01:06:13:02	MS NICOLÁS CHEWS WITH HIS MOUTH CLOSED AND WIPES HIS HANDS WITH A NAPKIN.					
53	01:06:15:13	MS NICOLÁS AND GRACE SHAKE HANDS.					



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Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
		(NICOLÁS, in Spanish) Señora...	45	01:06:17:09	01:06:19:07	01:22	(NICOLÁS, in Spanish) Señora...
		(NICOLÁS, CONT.) No entiendo. ¿Dónde está el doctor?	46	01:06:20:15	01:06:22:21	02:06	(NICOLÁS, CONT.) No entiendo. ¿Dónde está el doctor?
54	01:06:20:18	SHOT AND REVERSE SHOT BETWEEN NICOLÁS, ANTONIO AND GRACE					
		(GRACE) I am Doctor Burnham.	47	01:06:23:13	01:06:26:21	03:08	(GRACE) I am Doctor Burnham.
		(NICOLÁS) Hmm.	48	01:06:26:22	01:06:28:16	01:18	(NICOLÁS) Hmm.
		(NICOLÁS, CONT.) I see.	49	01:06:30:03	01:06:32:00	01:21	(NICOLÁS, CONT.) I see.
55	01:06:32:04	MS NICOLÁS MOVES AWAY FROM GRACE AND SITS DOWN					
		(NICOLÁS, CONT.) Temo will return you to the station tomorrow.	50	01:06:34:14	01:06:38:01	03:11	(NICOLÁS, CONT.) Temo will return you to the station tomorrow.
		(NICOLÁS) - We have no need of a nurse. (GRACE) - Excuse me?	51	01:06:38:02	01:06:41:02	03:00	(NICOLÁS) - We have no need of a nurse. (GRACE) - Excuse me?
		(NICOLÁS) I'm sorry you came all this way.	52	01:06:41:03	01:06:43:19	02:16	(NICOLÁS) I'm sorry you came all this way.
		(ANTONIO, OS) Come.	53	01:06:45:02	01:06:47:04	02:02	(ANTONIO, OS) Come.
56	01:06:46:12	ANTONIO SEEN FROM BEHIND, GRACE FROM THE FRONT					
		(ANTONIO, CONT.) Come.	54	01:06:47:05	01:06:49:05	02:00	(ANTONIO, CONT.) Come.
57	01:06:47:16	MS ANTONIO AND GRACE MOVE TOWARD THE ROOM'S EXIT.					
58	01:06:52:12	FG GRACE STOPS ABRUPTLY WITH HER BACK TURNED TO NICOLÁS					
		(GRACE) If there is a sick patient in this home, I will see to him.	55	01:06:52:18	01:06:57:00	04:06	(GRACE) If there is a sick patient in this home, I will see to him.

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59	01:06:57:09	MS GRACE TURNS TO FACE NICOLÁS, ANTONIO WATCHES THE SCENE.					
		(GRACE, CONT.) No matter how ignorant his father is.	56	01:06:58:05	01:07:00:22	02:17	(GRACE, CONT.) No matter how ignorant his father is.
60	01:07:00:02	MS NICOLÁS SUDDENLY STANDS UP.					
		(NICOLÁS, in Spanish) ¿Cómo se atreve?	57	01:07:00:23	01:07:03:01	02:02	(NICOLÁS, in Spanish) ¿Cómo se atreve?
61	01:07:01:22	MS ANTONIO APPROACHES NICOLÁS.					
		(ANTONIO, WHISPERING, in Spanish) Señor, ya que el tren pasa solo una vez por semana,	58	01:07:04:00	01:07:07:03	03:03	(ANTONIO, WHISPERING, in Spanish) Señor, ya que el tren pasa solo una vez por semana,
		¿no podría quedarse hasta ese momento?	59	01:07:07:04	01:07:10:09	03:05	¿no podría quedarse hasta ese momento?
		(NICOLÁS, whispering, in Spanish, OS) Bueno,	60	01:07:10:10	01:07:12:00	01:14	(NICOLÁS, whispering, in Spanish, OS) Bueno,
		pero no voy a consentir que me falten al respeto en mi propia casa.	61	01:07:12:01	01:07:16:06	04:05	pero no voy a consentir que me falten al respeto en mi propia casa.
62	01:07:16:10	MS ANTONIO GOES BACK TO GRACE.					
		(ANTONIO) You may see the boy tonight.	62	01:07:20:02	01:07:22:17	02:15	(ANTONIO) You may see the boy tonight.
63	01:07:21:08	MS GRACE TAKES A BOW AND TOGETHER WITH ANTONIO MAKES HER WAY TO THE DOOR.					
64	01:07:25:04	FG NICOLÁS SITTING QUIETLY, LOOKS AT A PAINTING OF A WOMAN.					
65	01:07:29:10	OS THE SQUEAKING AND THE SOUND OF A DOOR CLOSING.					

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66	01:07:36:23	FG NICOLÁS DRINKS FROM A GLASS.					
		EXT. STAIRWAY OF THE HACIENDA - NIGHT					
67	01:07:39:18	MS ANTONIO GRABS A LAMP AND GRACE FOLLOWS HIM, THEY GO UP THE STAIRS.					
		(ANTONIO) I'm sorry for that.	63	01:07:41:06	01:07:43:18	02:12	(ANTONIO) I'm sorry for that.
		(GRACE) It's a bitter man who puts his prejudices before the welfare of his own child.	64	01:07:43:19	01:07:49:00	05:05	(GRACE) It's a bitter man who puts his prejudices before the welfare of his own child.
68	01:07:44:22	IN THE BACKGROUND THE SOUND OF A VIOLIN PLAYING, GRACE LOOKS AROUND PUZZLED.					
		(ANTONIO) - He has good reason. (GRACE) - Is that so?	65	01:07:50:03	01:07:53:13	03:10	(ANTONIO) - He has good reason. (GRACE) - Is that so?
		(GRACE) He doesn't seem like a man moved by reason.	66	01:07:53:14	01:07:57:06	03:16	(GRACE) He doesn't seem like a man moved by reason.
		(GRACE) I'm assuming it was Isabella who taught the boy.	67	01:07:58:03	01:08:01:09	03:06	(GRACE) I'm assuming it was Isabella who taught the boy.
69	01:07:59:10	MS GRACE AND ANTONIO PAUSE FOR A MOMENT ON THE LANDING AND THEN RESUME WALKING.					
		(ANTONIO) Martín taught himself.	68	01:08:01:10	01:08:04:07	02:21	(ANTONIO) Martín taught himself.
70	01:08:04:17	CS ANTONIO PICKS UP A LARGE IRON KEY HANGING FROM A NAIL ON THE WALL.					
71	01:08:10:12	MS ANTONIO OPENS THE DOOR.					
		(GRACE) - You keep him like this? (ANTONIO) - It is best.	69	01:08:10:22	01:08:14:15	03:17	(GRACE) - You keep him like this? (ANTONIO) - It is best.

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72	01:08:17:06	MS ANTONIO AND GRACE ENTER THROUGH THE FRONT DOOR.					
73	01:08:20:21	THE SOUND OF THE VIOLIN IS MORE AUDIBLE.					
74	01:08:26:17	INT. MARTÍN'S ROOM LS ANTONIO AND GRACE ENTER. MARTÍN STOPS PLAYING THE VIOLIN AND IMMEDIATELY GETS UP.					
		(ANTONIO, CONT.) It's all right. This is Doctor Burnham.	70	01:08:32:12	01:08:36:08	03:20	(ANTONIO, CONT.) It's all right. This is Doctor Burnham.
75	01:08:32:16	LS GRACE, ANTONIO AND MARTÍN FACE EACH OTHER AT A DISTANCE, IN THE ROOM.					
76	01:08:35:04	SHOT AND REVERSE SHOT BETWEEN GRACE, ANTONIO AND MARTÍN.					
		(MARTÍN, in Spanish) - Encantado de conocerle, señora. (GRACE, in Spanish) - Mucho gusto, Martín, me llamo Grace.	71	01:08:37:00	01:08:41:16	04:16	(MARTÍN, in Spanish) - Encantado de conocerle, señora. (GRACE, in Spanish) - Mucho gusto, Martín, me llamo Grace.
		(ANTONIO, OS) Look, Martíne. She's from Nueva York.	72	01:08:43:03	01:08:46:10	03:07	(ANTONIO, OS) Look, Martíne. She's from Nueva York.
		(MARTÍN) - It's a pleasure to meet you. (GRACE) - Your music was lovely.	73	01:08:47:09	01:08:51:07	03:22	(MARTÍN) - It's a pleasure to meet you. (GRACE) - Your music was lovely.
77	01:08:50:23	MS ANTONIO STEPS AWAY AND HEADS TOWARD A CUPBOARD.					
		(GRACE) Was that Paganini?	74	01:08:52:08	01:08:54:23	02:15	(GRACE) Was that Paganini?
		(GRACE, CONT.) May I sit?	75	01:08:56:08	01:08:58:13	02:05	(GRACE, CONT.) May I sit?
78	01:08:59:00	MS MARTÍN POINTS TO A CHAIR AND GRACE GETS CLOSE TO IT.					
		(GRACE, CONT.) Thank you, Martín.	76	01:09:00:23	01:09:03:01	02:02	(GRACE, CONT.) Thank you, Martín.

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
79	01:09:04:00	LS ANTONIO SITS AT A DISTANCE. GRACE REMOVES AN OBJECT FROM THE CHAIR AND PUTS IT ON THE FLOOR.					
80	01:09:07:00	THEN SHE MOVES THE CHAIR AND SITS ON IT.					
		(GRACE, CONT.) Father Antonio, thank you, but you may leave us now.	77	01:09:08:03	01:09:12:05	04:02	(GRACE, CONT.) Father Antonio, thank you, but you may leave us now.
		(ANTONIO) I'm sorry, Señora, I must stay.	78	01:09:12:06	01:09:15:06	03:00	(ANTONIO) I'm sorry, Señora, I must stay.
81	01:09:17:08	FG MARTÍN HANDS GRACE A BOOK.					
		(MARTÍN) Can you read to me?	79	01:09:18:18	01:09:20:22	02:04	(MARTÍN) Can you read to me?
82	01:09:22:05	FG GRACE SLOWLY GRABS IT AS SHE TURNS HER GAZE TO MARTÍN.					
83	01:09:24:18	FG MARTÍN REMAINS SILENT STARING INTO SPACE.					
84	01:09:31:05	CS WRITTEN ON THE BOOK THAT GRACE IS HOLDING: "DIME NOVEL'S - THE BRAVE COWBOY".					
		(GRACE) Yes. But first, I'd like to ask you some questions.	80	01:09:31:19	01:09:37:00	05:05	(GRACE) Yes. But first, I'd like to ask you some questions.
		(GRACE, CONT.) Would that be all right?	81	01:09:37:01	01:09:39:13	02:12	(GRACE, CONT.) Would that be all right?
85	01:09:39:16	FG MARTÍN NODS					
		(GRACE) - And do you like cowboys? (MARTÍN) - They're called gauchos here or vaqueros.	82	01:09:43:04	01:09:47:22	04:18	(GRACE) - And do you like cowboys? (MARTÍN) - They're called gauchos here or vaqueros.
		(MARTÍN, CONT.) That's what I'm going to be.	83	01:09:47:23	01:09:50:11	02:12	(MARTÍN, CONT.) That's what I'm going to be.

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
86	01:09:50:00	MS GRACE NODS AND SHIFTS HER EYES TO SOME POSTERS PORTRAYING BUFFALO BILL.					
		(GRACE) You are quite the enthusiast.	84	01:09:53:07	01:09:55:13	02:06	(GRACE) You are quite the enthusiast.
		(GRACE, CONT.) You'd make Buffalo Bill very proud.	85	01:09:56:09	01:09:59:13	03:04	(GRACE, CONT.) You'd make Buffalo Bill very proud.
		(MARTÍN) You've been as well to a show?	86	01:10:01:14	01:10:04:14	03:00	(MARTÍN) You've been as well to a show?
		(GRACE) I have.	87	01:10:04:15	01:10:06:16	02:01	(GRACE) I have.
		(GRACE, CONT.) During the World's Fair in Chicago.	88	01:10:06:17	01:10:09:17	03:00	(GRACE, CONT.) During the World's Fair in Chicago.
87	01:10:09:04	FG MARTÍN GRABS A TOY COWBOY ON A HORSE HOLDING A GUN AND STARES AT IT.					
		(MARTÍN) You're very lucky.	89	01:10:10:23	01:10:13:01	02:02	(MARTÍN) You're very lucky.
		(MARTÍN, CONT.) Mama says Buffalo Bill is almost a good cowboy as papa.	90	01:10:14:03	01:10:18:07	04:04	(MARTÍN, CONT.) Mama says Buffalo Bill is almost a good cowboy as papa.
		(GRACE) I'm sure she's right.	91	01:10:18:08	01:10:20:04	01:20	(GRACE) I'm sure she's right.
		(GRACE, CONT.) Did she buy you all these books?	92	01:10:20:05	01:10:23:01	02:20	(GRACE, CONT.) Did she buy you all these books?
		(MARTÍN) Some.	93	01:10:23:20	01:10:26:02	02:06	(MARTÍN) Some.
		(MARTÍN, CONT.) But she won't buy any more books for me.	94	01:10:26:03	01:10:29:06	03:03	(MARTÍN, CONT.) But she won't buy any more books for me.
		(GRACE) And why is that?	95	01:10:29:07	01:10:32:00	02:17	(GRACE) And why is that?
		(MARTÍN) Because I killed her.	96	01:10:32:01	01:10:34:15	02:14	(MARTÍN) Because I killed her.
88	01:10:35:10	FG GRACE IS DUMBFOUNDED AND TURNS TO LOOK BEHIND HER, TOWARD ANTONIO.					

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
89	01:10:47:13	FG GRACE REMAINS SILENT LOOKING EMBARRASSED.					
90	01:10:49:02	FG MARTÍN LOOKS AT THE TOY COWBOY					
		(GRACE, OS) Martín...	97	01:10:50:10	01:10:51:23	01:13	(GRACE, OS) Martín...
		(GRACE, CONT. OS) Can you tell me what happened?	98	01:10:53:00	01:10:55:07	02:07	(GRACE, CONT. OS) Can you tell me what happened?
91	01:10:56:06	MS IN SILENCE AND SEEN FROM BEHIND, MARTÍN REMAINS SEATED BUT MOVES TO THE SIDE TO PICK UP THE VIOLIN.					
		(GRACE, CONT., with muffled voice) Martín?	99	01:11:00:06	01:11:02:06	02:00	(GRACE, CONT., with muffled voice) Martín?
		(GRACE, CONT., with muffled voice) Would you like me to read to you now?	100	01:11:03:18	01:11:05:22	02:04	(GRACE, CONT., with muffled voice) Would you like me to read to you now?
92	01:11:05:13	MS VIEWED FROM BEHIND, MARTIN STARTS PLAYING THE VIOLIN. THERE IS A GLIMPSE OF GRACE OUT OF FOCUS MOVING HER LIPS BUT HER WORDS CANNOT BE HEARD.					
93	01:11:17:17	EXT. HACIENDA'S FANCE - DAWN - FLASHBACK LS ISABELLA HOLDS A HORSE BY A ROPE AND IN HER OTHER HAND SHE HAS A WHIP THAT SHE CRACKS					
		(ISABELLA, in Spanish) - ¡Muy bien!	101	01:11:19:15	01:11:21:12	01:21	(ISABELLA, in Spanish) - ¡Muy bien!
94	01:11:21:17	MS MARTÍN IS RIDING THE HORSE GALLOPING IN THE CORRAL.					
		(ISABELLA) ¡Despacio, Martín!	102	01:11:24:10	01:11:26:10	02:00	(ISABELLA) ¡Despacio, Martín!

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
95	01:11:26:17	MS THE HORSE PULLS ON THE ROPE KNOCKING ISABELLA TO THE GROUND, WHO LETS GO OF THE ROPE.					
96	01:11:29:22	MS THE HORSE RUNS OVER ISABELLA WHO SCREAMS AND LAYS ON THE GROUND BLEEDING.					
97	01:11:32:04	FG MARTÍN GALLOPS AWAY WITH A SATISFIED GRIN.					
98	01:11:37:17	MS NICOLÁS RUSHES TOWARD ISABELLA'S BODY AND GRABS HER TO LIFT HER UP.					
		(NICOLÁS, in Spanish, with desperate voice) Isabella, ¡no!	103	01:11:40:16	01:11:43:04	02:12	(NICOLÁS, in Spanish, with desperate voice) Isabella, ¡no!
99	01:11:46:08	MS NICOLÁS IS DISTRAUGHT.					
		(NICOLÁS) ¡Martín!	104	01:11:47:05	01:11:49:04	01:23	(NICOLÁS) ¡Martín!
100	01:11:47:23	FG MARTIN CONTINUES RIDING THE HORSE.					
		(NICOLÁS, OS) ¡Martín!	105	01:11:49:14	01:11:51:09	01:19	(NICOLÁS, OS) ¡Martín!
101	01:11:53:00	INT. HOUSE, GRACE'S ROOM LS GRACE STANDING WHILE ANTONIO, KNEELING, FEEDS THE FIRE IN THE FIREPLACE.					
		(GRACE) Why have you allowed him to perpetuate this idea that he killed his mother?	106	01:11:53:04	01:11:58:00	04:20	(GRACE) Why have you allowed him to perpetuate this idea that he killed his mother?
		(ANTONIO) Because that is what happened.	107	01:11:58:01	01:11:59:14	01:13	(ANTONIO) Because that is what happened.
		(ANTONIO, CONT.) He's always been like this.	108	01:12:04:02	01:12:06:08	02:06	(ANTONIO, CONT.) He's always been like this.
		(ANTONIO, CONT.) The very day Martín was born, that's when the locusts came.	109	01:12:06:09	01:12:09:19	03:10	(ANTONIO, CONT.) The very day Martín was born, that's when the locusts came.



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

102 01:12:08:18 FG GRACE SHAKES HER HEAD.

(ANTONIO, CONT.) It is like "Exodus 10".

110 01:12:09:19 01:12:11:23 02:04

(ANTONIO, CONT.) It is like "Exodus 10".

(ANTONIO, CONT.) "The Lord sent a plague onto Egypt, and that plague was death."

111 01:12:12:00 01:12:14:18 02:18

(ANTONIO, CONT.) "The Lord sent a plague onto Egypt, and that plague was death."

(GRACE) Father Antonio...

112 01:12:14:19 01:12:17:01 02:06

(GRACE) Father Antonio...

before we begin Martín's treatment, let me be clear.

113 01:12:17:11 01:12:21:10 03:23

before we begin Martín's treatment, let me be clear.

103 01:12:18:10 FG ANTONIO IS NOW  
STANDING IN FRONT OF GRACE.

(GRACE, CONT.) We are dealing with a disorder. A disease of the mind.

114 01:12:21:11 01:12:25:10 03:23

(GRACE, CONT.) We are dealing with a disorder. A disease of the mind.

(GRACE, CONT.) Religion is not a factor.

115 01:12:25:11 01:12:28:08 02:21

(GRACE, CONT.) Religion is not a factor.

(GRACE, CONT.) It is a matter of science and we'll solve it as one.

116 01:12:28:09 01:12:32:02 03:17

(GRACE, CONT.) It is a matter of science and we'll solve it as one.

(ANTONIO, in Spanish) Sí, señora.

117 01:12:34:02 01:12:35:19 01:17

(ANTONIO, in Spanish) Sí, señora.

104 01:12:35:23 MS ANTONIO LEAVES THE ROOM THE  
SOUND  
OF THE DOOR CLOSING CAN BE  
HEARD.

105 01:12:40:09 EXT. - DAWN  
FG A TREE WITH WHITE FLOWERS.

106 01:12:46:08 INT. HOUSE, SET TABLE - EARLY  
MORNING  
FG MARTÍN QUIETLY  
PLAYS WITH TOY COWBOYS

107 01:12:55:02 MS MARTÍN SITTING AND PLAYING,  
NICOLÁS READING, THEY ARE ALL  
SILENT.

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
108	01:13:00:13	FG NICOLÁS LOOKS AT MARTÍN WHO CONTINUES PLAYING ON THE TABLE, SILENTLY.					
109	01:13:08:09	FG NICOLÁS SIGHS AND BEGINS TO WRITE.					
		(MARTÍN, in Spanish) Fue a la feria mundial.	118	01:13:11:21	01:13:14:02	02:05	(MARTÍN, in Spanish) Fue a la feria mundial.
		(NICOLÁS, in Spanish) - ¿Qué dijiste? (MARTÍN, in Spanish) - Doctora Grace estaba en Chicago.	119	01:13:14:16	01:13:18:18	04:02	(NICOLÁS, in Spanish) - ¿Qué dijiste? (MARTÍN, in Spanish) - Doctora Grace estaba en Chicago.
		(MARTÍN, in Spanish, CONT.) Vio a Bufallo Bill.	120	01:13:20:09	01:13:22:08	01:23	(MARTÍN, in Spanish, CONT.) Vio a Bufallo Bill.
110	01:13:24:14	FG NICOLÁS SILENTLY LOOKS AT MARTÍN WHO IS HOLDING A TOY COWBOY.					
111	01:13:34:03	EXT. CHAPEL - DAY					
		(ANTONIO, in Latin) - If we say we have no sin,	121	01:13:37:13	01:13:41:09	03:20	(ANTONIO, in Latin) - If we say we have no sin,
112	01:13:38:23	LS GRACE, VIEWED FROM BEHIND, ENTERS THE CHAPEL. THERE ARE ANTONIO AND MARTÍN SITTING ON A BENCH.					
		we deceive ourselves, and the truth is not in us.	122	01:13:41:10	01:13:47:01	05:15	we deceive ourselves, and the truth is not in us.
113	01:13:43:21	MS GRACE WALKS OVER TO MARTÍN AND ANTONIO.					
		(MARTÍN, in Latin) And who decides what is a sin?	123	01:13:47:02	01:13:49:18	02:16	(MARTÍN, in Latin) And who decides what is a sin?
		(GRACE) Martín, I would like to visit your mother's grave.	124	01:13:49:19	01:13:54:12	04:17	(GRACE) Martín, I would like to visit your mother's grave.

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
		(GRACE, CONT. OS) Would you mind taking me?	125	01:13:55:06	01:13:57:06	02:00	(GRACE, CONT. OS) Would you mind taking me?
		(ANTONIO) It's better if we stay in the hacienda.	126	01:13:57:08	01:14:00:00	02:16	(ANTONIO) It's better if we stay in the hacienda.
		(MARTÍN, in Latin): No! She should see my mother.	127	01:14:00:02	01:14:02:18	02:16	(MARTÍN, in Latin): No! She should see my mother.
		(ANTONIO, in Latin): It's not safe.	128	01:14:04:23	01:14:07:01	02:02	(ANTONIO, in Latin): It's not safe.
		(MARTÍN) I will take you.	129	01:14:08:20	01:14:10:23	02:03	(MARTÍN) I will take you.
114	01:14:09:14	EXT. MÁRQUEZ FAMILY GRAVEYARD - DAY					
115	01:14:11:03	CS ON ISABELLA'S GRAVESTONE, WITH THE WRITING "FAMILIA MÁRQUEZ".					
116	01:14:13:22	LS GRACE, MARTÍN AND ANTONIO STAND IN FRONT OF THE GRAVE. A HORSE IS GLIMPSED.					
117	01:14:16:03	LS MARTÍN CHANGES THE FLOWERS IN THE VASE ON THE GRAVE.					
		(GRACE) Do you miss your mother?	130	01:14:19:03	01:14:21:10	02:07	(GRACE) Do you miss your mother?
118	01:14:22:02	MS MARTÍN REMAINS SILENT.					
		(ANTONIO) - Shall we pray, Martín?	131	01:14:24:00	01:14:26:10	02:10	(ANTONIO) - Shall we pray, Martín?
119	01:14:27:14	MS ANTONIO AND MARTÍN KNEEL IN FRONT OF THE GRAVE TO PRAY, GRACE WALKS OFF.					
		(ANTONIO, in Latin) Ave Maria, gratia plena, Dominus tecum.	132	01:14:31:17	01:14:34:11	02:18	(ANTONIO, in Latin) Ave Maria, gratia plena, Dominus tecum.
120	01:14:33:07	FG GRACE STROLLING LOOKING AROUND.					

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Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
		(ANTONIO, in Latin, CONT.) Benedicta tu in mulieribus et benedictus fructus ventris tui, Iesus.	133	01:14:34:12	01:14:38:19	04:07	(ANTONIO, in Latin, CONT.) Benedicta tu in mulieribus et benedictus fructus ventris tui, Iesus.
121	01:14:38:00	LS GRACE STROLLING, ANTONIO AND MARTÍN ARE KNEELING.					
		(ANTONIO, in Latin, CONT.) Sancta Maria, Mater Dei, ora pro nobis peccatóribus,	134	01:14:38:20	01:14:43:00	04:04	(ANTONIO, in Latin, CONT.) Sancta Maria, Mater Dei, ora pro nobis peccatóribus,
122	01:14:40:10	LS IN THE DISTANCE THREE MEN ON HORSEBACK CAN BE SEEN APPROACHING.					
		nunc et in hora mortis nostrae.	135	01:14:43:01	01:14:46:05	03:04	nunc et in hora mortis nostrae.
123	01:14:44:14	LS ANTONIO QUICKLY TURNS TOWARD THE MEN ON HORSEBACK.					
		(GRACE) Father Antonio.	136	01:14:46:06	01:14:48:08	02:02	(GRACE) Father Antonio.
124	01:14:48:16	FG ANTONIO LOOKS WORRIED.					
125	01:14:54:21	MS THE HORSEMEN STOP IN FRONT OF GRACE AND ANTONIO.					
		(ANTONIO) Padre Gavira.	137	01:14:57:21	01:14:59:16	01:19	(ANTONIO) Padre Gavira.
		(FATHER GAVIRA, in Spanish) Él no debería estar aquí.	138	01:15:00:21	01:15:03:11	02:14	(FATHER GAVIRA, in Spanish) Él no debería estar aquí.
		(FATHER GAVIRA, in Spanish, CONT.) ¡Niño mírame! ¡Niño! ¡Mírame!	139	01:15:03:12	01:15:07:05	03:17	(FATHER GAVIRA, in Spanish, CONT.) ¡Niño mírame! ¡Niño! ¡Mírame!
126	01:15:06:20	MS MARTÍN DOES NOT RETURN FATHER GAVIRA'S GAZE KEEPING HIS EYES LOWERED.					
		(FATHER GAVIRA, in Spanish, CONT.) Te veo. Te veo y te reconozco.	140	01:15:09:06	01:15:12:00	02:18	(FATHER GAVIRA, in Spanish, CONT.) Te veo. Te veo y te reconozco.
		(GRACE) - That is quite enough! (ANTONIO) - Grace.	141	01:15:12:01	01:15:14:15	02:14	(GRACE) - That is quite enough! (ANTONIO) - Grace.

