

NINE BODIES IN A MEXICAN MORGUE

Episode Two: Black Angel

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1

INT. MORGUE, LOS TRIOS MILITARY BASE - DAY 9, 15:00

1

The military base, eight days after the plane crashed.

The steel doors of the morgue SLAM OPEN. Brilliant sunlight streams in. SUBTENIENTE IGNACIO LÓPEZ enters, carrying ten passports and a clipboard. Accompanied by two SOLDIERS and by SÁNCHEZ, who is carrying a CAMERA.

SPANISH DIALOGUE TRANSLATED IN BRACKETS AND SUBTITLED.

LÓPEZ
¿Estás listo?

LÓPEZ
(*You ready for this?*)

SÁNCHEZ
(nervous)
Sí, señor.

SÁNCHEZ
(nervous)
(*Yes, sir.*)

LÓPEZ
Ocho días en la selva. No va
a ser agradable.

LÓPEZ
(*Eight days in the jungle.
They're not going to be
pretty.*)

They move forward. The NINE BODIES - in body-bags - are stretched out on metal tables. A long line disappearing into the distance. Shadows all around.

SÁNCHEZ prepares his digital camera. LÓPEZ nods. The SOLDIERS unzip the first body-bag.

FLASH. The first picture is taken. We do not see the corpse. (*For production purposes, this is SONJA and she is still recognisable.*) LÓPEZ checks the passports, finds the matching face, ticks off a name on the clipboard.

2

INT. OFFICE, LOS TRIOS MILITARY BASE - DAY 9, 15:30

2

CAPITAN GABRIEL VEGA is sitting at his desk with ten PASSPORTS in front of him. As ever, he is insecure, struggling to show leadership. LÓPEZ is with him.

SPANISH DIALOGUE TRANSLATED IN BRACKETS AND SUBTITLED.

VEGA
Aquí, no hay ningún misterio.

VEGA
(*There is no mystery here.*)

LÓPEZ
La vida es un misterio.

LÓPEZ
(*Life is a mystery.*)

VEGA
No hablo de la vida, López.
Concéntrate en el trabajo.

VEGA
(I'm not talking about life, López. You should focus on the job.)

LÓPEZ
(not sorry)
Perdón.

LÓPEZ
(not sorry)
(I'm sorry.)

VEGA
Diez pasaportes. Nueve
cuerpos. ¿Eso qué te dice?

VEGA
(Ten passports. Nine bodies. What does that tell you?)

LÓPEZ
Había diez pasajeros en el
avión.

LÓPEZ
(There were ten passengers on the plane.)

VEGA
Incluyendo al piloto y a la
asistente de vuelo. Sí. Y a
todas esas personas las
mataron, una por una, después
de que se estrelló el avión.

VEGA
(Including the pilot and the air stewardess. Yes. And all these people were killed, one after another, after the plane crashed.)

LÓPEZ
Así parece.

LÓPEZ
(That's how it looks.)

VEGA
¡Así fue!

VEGA
(That's how it is!)

LÓPEZ
Sí, señor.