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Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
		(GRACE) You're scaring him.	142	01:15:16:08	01:15:18:07	01:23	(GRACE) You're scaring him.
127	01:15:18:04	FG MARTÍN, VIEWED FROM BEHIND, STARTS WALKING TOWARD A MAN ON A HORSE HOLDING A RIFLE.					
		(GRACE, in Spanish, CONT.) - Deberías avergonzarte.	143	01:15:18:08	01:15:20:23	02:15	(GRACE, in Spanish, CONT.) - Deberías avergonzarte.
		(ANTONIO, in Spanish) Estamos visitando a la señora. Permítanos estar aquí.	144	01:15:21:13	01:15:26:14	05:01	(ANTONIO, in Spanish) Estamos visitando a la señora. Permítanos estar aquí.
128	01:15:25:03	FG MARTÍN LIFTS HIS HAND WALKING TOWARD THE HORSE.					
129	01:15:27:17	FG THE MAN INCITES THE HORSE TO STIR WHILE MARTÍN CONTINUES WALKING WITH HIS ARM RAISED.					
		(GRACE) He is a child.	145	01:15:30:19	01:15:32:12	01:17	(GRACE) He is a child.
130	01:15:33:12	FG THE HORSE WHINNIES AND MARTÍN CONTINUES WALKING WITH HIS ARM RAISED.					
131	01:15:40:02	FG MARTÍN CONTINUES WITH HIS ARM RAISED IN THE BACKGROUND THERE ARE ANTONIO AND GRACE, BUT NO DIALOGUE IS HEARD.					
132	01:15:44:10	MS MARTÍN, VIEWED FROM BEHIND, CONTINUES WITH HIS ARM RAISED.					
		(GRACE, CONT.) Martín, no!	146	01:15:47:15	01:15:49:06	01:15	(GRACE, CONT.) Martín, no!

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COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
133	01:15:48:05	FG THE HORSE REARS UP AND THE MAN ACCIDENTALLY FIRES A SHOT FROM THE RIFLE THAT HITS THE MÁRQUEZ FAMILY GRAVE, THE BULLET RICOCHETS AND HITS FATHER GAVIRA'S ARM CAUSING HIM TO CLUTCH THE WOUND WITH HIS HAND.					
134	01:15:52:21	FG GAVIRA, STUNNED, LOOKS AT HIS BLOODSTAINED HAND.					
		(FATHER GAVIRA, in Spanish) - Lo sabía. (ANTONIO) - Martín, come! Come!	147	01:15:56:07	01:16:00:03	03:20	(FATHER GAVIRA, in Spanish) - Lo sabía. (ANTONIO) - Martín, come! Come!
135	01:15:59:04	MS ANTONIO WRAPS HIS ARMS AROUND MARTÍN'S WAIST TO GET HIM UP ON THE HORSE.					
		(MARTÍN, in Spanish) - ¡No! ¡No me toques! ¡No me toques! (FATHER GAVIRA, in Spanish) - Deténgalo! Deténgalo ahora.	148	01:16:00:06	01:16:03:20	03:14	(MARTÍN, in Spanish) - ¡No! ¡No me toques! ¡No me toques! (FATHER GAVIRA, in Spanish) - Deténgalo! Deténgalo ahora.
136	01:16:03:06	MS ANTONIO PULLS GRACE AWAY AND HELPS HER ONTO THE SAME HORSE.					
		(FATHER GAVIRA) - ¡Demonio! ¡Asesino! (MAN) - Get the rifle! (ANTONIO) - No!	149	01:16:03:21	01:16:08:10	04:13	(FATHER GAVIRA) - ¡Demonio! ¡Asesino! (MAN) - Get the rifle! (ANTONIO) - No!
137	01:16:06:10	MS ANTONIO RUNS TOWARD A MAN WHO IS ABOUT TO PICK UP THE RIFLE ON THE GROUND AND BEGINS WRESTLING WITH GAVIRA'S MEN.					
		(ANTONIO) Go, Grace!	150	01:16:10:12	01:16:12:18	02:06	(ANTONIO) Go, Grace!
138	01:16:11:02	MS MARTÍN AND GRACE RIDE AWAY.					

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COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
		(PADRE GAVIRA) We'll get the demon later! We purify the Jesuit's soul.	151	01:16:14:13	01:16:18:04	03:15	(PADRE GAVIRA) We'll get the demon later! We purify the Jesuit's soul.
139	01:16:18:08	INT. HACIENDA, MARTÍN'S ROOM - NIGHT CS ON THE WOODEN PUPPET OF A MAN WITH A SOMBRERO					
140	01:16:21:05	CS SMALL WOODEN HORSES AND BOOKS RESTING ON A SHELF.					
141	01:16:22:13	FG MARTÍN IS SLEEPING ON HIS SIDE.					
142	01:16:24:10	IN THE DISTANCE THE SOUNDS OF A GALLOPING AND WHINNYING HORSE ARE HEARD. FG MARTÍN OPENS HIS EYES.					
143	01:16:26:07	MS GRACE IS SITTING, LOOKING AROUND, WORRIED.					
144	01:16:28:21	MS SHE GETS UP AND WALKS TOWARD THE DOOR.					
145	01:16:34:07	EXT. COURTYARD - NIGHT LS THERE ARE TEMO AND NICOLÁS, INCITING THE HORSE TO STOP.					
146	01:16:39:23	MS GRACE, VIEWED FROM BEHIND, HOLDING A LAMP, HURRIES TOWARD NICOLÁS AND TEMO.					
		(GRACE) What have they done?	152	01:16:42:08	01:16:44:08	02:00	(GRACE) What have they done?
		(GRACE, CONT.) Hold this. I need my bag.	153	01:16:44:09	01:16:47:10	03:01	(GRACE, CONT.) Hold this. I need my bag.
		(NICOLÁS, in Quechua) - Llasaq kay. (TEMO, in Quechua) - Sach'aca.	154	01:16:47:11	01:16:50:00	02:13	(NICOLÁS, in Quechua) - Llasaq kay. (TEMO, in Quechua) - Sach'aca.
		(GRACE) My bag. Now.	155	01:16:50:01	01:16:52:02	02:01	(GRACE) My bag. Now.

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
147	01:16:52:08	INT. DINING ROOM - NIGHT GRACE MOVES A CANDLESTICK FROM WHICH SOME CANDLES FALL.					
148	01:16:58:04	FG ANTONIO IS LYING ON A BED, SUFFERING FROM HIS BACK WOUNDS.					
		(GRACE, CONT.) I need clean bandages.	156	01:17:05:14	01:17:07:18	02:04	(GRACE, CONT.) I need clean bandages.
149	01:17:06:00	MS IN THE ROOM THERE ARE GRACE AND NICOLÁS HURRIEDLY PREPARING.					
150	01:17:14:13	FG GRACE STITCHES ANTONIO'S WOUNDS AND NICOLÁS TEARS SOME CLOTH TO MAKE BANDAGES.					
		(GRACE, CONT.) What was that Temo said? Satch-ak?	157	01:17:17:16	01:17:22:09	04:17	(GRACE, CONT.) What was that Temo said? Satch-ak?
		(NICOLÁS) Sach'aqa. It's Quechua, it means "savages".	158	01:17:24:21	01:17:30:03	05:06	(NICOLÁS) Sach'aqa. It's Quechua, it means "savages".
151	01:17:30:07	CS ON A CHAIN FULL OF BLOODY BANDAGES.					
152	01:17:31:10	EXT. HACIENDA, OUTER COURTYARD - NIGHT TEMO LOCKS THE GATE.					
		(NICOLÁS) Gavira came when Martín was only months old.	159	01:17:37:07	01:17:40:20	03:13	(NICOLÁS) Gavira came when Martín was only months old.
153	01:17:38:15	INT . HOUSE - DINING ROOM FG THERE ARE NICOLÁS AND GRACE SITTED, SHE SANITIZES HER HANDS AND ARMS.					
		(NICOLÁS, CONT.) The Lord had spoken to him.	160	01:17:41:09	01:17:44:06	02:21	(NICOLÁS, CONT.) The Lord had spoken to him.



**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
		(NICOLÁS, CONT.) He said we had to exorcise Martín to get the devil out of him.	161	01:17:44:07	01:17:50:13	06:06	(NICOLÁS, CONT.) He said we had to exorcise Martín to get the devil out of him.
		(NICOLÁS, CONT.) I refused.	162	01:17:50:14	01:17:52:19	02:05	(NICOLÁS, CONT.) I refused.
		(NICOLÁS, CONT.) And now they blame Martín for everything bad that happens here.	163	01:17:52:20	01:17:57:00	04:04	(NICOLÁS, CONT.) And now they blame Martín for everything bad that happens here.
		(GRACE) You were right.	164	01:17:59:13	01:18:01:06	01:17	(GRACE) You were right.
154	01:18:01:10	MS NICOLÁS IS STANDING, WATCHING THE FIREPLACE AND GRACE IS SITTING, QUIETLY.					
		(NICOLÁS) They say Martín is evil.	165	01:18:04:12	01:18:07:02	02:14	(NICOLÁS) They say Martín is evil.
		(NICOLÁS, CONT.) Maybe he is.	166	01:18:09:22	01:18:11:20	01:22	(NICOLÁS, CONT.) Maybe he is.
155	01:18:13:20	EXT. PASTURE - MORNING MOUNTAINS IN THE BACKGROUND.					
156	01:18:19:19	CS ON THE EYE OF A CALF.					
157	01:18:25:20	FG NICOLÁS HAS A GUN AND FIRES IT SHOOTING THE CALF.					
158	01:18:27:23	FG NICOLÁS PUTS THE GUN BACK IN ITS HOLSTER.					
159	01:18:31:16	MS NICOLÁS UNFASTENS SOME OF THE STRAPS OF THE HORSE'S SADDLE AND GRABS A CANISTER.					
160	01:18:41:16	FG NICOLÁS POURS FLAMMABLE LIQUID FROM THE CANISTER ON THE DEAD ANIMAL.					

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
161	01:18:44:07	INT. HOUSE, BEDROOM - DAY CS ON THE GLASSES PLACED ON A BEDSIDE TABLE, IN THE BACKGROUND ANTONIO LAYS ON THE BED BUT HE IS WAKING UP.					
162	01:18:53:01	FG MARTÍN PRAYS READING THE BIBLE WHISPERING AND INTERRUPTS HIMSELF, THEN LOOKS AT ANTONIO.					
		(MARTÍN) - I was praying for you. (ANTONIO) - Do you know who that is?	167	01:18:57:16	01:19:01:09	03:17	(MARTÍN) - I was praying for you. (ANTONIO) - Do you know who that is?
163	01:19:03:00	CS ON THE ILLUSTRATED BIBLE: "RIVELATIO - APOCALYPSIS"					
164	01:19:04:15	FG MARTÍN WATCHES ANTONIO.					
		(MARTÍN) - Satan. (ANTONIO) - He was once God's favourite angel.	168	01:19:05:19	01:19:09:08	03:13	(MARTÍN) - Satan. (ANTONIO) - He was once God's favourite angel.
		(ANTONIO, CONT.) But he wanted to be like God so he was cast out of heaven.	169	01:19:11:05	01:19:14:16	03:11	(ANTONIO, CONT.) But he wanted to be like God so he was cast out of heaven.
165	01:19:12:08	FG GRACE SLOWLY ENTERS THE ROOM BUT STOPS AT THE DOORWAY.					
166	01:19:15:11	MS GRACE VIEWED FROM BEHIND WATCHES MARTÍN SITTED IN FRONT OF HER, WITH THE BIBLE ON HIS KNEES.					
		(ANTONIO, CONT.) Satan hides in our world...	170	01:19:16:23	01:19:19:22	02:23	(ANTONIO, CONT.) Satan hides in our world...
		until regains his strength.	171	01:19:21:01	01:19:23:09	02:08	until regains his strength.
		(ANTONIO, CONT.) Then he will rise again and wage his final war.	172	01:19:23:20	01:19:26:09	02:13	(ANTONIO, CONT.) Then he will rise again and wage his final war.

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
		(GRACE, clears her troath) Martín, would you warm some water for me, please?	173	01:19:26:10	01:19:30:13	04:03	(GRACE, clears her troath) Martín, would you warm some water for me, please?
167	01:19:27:00	GRACE'S BACK IS TURNED, OUT OF FOCUS.					
		(MARTÍN, in Spanish) Sí, señora.	174	01:19:30:14	01:19:33:00	02:10	(MARTÍN, in Spanish) Sí, señora.
168	01:19:30:22	MS MARTÍN EXISTS THE ROOM.					
		(GRACE) - Do you actually believe those things?					(GRACE) - Do you actually believe those things?
		(ANTONIO) - It's the word of God.	175	01:19:33:01	01:19:37:22	04:21	(ANTONIO) - It's the word of God.
		(ANTONIO) But I won't be of much help in their great war,	176	01:19:40:14	01:19:43:07	02:17	(ANTONIO) But I won't be of much help in their great war,
		because I am weak.	177	01:19:45:17	01:19:47:14	01:21	because I am weak.
		(GRACE) You don't have to tell me.	178	01:19:47:15	01:19:50:00	02:09	(GRACE) You don't have to tell me.
169	01:19:47:18	FG GRACE PULLS OUT SOME WORKTOOLS FROM HER TOOL BAG.					
		(ANTONIO, crying) Gavira broke me with just a few lashes.	179	01:19:50:02	01:19:53:16	03:14	(ANTONIO, crying) Gavira broke me with just a few lashes.
		(ANTONIO, crying, CONT.) I confessed everything he asked.	180	01:19:53:17	01:19:56:08	02:15	(ANTONIO, crying, CONT.) I confessed everything he asked.
		(ANTONIO, crying, CONT.) "Is the boy in league with Lucifer?" "Yes."	181	01:19:59:13	01:20:02:17	03:04	(ANTONIO, crying, CONT.) "Is the boy in league with Lucifer?" "Yes."
		(ANTONIO,crying, CONT.) "Did he conspire to bring famine to this valley?" "Yes."	182	01:20:02:18	01:20:06:06	03:12	(ANTONIO,crying, CONT.) "Did he conspire to bring famine to this valley?" "Yes."
170	01:20:12:14	EXT. NICOLÁS GAZES AT THE FIRE HE HAS A HANDKERCHIEF ON HIS FACE COVERING HIS NOSE AND MOUTH.					

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
171	01:20:16:19	LS GRACE ARRIVES AT THE PASTURE RIDING A HORSE.					
		(GRACE) Don Marquez!	183	01:20:23:17	01:20:25:10	01:17	(GRACE) Don Marquez!
172	01:20:25:21	MS GRACE DISMOUNTS THE HORSE.					
		(GRACE, CONT. OS) This is no place for your son.	184	01:20:27:08	01:20:29:22	02:14	(GRACE, CONT. OS) This is no place for your son.
		(GRACE, CONT.) I think you know that.	185	01:20:31:16	01:20:33:22	02:06	(GRACE, CONT.) I think you know that.
173	01:20:33:02	FG NICOLÁS, SILENTLY, TURNS HIS BACK TO HER AND STARTS WALKING TOWARD HER HORSE.					
174	01:20:38:00	FG NICOLÁS, QUIETLY, TIES A ROPE TO THE SADDLE.					
		(GRACE, CONT.) Can you hear me?	186	01:20:39:21	01:20:41:14	01:17	(GRACE, CONT.) Can you hear me?
		(NICOLÁS) He died this morning. Half of my herd is already afflicted.	187	01:20:42:08	01:20:46:16	04:08	(NICOLÁS) He died this morning. Half of my herd is already afflicted.
175	01:20:48:10	MS GRACE WATCHES THE BURNING ANIMAL CARCASS.					
176	01:20:51:22	MS GRACE HEARS A NEIGHING AND TURNS IMMEDIATELY TO LOOK AT TEMO, WHO COMES RIDING UP ON A GALLOPING HORSE.					
		(TEMO, QUECHUA) Unquy Ilaqta utaq.	188	01:20:56:12	01:20:58:18	02:06	(TEMO, QUECHUA) Unquy Ilaqta utaq.
177	01:20:56:15	MS TEMO STAYS STILL ON THE HORSE.					
178	01:20:58:22	MS GRACE, VIEWED FROM BEHIND, IN FRONT THERE IS NICOLÁS RIDING THE HORSE.					
		(NICOLÁS) The animals in the village are sick as well. They will blame Martín.	189	01:21:00:22	01:21:05:22	05:00	(NICOLÁS) The animals in the village are sick as well. They will blame Martín.

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
		(GRACE) Well, you must leave. You've got to go to someplace safe.	190	01:21:05:23	01:21:09:10	03:11	(GRACE) Well, you must leave. You've got to go to someplace safe.
		(NICOLÁS) You can leave if you want.	191	01:21:09:11	01:21:11:11	02:00	(NICOLÁS) You can leave if you want.
179	01:21:10:07	MS NICOLÁS AND TEMO RIDE AWAY ON THEIR HORSES.					
180	01:21:15:02	FG GRACE WATCHES THEM GALLOPING AWAY, HER HAIR IS BLOWN BY THE WIND.					
181	01:21:22:06	EXT. MOUNTAIN VIEW WITH CLOUDS OVER THE PEAKS.					
182	01:21:27:05	EST. GARDEN - DAY MS MARTÍN, GRACE AND ANTONIO LEAVE THE HOUSE THROUGH THE ARCHWAY AT THE ENTRANCE.					
		(ANDRES, in Spanish) ¡Padre!	192	01:21:29:11	01:21:31:07	01:20	(ANDRES, in Spanish) ¡Padre!
		(ANDRES, in Spanish, CONT.) ¡Padre! Padre, por favor. Padre.	193	01:21:31:08	01:21:34:19	03:11	(ANDRES, in Spanish, CONT.) ¡Padre! Padre, por favor. Padre.
183	01:21:32:07	FG ANDRES IS OUTSIDE THE GATE OF THE HACIENDA AND IS HOLDING A CONTAINER MADE OF ROPES.					
		(ANTONIO, in Spanish) - Buenos días, señor.	194	01:21:34:20	01:21:36:14	01:18	(ANTONIO, in Spanish) - Buenos días, señor.
		(ANDRES, in Spanish) Seguro el patrón puede darme algo para comer.	195	01:21:36:15	01:21:39:15	03:00	(ANDRES, in Spanish) Seguro el patrón puede darme algo para comer.
		(ANTONIO, in Spanish) Lo lamento, pero como ustedes saben,	196	01:21:39:16	01:21:42:03	02:11	(ANTONIO, in Spanish) Lo lamento, pero como ustedes saben,
		tanto los campos de Don, como los suyos, están infestados.	197	01:21:42:04	01:21:45:14	03:10	tanto los campos de Don, como los suyos, están infestados
		(ANDRES, in Spanish) Pero él tiene tanto. Míreme, no tengo nada.	198	01:21:45:15	01:21:49:05	03:14	(ANDRES, in Spanish) Pero él tiene tanto. Míreme, no tengo nada.

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
184	01:21:48:23	MS ANDRES VIEWED FROM BEHIND, TWO CHILDREN ARE SITTING ON THE GROUND.					
		(ANDRES, in Spanish) - Se lo ruego por mis hijos, padre. (ANTONIO, in Spanish) - Un momento.	199	01:21:49:06	01:21:52:18	03:12	(ANDRES, in Spanish) - Se lo ruego por mis hijos, padre. (ANTONIO, in Spanish) - Un momento.
185	01:21:51:12	MS ANTONIO TAKES THE ROPE CONTAINER AND FILLS IT WITH VEGETABLES.					
186	01:21:57:04	MS MARTÍN, SEPARATED BY THE GATE, STOOPS DOWN TO WATCH THE CHILDREN SITTING ON THE GROUND.					
187	01:22:02:09	MS MARTÍN TAKES A CHOCOLATE BAR FROM HIS VEST POCKET AND HANDS IT TO THE CHILDREN WHO UNWRAP IT.					
188	01:22:09:10	FG GRACE WATCHES SILENTLY.					
		(ANTONIO) - Martín! (ANDRES, in Spanish) ¡Niños! ¡Vamos! ¡Aléjense! ¡Aléjense! ¡Fuera!	200	01:22:12:14	01:22:18:12	05:22	(ANTONIO) - Martín! (ANDRES, in Spanish) ¡Niños! ¡Vamos! ¡Aléjense! ¡Aléjense! ¡Fuera!
189	01:22:17:06	MS ANDRES AND THE CHILDREN LEAVE IN A HURRY FROM THE DOORWAY, ANTONIO, MARTÍN, GRACE AND A SERVANT WATCH THEM.					
		(GRACE) That was very nice of you, Martín.	201	01:22:21:02	01:22:23:14	02:12	(GRACE) That was very nice of you, Martín.
190	01:22:29:01	EXT. PASTURES - SWARM OF LOCUSTS FLYING OVER THE FIELDS.					
191	01:22:34:23	EXT. HACIENDA, ORCHARD - DAY NICOLÁS, IS STANDING IN THE DOORWAY OF THE HACIENDA, WATCHING GRACE LEANING AGAINST THE EDGE OF A WELL					

**IN THE FIRE**  
Combined Continuity and Spotting List

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

WASHING HER NECK.

(NICOLÁS, in Spanish) Señora.	202	01:22:36:11	01:22:38:06	01:19	(NICOLÁS, in Spanish) Señora.
(NICOLÁS) - I see you are still here.					(NICOLÁS) - I see you are still here.
(GRACE) - I am.	203	01:22:39:21	01:22:42:15	02:18	(GRACE) - I am.

192 01:22:41:07 LS GRACE STANDS UP.

193 01:22:43:13 MS NICOLÁS, VIEWD FROM BEHIND,  
WALKS UP TO GRACE.

(NICOLÁS) So you think you can still heal, Martín?	204	01:22:44:05	01:22:47:12	03:07	(NICOLÁS) So you think you can still heal, Martín?
(GRACE) Of course.	205	01:22:48:02	01:22:50:01	01:23	(GRACE) Of course.
(NICOLÁS) Hmm.	206	01:22:50:19	01:22:52:11	01:16	(NICOLÁS) Hmm.
(NICOLÁS) Let me tell you about Martíne's sister. She was stillborn.	207	01:22:59:14	01:23:05:03	05:13	(NICOLÁS) Let me tell you about Martíne's sister. She was stillborn.
(GRACE) I'm sorry.	208	01:23:06:18	01:23:08:15	01:21	(GRACE) I'm sorry.
(NICOLÁS) No, she wasn't...	209	01:23:10:11	01:23:13:16	03:05	(NICOLÁS) No, she wasn't...

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
194	01:23:14:23	INT. HACIENDA - DAY - FLASHBACK FG MARTÍN VIEWED FROM THE SIDE, IN THE BACKGROUND NICOLÁS, DOCTOR SILVA AND MARIA HELP ISABELLA TO GIVE BIRTH.					
		(DOCTOR, in Spanish) Respire... ¡empuje!	210	01:23:17:07	01:23:19:11	02:04	(DOCTOR, in Spanish) Respire... ¡empuje!
		(DOCTOR, in Spanish) ¡Empuje! ¡Más!	211	01:23:20:01	01:23:22:04	02:03	(DOCTOR, in Spanish) ¡Empuje! ¡Más!
195	01:23:23:23	MS ISABELLA, IN PAIN, GRABS NICOLÁS' HAND.					
196	01:23:25:10	FG MARIA LOOKS WORRIEDLY AT THE BLOODY BANDAGES THAT HINT TO A DEAD INFANT WRAPPED IN THEM.					
197	01:23:31:05	MS MARIA GIVES NICOLÁS THE BUNDLE OF BANDAGES, HE IS STUNNED.					
		(ISABELLA, in Spanish) - ¡Nicolás! Déjame verla. (NICOLÁS) - I wanted her buried with the family.	212	01:23:34:03	01:23:37:18	03:15	(ISABELLA, in Spanish) - ¡Nicolás! Déjame verla. (NICOLÁS) - I wanted her buried with the family.
198	01:23:34:06	MS ISABELLA, DESPAIRING, TRIES TO STOP NICOLÁS FROM LEAVING THE ROOM.					
		¡Nicolás!	213	01:23:37:19	01:23:39:06	01:11	¡Nicolás!
		(NICOLÁS, CONT.) But Father Gavira wouldn't allow it.	214	01:23:39:07	01:23:41:22	02:15	(NICOLÁS, CONT.) But Father Gavira wouldn't allow it.
		(NICOLÁS, CONT.) She wasn't baptised, so I buried her by the stream.	215	01:23:41:23	01:23:47:07	05:08	(NICOLÁS, CONT.) She wasn't baptised, so I buried her by the stream.
199	01:23:43:19	MS NICOLÁS STOPS IN THE DOORWAY, LOOKS AT MARTÍN FOR A MOMENT AND LEAVES.					



**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
200	01:23:47:17	EXT. HACIENDA, ORCHARD - DAY GRACE IS LEANING AGAINST THE EDGE OF THE WELL, NICOLÁS IS STANDING IN FRONT OF HER.					
		(GRACE) - I see. (NICOLÁS) - No, you don't.	216	01:23:48:19	01:23:51:23	03:04	(GRACE) - I see. (NICOLÁS) - No, you don't.
201	01:23:50:17	FG NICOLÁS LOOKS AT GRACE NOT ON CAMERA.					
		(NICOLÁS) Martín didn't like the sound of his mother crying,	217	01:23:53:11	01:23:57:10	03:23	(NICOLÁS) Martín didn't like the sound of his mother crying,
		so he tried to make her stop.	218	01:23:59:03	01:24:01:15	02:12	so he tried to make her stop.
202	01:24:03:00	INT. HOUSE, HALLWAY - FLASHBACK CS ON MARTÍN'S FEET AS HE WALKS ON A CARPET WITH MUDDY SHOES.					
203	01:24:08:19	FG MARTÍN ADVANCES HOLDING IN HIS ARMS THE BUNDLE OF MUD-STAINED BANDAGES					
204	01:24:16:02	MS HE ENTERS ISABELLA'S ROOM, SHOWS HER THE BUNDLE OF BANDAGES, SHE GASPS.					
		(ISABELLA) No! No!	219	01:24:17:16	01:24:21:03	03:11	(ISABELLA) No! No!
		(ISABELLA) - No! (NICOLÁS) - Martín!	220	01:24:21:04	01:24:24:03	02:23	(ISABELLA) - No! (NICOLÁS) - Martín!
205	01:24:21:23	MS NICOLÁS RUSHES TO GRAB THE BUNDLE FROM MARTÍN'S HANDS AND PUSHES HIM DOWN ON THE BED.					

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
206	01:24:24:07	FG MARTÍN LOOKS AT NICOLÁS IN BELIEF.					
207	01:24:26:18	EXT. HACIENDA, ORCHARD - DAY NICOLÁS IS LOOKING AT GRACE NOT ON CAMERA.					
		(NICOLÁS) Who would do something like that?	221	01:24:28:17	01:24:30:23	02:06	(NICOLÁS) Who would do something like that?
208	01:24:32:17	MS GRACE GETS UP FROM THE EDGE OF THE WELL.					
		(GRACE) I believe that Martín has what John Langdon Down called "savant syndrome".	222	01:24:34:11	01:24:40:04	05:17	(GRACE) I believe that Martín has what John Langdon Down called "savant syndrome".
		(GRACE, CONT. OS) It's a disorder.	223	01:24:40:05	01:24:42:05	02:00	(GRACE, CONT. OS) It's a disorder.
		(GRACE, CONT.) It is modern medicine that will help Martín.	224	01:24:42:06	01:24:45:19	03:13	(GRACE, CONT.) It is modern medicine that will help Martín.
209	01:24:45:15	MS GRACE AND NICOLÁS, ARE OPPOSITE ONE ANOTHER AND CLOSE TO THE WELL.					
		(GRACE, CONT.) Not priests or myths or delusions of omens.	225	01:24:45:20	01:24:50:08	04:12	(GRACE, CONT.) Not priests or myths or delusions of omens.
210	01:24:50:00	MS GRACE AND NICOLÁS LOOK AT EACH OTHER IN SILENCE.					
211	01:24:53:15	MS NICOLÁS TURNS AROUND AND WALKS OFF, GRACE IS DISHEARTENED.					
212	01:24:58:22	MS NICOLÁS PUTS THE HAT ON AS HE IS ABOUT TO LEAVE THE VEGETABLE GARDEN.					
		(GRACE, CONT.) There is always an explanation.	226	01:24:59:17	01:25:02:08	02:15	(GRACE, CONT.) There is always an explanation.

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
213	01:25:02:11	MS NICOLÁS STOPS, REMAINS QUIET WATCHING HER.					
214	01:25:05:21	EXT. CHURCH - EVENING					
215	01:25:08:18	OS BANGING ON THE CHURCH DOOR.					
216	01:25:10:06	FG THE DOOR OPENS FATHER GAVIRA GOES OUT.					
217	01:25:15:19	FG ANDRES TAKES OFF HIS HAT AND REMAINS SILENT, BEHIND HIM THERE IS AN OUT-OF- FOCUS CART.					
		(FATHER GAVIRA, in Spanish) Hijo mío, ¿qué pasó?	227	01:25:17:19	01:25:19:22	02:03	(FATHER GAVIRA, in Spanish) Hijo mío, ¿qué pasó?
218	01:25:20:06	ANDRES TURNS HIS GAZE TO THE BARROW, BLANKETS COVER THE BODIES OF TWO CHILDREN.					
219	01:25:24:11	FG THE SOLES OF THE CHILDREN'S BARE FEET ARE SEEN.					
220	01:25:29:08	EXT. CORN FIELD - NIGHT DEVASTATED BY LOCUSTS.					
221	01:25:32:14	EXT. HACIENDA - NIGHT GRACE HASTILY EXITS FROM THE HOUSE AND WALKS INTO THE GARDEN WITH A HANDBAG SLUNG OVER HER SHOULDER.					
222	01:25:45:02	EXT. NIGHT - MOUNTAIN SCENERY LS GRACE LEAVES THE HACIENDA RIDING A HORSE.					
223	01:25:53:20	EXT. PASTURES - DAY FG SKULL OF THE DEAD ANIMAL. BEHIND IT THE HORSE PASSES BY, ONLY THE HORSE'S LEGS ARE VISIBLE.					

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
224	01:25:58:00	LS A BARE TREE - ARID PASTURES IN THE BACKGROUND A MOUNTAIN WITH THE SUMMIT COVERED BY CLOUDS AND GRACE RIDING THE HORSE AT A TROT.					
225	01:26:11:12	EXT. CHURCH'S STEPS - DAY MS FATHER GAVIRA LEADS SOME OF THE FAITHFUL ATTENDING THE CHILDREN'S FUNERAL.					
226	01:26:14:18	MS GRACE DISMOUNTS FROM HER HORSE, BEHIND HER SOME WORSHIPPERS CARRY THE SMALL COFFINS ON THEIR SHOULDERS.					
227	01:26:20:05	MS FOUR MEN LAY THE COFFIN ON THE CART WHERE THERE IS ANOTHER COFFIN, FATHER GAVIRA AND THE FAITHFUL WATCH THEM IN SILENCE.					
228	01:26:23:07	MS FATHER GAVIRA TURNS AROUND AND NOTICES GRACE APPROACHING.					
		(MEN, in Spanish) ¡Bruja! Bruja... ¡Váyase! ¡Fuera!	228	01:26:25:09	01:26:28:18	03:09	(MEN, in Spanish) ¡Bruja! Bruja... ¡Váyase! ¡Fuera!
229	01:26:28:19	MS A MAN SPITS ON THE GROUND, WHERE GRACE IS WALKING. HER BACK IS TURNED, AND SHE TURNS ABRUPTLY.					
		(GRACE) Father Gavira!	229	01:26:31:13	01:26:33:13	02:00	(GRACE) Father Gavira!
		(GRACE, CONT.) I'm...	230	01:26:34:09	01:26:36:19	02:10	(GRACE, CONT.) I'm...
		(GRACE, CONT.) I'm so sorry.	231	01:26:36:20	01:26:38:21	02:01	(GRACE, CONT.) I'm so sorry.
		(GRACE, CONT.) What happened?	232	01:26:40:05	01:26:42:05	02:00	(GRACE, CONT.) What happened?
		(FATHER GAVIRA) - You're arrogant to come here. (GRACE) - I came to make peace.	233	01:26:42:06	01:26:44:13	02:07	(FATHER GAVIRA) - You're arrogant to come here. (GRACE) - I came to make peace.

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
		(GRACE, CONT.) And to help you understand.	234	01:26:45:23	01:26:48:16	02:17	(GRACE, CONT.) And to help you understand.
		(GRACE, CONT.) See, Martín isn't like other children.	235	01:26:48:17	01:26:52:00	03:07	(GRACE, CONT.) See, Martín isn't like other children.
		(GRACE, CONT.) He's got a sort of sickness.	236	01:26:52:01	01:26:54:13	02:12	(GRACE, CONT.) He's got a sort of sickness.
		(GRACE, CONT.) See, I am an alienist, a doctor.	237	01:26:55:10	01:26:59:07	03:21	(GRACE, CONT.) See, I am an alienist, a doctor.
230	01:26:55:23	FG A MAN WITH A WHITE BEARD AND WEARING A HAT LOOKS AT HER WITH DISDAIN.					
		(GRACE, CONT.) And I treat patients like Martín who are alienated from their human nature.	238	01:26:59:08	01:27:04:20	05:12	(GRACE, CONT.) And I treat patients like Martín who are alienated from their human nature.
		(FATHER GAVIRA) I baptised this boy when he was only days old.	239	01:27:06:10	01:27:09:12	03:02	(FATHER GAVIRA) I baptised this boy when he was only days old.
		(FATHER GAVIRA, CONT.) I look in his father's eyes,	240	01:27:09:13	01:27:12:00	02:11	(FATHER GAVIRA, CONT.) I look in his father's eyes,
231	01:27:10:22	FG GRACE TURNS AROUND AND LOOKS AT THE PEOPLE.					
		and I ask him to let me hold this baby's head under the water.	241	01:27:12:01	01:27:15:19	03:18	and I ask him to let me hold this baby's head under the water.
		(FATHER GAVIRA) - He trust me, and I failed him.					(FATHER GAVIRA) - He trust me, and I failed him.
		(GRACE) - No.	242	01:27:15:20	01:27:19:11	03:15	(GRACE) - No.
		(FATHER GAVIRA, CONT.) The Lord sent me a warning when Martín was born.	243	01:27:19:12	01:27:23:07	03:19	(FATHER GAVIRA, CONT.) The Lord sent me a warning when Martín was born.
		(FATHER GAVIRA) - I didn't listen.					(FATHER GAVIRA) - I didn't listen.
		(GRACE) - Martín is different. But he's no demon.	244	01:27:24:16	01:27:29:10	04:18	(GRACE) - Martín is different. But he's no demon.

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
		(FATHER GAVIRA) Satan disguised himself as an angel.	245	01:27:29:11	01:27:31:23	02:12	(FATHER GAVIRA) Satan disguised himself as an angel.
		(GRACE) Martín has a condition, an illness.	246	01:27:32:17	01:27:37:02	04:09	(GRACE) Martín has a condition, an illness.
		(GRACE, CONT.) Look, if you just see right here, you will understand.	247	01:27:37:03	01:27:41:10	04:07	(GRACE, CONT.) Look, if you just see right here, you will understand.
232	01:27:41:07	FG GRACE PICKS UP A BOOK TO SHOW TO FATHER GAVIRA.					
		(GRACE, CONT.) It is all right here. Look.	248	01:27:41:11	01:27:44:08	02:21	(GRACE, CONT.) It is all right here. Look.
		(GRACE, CONT.) See?	249	01:27:45:03	01:27:46:19	01:16	(GRACE, CONT.) See?
		(GRACE, CONT.) Please. You'll see.	250	01:27:46:20	01:27:50:02	03:06	(GRACE, CONT.) Please. You'll see.
233	01:27:51:02	FG FATHER GAVIRA MOVING HIS LEFT ARM KNOCKS BOOK GRACE WAS HOLDING TO THE GROUND.					
		(FATHER GAVIRA) Our book also has a name for this condition.	251	01:27:53:04	01:27:57:06	04:02	(FATHER GAVIRA) Our book also has a name for this condition.
234	01:27:56:20	FG FATHER GAVIRA RAISES AN ARM TO SHOW THE BIBLE IN HIS HAND.					
		(FATHER GAVIRA, in Spanish) El Maligno.	252	01:27:57:07	01:27:59:01	01:18	(FATHER GAVIRA, in Spanish) El Maligno.
235	01:27:59:05	FG A WOMAN MAKES THE SIGN OF THE CROSS.					
		(GRACE) I'm no child you can scare.	253	01:28:01:06	01:28:03:11	02:05	(GRACE) I'm no child you can scare.
		(FATHER GAVIRA, in Spanish ) No fue Adán quien fue engañado, sino una mujer llamada Eva.	254	01:28:03:21	01:28:07:17	03:20	(FATHER GAVIRA, in Spanish ) No fue Adán quien fue engañado, sino una mujer llamada Eva.
		(CONGREGATION, in Latin) ¡Amen!	255	01:28:07:18	01:28:09:16	01:22	(CONGREGATION, in Latin) ¡Amen!
		(GRACE, in Spanish) Aquí los únicos engañados son esta gente.	256	01:28:09:17	01:28:13:05	03:12	(GRACE, in Spanish) Aquí los únicos engañados son esta gente.

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
		(GRACE, in Spanish) Por tu ignorancia.	257	01:28:13:06	01:28:15:07	02:01	(GRACE, in Spanish) Por tu ignorancia.
		(FATHER GAVIRIA, in Spanish) Es como dijo el jesuita. ¡Ella está aliada con el niño!	258	01:28:15:08	01:28:17:17	02:09	(FATHER GAVIRIA, in Spanish) Es como dijo el jesuita. ¡Ella está aliada con el niño!
236	01:28:18:04	MS THE FAITHFUL CROWD TOGETHER TO PREVENT GRACE FROM PASSING THROUGH, BLOCKING HER. SHE TRIES TO MAKE ROOM FOR HERSELF BUT THEY TEAR HER CLOTHES.					
		(FATHER GRAVINA, in Spanish) - ¡Malditos! ¡Bruja! (GRACE) - Get off of me! Let me go! Let me go!	259	01:28:19:14	01:28:24:18	05:04	(FATHER GRAVINA, in Spanish) - ¡Malditos! ¡Bruja! (GRACE) - Get off of me! Let me go! Let me go!
		(GRACE) - Let me go! (MEN, in Spanish) - ¡Bruja!	260	01:28:24:19	01:28:28:22	04:03	(GRACE) - Let me go! (MEN, in Spanish) - ¡Bruja!
		(GRACE) Get off of me! Get off of me!	261	01:28:28:23	01:28:31:20	02:21	(GRACE) Get off of me! Get off of me!
		(GRACE) - Let me go! (MEN, in Spanish) - ¡Bruja!	262	01:28:31:21	01:28:34:10	02:13	(GRACE) - Let me go! (MEN, in Spanish) - ¡Bruja!
		(GRACE) Get off of me!	263	01:28:34:11	01:28:37:11	03:00	(GRACE) Get off of me!
		(GRACE, CONT.) Get off of me!	264	01:28:37:12	01:28:39:22	02:10	(GRACE, CONT.) Get off of me!
		(MEN AND WOMEN, in Spanish) ¡Bruja! ¡Bruja! ¡Bruja! ¡Bruja! ¡Bruja!	265	01:28:39:23	01:28:46:01	06:02	(MEN AND WOMEN, in Spanish) ¡Bruja! ¡Bruja! ¡Bruja! ¡Bruja! ¡Bruja!
		(FATHER GAVIRA) You will confess?	266	01:28:47:15	01:28:50:01	02:10	(FATHER GAVIRA) You will confess?
237	01:28:49:17	MS TWO MEN HOLD HER FIRMLY BY THE ARMS. FG GRACE BREATHES HEAVILY, ENRAGED.					
		(FATHER GRAVINA, CONT.) I do this to save you.	267	01:28:53:06	01:28:55:10	02:04	(FATHER GRAVINA, CONT.) I do this to save you.
		(GRACE) Bastard.	268	01:28:58:14	01:29:00:12	01:22	(GRACE) Bastard.

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
		(GRACE, CONT.) You bastards!	269	01:29:00:13	01:29:02:17	02:04	(GRACE, CONT.) You bastards!
238	01:29:01:22	MS FATHER GAVIRA HANDS THE BIBLE TO A MAN AND GRABS A WHIP.					
		(FATHER GAVIRA) Andrés.	270	01:29:07:04	01:29:08:20	01:16	(FATHER GAVIRA) Andrés.
239	01:29:09:00	MS FATHER GAVIRA HANDS THE WHIP TO ANDRES BUT HE BACKS AWAY.					
		(FATHER GRAVINA, in Spanish) Aquel que vendrá por operación de Satanás,	271	01:29:17:22	01:29:21:08	03:10	(FATHER GRAVINA, in Spanish) Aquel que vendrá por operación de Satanás,
		con gran potencia, y señales,	272	01:29:21:09	01:29:24:04	02:19	con gran potencia, y señales,
		y milagros... ¡mentirosos!	273	01:29:24:11	01:29:26:11	02:00	y milagros... ¡mentirosos!
240	01:29:26:05	FG FATHER GAVIRA WHIPS GRACE'S BACK AND SHE SCREAMS.					
241	01:29:26:19	MS SOME WOMEN USE THEIR HANDS TO COVER THE CHILDREN'S EYES. THE CROWD SHRIEKS.					
		(FATHER GRAVINA, in Spanish) ¡Serán ellos los que perecerán!	274	01:29:27:10	01:29:29:22	02:12	(FATHER GRAVINA, in Spanish) ¡Serán ellos los que perecerán!
242	01:29:29:19	FG FATHER GAVIRA WHIPS GRACE'S BACK AND SHE SCREAMS.					
		(FATHER GRAVINA, in Spanish) Pues no recibirán la caridad de la verdad...	275	01:29:31:21	01:29:35:01	03:04	(FATHER GRAVINA, in Spanish) Pues no recibirán la caridad de la verdad...
243	01:29:34:17	FG FATHER GAVIRA WHIPS GRACE'S BACK AND SHE SCREAMS.					
		(FATHER GRAVINA, in Spanish) ¡Van a ser salvados!	276	01:29:37:04	01:29:39:11	02:07	(FATHER GRAVINA, in Spanish) ¡Van a ser salvados!
244	01:29:39:00	FG FATHER GAVIRA WHIPS GRACE'S BACK AND SHE SCREAMS.					
245	01:29:42:05	FG A GUNSHOT IS HEARD AND FATHER GAVIRA, STARTLED, TURNS AROUND.					



**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
246	01:29:43:07	MS NICOLÁS BRANDISHES A GUN, HE IS RIDING A HORSE, MOVING CLOSER.					
247	01:29:49:12	MS A MAN WEARING A VEST AND A HAT, SEEN FROM BEHIND, PUTS HIS HAND BEHIND HIS BACK, WHERE IN THE WAISTBAND OF HIS PANTS HE CARRIES A GUN					
248	01:29:51:06	MS NICOLÁS WITH GUN IN HAND, RIDING THE HORSE, DRAWS NEAR.					
249	01:29:53:20	MS A SHOT IS HEARD, THE MAN IN THE VEST IS HIT IN THE ARM BY A BULLET FIRED FROM THE BELL TOWER.					
250	01:29:55:21	LS ON THE BELL TOWER THERE IS TEMO, HOLDING A RIFLE.					
251	01:30:00:17	FG GRACE CRIES, LOOKS AT NICOLÁS APPROACHING HER WITH THE HORSE.					
252	01:30:03:15	MS NICOLÁS HOLDS OUT HIS HAND TO HELP HER UP.					
		(NICOLÁS) Señora.	277	01:30:03:23	01:30:05:22	01:23	(NICOLÁS) Señora.
253	01:30:06:15	FG FATHER GAVIRA AND OTHER WORSHIPPERS LOOK ON.					
254	01:30:09:07	FG NICOLÁS AND GRACE ARE RIDING THE HORSE. GRACE CLASPS HER ARMS TO NICOLÁS' CHEST.					
255	01:30:12:13	FG FATHER GAVIRA AND OTHER FAITHFUL LOOK ON AS NICOLÁS AND GRACE RIDE AWAY ON HORSEBACK.					

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
256	01:30:16:03	LS TEMO MOVES BEHIND THE BELL.					
		EXT. ORCHARD - DAY					
		LS GRACE AND NICOLÁS					
257	01:30:18:09	IN THE DISTANCE, RIDING A HORSE.					
		LS GRACE AND NICOLÁS TRAVEL					
		ALONG					
258	01:30:30:13	A TRAIL RIDING A HORSE.					
		EXT. EVENING					
		FG ANDRES WITH A PAINED					
259	01:30:52:16	EXPRESSION, REMAINS SILENT.					
		MS ANDRES, IN FRONT OF THE					
		CHILDREN'S					
260	01:31:06:02	GRAVES, LOOKS AT FATHER GAVIRA.					
		ANDRES ANDRES WALKS TO FATHER					
261	01:31:12:16	GAVIRA					
		ANDRES KNEELS IN					
262	01:31:12:16	FRONT OF FATHER GAVIRA AND CRIES					
		CS ON A LITTLE WOODEN					
263	01:31:13:08	ROCKING HORSE.					
		(FATHER GAVIRA, in Spanish)					(FATHER GAVIRA, in Spanish)
		Sé fuerte... Sé fuerte...	278	01:31:22:14	01:31:26:19	04:05	Sé fuerte... Sé fuerte...
		EXT. CHICKEN COOP - MORNING					
264	01:31:26:23	FG CHICKENS INSIDE A CAGE					
265	01:31:30:23	MS MARIA COLLECTS THE EGGS.					
		INT. HACIENDA, DINING ROOM -					
		MORNING					
		NICOLÁS WRITES ON A LOGBOOK,					
266	01:31:35:11	CS ON HIS HANDS.					
267	01:31:40:21	FG MARTÍN STANDS SIDEWAYS.					
		(MARTÍN, in Spanish) No es suficiente.	279	01:31:45:23	01:31:47:21	01:22	(MARTÍN, in Spanish) No es suficiente.

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
268	01:31:49:07	FG NICOLÁS LOOKS AT HIM PERPLEXED.					
269	01:31:53:19	MS NICOLÁS SILENTLY WATCHES MARTÍN PLAYING ON THE TABLE WITH TOY COWBOYS.					
270	01:31:55:06	FG MARTÍN SPEAKS IN GERMAN.					
		(MARTÍN, in German, CONT.) You have eleven acres but only thirteen quarts of seed.	280	01:31:55:20	01:31:57:19	01:23	(MARTÍN, in German, CONT.) You have eleven acres but only thirteen quarts of seed.
		(MARTÍN, in German, CONT.) Even if the harvest is good, it won't be enough to see the herd through the winter.	281	01:31:59:02	01:32:03:23	04:21	(MARTÍN, in German, CONT.) Even if the harvest is good, it won't be enough to see the herd through the winter.
		(MARTÍN) Fourteen.	282	01:32:05:04	01:32:06:23	01:19	(MARTÍN) Fourteen.
		(NICOLÁS, in Spanish) Fourteen qué?	283	01:32:08:18	01:32:11:01	02:07	(NICOLÁS, in Spanish) Fourteen qué?
		(MARTÍN) You'll have to slaughter fourteen head. Better do it now before they starve.	284	01:32:12:01	01:32:17:01	05:00	(MARTÍN) You'll have to slaughter fourteen head. Better do it now before they starve.
271	01:32:22:07	EXT. WHEATFIELD - DAY LS NICOLÁS WALKS IN THE DEVASTATED FIELD WHILE LOCUSTS FLY ABOUT.					
272	01:32:31:19	FG NICOLÁS OPENS THE LEAVES OF A CORN COB.					
273	01:32:36:18	FG NICOLÁS IS DISCOMFORTED.					
274	01:32:41:13	FG NICOLÁS DRAWS A SABER AND IN ANGER CUTS THE PLANTS.					
275	01:33:01:00	INT. MARTÍN'S ROOM - DUSK CS ON ANTONIO'S HANDS HOLDING A BOOK. BG THERE ARE GRACE AND MARTÍN, OUT OF FOCUS.					

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
		(GRACE) There is no right or wrong answer. All right?	285	01:33:04:00	01:33:07:14	03:14	(GRACE) There is no right or wrong answer. All right?
		(GRACE, CONT.) What do you see?	286	01:33:08:17	01:33:10:22	02:05	(GRACE, CONT.) What do you see?
276	01:33:12:20	CS ON MARTÍN'S EYE.					
		(MARTÍN) - There is nothing. (GRACE) - Really?	287	01:33:14:09	01:33:17:15	03:06	(MARTÍN) - There is nothing. (GRACE) - Really?
277	01:33:16:00	FG IN THE SHOT, GRACE'S ARMS, ONE OF HER HANDS HOLDS SHEETS OF PAPER WITH THE INK STAINS OF THE RORSCHACH'S TEST.					
		(GRACE, CONT.) This inkblot was made by Justinus Kerner, a German physician.	288	01:33:18:06	01:33:23:04	04:22	(GRACE, CONT.) This inkblot was made by Justinus Kerner, a German physician.
278	01:33:19:14	SHOT AND REVERSE SHOT BETWEEN GRACE AND MARTÍN.					
		(MARTÍN) Like you.	289	01:33:23:05	01:33:25:08	02:03	(MARTÍN) Like you.
		(GRACE) He was also a poet, inspired by this very picture.	290	01:33:27:02	01:33:31:04	04:02	(GRACE) He was also a poet, inspired by this very picture.
		(GRACE, CONT.) So, tell me, Martín...	291	01:33:31:05	01:33:33:09	02:04	(GRACE, CONT.) So, tell me, Martín...
		do you still see nothing?	292	01:33:35:04	01:33:37:09	02:05	do you still see nothing?
		(MARTÍN) That's not a shape.	293	01:33:38:05	01:33:40:11	02:06	(MARTÍN) That's not a shape.
		(GRACE) I see a lake in the mountains because it reminds me of home.	294	01:33:45:05	01:33:50:20	05:15	(GRACE) I see a lake in the mountains because it reminds me of home.
		(GRACE, CONT.) Does it remind you of anything?	295	01:33:52:23	01:33:55:12	02:13	(GRACE, CONT.) Does it remind you of anything?
		(GRACE, CONT.) Anything at all.	296	01:33:56:13	01:33:58:22	02:09	(GRACE, CONT.) Anything at all.

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
279	01:33:59:02	CS ON MARTÍN'S EYE.					
280	01:34:04:20	CS ON A RORSCHACH TEST DRAWING.					
		EXT. FLOWER FIELD - DAY - FLASHBACK					
281	01:34:13:23	FG ISABELLA PICKS YELLOW FLOWERS.					
		INT. MARTÍN'S ROOM - DUSK MS MARTÍN'S CLOSE-UP, GRACE SEEN FROM BEHIND, IS					
282	01:34:18:10	FACING HIM.					
		(MARTÍN) Perhaps I see a butterfly.	297	01:34:20:17	01:34:22:15	01:22	(MARTÍN) Perhaps I see a butterfly.
		(GRACE) Very well.	298	01:34:25:09	01:34:27:04	01:19	(GRACE) Very well.
		FG GRACE SHOWS MARTÍN ANOTHER					
283	01:34:30:10	SHEET WITH AN INK BLOT.					
		(GRACE, CONT.) How about this one?	299	01:34:31:08	01:34:33:11	02:03	(GRACE, CONT.) How about this one?
		(GRACE, CONT.) What do you see?	300	01:34:35:00	01:34:37:20	02:20	(GRACE, CONT.) What do you see?
		(MARTÍN) I see a moth.	301	01:34:37:21	01:34:40:05	02:08	(MARTÍN) I see a moth.
		EXT. MORNING - DOOR AND ROOF OF THE HACIENDA, IT IS					
284	01:34:40:09	RAINING					
		CS ON THE LEMONS HANGING ON THE BRANCHES,					
285	01:34:43:08	WET FROM THE RAIN.					
		MS IN A PUDDLE					
286	01:34:46:05	ANTONIO'S IMAGE IS REFLECTED.					
		LS ANTONIO IN THE RAIN, LOOKS UP AT THE SKY AND RAISES HIS ARMS					
287	01:34:50:09	A LITTLE, PALMS FACING UP.					
		MS GRACE, VIEWED FROM BEHIND, WALKS UNDER THE PORCH.					
288	01:34:51:11						

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
		(GRACE) - Everything all right, Father? (ANTONIO) - I can't remember the last time I've seen rain.	302	01:34:52:09	01:34:56:19	04:10	(GRACE) - Everything all right, Father? (ANTONIO) - I can't remember the last time I've seen rain.
289	01:34:54:01	MS ANTONIO WALKS SPEEDILY TOWARD GRACE.					
290	01:35:01:01	SHOT AND REVERSE SHOT BETWEEN GRACE AND ANTONIO.					
		(ANTONIO, CONT.) You really seem to have made a connection.	303	01:35:02:04	01:35:05:08	03:04	(ANTONIO, CONT.) You really seem to have made a connection.
		(ANTONIO, CONT.) If I may...	304	01:35:05:18	01:35:07:18	02:00	(ANTONIO, CONT.) If I may...
		what do you see in him?	305	01:35:08:13	01:35:10:20	02:07	what do you see in him?
		(GRACE) I see a boy born with special abilities.	306	01:35:14:04	01:35:18:03	03:23	(GRACE) I see a boy born with special abilities.
		(GRACE, CONT.) Music, mathematics, language.	307	01:35:19:12	01:35:23:04	03:16	(GRACE, CONT.) Music, mathematics, language.
		(GRACE, CONT.) A boy born with the ability to access parts of the brain that others don't even know exist.	308	01:35:23:05	01:35:29:18	06:13	(GRACE, CONT.) A boy born with the ability to access parts of the brain that others don't even know exist.
		(ANTONIO) A boy touched by God.	309	01:35:30:13	01:35:32:19	02:06	(ANTONIO) A boy touched by God.
		(GRACE) That's one way to say it.	310	01:35:34:05	01:35:36:15	02:10	(GRACE) That's one way to say it.
		(ANTONIO) What else?	311	01:35:39:17	01:35:41:20	02:03	(ANTONIO) What else?
		(GRACE) I see a... confused,	312	01:35:45:23	01:35:49:09	03:10	(GRACE) I see a... confused,
		lost child	313	01:35:50:04	01:35:52:20	02:16	lost child
		with no place in this world,	314	01:35:52:21	01:35:55:05	02:08	with no place in this world,
		born incapable of normal social behaviour.	315	01:35:56:06	01:35:59:22	03:16	born incapable of normal social behaviour.
291	01:36:00:02	MS GRACE AND ANTONIO SEEN FROM BEHIND, UNDER THE PORCH.					

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
		(GRACE, CONT.) Incapable of empathy.	316	01:36:01:03	01:36:03:07	02:04	(GRACE, CONT.) Incapable of empathy.
		(ANTONIO) And do you believe you can cure him?	317	01:36:06:04	01:36:08:10	02:06	(ANTONIO) And do you believe you can cure him?
292	01:36:08:14	SHOT AND REVERSE SHOT BETWEEN GRACE AND ANTONIO.					
		(GRACE) No.	318	01:36:11:23	01:36:13:18	01:19	(GRACE) No.
		(GRACE) But I can help Martín imagine what it's like to feel	319	01:36:15:23	01:36:22:02	06:03	(GRACE) But I can help Martín imagine what it's like to feel
		what other people are feeling.	320	01:36:22:03	01:36:24:07	02:04	what other people are feeling.
		(ANTONIO) I believe that only God can change, Martín.	321	01:36:25:02	01:36:27:21	02:19	(ANTONIO) I believe that only God can change, Martín.
293	01:36:30:18	FG ANTONIO WALKS TOWARD THE COURTYARD, GRACE QUIETLY WATCHES HIM.					
		(ANTONIO, CONT.) But who knows, Grace?	322	01:36:37:08	01:36:39:12	02:04	(ANTONIO, CONT.) But who knows, Grace?
294	01:36:37:18	MS ANTONIO TURNS TOWARD GRACE.					
		(ANTONIO, CONT.) Perhaps he works through you.	323	01:36:40:18	01:36:43:13	02:19	(ANTONIO, CONT.) Perhaps he works through you.
295	01:36:44:14	MS ANTONIO TURNS AND WALKS AWAY.					
296	01:36:48:07	EXT. CORNFIELD - MORNING, IT RAINS. LS NICOLÁS, WITH A KNEE TO THE GROUND, OBSERVES THE DEVASTED CORNFIELD.					
297	01:37:00:03	FG NICOLÁS BREATHES DEEPLY.					

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
298	01:37:09:06	EXT. HACIENDA, OPEN GATE - EVENING					
299	01:37:14:00	INT. DINING ROOM, TABLE SET - EVENING CS ON MARTÍN'S HAND REACHING FOR THE BREAD.					
		(GRACE) Not yet.	324	01:37:15:21	01:37:17:17	01:20	(GRACE) Not yet.
300	01:37:17:22	MS GRACE, MARTÍN AND ANTONIO ARE SITTING IN FRONT OF THE SET TABLE.					
301	01:37:21:12	MS MARIA ENTERS THE ROOM, CARRYING A TRAY.					
		(GRACE, CONT.) Thank you.	325	01:37:22:17	01:37:24:13	01:20	(GRACE, CONT.) Thank you.
302	01:37:26:21	MS NICOLÁS ENTERS THE DINING ROOM.					
		(NICOLÁS) I didn't know you were waiting for me.	326	01:37:28:15	01:37:31:01	02:10	(NICOLÁS) I didn't know you were waiting for me.
		(GRACE) It would be nice to eat together, as a family would.	327	01:37:31:02	01:37:35:10	04:08	(GRACE) It would be nice to eat together, as a family would.
		(NICOLÁS) ¡Claro! It's nice to have a woman at our table again.	328	01:37:36:04	01:37:41:04	05:00	(NICOLÁS) ¡Claro! It's nice to have a woman at our table again.
		(GRACE) - Thank you, Don Marquez. (NICOLÁS) - Nicolás, please.	329	01:37:41:05	01:37:44:18	03:13	(GRACE) - Thank you, Don Marquez. (NICOLÁS) - Nicolás, please.
		(NICOLÁS, CONT.) The east field is ready to be replanted.	330	01:37:46:07	01:37:49:07	03:00	(NICOLÁS, CONT.) The east field is ready to be replanted.
		(MARTÍN) Wheat will grow there now.	331	01:37:50:17	01:37:52:18	02:01	(MARTÍN) Wheat will grow there now.
303	01:37:57:01	EXT. HACIENDA - EVENING					
		(GRACE) "The dusty cowboy rode into town astride his giant black steed."	332	01:37:59:16	01:38:04:16	05:00	(GRACE) "The dusty cowboy rode into town astride his giant black steed."



**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
		INT. HOUSE, MARTÍN'S ROOM - EVENING					
304	01:38:02:12	FG MARTÍN IS SITTING ON THE BED.					
		(GRACE, CONT.) "Outnumbered and surrounded, he faced down the cattle rustlers."	333	01:38:05:20	01:38:10:14	04:18	(GRACE, CONT.) "Outnumbered and surrounded, he faced down the cattle rustlers."
305	01:38:06:12	MS GRACE READS, SITTING ON MARTÍN'S BED.					
306	01:38:08:17	MS NICOLÁS SLOWLY COMES IN MARTÍN'S ROOM.					
		(GRACE, CONT.) "His wife, still in the grips of these bandits, called out,	334	01:38:10:15	01:38:15:01	04:10	(GRACE, CONT.) "His wife, still in the grips of these bandits, called out,
307	01:38:15:00	MS NICOLÁS IS LEANING AGAINST A BEDSIDE TABLE, QUIETLY OBSERVING THE SCENE.					
		'William, run! Save yourself!'. "	335	01:38:15:02	01:38:19:13	04:11	'William, run! Save yourself!'. "
		(GRACE, CONT.) "But Bill Cody would do no such thing."	336	01:38:19:14	01:38:23:09	03:19	(GRACE, CONT.) "But Bill Cody would do no such thing."
308	01:38:22:18	FG MARTÍN WATCHES AND LISTENS TO GRACE ATTENTIVELY.					
		(GRACE, CONT.) "He drew his two Colt revolvers and galloped into the bandits."	337	01:38:23:10	01:38:28:15	05:05	(GRACE, CONT.) "He drew his two Colt revolvers and galloped into the bandits."
309	01:38:23:14	SHOT AND REVERSE SHOT BETWEEN GRACE, MARTÍN AND NICOLÁS					
		(GRACE, CONT.) "And when the dust settled, there was only one man still set atop his horse."	338	01:38:28:16	01:38:35:19	07:03	(GRACE, CONT.) "And when the dust settled, there was only one man still set atop his horse."
		(GRACE, CONT.) "The West's most wild cowboy, a true gaucho."	339	01:38:35:20	01:38:40:11	04:15	(GRACE, CONT.) "The West's most wild cowboy, a true gaucho."

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
		(MARTÍN) - Like my father. (GRACE) - Like your father.	340	01:38:41:10	01:38:44:18	03:08	(MARTÍN) - Like my father. (GRACE) - Like your father.
		(GRACE, CONT.) Now it's bedtime.	341	01:38:45:15	01:38:47:16	02:01	(GRACE, CONT.) Now it's bedtime.
310	01:38:48:02	MS NICOLÁS WALKS TOWARD THE DOOR, MARTÍN LIES DOWN ON THE BED.					
		(GRACE, CONT.) Good night.	342	01:38:50:13	01:38:52:05	01:16	(GRACE, CONT.) Good night.
311	01:38:51:05	EXT. HACIENDA - NIGHT CS ON GRACE'S HAND THAT HOLDS FOR A MOMENT THE KEY TO THE DOOR, BUT THEN LEAVES IT HANGING ON THE NAIL.					
312	01:38:57:06	MS NICOLÁS WAITS AT THE TOP OF THE STAIRCASE WITH THE LAMP BURNING, GRACE JOINS HIM.					
313	01:39:01:14	MS THEY ARE ABOUT TO WALK ALONGSIDE EACH OTHER AND NICOLÁS TAKES HER HAND.					
314	01:39:05:21	MS THEY LOOK AT EACH OTHER.					
315	01:39:19:14	MS GRACE AND NICOLÁS' FACES ARE CLOSE, FACING EACH OTHER.					
		(GRACE, CONT.) You know this is just loneliness.	343	01:39:21:15	01:39:24:08	02:17	(GRACE, CONT.) You know this is just loneliness.
		(GRACE, CONT.) You know that, right?	344	01:39:25:19	01:39:28:11	02:16	(GRACE, CONT.) You know that, right?
		(NICOLÁS) Maybe.	345	01:39:28:12	01:39:30:14	02:02	(NICOLÁS) Maybe.
316	01:39:37:17	FG GRACE AND NICOLÁS KISS.					

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
317	01:39:40:13	INT. BEDROOM - NIGHT MS IN THE TWILIGHT GRACE AND NICOLÁS ARE BEING INTIMATE IN BED.					
318	01:40:00:14	EXT. CORNFIELD - MORNING CS ON NICOLÁS' HANDS AS THEY DIGS THE SOIL IN THE FIELD, MARTÍN'S HANDS CAN BE SEEN NEXT TO THEM, A BAG OF SEEDS.					
		(NICOLÁS, in Spanish) Una vez que la tierra está abierta, plantamos la semilla.	346	01:40:04:09	01:40:09:00	04:15	(NICOLÁS, in Spanish) Una vez que la tierra está abierta, plantamos la semilla.
		(MARTÍN, in Spanish) - Un palmo bajo la superficie. (NICOLÁS, in Spanish) - Eso es.	347	01:40:09:17	01:40:13:05	03:12	(MARTÍN, in Spanish) - Un palmo bajo la superficie. (NICOLÁS, in Spanish) - Eso es.
		(NICOLÁS, in Spanish) Como nuestra reserva está casi vacía, plantamos a mano, para no desperdiciar.	348	01:40:14:04	01:40:19:13	05:09	(NICOLÁS, in Spanish) Como nuestra reserva está casi vacía, plantamos a mano, para no desperdiciar.
		(MARTÍN, in Spanish) - Cubrimos la semilla con tierra, para que no se seque. (NICOLÁS, in Spanish) - Muy bien.	349	01:40:21:00	01:40:26:17	05:17	(MARTÍN, in Spanish) - Cubrimos la semilla con tierra, para que no se seque. (NICOLÁS, in Spanish) - Muy bien.
319	01:40:28:00	FG MARTÍN HOLDS NICOLÁS' HAND, NICOLÁS IS SURPRISED.					
		(MARTÍN, in Spanish) ¿Puedo plantar otra, papá?	350	01:40:29:07	01:40:31:10	02:03	(MARTÍN, in Spanish) ¿Puedo plantar otra, papá?
320	01:40:34:20	FG NICOLÁS OUT OF FOCUS AND IN THE FOREGROUND, BEHIND HIM THE MOUNTAIN, BARREN.					
321	01:40:40:00	FG ANDRES WATCHES NICOLÁS FROM A DISTANCE.					
322	01:40:43:20	MS ANDRES, SEEN FROM BEHIND, WALKS ON A DUSTY TRAIL.					

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
323	01:40:49:00	INT. CHAPEL - EVENING FG ANTONIO HOLDS A HOST BETWEEN HIS FINGERS					
		ANTONIO, in Latin) Blessed are you, Lord, God of all creation.	351	01:40:49:19	01:40:52:21	03:02	ANTONIO, in Latin) Blessed are you, Lord, God of all creation.
324	01:41:02:01	(ANTONIO, in Latin) You gave up your only son, so that we may be washed of sin.					
			352	01:40:52:22	01:40:56:21	03:23	(ANTONIO, in Latin) You gave up your only son, so that we may be washed of sin.
		(ANTONIO, in Latin) In his body, we find the bread of life.	353	01:40:56:22	01:40:59:18	02:20	(ANTONIO, in Latin) In his body, we find the bread of life.
		(ANTONIO, in Latin) - You are saved. (NICOLÁS, in Latin) - Amen.	354	01:40:59:19	01:41:02:08	02:13	(ANTONIO, in Latin) - You are saved. (NICOLÁS, in Latin) - Amen.
325	01:41:11:04	FG NICOLÁS AND MARTÍN TAKE COMMUNION.					
		(ANTONIO, in Latin) You are saved.	355	01:41:04:02	01:41:06:02	02:00	(ANTONIO, in Latin) You are saved.
		(MARIA, in Spanish) ¡Socorro! ¡Socorro!	356	01:41:07:16	01:41:10:22	03:06	(MARIA, in Spanish) ¡Socorro! ¡Socorro!
326	01:41:12:19	MS MARIA BURSTS INTO THE CHAPEL, GRACE IS FRIGHTENED.					
		(MARIA, in Spanish, CONT.) ¡Fuego! ¡Fuego! ¡Socorro!	357	01:41:11:22	01:41:15:13	03:15	(MARIA, in Spanish, CONT.) ¡Fuego! ¡Fuego! ¡Socorro!
326	01:41:12:19	FG NICOLÁS GETS UP AND RUNS OUT OF THE CHAPEL, MARTÍN REMAINS KNEELING.					

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
327	01:41:15:17	FG ANTONIO ALSO RUNS OUT OF THE CHAPEL. GRACE STAYS INSIDE WITH MARTÍN, SHE REMOVES THE VEIL FROM HER HEAD AND GOES NEXT TO HIM.					
		(ANTONIO) You keep the boy inside.	358	01:41:17:17	01:41:19:18	02:01	(ANTONIO) You keep the boy inside.
328	01:41:21:08	FG MARTÍN, STILL KNEELING, IS PUZZLED.					
		(MARTÍN) No, that's wrong. He's supposed to say the benediction next.	359	01:41:21:13	01:41:25:15	04:02	(MARTÍN) No, that's wrong. He's supposed to say the benediction next.
329	01:41:25:02	OS MARTÍN BEGINS TO FIDGET. FG GRACE REMAINS STANDING, UNSURE OF HOW TO CALM HIM DOWN.					
		(MARTÍN, in Latin) Fear not, for I have redeemed you. I have called you by name, you are mine.	360	01:41:26:10	01:41:30:17	04:07	(MARTÍN, in Latin) Fear not, for I have redeemed you. I have called you by name, you are mine.
330	01:41:29:20	FG MARTÍN COMPULSIVELY RECITES THE PRAYER IN LATIN. GRACE TRIES TO CALM HIM DOWN.					
		(MARTÍN, in Latin) - You are mine, you are mine.					(MARTÍN, in Latin) - You are mine, you are mine.
		(GRACE) - Martín. Martín.	361	01:41:30:18	01:41:32:21	02:03	(GRACE) - Martín. Martín.
		(MARTÍN, in Latin) You are mine, you are mine.	362	01:41:34:10	01:41:37:09	02:23	(MARTÍN, in Latin) You are mine, you are mine.
331	01:41:35:16	EXT. STABLES - NIGHT, HORSE NEIGHING MS NICOLÁS IS IN DISBELIEF, HE TAKES OFF HIS JACKET.					
332	01:41:39:14	MS THE STABLES ARE BURNING.					
		(ANTONIO, in Spanish) - ¡Madre de Dios!					(ANTONIO, in Spanish) - ¡Madre de Dios!
		(NICOLÁS, in Spanish) - ¡Agua! ¡Agua!	363	01:41:40:16	01:41:44:04	03:12	(NICOLÁS, in Spanish) - ¡Agua! ¡Agua!

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
333	01:41:43:18	MS ANTONIO GRABS THE HAND PUMP OF THE WELL WHILE NICOLÁS RUNS TO OPEN THE BARN DOORS.					
334	01:41:46:07	INT. STABLES - NIGHT MS NICOLÁS AND THE HORSES ARE SURROUNDED BY FLAMES.					
335	01:41:49:05	MS NICOLÁS TRIES TO PUT OUT THE FLAMES.					
		(MARTÍN, in Latin, CONT.) You are mine, you are mine.	364	01:41:53:04	01:41:55:18	02:14	(MARTÍN, in Latin, CONT.) You are mine, you are mine.
336	01:41:53:07	INT. CHAPEL - NIGHT MARTÍN COMPULSIVELY RECITES THE LATIN PRAYER OUTLOUD.					
		(MARTÍN, in Latin, screaming, CONT.) You are mine, you are mine.	365	01:41:55:19	01:41:58:10	02:15	(MARTÍN, in Latin, screaming, CONT.) You are mine, you are mine.
		(MARTÍN, in Latin, CONT.) You are mine, you are mine.	366	01:41:58:11	01:42:00:07	01:20	(MARTÍN, in Latin, CONT.) You are mine, you are mine.
337	01:42:00:01	MS GRACE TRIES TO CALM MARTÍN DOWN.					
		(GRACE) Martín, I need you...	367	01:42:00:08	01:42:02:02	01:18	(GRACE) Martín, I need you...
338	01:42:01:06	MS MARTÍN HITS GRACE WITH A SLAP, HER LIPS ARE BLEEDING.					
		(MARTÍN, in Latin, screaming, CONT.) You are mine, you are mine. You are mine, you are mine.	368	01:42:02:03	01:42:06:13	04:10	(MARTÍN, in Latin, screaming, CONT.) You are mine, you are mine. You are mine, you are mine.
		(MARTÍN, in Latin, screaming, CONT.) You are mine, you are mine. You are mine, you are mine.	369	01:42:06:14	01:42:10:12	03:22	(MARTÍN, in Latin, screaming, CONT.) You are mine, you are mine. You are mine, you are mine.
339	01:42:08:07	MS GRACE KNEELS BESIDE MARTÍN TO PRAY IN LATIN WITH HIM.					

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
		(GRACE, in Latin) You are mine. You are mine.	370	01:42:10:13	01:42:13:17	03:04	(GRACE, in Latin) You are mine. You are mine.
		(TOGETHER, in Latin) When you pass through the waters. I will be with you.	371	01:42:13:18	01:42:18:14	04:20	(TOGETHER, in Latin) When you pass through the waters. I will be with you.
		(TOGETHER, in Latin) When you walk through fire, you shall not be burned.	372	01:42:18:15	01:42:22:22	04:07	(TOGETHER, in Latin) When you walk through fire, you shall not be burned.
		(TOGETHER, in Latin) And the flame shall not consume you.	373	01:42:22:23	01:42:26:03	03:04	(TOGETHER, in Latin) And the flame shall not consume you.
340	01:42:27:15	INT. STABLES - NIGHT FLAMES ENVELOP ALL THE HORSE STALLS, NICOLÁS INCITES THE HORSES TO GET OUT.					
		(NICOLÁS, in Spanish) ¡Agua! ¡Agua, por allá!	374	01:42:31:09	01:42:33:12	02:03	(NICOLÁS, in Spanish) ¡Agua! ¡Agua, por allá!
341	01:42:32:16	INT. CHAPEL - NIGHT MARTÍN AND GRACE ARE KNEELING, SHE LOOKS TOWARD THE CHAPEL'S EXIT.					
		(GRACE) So, Martín, I need to go help.	375	01:42:33:13	01:42:38:09	04:20	(GRACE) So, Martín, I need to go help.
		(GRACE, CONT.) Will you stay here for me? Please? All right?	376	01:42:38:10	01:42:43:02	04:16	(GRACE, CONT.) Will you stay here for me? Please? All right?
342	01:42:41:11	MARTÍN NODS.					
343	01:42:43:11	MS GRACE GETS UP AND RUNS TOWARD THE CHAPEL'S DOOR.					
344	01:42:47:22	INT. STABLES - NIGHT MS MÁRQUEZ SUDDENLY STOPS, HE SEES SOMETHING ON THE GROUND.					
345	01:42:51:12	CS ON THE WOODEN ROCKING HORSE.					
346	01:42:53:22	MS MÁRQUEZ PICKS IT UP AND TURNS					

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
		AROUND TO HEAD FOR THE EXIT.					
347	01:42:58:18	ANDRES HAS A SHOVEL IN HIS HANDS AND HITS MÁRQUEZ IN THE BACK OF THE HEAD.					
		(GRACE) - Nicolás! Where's Nicolás? (ANTONIO) - He went inside.	377	01:43:02:03	01:43:06:08	04:05	(GRACE) - Nicolás! Where's Nicolás? (ANTONIO) - He went inside.
348	01:43:03:00	EXT. STABLES - NIGHT LS GRACE RUNS TO RESCUE TEMO, ANTONIO AND MÁRQUEZ.					
349	01:43:05:16	INT. CHAPEL - NIGHT FG MARTÍN GETS UP, SILENTLY, HE HEARS GRACE'S VOICE IN THE DISTANCE.					
		(GRACE) Nicolás!	378	01:43:11:04	01:43:12:21	01:17	(GRACE) Nicolás!
350	01:43:12:14	EXT. STABLES - NIGHT LS ANTONIO AND TEMO FILL THE BUCKET OF WATER, GRACE RUNS TOWARD THE ENTRANCE OF THE STABLES.					
		(ANTONIO) No!	379	01:43:12:22	01:43:14:15	01:17	(ANTONIO) No!
		(GRACE) Nicolás! Nicolás!	380	01:43:14:16	01:43:17:13	02:21	(GRACE) Nicolás! Nicolás!
351	01:43:15:07	INT. STABLES - NIGHT MÁRQUEZ LIES UNCONSCIOUS ON THE GROUND.					
352	01:43:16:15	MS ANDRES HIDES IN A STALL HOLDING A SHOVEL.					
		(GRACE, CONT.) Nicolás! Nicolás!	381	01:43:18:09	01:43:21:11	03:02	(GRACE, CONT.) Nicolás! Nicolás!
353	01:43:19:15	MS GRACE KNEELS DOWN NEXT TO NICOLÁS.					
354	01:43:22:21	MS GRACE COUGHS.					



**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
355	01:43:23:23	FG ANDRES WALKS TOWARD HER WITHOUT BEING NOTICED.					
356	01:43:31:02	MS GRACE BECOMES AWARE OF ANDRES' PRESENCE.					
		(GRACE, in Spanish) ¿Qué hace? ¡Ayúdeme!	382	01:43:31:20	01:43:34:12	02:16	(GRACE, in Spanish) ¿Qué hace? ¡Ayúdeme!
357	01:43:34:16	FG ANDRES LOOKS AT HER SILENTLY, HE IS HOLDING THE SHOVEL.					
358	01:43:36:13	FG GRACE TURNS TOWARD DOOR OF THE STABLES AND SEES MARTÍN COMING.					
359	01:43:42:17	MS ANDRES, SEEN FROM BEHIND, MOVES SWIFTLY TOWARD MARTÍN BUT GRACE STOPS HIM, THEY STRUGGLE.					
		(MAN) No!	383	01:43:43:16	01:43:45:07	01:15	(MAN) No!
360	01:43:46:22	FG MARTÍN SITS ON THE GROUND. OS GRACE AND ANDRES WRESTLE.					
361	01:43:51:01	FG MARTÍN ROCKS THE LITTLE HORSE, GRACE AND ANDRES WRESTLE.					
362	01:43:58:16	MS ANDRES HITS GRACE WITH THE SHOVEL.					
363	01:44:03:11	FG GRACE TOUCHES THE BACK OF HER HEAD AND SEES HER HAND HAS BLOOD ON IT.					
364	01:44:14:12	GRACE IS BREATHING DEEPLY, THERE IS A PAINED EXPRESSION ON HER FACE.					
365	01:44:17:20	MS MARTÍN ROCKS THE LITTLE HORSE, LOOKS AT MÁRQUEZ WHO IS UNCONSCIOUS, ANDRES LOOKS AT MARTÍN					

**IN THE FIRE**  
Combined Continuity and Spotting List

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

AND GRABS THE SHOVEL.

366	01:44:20:03	FG GRACE STRETCHES OUT AN ARM AS SHE LIES ON THE GROUND.					
367	01:44:23:20	FG ANDRES STARES AT MARTÍN.					
368	01:44:26:19	CS ON A ROSARY, WHICH ANDRES HOLDS TOGETHER WITH THE SHOVEL.					
369	01:44:29:06	FG ANDRES FORCEFULLY RAISES THE SHOVEL, MARTÍN LOOKS AT HIM AND HE STOPS.					
370	01:44:33:13	FG GRACE LOOKS ON HORRIFIED.					
371	01:44:36:07	FG MARTÍN, SEATED, STARES AT ANDRES WHO IS STANDING.					
372	01:44:37:21	FG A BURNING BEAM FALLS OFF THE ROOF AND HITS ANDRES.					
373	01:44:40:21	FG GRACE IS FRIGHTENED.					
374	01:44:45:06	FG ANDRES IS ON THE GROUND, HIS HEAD IS BLEEDING, GRACE GETS UP AND RUNS TOWARD MARTÍN.					
		(GRACE) Martín. Martín.	384	01:44:48:08	01:44:50:15	02:07	(GRACE) Martín. Martín.
		(GRACE, CONT.) Get up now, and follow me outside.	385	01:44:51:16	01:44:54:04	02:12	(GRACE, CONT.) Get up now, and follow me outside.
375	01:44:53:17	MS GRACE AND MARTÍN HURRY TOWARD ANOTHER EXIT OF THE STABLES.					

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
		(GRACE, CONT.) Hurry!	386	01:44:54:07	01:44:56:06	01:23	(GRACE, CONT.) Hurry!
376	01:44:55:12	FG THE DOOR DOES NOT OPEN, GRACE COUGHS, PUSHES IT HARD.					
377	01:44:57:00	FG ON THE OUTSIDE A WOODEN DOOR STOP BLOCKING THE DOOR CAN BE SEEN.					
		(GRACE, CONT.) Temo!	387	01:44:59:05	01:45:00:22	01:17	(GRACE, CONT.) Temo!
378	01:45:00:15	EXT. STABLES - NIGHT TEMO USING A BUCKET THROWS WATER TOWARD THE FLAMES.					
379	01:45:02:03	ALTERNATING SCENES, INSIDE AND OUTSIDE THE STABLES, FG GRACE COUGHS AND MARTÍN KEEPS ON PLAYING WITH THE ROCKING HORSE.					
		(GRACE, CONT.) Antonio!	388	01:45:02:03	01:45:04:10	02:07	(GRACE, CONT.) Antonio!
		(GRACE, CONT.) Stay here.	389	01:45:09:19	01:45:11:18	01:23	(GRACE, CONT.) Stay here.
380	01:45:11:16	MS GRACE PICKS UP THE SHOVEL FROM THE GROUND					
381	01:45:12:22	FROM OUTSIDE, THE BURNING STABLES ARE VISIBLE.					
382	01:45:16:16	FG GRACE USES THE SHOVEL TO PRY THE DOOR OPEN.					
383	01:45:22:16	MS GRACE MANAGES TO OPEN A CRACK, MARTÍN PLAYS WITH THE LITTLE HORSE.					
		(GRACE, CONT.) Go! Go!	390	01:45:24:22	01:45:26:21	01:23	(GRACE, CONT.) Go! Go!
384	01:45:26:12	MS MARTÍN CALMLY LEAVES THE STABLES, GRACE STAYS INSIDE.					

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
385	01:45:32:10	MS ANTONIO AND TEMO KEEP CARRYING THE BUCKETS TO PUT OUT THE FIRE.					
386	01:45:36:00	MS MARTÍN PLAYS WITH THE LITTLE HORSE BY THE STABLES DOOR, GRACE DRAGS MÁRQUEZ OUT.					
387	01:45:41:13	EXT. STABLES - NIGHT LS THE STABLES ARE COMPLETELY ENGULFED BY THE FLAMES.					
388	01:45:45:03	INT. HACIENDA, MARTÍN'S ROOM - NIGHT MS GRACE IS SITTING ON THE BED, MARTÍN IS ASLEEP. GRACE TUCKS HIM IN.					
389	01:45:57:21	MS GRACE RUNS HER HAND THROUGH HER HAIR.					
390	01:46:03:03	MS GRACE GETS UP FROM THE BED, BLOWS OUT THE CANDLES.					
391	01:46:07:08	EXT. STABLES - NIGHT LS THE STABLES ARE BURNING. MÁRQUEZ'S SILHOUETTE CAN BE SEEN FROM BEHIND AS HE WATCHES THE FLAMES.					
392	01:46:14:09	EXT. STABLES - EARLY MORNING FG MÁRQUEZ IS KNEELING, HE STARES AT THE NEARLY EXTINGUISHED FIRE. GRACE ARRIVES AND LAYS A HAND ON THE WOUND ON THE BACK OF HIS HEAD.					
393	01:46:21:18	MS GRACE SITS DOWN BESIDE MÁRQUEZ.					
		(GRACE, CONT.) Nicolás...	391	01:46:24:21	01:46:27:00	02:03	(GRACE, CONT.) Nicolás...
		(GRACE, CONT.) Martín...	392	01:46:31:17	01:46:33:14	01:21	(GRACE, CONT.) Martín...

**IN THE FIRE**  
Combined Continuity and Spotting List

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

(GRACE, CONT.) The fire, he... 393 01:46:36:03 01:46:38:00 01:21 (GRACE, CONT.) The fire, he...

(NICOLÁS) Yesterday,  
in the field, Martín took my hand. 394 01:46:42:07 01:46:46:20 04:13 (NICOLÁS) Yesterday,  
in the field, Martín took my hand.

394 01:46:54:08 FG GRACE IS PUZZLED, SHE SIGHS.

(GRACE) You'll need stitches. 395 01:46:59:22 01:47:02:01 02:03 (GRACE) You'll need stitches.

395 01:47:02:02 FG GRACE KNEELS.

(NICOLÁS) Later. 396 01:47:04:07 01:47:06:08 02:01 (NICOLÁS) Later.

396 01:47:06:05 MS MÁRQUEZ STANDS UP  
AND TOGETHER WITH GRACE,  
THEY LOOK AT THE STABLES  
DESTROYED BY FIRE.

397 01:47:07:12 EXT. VILLAGE - DAY  
THE CLOP OF HORSES' HOOVES ECHO  
ON THE QUIET STREET.  
NICOLÁS RIDES HIS HORSE RIGHT  
THROUGH THE  
VILLAGE.

398 01:47:16:10 MS NICOLÁS SITS WITH PRIDE IN THE  
SADDLE,  
RIFLE IN HIS HAND.  
PEASANTS PEEK OUT BEHIND  
SHUTTERED WINDOWS, WATCHING,  
SCARED.

399 01:47:22:15 MS A ROPE IS ATTACHED TO THE  
POMMEL  
OF NICOLÁS' SADDLE.  
THE HORSE IS DRAGGING  
SOMETHING.

400 01:47:29:21 MS THE HORSE CLIMBS THE CHURCH  
STEPS.

401 01:47:35:21 EXT. VILLAGE, GAVIRA'S CHURCH -  
DAY  
NICOLÁS APPROACHES THE STONE

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
		CHURCH.					
402	01:47:53:17	FG NICOLÁS HALTS THE HORSE IN FRONT OF THE CHURCH AND UNTIES THE ROPE.					
403	01:48:00:11	FG GAVIRA STEPS OUTSIDE THE CHURCH.					
404	01:48:02:22	FG NICOLÁS STARES INTO GAVIRA'S EYES, THE HORSE WHINNIES.					
405	01:48:05:21	FG GAVIRA IS SICKENED.					
406	01:48:11:06	FG NICOLÁS TURNS HIS HORSE AROUND AND RIDES OFF, LEAVING WHAT HE WAS CARRYING ON THE GROUND.					
407	01:48:13:18	EXT. CHURCH - DAY ON THE GROUND, THE DRAGGED, SCORCHED CARCASS OF ANDRES BEHIND HIM. ANDRES' BURNT FIST STILL CLUTCHES THE ROSARY.					
408	01:48:23:07	INT. HACIENDA MÁRQUEZ, CHAPEL - MORNING MS GRACE IS SITTING ON A BENCH.					
409	01:48:26:00	MS ANTONIO ENTERS THE CHAPEL AND SITS BEHIND HER.					
410	01:48:33:15	FG GRACE'S EYES ARE RED FROM ALL THE CRYING. ANTONIO SITS IN THE PEW BEHIND HER. HE WAITS PATIENTLY.					
		(GRACE) I saw something.	397	01:48:44:05	01:48:46:06	02:01	(GRACE) I saw something.
		(GRACE, CONT.) During the fire.	398	01:48:48:07	01:48:50:16	02:09	(GRACE, CONT.) During the fire.

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
		(GRACE, CONT.) Something... impossible.	399	01:48:52:18	01:48:57:08	04:14	(GRACE, CONT.) Something... impossible.
		(GRACE, CONT.) If I...	400	01:49:02:21	01:49:04:11	01:14	(GRACE, CONT.) If I...
		(GRACE, CONT.) If my reason...	401	01:49:05:12	01:49:07:18	02:06	(GRACE, CONT.) If my reason...
		(GRACE, CONT.) If I of all people can't see Martín without prejudice,	402	01:49:10:11	01:49:17:10	06:23	(GRACE, CONT.) If I of all people can't see Martín without prejudice,
		then how am I to help him?	403	01:49:20:11	01:49:23:11	03:00	then how am I to help him?
		(ANTONIO) God works through us. It is by his hand you came here.	404	01:49:24:23	01:49:29:11	04:12	(ANTONIO) God works through us. It is by his hand you came here.
		(GRACE) God didn't send me, Father.	405	01:49:31:18	01:49:34:01	02:07	(GRACE) God didn't send me, Father.
		(GRACE, CONT.) If he exists, God abandoned us a long time ago.	406	01:49:36:02	01:49:40:23	04:21	(GRACE, CONT.) If he exists, God abandoned us a long time ago.
411	01:49:42:09	FG GRACE GETS UP AND WALKS TOWARD THE CHAPEL'S DOOR.					
412	01:49:47:14	BG ANTONIO TOO, OUT OF FOCUS, GETS UP TO TRY TO STOP HER.					
		(ANTONIO, CONT.) Do you know what "grace" means?	407	01:49:51:02	01:49:53:11	02:09	(ANTONIO, CONT.) Do you know what "grace" means?
413	01:49:55:01	BG ANTONIO, OUT OF FOCUS, APPROACHES THE ALTAR.					
		(ANTONIO, CONT.) Grace is when... God reaches out to us in moments when we want nothing to do with him.	408	01:49:55:02	01:50:01:01	05:23	(ANTONIO, CONT.) Grace is when... God reaches out to us in moments when we want nothing to do with him.
		(ANTONIO, CONT.) When he puts his faith in us, even when we've lost it in ourselves.	409	01:50:01:02	01:50:05:14	04:12	(ANTONIO, CONT.) When he puts his faith in us, even when we've lost it in ourselves.
414	01:50:03:07	FG ANTONIO TURNS TOWARD GRACE, WALKS UP TO HER.					
		(ANTONIO, CONT.) What I'm trying to say	410	01:50:07:16	01:50:09:10	01:18	(ANTONIO, CONT.) What I'm trying to say

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
		is that perhaps it is you we needed here in this hour of darkness.	411	01:50:09:11	01:50:14:14	05:03	is that perhaps it is you we needed here in this hour of darkness.
		(ANTONIO, CONT.) Not in spite of your beliefs, but because of them.	412	01:50:14:15	01:50:19:01	04:10	(ANTONIO, CONT.) Not in spite of your beliefs, but because of them.
415	01:50:18:08	MS ANTONIO STARES AT GRACE. SHE TURNS HER BACK ON HIM AND LEAVES THE CHAPEL.					
416	01:50:25:06	INT. HACIENDA MÁRQUEZ, MARTÍN'S ROOM MS MARTÍN READS NICOLÁS' FARMER'S ALMANAC, HE IS COMPLETE FOCUS ABSORBED.					
417	01:50:29:20	BG - GRACE COMES BACK, SHE IS OUT OF FOCUS, SHE APPROACHES MARTÍN AND TALKS TO HIM. FG MARTÍN KEEPS READING AND DOES NOT HEAR WHAT GRACE SAYS.					
		(GRACE, with muffled voice) Good morning. Good morning.	413	01:50:31:05	01:50:35:05	04:00	(GRACE, with muffled voice) Good morning. Good morning.
		(GRACE, OS, with muffled voice, CONT.) Martín...	414	01:50:39:08	01:50:40:21	01:13	(GRACE, OS, with muffled voice, CONT.) Martín...
		(GRACE, with muffled voice, CONT.) Look at me.	415	01:50:41:18	01:50:43:21	02:03	(GRACE, with muffled voice, CONT.) Look at me.
418	01:50:42:01	GRACE APPROACHES MARTÍN AND TRIES TO GET HIS ATTENTION. MARTÍN CONTINUES READING.					
		(GRACE, CONT.) Martín, it's time for our morning talk.	416	01:50:45:14	01:50:50:14	05:00	(GRACE, CONT.) Martín, it's time for our morning talk.
419	01:50:47:11	GRACE PULLS THE BOOK AWAY FROM MARTÍN'S HANDS.					



**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
420	01:50:50:19	FG MARTÍN LOOKS AT HER CONFUSED AND DEFEATED.					
421	01:50:54:08	SHOT AND REVERSE SHOT BETWEEN MARTÍN AND GRACE.					
		(MARTÍN) Papa should plant amaranth in the east field.	417	01:50:54:10	01:50:58:05	03:19	(MARTÍN) Papa should plant amaranth in the east field.
		(GRACE) Is that so?	418	01:50:58:06	01:51:00:02	01:20	(GRACE) Is that so?
		(MARTÍN) Amaranth is more tolerant to blight and drought. We had both this year.	419	01:51:00:03	01:51:04:14	04:11	(MARTÍN) Amaranth is more tolerant to blight and drought. We had both this year.
		(GRACE) All right. We'll tell him tonight.	420	01:51:06:01	01:51:09:08	03:07	(GRACE) All right. We'll tell him tonight.
		(MARTÍN) We should tell the other farmers in the village, too.	421	01:51:10:05	01:51:12:21	02:16	(MARTÍN) We should tell the other farmers in the village, too.
		(GRACE) And why would you like to do that?	422	01:51:12:22	01:51:15:11	02:13	(GRACE) And why would you like to do that?
		(MARTÍN) So they don't burn our house down.	423	01:51:17:01	01:51:19:21	02:20	(MARTÍN) So they don't burn our house down.
		(GRACE) Only that?	424	01:51:19:22	01:51:22:00	02:02	(GRACE) Only that?
		(GRACE) - Or could it be that you also don't want them to go hungry? (MARTÍN) - No, only that.	425	01:51:22:21	01:51:28:00	05:03	(GRACE) - Or could it be that you also don't want them to go hungry? (MARTÍN) - No, only that.
		(GRACE) - Why do you think that they burned down your stables? (MARTÍN) - To punish me.	426	01:51:31:00	01:51:35:13	04:13	(GRACE) - Why do you think that they burned down your stables? (MARTÍN) - To punish me.
		(GRACE) - Why? (MARTÍN) - Because I killed their crops.	427	01:51:36:13	01:51:38:13	02:00	(GRACE) - Why? (MARTÍN) - Because I killed their crops.
		(GRACE) Martín, did you kill their crops?	428	01:51:39:23	01:51:43:18	03:19	(GRACE) Martín, did you kill their crops?

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
		(GRACE, CONT.) Did you sneak out in the middle of the night and release the locusts?	429	01:51:43:19	01:51:47:19	04:00	(GRACE, CONT.) Did you sneak out in the middle of the night and release the locusts?
		(MARTÍN) Maybe.	430	01:51:47:20	01:51:50:01	02:05	(MARTÍN) Maybe.
		(GRACE) And did you also cast a spell on their animals and make them sick and die?	431	01:51:50:02	01:51:55:15	05:13	(GRACE) And did you also cast a spell on their animals and make them sick and die?
422	01:51:54:02	FG MARTÍN NODS.					
		(GRACE) - Martín, did you? (MARTÍN) - No.	432	01:51:55:16	01:51:58:11	02:19	(GRACE) - Martín, did you? (MARTÍN) - No.
		(GRACE) - Well, then it can't be true, can it? (MARTÍN) - What about the man last night?	433	01:51:58:12	01:52:02:22	04:10	(GRACE) - Well, then it can't be true, can it? (MARTÍN) - What about the man last night?
423	01:52:02:06	FG GRACE HESITATES, THEN KNEELS IN FRONT OF MARTIN.					
		(GRACE) Hey, Martín, you did nothing to him.	434	01:52:03:22	01:52:09:10	05:12	(GRACE) Hey, Martín, you did nothing to him.
		(GRACE, CONT.) You didn't do anything.	435	01:52:09:11	01:52:12:11	03:00	(GRACE, CONT.) You didn't do anything.
		(GRACE, CONT.) Do you hear me?	436	01:52:12:12	01:52:14:16	02:04	(GRACE, CONT.) Do you hear me?
		(GRACE, CONT.) He started a fire and it killed him.	437	01:52:14:17	01:52:17:12	02:19	(GRACE, CONT.) He started a fire and it killed him.
424	01:52:17:03	FG MARTÍN NODS.					
425	01:52:18:12	FG MARTÍN REMAINS SILENT, AS HE PLAYS WITH A WOODEN FIGURINE.					
		(GRACE, CONT.) That's what happened.	438	01:52:20:12	01:52:23:01	02:13	(GRACE, CONT.) That's what happened.

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
426	01:52:22:08	FG GRACE SNATCHES IT OUT OF HIS HAND, SHE TRIES TO GET HIM TO LISTEN TO HER AND SHE RAISES HER VOICE; HE REMAINS SILENT.					
		(GRACE, CONT.) Martín, those people are scared, all right?	439	01:52:23:02	01:52:28:03	05:01	(GRACE, CONT.) Martín, those people are scared, all right?
		(GRACE, CONT.) They're scared, and they need something to blame for that fear,	440	01:52:28:04	01:52:30:10	02:06	(GRACE, CONT.) They're scared, and they need something to blame for that fear,
		and it's going to be you, because you are different.	441	01:52:30:11	01:52:35:04	04:17	and it's going to be you, because you are different.
		(GRACE, CONT.) All right?	442	01:52:35:05	01:52:37:05	02:00	(GRACE, CONT.) All right?
		(GRACE, CONT.) Do you understand me?	443	01:52:37:23	01:52:40:01	02:02	(GRACE, CONT.) Do you understand me?
427	01:52:41:09	FG MARTÍN, WORRIED, LOOKS AT GRACE.					
		(MARTÍN) Yes.	444	01:52:42:22	01:52:44:19	01:21	(MARTÍN) Yes.
428	01:52:44:13	EXT. HACIENDA MÁRQUEZ, EMPTY FIELD - AFTERNOON MS NICOLÁS RIDES BESIDE THE RECENTLY CHURNED FIELD. NOTICING SOMETHING STRANGE, NICOLÁS REINS IN HIS HORSE.					
429	01:52:51:01	MS NICOLÁS DISMOUNTS, WALKING INTO THE NEWLY PLANTED FIELD. NICOLÁS REACHES INTO THE SOIL...					
430	01:53:03:17	FG HE PICKS A HANDFUL OF DIRT.					
431	01:53:07:04	CS ON NICOLÁS' HANDS: HE RUNS THE SOIL BETWEEN HIS FINGERS. THERE ARE WHITE GRAINS.					

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
432	01:53:10:09	FG NICOLÁS REALIZES THAT SOMETHING IS WRONG.					
433	01:53:14:19	INT. HACIENDA MÁRQUEZ, DINING HALL - NIGHT FG NICOLÁS WARMS HIMSELF IN FRONT OF THE FIRE. GRACE ENTERS AND APPROACHES HIM.					
		(NICOLÁS) How's Martín?	445	01:53:19:16	01:53:21:19	02:03	(NICOLÁS) How's Martín?
434	01:53:21:10	FG GRACE SIGHS.					
		(GRACE) He understands what happened.	446	01:53:23:19	01:53:26:05	02:10	(GRACE) He understands what happened.
		(GRACE, CONT.) He blames himself.	447	01:53:27:16	01:53:29:21	02:05	(GRACE, CONT.) He blames himself.
435	01:53:30:17	SHOT AND REVERSE SHOT BETWEEN GRACE AND NICOLÁS.					
		(NICOLÁS) What can I do?	448	01:53:31:18	01:53:33:18	02:00	(NICOLÁS) What can I do?
		(GRACE) Treat him like a son.	449	01:53:35:01	01:53:37:03	02:02	(GRACE) Treat him like a son.
		(GRACE, CONT.) Love him...	450	01:53:39:03	01:53:41:07	02:04	(GRACE, CONT.) Love him...
		without judgement.	451	01:53:42:04	01:53:44:01	01:21	without judgement.
		(GRACE, CONT.) He mentioned planting amaranth. Perhaps you could take him back with you.	452	01:53:45:21	01:53:49:15	03:18	(GRACE, CONT.) He mentioned planting amaranth. Perhaps you could take him back with you.
436	01:53:47:08	MS NICOLÁS, OUT OF FOCUS, SHAKES HIS HEAD NO.					
		(NICOLÁS) No.	453	01:53:49:16	01:53:51:07	01:15	(NICOLÁS) No.
		(GRACE) But he needs that. He needs to spend time with you, working in the fields.	454	01:53:51:08	01:53:55:13	04:05	(GRACE) But he needs that. He needs to spend time with you, working in the fields.
		(NICOLÁS) He will work with me.	455	01:53:55:14	01:53:57:23	02:09	(NICOLÁS) He will work with me.

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
		(NICOLÁS, CONT.) But we cannot plant together again.	456	01:54:00:19	01:54:03:14	02:19	(NICOLÁS, CONT.) But we cannot plant together again.
437	01:54:03:23	FG NICOLÁS STARES AT GRACE, SURE OF HIMSELF.					
		(NICOLÁS, CONT.) They've sown my land with salt. Nothing will grow now.	457	01:54:05:17	01:54:10:14	04:21	(NICOLÁS, CONT.) They've sown my land with salt. Nothing will grow now.
438	01:54:07:17	FG GRACE LOOKS BACK AT HIM, SHE DOESN'T UNDERSTAND.					
439	01:54:13:19	MS GRACE, RESIGNEDLY, SITS DOWN NEXT TO NICOLÁS, THEY BOTH REMAIN STILL IN FRONT OF THE FIRE.					
		(GRACE V.O) In the case of common hysteria,	458	01:54:24:01	01:54:26:20	02:19	(GRACE V.O) In the case of common hysteria,
440	01:54:26:11	EXT. HACIENDA MÁRQUEZ, CHAPEL BELL TOWER - DAWN					
		it not infrequently happens that instead of a single major trauma,	459	01:54:27:18	01:54:32:22	05:04	it not infrequently happens that instead of a single major trauma,
441	01:54:31:05	FG HANGING CLOTHES SWAY IN THE WIND.					
		we find a number of partial traumas, forming a group of provoking causes.	460	01:54:33:18	01:54:40:17	06:23	we find a number of partial traumas, forming a group of provoking causes.
442	01:54:36:08	INT. HACIENDA MÁRQUEZ, MARTÍN'S ROOM - DAWN MARTÍN SLEEPS. NICOLÁS' HAND CARESSES HIS HEAD.					
443	01:54:41:14	MS NICOLÁS, SITTING ON MARTÍN'S BED, LOOKS AT HIM AND CARESSES HIM.					
		(GRACE V.O) They are components of a single story of suffering.	461	01:54:41:20	01:54:47:21	06:01	(GRACE V.O) They are components of a single story of suffering.
444	01:54:47:07	MS MARTÍN SUDDENLY WAKES UP.					

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
		(NICOLÁS, in Spanish, undervoice) Ven, ya es hora de levantarse.	462	01:54:50:17	01:54:53:01	02:08	(NICOLÁS, in Spanish, undervoice) Ven, ya es hora de levantarse.
		(GRACE V.O) We must presume, then, that the cyclical trauma,	463	01:54:55:05	01:54:59:19	04:14	(GRACE V.O) We must presume, then, that the cyclical trauma,
445	01:54:56:02	INT. HACIENDA, GRACE'S ROOM - MORNING CS ON A HAND WRITING ON A SHEET OF PAPER USING A NIB.					
		or, more precisely, the memory of that trauma,	464	01:54:59:20	01:55:04:01	04:05	or, more precisely, the memory of that trauma,
446	01:55:00:00	MS GRACE, SITTING AT A DESK, WRITES ON A SHEET OF PAPER.					
		acts as a foreign body	465	01:55:05:01	01:55:08:10	03:09	acts as a foreign body
		which...	466	01:55:10:00	01:55:11:10	01:10	which...
		long after its entry must continue to be regarded as an agent still at work,	467	01:55:12:21	01:55:19:11	06:14	long after its entry must continue to be regarded as an agent still at work,
447	01:55:13:11	FG GRACE LOOKS OUT THE WINDOW AND STANDS UP FROM THE CHAIR.					
448	01:55:16:20	EXT. HACIENDA MÁRQUEZ - DAY CS ON NICOLÁS' HANDS NAILING A WOODEN BOARD TO A TREE TRUNK.					
449	01:55:20:01	CS ON MARTÍN AND NICOLÁS' HANDS.					
		only disappearing once the memory has been vividly provoked.	468	01:55:20:07	01:55:24:08	04:01	only disappearing once the memory has been vividly provoked.
450	01:55:22:10	FG NICOLÁS AND MARTÍN WALKING, ONLY THEIR TORSO IS VISIBLE.					
		(GRACE, V.O) The process must be brought back to its "status nascendi",	469	01:55:25:02	01:55:29:16	04:14	(GRACE, V.O) The process must be brought back to its "status nascendi",

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
451	01:55:26:17	CS ON NICOLÁS AND MARTÍN WORKING.					
452	01:55:29:12	FG STANDING, NICOLÁS LOOKS AT MARTÍN WHO IS WORKING CROUCHED ON THE GROUND.					
		its state of birth.	470	01:55:30:20	01:55:33:16	02:20	its state of birth.
453	01:55:31:00	EXT. HACIENDA MÁRQUEZ - DUSK LS NICOLÁS TAKES SOME TOOLS OUTSIDE A FENCE AND THEN CLOSES IT.					
454	01:55:38:18	EXT. HACIENDA MÁRQUEZ, BELL TOWER - SUNSET OS, THE TICKING OF A METRONOME.					
		(GRACE, OS) Can you hear it, Martín?	471	01:55:42:22	01:55:45:00	02:02	(GRACE, OS) Can you hear it, Martín?
455	01:55:44:12	INT. HACIENDA MÁRQUEZ, MARTÍN'S ROOM - DAY CS A METRONOME, ON A SMALL TABLE, MARKS TIME. GRACE AND MARTÍN ARE SITTING AT EITHER SIDE OF THE COFFEE TABLE, ONLY THEIR LEGS ARE VISIBLE.					
		(GRACE, CONT.) Each click in rhythm like the one before and the one after.	472	01:55:46:11	01:55:52:15	06:04	(GRACE, CONT.) Each click in rhythm like the one before and the one after.
		(GRACE, CONT.) Each moment no longer and no shorter than any other.	473	01:55:53:12	01:56:01:03	07:15	(GRACE, CONT.) Each moment no longer and no shorter than any other.
456	01:55:55:13	THE SHOT WIDENS TO FRAME GRACE'S ENTIRE BODY, AS SHE SITS FACING MARTÍN. IN FRONT OF HER, THE METRONOME CONTINUES TO MARK TIME.					
		(GRACE, CONT.) Time passing in perfect symmetry.	474	01:56:01:21	01:56:05:20	03:23	(GRACE, CONT.) Time passing in perfect symmetry.

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
		CS ON THE METRONOME THAT SWINGS					
457	01:56:06:01	BACK AND FORTH NEVER CHANGING.					
		MARTÍN, HYPNOTIZED BY THE TICKING,					
458	01:56:07:22	IS STARING INTO THE DISTANCE.					
		(GRACE, CONT. OS) I'm going to name a thing, and you're going to tell me how it makes you feel.	475	01:56:09:23	01:56:14:08	04:09	(GRACE, CONT. OS) I'm going to name a thing, and you're going to tell me how it makes you feel.
		FG THE METRONOME KEEPS TICKING, BG GRACE IS OUT OF FOCUS.					
459	01:56:14:13						
		(GRACE) - Horses.					(GRACE) - Horses.
		(MARTÍN, OS) - I like to ride horses.	476	01:56:15:13	01:56:19:12	03:23	(MARTÍN, OS) - I like to ride horses.
		(MARTÍN, CONT. OS) But they smell very bad.	477	01:56:19:13	01:56:21:17	02:04	(MARTÍN, CONT. OS) But they smell very bad.
		(GRACE) - Yellow clovers.					(GRACE) - Yellow clovers.
		(MARTÍN, OS) - I hate them.	478	01:56:23:19	01:56:27:05	03:10	(MARTÍN, OS) - I hate them.
		(GRACE) - Why?					(GRACE) - Why?
		(MARTÍN, OS) - Because they remind me of Mama.	479	01:56:27:06	01:56:31:02	03:20	(MARTÍN, OS) - Because they remind me of Mama.
		(GRACE) Tell me about her.	480	01:56:32:02	01:56:34:01	01:23	(GRACE) Tell me about her.
		FG MARTÍN IN CLOSE-UP, STARING INTO					
		SPACE, ANSWERS GRACE'S					
460	01:56:36:19	QUESTIONS.					
		(MARTÍN) She smelled like lavender and her hair was the colour of burnt coffee.	481	01:56:37:21	01:56:44:03	06:06	(MARTÍN) She smelled like lavender and her hair was the colour of burnt coffee.
		EXT. DAY - FLASHBACK					
		FG ISABELLA SMILES AT MARTÍN, AND LAUGHING,					
		SHE LAYS DOWN AMONG THE YELLOW FLOWERS OF A					
461	01:56:39:13	MEADOW.					



**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
		(GRACE, OS) - How did she make you feel? (MARTÍN, OS) - Safe.	482	01:56:44:04	01:56:48:12	04:08	(GRACE, OS) - How did she make you feel? (MARTÍN, OS) - Safe.
462	01:56:45:22	INT. HACIENDA MÁRQUEZ, MARTÍN'S ROOM - DAY IMAGES OF GRACE AND MARTÍN TALKING, ALTERNATE WITH THE FLASHBACKS.					
463	01:56:48:17	EXT. DAY - FLASHBACK FG ISABELLA READS MARTÍN A BOOK.					
		(GRACE, OFF STAGE) That sounds very nice.	483	01:56:50:19	01:56:53:12	02:17	(GRACE, OFF STAGE) That sounds very nice.
464	01:56:51:09	CS ON ISABELLA'S HANDS, INDICATING THE SPOT IN THE BOOK.					
465	01:56:53:08	FG MARTÍN STARES AT HIS MOTHER READING.					
		(GRACE, CONT. OFF STAGE) Why would you dislike that feeling, Martín?	484	01:56:53:13	01:56:56:21	03:08	(GRACE, CONT. OFF STAGE) Why would you dislike that feeling, Martín?
		(MARTÍN) Because it's a lie. We're not safe.	485	01:56:56:22	01:57:00:16	03:18	(MARTÍN) Because it's a lie. We're not safe.
466	01:56:57:02	INT. HACIENDA MÁRQUEZ, MARTÍN'S ROOM - DAY					
		(MARTÍN) We're all going to die because of me.	486	01:57:00:17	01:57:02:17	02:00	(MARTÍN) We're all going to die because of me.
467	01:57:02:22	EXT. DAY - FLASHBACK CS ON ISABELLA'S BLOODIED FACE, HIDDEN AMONG THE YELLOW FLOWERS.					
468	01:57:05:00	HACIENDA MÁRQUEZ, MARTÍN'S ROOM - DAY FG GRACE LOOKS AT MARTÍN DISTURBED.					

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
469	01:57:07:15	FG MARTÍN BECOMES PUSHY, GRACE LOOKS AT HIM INCREASINGLY DISTURBED.					
		(MARTÍN) - What is your lie? (GRACE) - What?	487	01:57:07:22	01:57:10:14	02:16	(MARTÍN) - What is your lie? (GRACE) - What?
		(MARTÍN) What is your lie?	488	01:57:14:13	01:57:16:17	02:04	(MARTÍN) What is your lie?
470	01:57:16:07	FG THE METRONOME CONTINUES TICKING HYPNOTICALLY. BG GRACE'S IMAGE IS OUT OF FOCUS.					
471	01:57:19:03	FG MARTÍN STARES AT GRACE PERSISTENTLY.					
		(MARTÍN, CONT.) What-is-your-lie?	489	01:57:20:09	01:57:25:20	05:11	(MARTÍN, CONT.) What-is-your-lie?
472	01:57:26:01	SHOT AND REVERSE SHOT BETWEEN MARTÍN AND GRACE. FG GRACE LOOKS AT MARTÍN BEWILDERED, ALMOST HYPNOTIZED.					
		(MARTÍN, CONT.) What is your lie?	490	01:57:27:01	01:57:33:08	06:07	(MARTÍN, CONT.) What is your lie?
		(GRACE) That I'm a fraud.	491	01:57:38:06	01:57:40:12	02:06	(GRACE) That I'm a fraud.
		(GRACE, CONT.) That I repeat the teachings of great men, but I'm not one of them.	492	01:57:41:20	01:57:47:16	05:20	(GRACE, CONT.) That I repeat the teachings of great men, but I'm not one of them.
		(GRACE, CONT.) That I'll travel to the edge of the world to prove myself, only to fail.	493	01:57:52:21	01:57:58:01	05:04	(GRACE, CONT.) That I'll travel to the edge of the world to prove myself, only to fail.
473	01:57:59:10	MARTÍN SHIFTS HIS EYES TO THE METRONOME, WHICH SUDDENLY STOPS.					
474	01:58:01:18	RELEASED FROM THE HYPNOSIS, GRACE CAN FINALLY BREATHE. FROM BEHIND THE METRONOME, HER IMAGE FROM OUT OF FOCUS BECOMES CLEAR.					

**IN THE FIRE**  
Combined Continuity and Spotting List

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

475	01:58:05:04	FG MARTÍN LOOKS DOWN, AS IF NOTHING HAD HAPPENED.					
476	01:58:10:06	GRACE, UPSET, GETS UP AND IS ABOUT TO LEAVE, BUT THEN STOPS.					
		(GRACE, CONT.) Those aren't lies.	494	01:58:18:13	01:58:20:14	02:01	(GRACE, CONT.) Those aren't lies.
477	01:58:23:03	FG MARTÍN STARES INTO GRACE'S EYES AGAIN.					
		(GRACE, CONT.) They're fears.	495	01:58:26:01	01:58:28:15	02:14	(GRACE, CONT.) They're fears.
478	01:58:28:09	MS GRACE TURNS AND WALKS OUT THE DOOR.					
479	01:58:30:03	EXT. HACIENDA MÁRQUEZ, OUTER COURTYARD - DAY GRACE LINGERS ON THE THRESHOLD. SHE WALKS DOWN THE STAIRS AT THE ENTRANCE, SHAKEN BY WHAT HAS JUST HAPPENED.					
480	01:58:45:08	OS SOMEONE CLEARS HIS THROAT. FG GRACE TURNS AROUND AND SEES TEMO.					
		(GRACE) - Temo? (TEMO, IN Quechua)- Uma wakcha kunan.	496	01:58:47:04	01:58:50:03	02:23	(GRACE) - Temo? (TEMO, IN Quechua)- Uma wakcha kunan.
		(GRACE) What is it?	497	01:58:50:06	01:58:52:06	02:00	(GRACE) What is it?
481	01:58:51:17	MS TEMO HANDS GRACE HIS WORK BAG. HE IS SCARED.					
482	01:58:53:17	EXT. HACIENDA MÁRQUEZ, COURTYARD - DUSK FG GRACE WALKS BRISKLY, BAG IN HAND.					
483	01:58:57:15	FG GRACE WALKS TOWARDS THE OPEN DOOR OF A SMALL APARTMENT.					

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
		INT. MARIA'S COTTAGE, BEDROOM - DUSK GRACE ENTERS, FINDING NICOLÁS STANDING OVER THE BED. HE HOLDS A CANDLE AND A SCARF OVER HIS MOUTH.					
484	01:59:06:10						
485	01:59:10:19	FG GRACE APPROACHES MARIA'S BED.					
		OS MARIA, LYING IN BED, MOANS. FG ALSO GRACE PUTS A HANDKERCHIEF OVER HER MOUTH.					
486	01:59:18:16						
487	01:59:24:22	MS GRACE PULLS OUT SOME TOOLS FROM THE BAG.					
488	01:59:29:16	THE CAMERA SHIFTS TO MARIA'S BED, SHE IS MOANING.					
489	01:59:33:14	MS GRACE CHECKS HER UP USING A METAL STICK. SHE DOES NOT TOUCH HER WITH HER HANDS.					
490	01:59:47:21	THE CAMERA SHIFTS TO GRACE'S FACE. SHE TAKES THE HANDKERCHIEF OFF HER MOUTH AND LOOKS AT NICOLÁS.					
491	02:00:01:04	GRACE COMES OUT OF THE BEDROOM AND WALKS UP TO NICOLÁS. THE CLOSE-UP ON THEIR FACES.					
		(GRACE) I believe it to be typhus.	498	02:00:05:11	02:00:07:15	02:04	(GRACE) I believe it to be typhus.
		(NICOLÁS) - Plague. (GRACE) - It's spread by lice.	499	02:00:08:14	02:00:11:21	03:07	(NICOLÁS) - Plague. (GRACE) - It's spread by lice.
		(GRACE, CONT.) I need you to go inside and burn everything that she could have touched in the last few days.	500	02:00:11:22	02:00:16:01	04:03	(GRACE, CONT.) I need you to go inside and burn everything that she could have touched in the last few days.

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Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
492	02:00:15:22	INT. HACIENDA MÁRQUEZ, DINING HALL - NIGHT FG NICOLÁS REMOVES THE TABLECLOTH FROM THE TABLE, SPILLING WHAT IS ON IT ONTO THE FLOOR.					
		(GRACE, CONT. OFF STAGE) Linens, blankets, clothing... Anything that could spread the disease.	501	02:00:16:02	02:00:20:14	04:12	(GRACE, CONT. OFF STAGE) Linens, blankets, clothing... Anything that could spread the disease.
493	02:00:20:07	INT. HACIENDA MÁRQUEZ, MARTÍN'S ROOM - NIGHT MS MÁRQUEZ STRIPS MARTÍN'S BED OF PILLOWS, SHEETS, BLANKET.					
		(GRACE, CONT. OFF STAGE) Do you understand?	502	02:00:20:15	02:00:22:20	02:05	(GRACE, CONT. OFF STAGE) Do you understand?
494	02:00:23:15	FG MARTÍN WATCHES THE SCENE, HE FEELS COLD.					
495	02:00:25:17	MS MARTÍN IS SITTING ON THE GROUND IN HIS UNDERWEAR, SHIVERING FROM THE COLD. NICOLÁS THROWS ON THE GROUND UNDERGARMENTS AND CLOTHING TO BE BURNED.					
496	02:00:28:11	MS NICOLÁS SPOTS MARTÍN, WHO'S ALONE AND FRIGHTENED.					
497	02:00:31:09	FG MARTÍN IS SCARED. NICOLÁS' APPROACHING FOOTSTEPS ARE HEARD.					
498	02:00:33:23	FG NICOLÁS STARES AT MARTÍN, HE TOO IS FRIGHTENED.					
		(NICOLÁS, in Spanish) Te prometo que vas a estar bien.	503	02:00:41:05	02:00:44:01	02:20	(NICOLÁS, in Spanish) Te prometo que vas a estar bien.
		(NICOLÁS, in Spanish) Ya verás.	504	02:00:46:08	02:00:48:01	01:17	(NICOLÁS, in Spanish) Ya verás.

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
499	02:00:49:05	MS NICOLÁS AND MARTÍN, SITTING ON THE FLOOR, LOOK AT EACH OTHER.					
500	02:00:54:03	EXT. HACIENDA MÁRQUEZ, COURTYARD - NIGHT THE PILE OF CLOTHES AND LINENS BURNS. NICOLÁS, WITH HIS MOUTH AND NOSE COVERED BY A HANDKERCHIEF, TAKES OFF HIS JACKET AND SHIRT AND BURNS THEM TOO.					
501	02:01:01:06	FG NICOLÁS UNCOVERS HIS MOUTH AND CONTINUES TO WATCH THE FLAMES.					
502	02:01:05:03	INT. MARIA'S COTTAGE - DAWN FG GRACE PUTS HER TOOLS BACK IN PLACE.					
503	02:01:10:00	MS ANTONIO STANDS IN THE BEDROOM DOORWAY. GRACE LOOKS HELPLESSLY AT MARIA AND THEN AT ANTONIO.					
504	02:01:16:10	FG ANTONIO, IN SILENCE, LOOKS AT MARIA WHO CONTINUES TO MOAN.					
505	02:01:18:22	FG GRACE, DISTRESSED, EXITS THE ROOM AND LEAVES ANTONIO ALONE.					
506	02:01:25:11	MS SEEN FROM BEHIND, GRACE MOVES TOWARDS THE EXIT.					
507	02:01:32:14	MS ANTONIO BLESSES MARIA WITH HOLY WATER AND RECITES A PRAYER IN LATIN.					
		(ANTONIO, in Latin) Through this Holy Unction of oil and through the great goodness of his mercy...	505	02:01:32:20	02:01:39:05	06:09	(ANTONIO, in Latin) Through this Holy Unction of oil and through the great goodness of his mercy...

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
508	02:01:39:09	EXT. MARIA'S COTTAGE MÁRQUEZ COURTYARD - DAWN MS GRACE LEAVES THE HOUSE, OUT OF FOCUS AT FIRST, HER IMAGE BECOMES CLEARER AS SHE COMES OUT.					
509	02:01:47:20	FG GRACE IS EXHAUSTED, SHE IS ABOUT TO CRY.					
510	02:01:59:08	MS GRACE REMAINS STILL AND LOOKS AT NICOLÁS WHO IS NOT FAR AWAY, HER LOOK SPEAKS VOLUMES. NICOLÁS DOES NOT FAZE, HE TAKES OFF HIS HAT AND BEGINS TO WALK AWAY.					
511	02:02:15:08	MS GRACE RUNS AFTER NICOLÁS.					
		(GRACE, crying) Nicolás!	506	02:02:15:10	02:02:17:03	01:17	(GRACE, crying) Nicolás!
		(GRACE, CONT. crying) I can't... do this.	507	02:02:18:00	02:02:20:09	02:09	(GRACE, CONT. crying) I can't... do this.
512	02:02:18:12	FG GRACE BURSTS INTO TEARS.					
		(GRACE, CONT. crying) I'm not who you think I am.	508	02:02:26:07	02:02:29:14	03:07	(GRACE, CONT. crying) I'm not who you think I am.
513	02:02:28:22	FG NICOLÁS LOOKS AT GRACE, HE IS DISMAYED. HE WALKS UP TO HER AND TRIES TO CALM HER DOWN.					
		(NICOLÁS) No.	509	02:02:30:11	02:02:31:18	01:07	(NICOLÁS) No.
		(NICOLÁS, CONT.) No.	510	02:02:33:03	02:02:34:18	01:15	(NICOLÁS, CONT.) No.
		(GRACE) - I'm a fraud. (NICOLÁS) - For the first time, I know my son and he knows me.	511	02:02:35:18	02:02:42:13	06:19	(GRACE) - I'm a fraud. (NICOLÁS) - For the first time, I know my son and he knows me.

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
		(NICOLÁS, CONT.) This... This is just science, a disease.	512	02:02:43:17	02:02:48:23	05:06	(NICOLÁS, CONT.) This... This is just science, a disease.
		(NICOLÁS, CONT.) But what you have done with my son is a miracle.	513	02:02:49:00	02:02:52:20	03:20	(NICOLÁS, CONT.) But what you have done with my son is a miracle.
514	02:02:53:00	FG GRACE LOOKS AT HIM, STILL FEELING UNSURE.					
		(ANTONIO) She's gone.	514	02:02:55:08	02:02:56:10	01:02	(ANTONIO) She's gone.
515	02:02:55:15	MS ANTONIO IS ON THE DOORSTEP.					
516	02:02:58:02	FG NICOLÁS SQUEEZES GRACE'S ARM, AND LOOKS AT ANTONIO. GRACE LOOKS AT ANTONIO TOO.					
		(ANTONIO, CONT.) It's God's will.	515	02:03:00:02	02:03:02:00	01:22	(ANTONIO, CONT.) It's God's will.
517	02:03:02:15	FG NICOLÁS NODS AND WALKS AWAY.					
518	02:03:06:07	LS IN THE FRONT YARD OF MARIA'S HOUSE. ANTONIO, GRACE AND NICOLÁS CONTINUE ON THEIR WAY.					
519	02:03:11:11	INT. PEASANT COTTAGE - DAWN FATHER GAVIRA ADMINISTERS LAST RITES TO AN ELDERLY MAN. CS ON HIS HAND WHILE WITH HOLY OIL HE TOUCHES THE FACE, EARS, EYES, NOSE, MOUTH AND HANDS OF THE SICK PERSON.					
		(FATHER GAVIRA, in Latin) ..committed by evil use of sight, hearing,	516	02:03:11:19	02:03:17:04	05:09	(FATHER GAVIRA, in Latin) ..committed by evil use of sight, hearing,
		smell, taste and speech, touch,	517	02:03:17:05	02:03:20:17	03:12	smell, taste and speech, touch,
		ability to walk.	518	02:03:21:22	02:03:24:04	02:06	ability to walk.



**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
520	02:03:24:00	MS FATHER GAVIRA LAYS HIS HANDS ON THE MAN'S FACE.					
		(FATHER GAVIRA, in Latin) Amen.	519	02:03:26:11	02:03:28:05	01:18	(FATHER GAVIRA, in Latin) Amen.
521	02:03:33:21	BESIDE THE BED, THERE ARE A SERIOUS LOOKING BOY AND A CRYING WOMAN. FATHER GAVIRA LOOKS AT THEM AND LEAVES THE HOUSE.					
522	02:03:40:20	EXT. PEASANT COTTAGE - DAY FG FATHER GAVIRA IS ON HIS WAY OUT, HE LOOKS OUTSIDE THE DOOR, HE HESITATES. OS THE VILLAGERS SHOUT, THEIR VOICES OVERLAPPING.					
		(MEN, TOGETHER, in Spanish) ¡Padre! ¡Padre! ¡Salve a mis hijos!	520	02:03:42:13	02:03:46:09	03:20	(MEN, TOGETHER, in Spanish) ¡Padre! ¡Padre! ¡Salve a mis hijos!
		(MAN, in Spanish) ¡Por favor! ¡Nuestros hijos!	521	02:03:46:10	02:03:52:12	06:02	(MAN, in Spanish) ¡Por favor! ¡Nuestros hijos!
523	02:03:50:13	FG FATHER GAVIRA NODS READY TO LISTEN.					
		(MAN, in Spanish) No tenemos a dónde ir.	522	02:03:53:15	02:03:57:03	03:12	(MAN, in Spanish) No tenemos a dónde ir.
524	02:03:56:10	MANY VILLAGERS ARE GATHERED IN FRONT THE HOUSE, ASKING FATHER GAVIRA FOR HELP. THEY TOUCH HIM, THEY ARE HOLDING ROSARY BEADS, WOMEN HOLD THEIR CHILDREN.					
		(MAN, in Spanish) ¡Ayuda, Padre!	523	02:03:57:04	02:03:59:23	02:19	(MAN, in Spanish) ¡Ayuda, Padre!
		(FATHER GAVIRA, in Spanish) ¡Mis hijos! ¡Mis hijos!	524	02:04:05:01	02:04:08:00	02:23	(FATHER GAVIRA, in Spanish) ¡Mis hijos! ¡Mis hijos!
		(FATHER GAVIRA, in Spanish, CONT.) Dios no ha olvidado su familia.	525	02:04:08:15	02:04:11:06	02:15	(FATHER GAVIRA, in Spanish, CONT.) Dios no ha olvidado su familia.

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
525	02:04:08:19	FG THE CROWD FALLS SILENT. BESIDES FATHER GAVIRA, ONLY CHILDREN CAN BE HEARD CRYING.					
		(FATHER GAVIRA, in Spanish, CONT.) Dios no ha olvidado su gente.	526	02:04:11:09	02:04:14:13	03:04	(FATHER GAVIRA, in Spanish, CONT.) Dios no ha olvidado su gente.
		(FATHER GAVIRA, in Spanish, CONT.) Solo os manda pruebas.	527	02:04:14:14	02:04:16:22	02:08	(FATHER GAVIRA, in Spanish, CONT.) Solo os manda pruebas.
		(FATHER GAVIRA, in Spanish, CONT.) No, no nos quedaremos de brazos cruzados mientras el Maligno nos ataca.	528	02:04:17:22	02:04:23:19	05:21	(FATHER GAVIRA, in Spanish, CONT.) No, no nos quedaremos de brazos cruzados mientras el Maligno nos ataca.
526	02:04:24:23	FG THE CROWD CHEERS FATHER GAVIRA.					
		(FATHER GAVIRA, in Spanish, CONT.) Es hora de hacer la voluntad de Dios.	529	02:04:25:06	02:04:28:10	03:04	(FATHER GAVIRA, in Spanish, CONT.) Es hora de hacer la voluntad de Dios.
527	02:04:29:14	EXT. HACIENDA MÁRQUEZ, OUTER COURTYARD - DAY FG TEMO CLEANS THE RIFLE.					
528	02:04:33:22	INT. HACIENDA MÁRQUEZ, DINING HALL - DAY MS NICOLÁS REMOVES ISABELLA'S PORTRAIT FROM THE WALL.					
529	02:04:41:11	MS NICOLÁS CUTS THE IMAGE OUT OF THE FRAME.					
530	02:04:53:08	EXT. HACIENDA MÁRQUEZ, OUTER COURTYARD - DAY FG NICOLÁS CARRIES A WOOD CHEST OUTSIDE. MS TEMO READIES A HORSE					
		(NICOLÁS, QUECHUA) Maskhay nan.	530	02:04:59:10	02:05:02:05	02:19	(NICOLÁS, QUECHUA) Maskhay nan.

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
531	02:05:02:09	ALTERNATING SCENES, EXTERIOR AND INTERIOR OF THE HACIENDA. INT. FG NICOLÁS CUTS THE CANVAS OF THE PAINTING AND REMOVES IT FROM THE FRAME.					
532	02:05:10:01	EXT. CS ON THE OPEN CHEST CONTAINING SILVERWARE AND DOCUMENTS.					
533	02:05:12:08	FG NICOLÁS LOOKS STRAIGHT AHEAD. LS TEMO LEAVES RIDING A HORSE.					
534	02:05:17:09	INT. HACIENDA MÁRQUEZ, MARTÍN'S ROOM - DAY FG GRACE GRABS SOME BOOKS FROM THE SHELF, TO PREPARE MARTÍN'S SUITCASE.					
		(GRACE) - Which books would you like me to pack? (MARTÍN) - We won't have room.	531	02:05:18:14	02:05:23:13	04:23	(GRACE) - Which books would you like me to pack? (MARTÍN) - We won't have room.
535	02:05:20:19	FG MARTÍN, DEJECTED, KEEPS HIS EYES LOWERED.					
536	02:05:25:06	FG GRACE SIGHS. SHE HOLDS BACK HER TEARS.					
		(GRACE) The violin, then. We must bring this.	532	02:05:28:23	02:05:32:13	03:14	(GRACE) The violin, then. We must bring this.
537	02:05:32:09	FG GRACE CLOSES THE VIOLIN CASE, ONLY HER HANDS CAN BE SEEN, THEN THE CAMERA SHIFTS TO HER FACE.					
		(MARTÍN, undervoice, OS) I'm sorry.	533	02:05:36:16	02:05:38:19	02:03	(MARTÍN, undervoice, OS) I'm sorry.
		(MARTÍN, OS) - I'm sorry. (GRACE) - What?	534	02:05:38:20	02:05:41:05	02:09	(MARTÍN, OS) - I'm sorry. (GRACE) - What?
		(MARTÍN) I'm sorry.	535	02:05:41:06	02:05:43:13	02:07	(MARTÍN) I'm sorry.
		(MARTÍN) I didn't mean to hurt Maria.	536	02:05:43:14	02:05:45:15	02:01	(MARTÍN) I didn't mean to hurt Maria.

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
538	02:05:45:19	FG GRACE IS STUNNED.					
		(MARTÍN) I don't want to leave. I'll be better, I promise.	537	02:05:49:03	02:05:53:01	03:22	(MARTÍN) I don't want to leave. I'll be better, I promise.
		(MARTÍN) Please. I'll think whatever you want me to think. I just want to stay!	538	02:05:53:02	02:05:56:18	03:16	(MARTÍN) Please. I'll think whatever you want me to think. I just want to stay!
539	02:05:57:01	FG GRACE SIGHS.					
540	02:06:00:13	FG GRACE GETS CLOSE TO MARTÍN.					
		(GRACE, OS) Martín, look at me.	539	02:06:03:01	02:06:06:19	03:18	(GRACE, OS) Martín, look at me.
541	02:06:07:14	FG MARTÍN TURNS SLOWLY TOWARD GRACE.					
		(GRACE, CONT.) I can only imagine how confusing this must be for you.	540	02:06:14:05	02:06:20:18	06:13	(GRACE, CONT.) I can only imagine how confusing this must be for you.
		(GRACE, CONT.) This is not your fault.	541	02:06:23:20	02:06:26:12	02:16	(GRACE, CONT.) This is not your fault.
		(GRACE, CONT.) None of this is your fault.	542	02:06:29:14	02:06:33:01	03:11	(GRACE, CONT.) None of this is your fault.
		(GRACE, CONT.) None of it.	543	02:06:36:12	02:06:38:08	01:20	(GRACE, CONT.) None of it.
		(GRACE, CONT.) Now come help me pack.	544	02:06:40:17	02:06:42:14	01:21	(GRACE, CONT.) Now come help me pack.
542	02:06:42:18	EXT. CHURCH - EVENING CLOUDY SKY AND THUNDER SOUNDS.					
543	02:06:52:02	INT. CHURCH - EVENING FATHER GAVIRA IS KNEELING IN FRONT OF THE ALTAR, WITH HIS BACK TURNED.					
544	02:06:57:13	CS ON FATHER GAVIRA'S HAND GRIPPING THE BIBLE.					
545	02:06:59:20	FG FATHER GAVIRA INTENSE LOOK TOWARD THE ALTAR.					

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
		(FATHER GAVIRA, in Spanish) Señor, dame la fortaleza.	545	02:07:00:14	02:07:06:03	05:13	(FATHER GAVIRA, in Spanish) Señor, dame la fortaleza.
546	02:07:06:07	THUNDER RUMBLES OUTSIDE. FG FATHER GAVIRA, SEEN FROM BEHIND, STANDS UP. HE IS HOLDING A MACHETE.					
547	02:07:10:10	EXT. VIEW OF THE CLOUD-COVERED MOUNTAIN - DAY THUNDER RUMBLE.					
548	02:07:14:10	EXT. HACIENDA MÁRQUEZ, COURTYARD - DAY MS NICOLÁS AND ANTONIO WALK UP TO EACH OTHER.					
		(NICOLÁS, in Spanish) - Padre. (ANTONIO) - I'm ready.	546	02:07:14:18	02:07:17:02	02:08	(NICOLÁS, in Spanish) - Padre. (ANTONIO) - I'm ready.
549	02:07:19:07	MS GRACE LEAVES THE HOUSE WITH HER PURSE IN HER HAND. MARTÍN FOLLOWS HER, CARRYING THE VIOLIN CASE.					
		(NICOLÁS) Your things?	547	02:07:22:14	02:07:24:15	02:01	(NICOLÁS) Your things?
		(GRACE) I have all that I need.	548	02:07:25:16	02:07:27:19	02:03	(GRACE) I have all that I need.
550	02:07:27:06	OS AND THEN FG TEMO RETURNS TO THE HACIENDA ON HORSEBACK.					
		(NICOLÁS) Very good.	549	02:07:29:07	02:07:31:09	02:02	(NICOLÁS) Very good.
		(TEMO, in Quechua) Paykuna hamuy.	550	02:07:32:17	02:07:34:15	01:22	(TEMO, in Quechua) Paykuna hamuy.
551	02:07:33:15	FG NICOLÁS AND GRACE LOOK AT EACH OTHER.					
		(NICOLÁS) - They're coming for him. (ANTONIO) - Martín, come inside. Come.	551	02:07:36:06	02:07:41:16	05:10	(NICOLÁS) - They're coming for him. (ANTONIO) - Martín, come inside. Come.
552	02:07:38:03	MS ANTONIO LEADS MARTÍN INTO THE HOUSE.					

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
553	02:07:42:07	FG GRACE LOOKS AT MARTÍN, THEN SHE WALKS UP TO NICOLÁS.					
		(NICOLÁS) If the worst should happen.	552	02:07:45:02	02:07:47:10	02:08	(NICOLÁS) If the worst should happen.
554	02:07:47:14	MS NICOLAS GIVES HER A GUN. NICOLÁS TAKES GRACE'S HAND AND FORCES HER TO TAKE IT.					
		(GRACE) No.	553	02:07:48:22	02:07:50:12	01:14	(GRACE) No.
		(NICOLÁS) They would be cruel.	554	02:07:52:17	02:07:55:00	02:07	(NICOLÁS) They would be cruel.
555	02:07:54:16	NICOLÁS GOES OFF. FG GRACE WATCHES HIM, SHE CLOSES HER EYES, SHE IS TERRIFIED.					
556	02:08:02:02	CS GRACE FIDGETS WITH THE GUN IN HER HANDS.					
557	02:08:04:01	EXT. PATH TO THE HACIENDA - NIGHT A MASS OF PEASANTS AND RANCHERS SWARM ALONG THE ROAD.					
		(CROWD, together, in Spanish) ¡Vamos! ¡Vamos!	555	02:08:05:14	02:08:08:06	02:16	(CROWD, together, in Spanish) ¡Vamos! ¡Vamos!
558	02:08:09:21	MS THE CROWD ADVANCES SHOUTING, ARMED WITH TORCHES AND RIFLES.					
559	02:08:14:00	FG MÁRQUEZ WAITS, RIFLE AIMED, HIDDEN IN THE UNDERBRUSH. OS THE CROWD KEEPS SHOUTING.					
560	02:08:19:01	OS NICOLÁS SHOOTs. MS THE CROWD RETURNS FIRE.					
561	02:08:22:06	INT. HACIENDA MÁRQUEZ, MARTÍN'S ROOM - NIGHT FG GRACE LOOKS OUTSIDE AND THEN LOOKS AT MARTÍN. SHOUTING AND GUNFIRE ARE HEARD OUTSIDE.					

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
562	02:08:27:22	FG GRACE HIDES HER ANXIETY BY SMILING AT MARTÍN,					
		(GRACE) You know what? Martín...	556	02:08:31:01	02:08:33:01	02:00	(GRACE) You know what? Martín...
		(GRACE, CONT.) Why don't you play some music for me? I think that would...	557	02:08:34:16	02:08:37:19	03:03	(GRACE, CONT.) Why don't you play some music for me? I think that would...
		(GRACE, CONT.) - That would make me feel better.					(GRACE, CONT.) - That would make me feel better.
		(MARTÍN, in Spanish) - Sí, señora.	558	02:08:38:15	02:08:42:04	03:13	(MARTÍN, in Spanish) - Sí, señora.
563	02:08:43:01	FG GRACE SITS DOWN, CONTINUING TO LOOK OUTSIDE.					
564	02:08:47:13	FG MARTÍN GRIPS THE VIOLIN AND CLOSES HIS EYES. SHOUTING AND GUNFIRE CAN STILL BE HEARD OUTSIDE.					
565	02:08:55:11	FG GRACE LOOKS OUTSIDE SHE IS WORRIED.					
566	02:08:57:17	MS OUTSIDE THE WINDOW THE CROWD'S TORCHES ARE VISIBLE AS THEY APPROACH.					
567	02:09:03:03	EXT. PATH TO THE HACIENDA - NIGHT MS THE CROWD SHOUTS AND DRAWS NEARER. OS NICOLÁS KEEPS SHOOTING.					
568	02:09:08:22	MS NICOLÁS MOVES AWAY FROM THE ONCOMING CROWD. HE CONTINUES SHOOTING.					
		(NICOLÁS, in Quechua) Temo, kunan!	559	02:09:15:15	02:09:17:18	02:03	(NICOLÁS, in Quechua) Temo, kunan!
569	02:09:18:19	ALTERNATING SCENES, EXTERIOR AND INTERIOR OF THE HACIENDA. INT. GRACE STAYS BY THE WINDOW.					
570	02:09:23:14	EXT. - AS NICOLÁS WALKS AWAY, FROM BEHIND, A BULLET HITS HIM.					

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Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
571	02:09:26:20	INT. - AT THE SAME TIME, A STRING ON THE VIOLIN BREAKS AND MARTÍN INJURES HIS CHEEK.					
		(GRACE) Martín!	560	02:09:27:13	02:09:29:06	01:17	(GRACE) Martín!
572	02:09:28:22	FG MARTÍN AND GRACE LISTEN APPREHENSIVELY TO THE SHOUTS OF THE APPROACHING CROWD. GRACE LOOKS OUT THE WINDOW.					
		(GRACE, CONT.) Martín...	561	02:09:38:19	02:09:40:22	02:03	(GRACE, CONT.) Martín...
573	02:09:39:18	MS MARTÍN HOLDS HIS HAND OUT TO GRACE.					
		(GRACE, CONT.) Let's go.	562	02:09:42:11	02:09:44:03	01:16	(GRACE, CONT.) Let's go.
574	02:09:43:00	GRACE AND MARTÍN HOLD HANDS AND WALK OFF.					
575	02:09:46:23	EXT. HACIENDA MÁRQUEZ, - NIGHT GRACE AND MARTÍN EXIT. ANTONIO IS JUST ARRIVING, TORCH IN HAND.					
		(ANTONIO) Let's get him to the horses.	563	02:09:49:06	02:09:51:07	02:01	(ANTONIO) Let's get him to the horses.
576	02:09:51:11	EXT. HACIENDA MÁRQUEZ, OUTER COURTYARD - NIGHT THE CROWD BREAKS THROUGH THE DOOR AND RUNS TO THE GATE. THEY TRY TO FORCE IT OPEN.					
577	02:09:56:08	EXT. HACIENDA MÁRQUEZ, OUTER COURTYARD - NIGHT MS GRACE AND MARTÍN RUN HOLDING HANDS.					
		(ANTONIO, CONT.) Come!	564	02:09:56:22	02:09:58:09	01:11	(ANTONIO, CONT.) Come!
578	02:09:58:13	MS ANTONIO IS AHEAD OF THEM AND LEADS THEM IN THEIR ESCAPE.					



**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
		ANTONIO, GRACE AND MARTÍN ARRIVE AT THE GATE WHERE THE CROWD IS PUSHING.					
579	02:10:01:07	THE CROWD SHOOTS AT THEM.					
		MS ANTONIO, GRACE AND MARTÍN RUN OFF IN ANOTHER DIRECTION.					
580	02:10:04:12						
		FG THE CROWD MANAGES TO BRING DOWN THE GATE.					
581	02:10:07:19						
		INT. HACIENDA MÁRQUEZ, DINING HALL - NIGHT					
582	02:10:11:00	ANTONIO LEADS THE WAY.					
		(ANTONIO, CONT.) Come!	565	02:10:11:04	02:10:12:21	01:17	(ANTONIO, CONT.) Come!
		EXT. - ONCE THROUGH THE GATE, THE CROWD RUSHES IN PURSUIT OF MARTÍN.					
583	02:10:13:10						
		ANTONIO LEADS GRACE TO THE DOORWAY AT THE END OF THE KITCHEN.					
584	02:10:14:20						
		(ANTONIO, CONT.) These take you to the cold cellar. Here.	566	02:10:14:22	02:10:18:15	03:17	(ANTONIO, CONT.) These take you to the cold cellar. Here.
		ANTONIO JOSTLES GRACE AND MARTÍN THROUGH THE DOOR. BUT ANTONIO DOESN'T FOLLOW THEM.					
585	02:10:17:22	ANTONIO LOCKS THE DOOR.					
		(GRACE) Antonio!	567	02:10:22:22	02:10:24:22	02:00	(GRACE) Antonio!
		FG ANTONIO LOOKS AT THEM WORRIEDLY.					
586	02:10:23:21						
		(ANTONIO) Good luck, Doctor.	568	02:10:26:04	02:10:28:09	02:05	(ANTONIO) Good luck, Doctor.

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
587	02:10:27:12	FG GRACE HESITATES, BUT THEN WALKS ON. ANTONIO, FROM BEHIND THE DOOR, WATCHES THEM LEAVE.					
		(ANTONIO, CONT.) El niño está enfermo.	569	02:10:32:15	02:10:34:14	01:23	(ANTONIO, CONT.) El niño está enfermo.
588	02:10:34:19	ANTONIO PUSHES THE KEY THROUGH THE DOOR'S BARRED WINDOW. IT CLANGS ON THE FAR SIDE.					
589	02:10:38:09	FG ON ANTONIO, WHO KEEPS LOOKING THROUGH THE DOOR. THE CROWD HAS ARRIVED AT THE DOORWAY.					
		(MAN, in Spanish, OS) ¡Padre!	570	02:10:39:20	02:10:41:14	01:18	(MAN, in Spanish, OS) ¡Padre!
590	02:10:43:04	ANTONIO SLOWLY TURNS TOWARD THE DOORWAY.					
		(ANTONIO, in Spanish) Con nuestros votos estamos llamados a ayudar a este niño,	571	02:10:44:20	02:10:49:06	04:10	(ANTONIO, in Spanish) Con nuestros votos estamos llamados a ayudar a este niño,
591	02:10:49:07	FG THE TORCH-WIELDING MOB WAITS. GAVIRA IS AT THEIR FRONT. MACHETE IN HIS FIST.					
		y usar la gracia de Dios para hacerlo... de cualquier manera que se manifieste.	572	02:10:49:07	02:10:55:02	05:19	y usar la gracia de Dios para hacerlo... de cualquier manera que se manifieste.
592	02:10:55:06	FG FATHER GAVIRA POINTS A FINGER AT ANTONIO. THE CROWD IS BEHIND HIM, WEAPONS IN HAND.					
		(FATHER GAVIRA, in Spanish) ¿Ahora estás con ellos?	573	02:10:56:08	02:10:58:13	02:05	(FATHER GAVIRA, in Spanish) ¿Ahora estás con ellos?
		(ANTONIO, in Spanish) La ciencia solo es la herramienta con la que el hombre descubre lo que ya existe.	574	02:10:58:19	02:11:03:14	04:19	(ANTONIO, in Spanish) La ciencia solo es la herramienta con la que el hombre descubre lo que ya existe.

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
		(ANTONIO, in Spanish) Para entender la belleza de la creación de Dios.	575	02:11:03:15	02:11:06:21	03:06	(ANTONIO, in Spanish) Para entender la belleza de la creación de Dios.
		(FATHER GAVIRA, in Spanish) Dios no creó a este niño.	576	02:11:06:22	02:11:08:20	01:22	(FATHER GAVIRA, in Spanish) Dios no creó a este niño.
		(ANTONIO, in Spanish) El Diablo ejerce más poder cuando se toma un camino rápido para formar un juicio.	577	02:11:08:21	02:11:14:00	05:03	(ANTONIO, in Spanish) El Diablo ejerce más poder cuando se toma un camino rápido para formar un juicio.
593	02:11:12:00	FG THE CROWD FALTERS.					
		(ANTONIO, in Spanish, CONT.) No dejemos que nuestra rabia, o indiferencia, o egoísmo...	578	02:11:14:01	02:11:17:10	03:09	(ANTONIO, in Spanish, CONT.) No dejemos que nuestra rabia, o indiferencia, o egoísmo...
594	02:11:16:09	MS GAVIRA DRIVES THE MACHETE INTO ANTONIO'S STOMACH.					
595	02:11:21:02	FATHER GAVIRA SIGHS. ANTONIO COLLAPSES TO THE GROUND.					
		(FATHER GAVIRA, in Spanish) El niño.	579	02:11:26:01	02:11:27:22	01:21	(FATHER GAVIRA, in Spanish) El niño.
596	02:11:27:09	MS BEHIND FATHER GAVIRA, THE CROWD RESPONDS TO HIS COMMAND AND GOES OFF IN PURSUIT.					
		(CROWD, in Spanish) - Vamos, vamos a por el niño. - Vamos!	580	02:11:28:13	02:11:31:16	03:03	(CROWD, in Spanish) - Vamos, vamos a por el niño. - Vamos!
597	02:11:29:13	CS ON ANTONIO'S HAND, LYING LIFELESS ON THE GROUND. NEXT TO HIM ARE HIS GLASSES, WHICH ARE TRAMPLED BY THE CROWD.					
598	02:11:32:21	INT. HACIENDA MÁRQUEZ, CELLAR STAIRS - NIGHT FG USING A LAMP FOR LIGHT, GRACE AND MARTÍN GO DOWN THE CELLAR STAIRS.					

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Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
599	02:11:43:02	EXT. HACIENDA MÁRQUEZ, OUTER COURTYARD - NIGHT GRACE AND MARTÍN REACH THE OUTSIDE.					
600	02:11:46:14	EXT. HACIENDA MÁRQUEZ, OUTER COURTYARD - NIGHT MS GRACE SEES, AT A LITTLE DISTANCE, SOME VILLAGERS WITH TORCHES LOOKING FOR THEM.					
601	02:11:50:13	FG GRACE TAKES THE GUN HIDDEN IN HER BOOTS AND WATCHES THE MEN.					
602	02:11:59:00	FG A HAND GRABS HER SHOULDER. GRACE TURNS, AIMING THE PISTOL. IT'S TEMO. THE INDIAN RAISES A FINGER TO HIS LIPS.					
603	02:12:04:11	FG GRACE RELIEVED SIGHS.					
		(GRACE) Nicolás?	581	02:12:07:10	02:12:09:12	02:02	(GRACE) Nicolás?
604	02:12:08:14	FG TEMO SHAKES HIS HEAD NO.					
605	02:12:10:23	FG GRACE IS DEJECTED AS SHE LOOKS AT TEMO. THEN SHE LOOKS AT MARTÍN. THEY BOTH FOLLOW TEMO.					
		(GRACE, CONT.) Temo!	582	02:12:20:06	02:12:22:00	01:18	(GRACE, CONT.) Temo!
606	02:12:21:04	MS SOME VILLAGERS GET TO TEMO'S HORSE AND UNTIE IT.					
		(CROWD, in Spanish) Vamos, vamos. Aquí están, ¡Aquí están!	583	02:12:24:07	02:12:29:03	04:20	(CROWD, in Spanish) Vamos, vamos. Aquí están, ¡Aquí están!
607	02:12:24:20	FG TEMO AND GRACE ARE UNSURE OF WHAT TO DO. OS VILLAGERS SEE THEM.					

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Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
608	02:12:27:15	MS THE VILLAGERS HEAD TOWARD MARTÍN SCREAMING.					
		(MAN, in Spanish) El niño.	584	02:12:29:04	02:12:31:00	01:20	(MAN, in Spanish) El niño.
609	02:12:30:17	FG GRACE, FRIGHTENED, TRIES TO PROTECT MARTÍN.					
		(MAN, in Spanish) - Máta!o! (TEMO, in Quechua) - Sach'aca.	585	02:12:31:01	02:12:34:02	03:01	(MAN, in Spanish) - Máta!o! (TEMO, in Quechua) - Sach'aca.
		(GRACE) Yes.	586	02:12:35:06	02:12:37:09	02:03	(GRACE) Yes.
610	02:12:37:13	LS THE CROWD APPROACHES IN A MENACING MANNER.					
611	02:12:39:05	FG TEMO UNSHEATHES HIS SABER AND GOES OUT TO FACE THE CROWD.					
		(TEMO, in Quechua) Sach'aca.	587	02:12:43:15	02:12:45:15	02:00	(TEMO, in Quechua) Sach'aca.
612	02:12:46:23	MS TEMO FIGHTS AGAINST THE CROWD OF VILLAGERS TO BUY GRACE AND MARTÍN TIME.					
613	02:12:52:09	FG GRACE TAKES MARTÍN AWAY. ALTERNATING SCENES OF GRACE AND MARTÍN RUNNING AWAY AND OF TEMO FIGHTING THE VILLAGERS.					
		(GRACE) Martín.	588	02:12:52:11	02:12:54:05	01:18	(GRACE) Martín.
614	02:12:58:07	MS GRACE LOOKS AROUND, SHE DOESN'T KNOW WHICH WAY TO GO. MARTÍN LOOKS AT TEMO AND THE VILLAGERS.					
615	02:13:02:18	MS TEMO IS REPEATEDLY STRUCK.					
616	02:13:04:20	MS BEHIND MARTÍN, GRACE, TERRIFIED, GRABS THE GUN.					

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
617	02:13:08:06	MS MARTÍN, WITH HIS BACK TO GRACE, WATCHES THE MEN STRUGGLE. BEHIND HIM, GRACE POINTS THE GUN AT HIM.					
618	02:13:11:22	FG UNAWARE OF HER INTENTION, MARTÍN LOOKS BACK AT HER. GRACE PUSHES MARTIN TO THE SIDE.					
		(GRACE, CONT.) Get behind me, Martín!	589	02:13:14:01	02:13:16:11	02:10	(GRACE, CONT.) Get behind me, Martín!
		(MAN, in Spanish) - Mávalo!	590	02:13:16:12	02:13:18:07	01:19	(MAN, in Spanish) - Mávalo!
619	02:13:20:05	FG GRACE SHOOTS, ALMOST WITHOUT LOOKING. THE CROWD CATCHES UP WITH HER AND TAKES THE GUN OUT OF HER HAND.					
620	02:13:23:14	FG THE CROWD POUNCES UPON GRACE AND DRAGS HER.					
		(GRACE) Martín! No!	591	02:13:24:03	02:13:26:12	02:09	(GRACE) Martín! No!
621	02:13:28:01	FG A MAN HITS GRACE'S HEAD WITH THE BUTT OF THE RIFLE.					
622	02:13:29:03	FADE TO BLACK.					
623	02:13:33:13	OS GASPING BREATHS.					
624	02:13:36:19	EXT. HACIENDA MÁRQUEZ, OUTER COURTYARD - NIGHT FG GRACE OPENS HER EYES, MOANS FROM THE PAIN. SHE IS STRUNG UP ON A POLE. BLOOD FLOWS FROM HER MOUTH AND TEMPLE.					

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COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
625	02:13:44:02	FG FATHER GAVIRA IS ON HIS KNEES, WITH HIS HANDS CLASPED. HE RECITES A PRAYER IN A LOW VOICE. THEN HE MAKES THE SIGN OF THE CROSS.					
626	02:13:48:19	FG GRACE LOOKS AROUND.					
627	02:13:50:10	FG MARTÍN IS ON HIS KNEES, EYES DOWNCAST, IN FRONT OF THE NOW SILENT CROWD.					
628	02:13:52:13	FG IN FRONT OF FATHER GAVIRA THERE IS A STACK OF BOOKS. HE TAKES THE BOOK THAT BELONGED TO GRACE AND STANDS UP, LOOKING AT HER.					
629	02:14:00:08	MS THE STACK OF BOOKS IS AT GRACE'S FEET. NEXT TO IT IS, FATHER GAVIRA, BEHIND HIM IS MARTÍN AND THE CROWD.					
		(FATHER GAVIRA, in Spanish) Y fue arrojado al gran dragón.	592	02:14:03:05	02:14:06:02	02:21	(FATHER GAVIRA, in Spanish) Y fue arrojado al gran dragón.
630	02:14:05:11	MS FATHER GAVIRA TURNS AROUND AND SPEAKS TO THE CROWD.					
		(FATHER GAVIRA, in Spanish, CONT.) La serpiente antigua, se llama el Diablo y Satanás,	593	02:14:06:18	02:14:12:20	06:02	(FATHER GAVIRA, in Spanish, CONT.) La serpiente antigua, se llama el Diablo y Satanás,
631	02:14:08:13	MS FATHER GAVIRA ADDRESSES MARTÍN DIRECTLY.					
632	02:14:12:17	FG GRACE SHAKES HER HEAD IN DESPAIR.					
		el cual engaña al mundo entero.	594	02:14:12:21	02:14:15:15	02:18	el cual engaña al mundo entero.
		(CROWD, TOGETHER, in Latin) Amen!	595	02:14:15:16	02:14:17:16	02:00	(CROWD, TOGETHER, in Latin) Amen!

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
		(FATHER GAVIRA, in Spanish) Y fue arrojado a la tierra.	596	02:14:17:17	02:14:19:13	01:20	(FATHER GAVIRA, in Spanish) Y fue arrojado a la tierra.
633	02:14:18:17	MS FATHER GAVIRA PUTS A HAND ON MARTÍN'S HEAD, WHO PUSHES IT OFF.					
644	02:14:21:05	FG MARTÍN LOOKS DOWN, UPSET. FATHER GAVIRA'S WORDS ECHO IN HIS HEAD.					
		(FATHER GAVIRA, in Spanish, CONT.) Y sus ángeles fueron arrojados con él.	597	02:14:21:08	02:14:25:03	03:19	(FATHER GAVIRA, in Spanish, CONT.) Y sus ángeles fueron arrojados con él.
		(FATHER GAVIRA, in Spanish, CONT.) El ángel del Señor, Miguel, levantó el cielo...	598	02:14:27:14	02:14:32:14	05:00	(FATHER GAVIRA, in Spanish, CONT.) El ángel del Señor, Miguel, levantó el cielo...
645	02:14:34:08	FG MARTÍN TURNS HIS HEAD TOWARD THE FIRE.					
646	02:14:38:04	CS ENGULFED IN FLAMES THERE IS HIS VIOLIN.					
647	02:14:40:08	FG MARTÍN STARES AT THE BURNING VIOLIN.					
648	02:14:42:03	CS AT THAT MOMENT THE TAILPIECE OF THE VIOLIN COMES OFF.					
649	02:14:44:09	MS THE CROWD CHEERS. FG MARTÍN LOOKS AROUND.					
650	02:14:46:10	A HORSE NEIGHS. FG GRACE LOOKS AROUND.					
651	02:14:49:04	FG FATHER GAVIRA LOOKS AROUND.					
652	02:14:50:19	FG A HORSE APPROACHES. THE CAMERA MOVES UP FRAMING NICOLÁS, SLUMPED IN THE SADDLE, COVERED IN BLOOD AND HOLDING HIS GUN.					
653	02:14:54:13	FG MARTÍN LOOKS AT HIM HOPEFUL.					



**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
		(MARTÍN, in Spanish) ¡Papá!	599	02:14:55:02	02:14:56:21	01:19	(MARTÍN, in Spanish) ¡Papá!
654	02:14:55:22	FG THE HORSE STOPS. NICOLÁS SIGHS, EXHAUSTED. HE POINTS HIS GUN STRAIGHT AHEAD.					
655	02:15:02:10	FG GRACE WATCHES NICOLÁS.					
		(MAN, in Spanish) Máta!o! Máta!o! Máta!o!	600	02:15:04:01	02:15:07:22	03:21	(MAN, in Spanish) Máta!o! Máta!o! Máta!o!
656	02:15:04:02	FG NICOLÁS, HURT, SLUMPS IN THE SADDLE. THE CROWD GRABS HIM.					
		(MARTÍN, in Spanish) ¡Papá!	601	02:15:07:23	02:15:09:19	01:20	(MARTÍN, in Spanish) ¡Papá!
657	02:15:08:02	FG MARTÍN LOOKS AT HIM AND YELLS ANGRILY AT THE CROWD.					
658	02:15:09:02	MS THE CROWD DRAGS NICOLÁS.					
		(MARTÍN, in Spanish, CONT.) ¡Papá!	602	02:15:11:05	02:15:13:05	02:00	(MARTÍN, in Spanish, CONT.) ¡Papá!
659	02:15:11:20	EXT. HACIENDA MÁRQUEZ - DAY - FLASHBACK CS ON NICOLÁS AND MARTÍN HOLDING HANDS.					
660	02:15:13:02	EXT. HACIENDA MÁRQUEZ, OUTER COURTYARD - NIGHT THE CROWD ASSAULTS NICOLÁS. BEATDOWN SCENES ALTERNATING WITH FLASHBACKS.					
661	02:15:15:09	INT. HACIENDA MÁRQUEZ, MARTÍN'S ROOM - DAWN - FLASHBACK MARTÍN IS ASLEEP AND NICOLÁS CARESSES HIM.					
		(MEN, in Spanish) Máta!o! Máta!o! Máta!o!	603	02:15:15:11	02:15:18:15	03:04	(MEN, in Spanish) Máta!o! Máta!o! Máta!o!

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Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
662	02:15:18:07	EXT. HACIENDA MÁRQUEZ, OUTER COURTYARD - NIGHT FATHER GAVIRA TOGETHER WITH THE ANGRY MOB STRIKES NICOLÁS REPEATEDLY.					
		(MARTÍN, in Spanish) ¡Papá!	604	02:15:18:16	02:15:20:18	02:02	(MARTÍN, in Spanish) ¡Papá!
663	02:15:19:19	EXT. HACIENDA MÁRQUEZ - DAY - FLASHBACK FG ISABELLA, SMILING, PICKS YELLOW FLOWERS.					
		(MARTÍN, in Spanish, OFFE STAGE) ¡Papá!	605	02:15:21:23	02:15:24:07	02:08	(MARTÍN, in Spanish, OFFE STAGE) ¡Papá!
664	02:15:23:16	EXT. HACIENDA MÁRQUEZ, OUTER COURTYARD - NIGHT FG MARTÍN, ANGRY, RAISES AN ARM AS IF TO MOVE SOMETHING.					
665	02:15:26:06	MS THE CROWD AROUND MÁRQUEZ IS THROWN BACKWARDS ON ALL SIDES.					
666	02:15:28:18	FG GRACE LOOKS AROUND IN DISBELIEF.					
667	02:15:30:09	FG MARTÍN KEEPS MOVING HIS ARM ANGRILY. SOME MEN ARE THROWN AWAY FROM NICOLÁS, OTHERS RUN AWAY.					
668	02:15:32:21	FG FATHER GAVIRA LOOKS AT WHAT IS HAPPENING BEWILDERED.					
669	02:15:37:00	FG MARTIN CRIES IN DESPERATION.					
		(MAN, in Spanish) ¡La mato yo, la bruja!	606	02:15:38:07	02:15:40:07	02:00	(MAN, in Spanish) ¡La mato yo, la bruja!
670	02:15:38:10	FG GRACE LOOKS AT WHAT IS HAPPENING STUNNED.					
671	02:15:39:07	FG A MAN RUNS TOWARD GRACE TO SET FIRE TO THE STACK OF BOOKS.					

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Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
672	02:15:40:11	FG MARTIN IN ANGER MOVES HIS ARM TOWARD THE MAN.					
673	02:15:42:19	MS THE TORCH IN HIS HAND EXPLODES, LIGHTING THE MAN ON FIRE.					
674	02:15:45:15	FG THE MAN SCREAMS, AS HE BURNS.					
675	02:15:46:18	FG GRACE TRIES TO GET LOOSE.					
676	02:15:52:06	FG FATHER GAVIRA, DETERMINED TO KILL MARTÍN, GRABS A VILLAGER'S RIFLE.					
		(FATHER GAVIRA, in Spanish) Vamos a matar...	607	02:15:52:18	02:15:54:17	01:23	(FATHER GAVIRA, in Spanish) Vamos a matar...
		(FATHER GAVIRA, in Spanish, CONT.) Vamos a matar a esos infieles.	608	02:15:54:18	02:15:56:18	02:00	(FATHER GAVIRA, in Spanish, CONT.) Vamos a matar a esos infieles.
677	02:15:58:05	FG GRACE WARNS MARTÍN.					
		(GRACE) Martín!	609	02:15:58:06	02:16:00:09	02:03	(GRACE) Martín!
678	02:16:00:12	FG MARTÍN CRIES. BG FATHER GAVIRA APPROACHES BEHIND HIM TO SHOOT HIM.					
679	02:16:02:22	FG MARTÍN TURNS, STARING RIGHT BACK AT THE PRIEST.					
680	02:16:06:06	FG WHEN GAVIRA PULLS THE TRIGGER, THE RIFLE BACKFIRES, EXPLODING IN HIS HANDS AND FACE.					
681	02:16:07:10	FG GRACE LOOKS AT WHAT IS HAPPENING IN DISBELIEF.					
682	02:16:08:21	FATHER GAVIRA COLLAPSES TO THE GROUND, DEAD. FG MARTÍN WEEPS IN DISBELIEF.					

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COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
683	02:16:11:09	LS THE REMAINING MEN RUN AWAY.					
684	02:16:15:00	FG MARTÍN STARES AT HIS FATHER.					
		(MARTÍN, in Spanish) ¡Papá!	610	02:16:15:19	02:16:17:12	01:17	(MARTÍN, in Spanish) ¡Papá!
685	02:16:16:10	MS NICOLÁS IS LYING ON THE GROUND.					
686	02:16:17:23	FG GRACE CANNOT BELIEVE WHAT SHE SEES.					
687	02:16:20:12	FG NICOLÁS SIGHS. SLOWLY HE GETS UP ON HIS KNEES.					
		(MARTÍN, in Spanish, CONT.) ¡Papá!	611	02:16:22:19	02:16:24:16	01:21	(MARTÍN, in Spanish, CONT.) ¡Papá!
688	02:16:23:21	FG GRACE LOOKS AT NICOLÁS RELIEVED.					
689	02:16:24:20	MS MARTÍN RUNS TOWARD NICOLÁS.					
		(MARTÍN, in Spanish, CONT.) ¡Papá!	612	02:16:25:11	02:16:27:05	01:18	(MARTÍN, in Spanish, CONT.) ¡Papá!
690	02:16:26:16	FG THEY HUG. THEY BOTH CRY.					
691	02:16:34:06	FG ALSO GRACE, STILL HUNG UP BY THE ROPE, WEEPS.					
692	02:16:37:11	FG MARTÍN CRIES IN DESPAIR.					
693	02:16:41:13	FG FATHER GAVIRA IS ON THE GROUND, WITH HIS FACE COVERED IN BLOOD.					
694	02:16:47:10	FADE UP - EXT. MOUNTAIN - NIGHT LS A SINGLE HORSE PLODS DOWN THE MOUNTAIN. GRACE AND MARTÍN WALK IN FRONT OF THE HORSE, CARRYING NICOLÁS.					

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Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
		FADE UP - EXT. TRAIN STATION - DAWN MS SEEN FROM BEHIND, MARTÍN ENTERS THE STATION. NICOLÁS WALKS LEANING AGAINST GRACE.					
695	02:16:58:03						
		FG GRACE HELPS NICOLÁS TO SIT ON A BENCH. SHE SITS NEXT TO HIM.					
696	02:17:12:18						
		FG NICOLÁS' PAIN SHOWN THROUGH HIS FACE.					
697	02:17:22:14						
		(MARTÍN, in Spanish, CONT.) Papá, ¿vamos a viajar en tren?	613	02:17:25:07	02:17:28:01	02:18	(MARTÍN, in Spanish, CONT.) Papá, ¿vamos a viajar en tren?
		(NICOLÁS, in Spanish) Sí.	614	02:17:29:21	02:17:31:18	01:21	(NICOLÁS, in Spanish) Sí.
		(MARTÍN, in Spanish) ¿De verdad? ¿Sí?	615	02:17:32:09	02:17:35:04	02:19	(MARTÍN, in Spanish) ¿De verdad? ¿Sí?
		FG GRACE AND NICOLÁS STAY SEATED ON THE BENCH. MS MARTÍN LOOKS AROUND WITH CURIOSITY.					
698	02:17:32:12						
		FG GRACE LOOKS AT MARTÍN AND TRIES TO SMILE. NICOLÁS LOOKS AT GRACE.					
699	02:17:39:20						
		FG GRACE, CONCERNED, LOOKS AT NICOLÁS					
700	02:17:45:20						
		(GRACE) Nicolás...	616	02:17:46:11	02:17:48:00	01:13	(GRACE) Nicolás...
		(GRACE, CONT.) People...	617	02:17:53:02	02:17:55:03	02:01	(GRACE, CONT.) People...
		(GRACE, CONT.) They won't understand.	618	02:17:57:01	02:17:59:09	02:08	(GRACE, CONT.) They won't understand.
		(NICOLÁS) I killed those men.	619	02:18:04:05	02:18:06:12	02:07	(NICOLÁS) I killed those men.
		FG NICOLÁS LOOKS AT GRACE. SHE SHAKES HER HEAD NO.					
701	02:18:06:16						
		(GRACE) That's not what I saw.	620	02:18:11:03	02:18:13:16	02:13	(GRACE) That's not what I saw.

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
		(NICOLÁS) I killed them. That's what you saw.	621	02:18:14:23	02:18:19:14	04:15	(NICOLÁS) I killed them. That's what you saw.
		(NICOLÁS, CONT.) Nothing else.	622	02:18:20:10	02:18:22:12	02:02	(NICOLÁS, CONT.) Nothing else.
702	02:18:23:07	FG GRACE TURNS HER GAZE AWAY AND SIGHS.					
703	02:18:25:22	MS MARTÍN LOOKS AROUND, INTRIGUED BY THE TRAINS.					
		(NICOLÁS, CONT.) What will become of him?	623	02:18:30:05	02:18:32:19	02:14	(NICOLÁS, CONT.) What will become of him?
704	02:18:34:23	FG GRACE LOOKS AT NICOLÁS, WITH TEARS IN HER EYES.					
		(GRACE) I will protect him.	624	02:18:35:16	02:18:37:21	02:05	(GRACE) I will protect him.
706	02:18:41:09	MS MARTÍN KEEPS WALKING AROUND AMONG THE TRAINS.					
707	02:18:43:20	FG GRACE LOOKS AT HIM AND FINALLY SMILES. THEN SHE TURNS BACK TO NICOLÁS.					
		(GRACE, CONT.) He will be safe...	625	02:18:47:08	02:18:49:07	01:23	(GRACE, CONT.) He will be safe...
		and happy.	626	02:18:52:07	02:18:54:08	02:01	and happy.
708	02:18:57:06	FG NICOLÁS DRAWS HIS LAST BREATH, HIS HEAD RESTS ON GRACE'S SHOULDER. GRACE CRIES.					
709	02:19:13:22	MS GRACE CARESSES NICOLÁS' FACE WHILE MARTÍN CONTINUES TO PLAY.					
710	02:19:20:22	MS GRACE GETS UP AND GETS HERSELF READY TO TALK TO MARTÍN.					
		(GRACE, CONT.) Martín...	627	02:19:26:02	02:19:27:23	01:21	(GRACE, CONT.) Martín...

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
		(GRACE, CONT.) It's time we take our trip.	628	02:19:32:20	02:19:35:08	02:12	(GRACE, CONT.) It's time we take our trip.
711	02:19:34:18	MS GRACE WALKS TOWARD MARTÍN, WHO HEADS TOWARD HER.					
712	02:19:40:16	MS MARTÍN TAKES GRACE'S HAND AND THEY GET ON THE TRAIN.					
713	02:19:44:08	FG AS THEY GET ON, MARTÍN TURNS AROUND TO LOOK ONE LAST TIME AT NICOLÁS.					
714	02:19:48:06	MS NICOLÁS IS MOTIONLESS ON THE BENCH.					
715	02:19:53:02	FG MARTÍN STARES AT HIM AND THEN GETS ON THE TRAIN.					
716	02:19:58:17	FADE TO BLACK.					
717	02:20:06:07	END CREDITS BEGIN. MT IN/OUT OVER BG DIRECTED BY CONOR ALLYN					
718	02:20:10:16	MT IN/OUT OVER BG WRITTEN BY CONOR ALLYN PASCAL BORNO SILVIO MURAGLIA					
719	02:20:14:23	MT IN/OUT OVER BG STORY BY SILVIO MURAGLIA					
720	02:20:18:22	MT IN/OUT OVER BG MIC - DIREZIONE GENERALE CINEMA E AUDIOVISIVO					
721	02:20:23:03	MT IN/OUT OVER BG APULIA FILM COMMISSION					
722	02:20:27:01	MT IN/OUT OVER BG PRODUCED BY SILVIO MURAGLIA					

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
723	02:20:31:01	MT IN/OUT OVER BG PRODUCERS ANDREA IERVOLINO MONIKA BACARDI					
724	02:20:35:06	MT IN/OUT OVER BG PRODUCERS PASCAL BORNO ALAIN GILLISSEN					
725	02:20:39:10	MT IN/OUT OVER BG EXECUTIVE PRODUCERS ANDREA ZOSO CONOR ALLYN					
726	02:20:43:05	MT IN/OUT OVER BG EXECUTIVE PRODUCERS HARRY FINKEL DANIELLE MALONI					
727	02:20:47:05	MT IN/OUT OVER BG EXECUTIVE PRODUCERS WILLIAM V. BROMILEY SHANAN BECKER JOHNATHAN SABA NESS SABAN					
728	02:20:51:13	MT IN/OUT OVER BG EXECUTIVE PRODUCER AMBER HEARD					
729	02:20:55:10	MT IN/OUT OVER BG DIRECTORS OF PHOTOGRAPHY MATT BENDO SIMONE MOGLIÉ					
730	02:20:59:07	MT IN/OUT OVER BG MUSIC COMPOSED BY TEHO TEARDO					
731	02:21:03:11	MT IN/OUT OVER BG EDITOR MARCO PEREZ					
732	02:21:07:10	MT IN/OUT OVER BG COSTUME DESIGNER SABRINA BERETTA					



**IN THE FIRE**  
Combined Continuity and Spotting List

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

733	02:21:11:13	MT IN/OUT OVER BG PRODUCTION DESIGNER FRANCESCO SCANDALE					
734	02:21:15:12	MT IN/OUT OVER BG CASTING BY LISA LONDON, CSA AND CATHERINE STROUD, CSA					
735	02:21:19:10	MT IN/OUT OVER BG AMBER HEARD					
736	02:21:23:13	MT IN/OUT OVER BG EDUARDO NORIEGA					
737	02:21:27:14	MT IN/OUT OVER BG LORENZO McGOVERN ZAINI					
738	02:21:31:17	MT IN/OUT OVER BG SABAN FILMS PRESENTS					
739	02:21:35:16	MT IN/OUT OVER BG AN IERVOLINO AND LADY BACARDI ENTERTAINMENT PRODUCTION					
740	02:21:39:13	MT IN/OUT OVER BG WITH PARADOX STUDIOS AND ANGEL OAK FILMS					
741	02:21:43:16	MT IN/OUT OVER BG IN ASSOCIATION WITH MARGATE HOUSE FILMS					
742	02:21:47:17	CREDIT ROLL START.					

With the Support of

# IN THE FIRE

## Combined Continuity and Spotting List

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

(LOGO)  
REGIONE PUGLIA

(LOGO)  
EUROPEAN UNION

(LOGO)  
PO PUGLIA

(LOGO) AFC - APULIA  
FILM COMMISSION

Line producers  
IVAN D'AMBROSIO  
CHRIS KUMMERFELDT QUIROA  
Unit Production Manager  
RAFFAELE PETRONE  
First Assistant Directors  
ICARO LORENZONI  
RICCARDO ROMBOLI  
Second Assistant Directors  
DIEGO ROSAL CAZALI  
PAOLA VERARDI

### Cast

Grace Burnham  
Don Marquez  
Martin Marquez  
Antonio  
Temo  
Maria  
Father Gaviria  
Andreas  
Isabella  
Doctor  
Eva  
Violin Boy

AMBER HEARD  
EDUARDO NORIEGA  
LORENZO McGOVERN ZAINI  
LUCA CALVANI  
HERBERT IGNACIO  
MONICA CONTINI  
VARI GUGLIUCCI  
ERNESTO MOLINA  
SOPHIE AMBER  
ROMAIN PALACCI  
ISABELLA BENETTON  
MATTIA LOSACCO

Stunt Coordinators  
Assistant Stunt Coordinators  
Stunts

SIMONE BELLÌ  
LIGIA SANDOVAL  
JAVIER MELGAR SANTOVEÑA  
JAVIER MELGAR SANTOVEÑA  
CONCHITA MELGAR  
NICO SERRANO  
LEVI RAMSES  
PLINIO LEPE  
DIEGO BERGANZA  
MILTON GONZÁLEZ  
GUIE CUYUN  
GIOIS ROSSI  
AURORA DI VITO  
GAIA PASSARETTA

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
		Production Coordinator - Italy Production Coordinator - Guatemala Production Secretaries  Unit Set Managers  Assistant Production Coordinator Key Cast & Crew Liaison Key Cast & Crew Liaison Assistants					ARIANNA CAROSI LUIS ANDRÉS SCHWARTZ ENRICO MAGLIOCCA GIUSEPPE AGRUSTA HUMBERTO MAZARIEGOS VITTORIO VENTURA CHIARA ANNICCHIARICO IRENE HERBRUGER ISABEL CACACHO BERNARDO TRIANA
		3 <sup>rd</sup> Assistant Director Script Supervisor					VIVIANA RAIMONDI LAURA CAMPANILE BORIS BLADIMIR VÉLIZ
		Casting - Guatemala Casting Assistant Background Casting & Coordinator					LIGIA SANDOVAL GERMAN ALVAREZ MARCO PEZZELLA
		Assistant Production Designer Art Direction by Art Direction Assistant Set Decorator Set Decorator Assistants  Buyer Graphic Designer Set Dressers  Art Assistants  Storyboard Artist					MYRIAM UGARTE FERNANDO GÁLVEZ ANDREA GALICIA MELISSA FASOLINO ROBERTO AYALA MARTA MARRONE ELENA GENTILE GEPPPO RUBINO ANTONIO CARBONARA VIKI CASAMASSIMA MARTINO TAGLIENTE BENJAMIN TROMBETTA GERARDO PONCIANO ALINA KUMMERFFELDT KEVIN GUEVARA
		Camera Operator Camera First Assistants  Camera Department – Guatemala					PIETRO COMINI KARIM BENHADJ LUIGI PIEPOLI FRANCESCO RIBEZZO JACOB JIMENEZ DE PAZ CARLO PABLO ANZUETO MARIO GODINEZ ROMEO LÓPEZ

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
		D.I.T.					DANIEL LÓPEZ RAPHAEL ZEPEDA MARCO RANIERI ANA CAROLINA SHAW GABRIEL GOMEZ GIOVANNI CINQUEPALMI
		D.I.T. Assistant Video Assist					
		2 <sup>nd</sup> Unit Cinematographer					GIANNI CIGNA
		2 <sup>nd</sup> 2 <sup>nd</sup> Assistant Director					MYTIAN TICAS
		Key Gaffers					WONG REYES NICOLA SAPONARO ANTONIO CHIONNA PIERLUIGI CONTESTABILE LEONARDO CASSANO GERMAN GONZÁLEZ JOEL TALA SIMONE PALMA
		Best Person Electrician Key Electrician Set Electricians					
		Key Grips					MARIO CADAU RODRIGO JIMÉNEZ JUAN JOSÉ CABALLEROS MILO CADAU GIUSEPPE FANELLI PASQUALE DI SANO ELIAS JIMENEZ
		Best Person Grips					
		Dolly Grip Set Grips					
		Wardrobe Supervisor Key Costumer Assistant Costume Designer Set Costumer Assistant Tailors					ANNA PAOLA IOBBI ISAAC CASTELLANOS DALILA SUGLIA TERESA INDIVERI ROSENDA ALVAREZ ROSA CLEMENTE EMMA CARAMASCHI RODRIGO CABRERA MARÍA JOSÉ VELÁSQUEZ DULCE PISQUIY
		Seamstress Wardrobe Assistants					
		Costume Trainee					
		Key Hairstylist					DIANA MENDIZÁBAL TERESA DI SERIO

**IN THE FIRE**  
Combined Continuity and Spotting List

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

Key Makeup Artists

NINA LABUS  
HELENA RAGO  
LUNA TADDONIO  
HANNAH MARROQUÍN  
GIORGIA LIGUORI

Makeup Artist  
Assistant Makeup and Hair

Sound Mixers

CARLOS MARROQUÍN  
VINCENZO SANTO  
JACOB JIMÉNEZ BONILLA  
CORRADO RICCOMINI

Boom Operators

Location Managers

LUIGIA MARINO  
FERNANDO MARTÍNEZ  
GERMAN ÁLVAREZ  
MARA GENTILE

Assistant Location Managers

Construction Coordinators

PASQUALE CAFAGNO  
DAMIANO PASTORESSA  
MICHELLE COLELLA  
ALESSANDRO TISTII  
RITA ALBERGO  
MIRIANA IAMINAFRA  
SILVIO PARADISO

Construction Foreman  
Assistant Construction Foreman  
Construction Buyers

Set Painter Artist

Property Masters

BIAGIO CAPONE  
ALEXANDER SOSA  
FRANCO MOLLIKA  
PASQUALE CAFAGNO  
ALESSANDRO TISTI  
ELENA GENTILE

Assistant Property Master  
Pre-Production Prop Master  
Pre-Production Assistant Prop  
Master  
Property Buyer

Animal Wrangler  
Horse Wranglers

PIERPAOLO  
JORGE MELGAR  
CONCHITA MELGAR  
ALEJANDRA SEGURA

Horse Wrangler Assistant

Head of Communication and  
Marketing  
Marketing Coordinator

EDVIGE DE TOMMASO  
DANIELE PRATOLINI  
CLAUDIA OSTUNI

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
		Communication Coordinator					ELA FRANCONI
		Still Photographer					MICHELE FALLERI
		Behind-the-Scenes					BEATRICE ODDONE
		Unit Publicist Intern					FONTE SILVIA MEO
		Still Photography Intern					
		Special Effects					JOHN TENORIO
		Visual Effects Supervisor					GIUSEPPE SQUILLACI
		Lead Accountant – Italy					LEILA VINCELLI
		Lead Accountant – Guatemala					ABNER HERNANDEZ
		Payroll Accountant					CLAUDIO VILLANOVA
		Accountant Assistants					EDWIN DIAZ
							BEATRICE ZIPPO
		Accountant for ILBE					ALFONSO ELEFANTE
		Payroll Accountant for ILBE					MARIA RUGGIERO
							RITA ROMANELLI
		Production Attorney					CARMEN CHENG
		Legal Consultant					DANIEL ZAMORA
		Legal Delivery Consultant					DANNY TORRES
		Production Legal Coordinator					AJETH SRIKANTHAN
		Assistant Director Trainees					FERNANDO PARADA
							VIVIANA RAIMONDI
							VARINNIA RECINOS
		Drivers					FRANCISCO REYES
							ESTUARDO ZÚÑIGA
		Wardrobe Truck Driver					RODRIGO MÉRIDA
		Camera Truck Driver					NICOLA BARBERA
							PASQUALE DE PADOVA
		First Aid & Medical Services					STUDIO PASSANTINO
		COVI D-19 Compliance Officers					DAVID ÁLVAREZ
							DANILO DELL'OLIO

**IN THE FIRE**  
Combined Continuity and Spotting List

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

Catering Provided by

DELICATESSE

Assistants to Amber Heard

DIEGO COFIÑO  
DONATELLO DI BARI  
BIAGIO LOMBARDI

Key Production Assistant  
Production Assistants

EDDY GAMBOA  
ROBERTA ANCONA  
VITO COFANO  
IVÁN GARCIA  
EUGENIO LADDAGO  
CARLOS ROESCH  
WILLY SEGURA  
ANGELO TRISCIUZZI

Interns

AURORA LOMBARDO  
RITA ALBERGO  
MARIA TERESA MARTINELLI  
MIRIANA LAMINAFRA

Production Services Italy  
Production Services Guatemala

DINAMO FILM  
HUNTER 11

Vendors

COSTRUZIONI SCENOGRAFICHE SCENARREDO SRL - Rome, Italy  
ULG WELDING – Chiquimula, Guatemala  
LABO' DI MARIA CAPPIELLO - Puglia, Italy  
DELL'ANNA ENRICO & MAGGIE ARMSTRONG - Puglia, Italy

Camera, Electric & Grips

D-VISION

Car Rental

EFFECIRENTAL

Costume Suppliers

SELLERIA LA QUERCIA  
ANNAMODE  
E. RANCATI SRL  
MUSA SRL

**IN THE FIRE**  
Combined Continuity and Spotting List

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

Art Department Suppliers

AG OFFICE SRL  
LOIZZO LORENZO BLUSOUNDSTUDIO

Construction Suppliers

SIT-IN BARI SRL  
AMATI PIETRO IMPRESA EDILE

Set Dec Suppliers

LABÒ MARIA CAPIELLO  
ENRICO DELL'ANNA  
MUSA SRL  
SCHIAVI MARCO SRL  
MUSEO AGOSTINELLI  
ARREDAMENTI CINETEATRALI POSTIGLIONE RENATO  
FRATELLI DE ANGELIS SRL  
BOTTEGA D'ARTE MASSIMO BRIAMO  
ERMES DESIGN SRLS  
DEODATO SRL  
ANTICOUSATO DI MARCO VILLASMUNTA  
BUTTAZZO STEFANIA  
ARTE E DISEGNO FORTUNATO  
GRAZIA AMATI  
CERERIA INTRONA  
COSIMO CISTERNINO  
PINTO NICOLA FLOROVIVAISTICA  
PUBBLICITÀ E STAMPA SRL  
FARGTON SRL  
SERRI MARILUCE  
SCHEMA 2



**IN THE FIRE**  
Combined Continuity and Spotting List

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

Props Suppliers

BRINI GENNARO LEGNAMI  
DITTA DERUVO PASQUALE  
PASQUALE ROMITO CATALDO SNC  
LEGNAMI TINELLI SNC  
AGRUSTA MAURIZIO  
SMAR TRADE  
BOTTEGA DEL LIBRO

Insurance

ASSIMOVIE

Costume Suppliers

ANNAMODE  
COSTUMEPOQUE

Hair & Accessories Supplier

MAURIZIO BAZAR

Shoes Supplier

LA FENICE

Jewelry Supplier

PIKKIO

Textiles Supplier

O.B. STOCK

Post-Production Supervisor  
ERIKA SCARAMELLA

Lead Assistant Editor  
Second Assistant Editor

PIETRO FOGLIETTI  
DAVIDE DE MASI

Post Production Facilities  
(LOGO) ARTEVIDEO

Digital Video Post-Production  
(LOGO) LASERFILM

Video Post-Production Supervisor  
Color-Correction

NICOLETTA FRANZÈ  
NAZZARENO NERI

**IN THE FIRE**  
Combined Continuity and Spotting List

COMBINED CONTINUITY & DIALOGUE				MASTER ENGLISH SUBTITLE/SPOTTING LIST			
Sc#	Time Code	Scene Description	Title#	Start	End	Dur	Title
		Color-Correction Assistant Workflow Supervisor Conforming & Deliverables Titles And Graphics Data Manager					ALBERTO BANDINI GABRIELE IOANNUCCI BARBARA MAGRELLI GLAUCO GALARINI DARIO LAURENTI GABRIELE CHITI
		Post-Production Audio (LOGO) LASERFILM					
		Audio Post-Production Supervisor Dubbing Mixer Dubbing Mixer Assistant Re-Recording Mixer					GIANCARLO ABIUSO DAVIDE STORANI STEFANO RONCHETTI FEDERICO COSTANTINI
		Sound Editor Sound Effects					ALESSANDRA PERPIGNANI ALESSANDRO GIACCO
		Visual Effects (LOGO) M74					
		VFX Supervisors					MONICA GALANTUCCI ANDREA BATTISTONI
		VFX Producer					JESSICA ANTONINI
		VFX Coordinator					MICHELE GRECO
		Lead Digital Artist					LUCA D'ANNIBALE
		Digital Artists					GIULIA DE LENA FEDERICA ROSSI ROBERTO MORSON MARCO RICCI GIULIO LAZZARINI ELENA MASSACCESI CLAUDIO LAMPERTI ANNALaura DI COLA MARCO APPOLLONI FLAVIANO BONETTI FABRIZIO LICHERI NICOLA NARDINI NICOLAS D'AMORE MATTEO RICCETTI FEDERICO POSTIGLIONE MATTEO COLONNA FRANCESCO POSSENTI MARCO FRASNELLI ELISA PETRELLI
		Lead 3D Artist					
		3D Artists					
		FX Artists					
		Animator					

**IN THE FIRE**  
Combined Continuity and Spotting List

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

VFX Editor

GIULIANO BRAGA

All Music Written, Recorded, Mised and Produced by  
TEHO TEARDO

Shot on Location at  
OSTUNI

Special Thanks  
COMUNE DI OSTUNI  
GOMMOSITA SHOP  
ANTONIO PICCIRILLI  
BEATRICE ANNICHARICO  
CLAUDIO VECCHIO  
DANIELA ANNICHARICO  
MANFREDI D'AMBROSIO  
MASSIMO CASTELLACCI  
NICOLA VITERBO  
ROBERTO SALTINO

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PRODUCED BY IERVOLINO & LADY BACARDI ENTERTAINMENT S.p.A.  
PRODUCER AS PER ART. 45 OF 22 APRIL 1941 AND FOLLOWING AMENDMENTS

(LOGO) MIC  
DIREZIONE GENERALE CINEMA E AUDIOVISIVO

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**IN THE FIRE**  
Combined Continuity and Spotting List

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

(LOGO) SABAN FILMS

473	02:26:31: 10	END OF CREDITS.					
474	02:26:37:16	LAST FRAME OF MOVIE.					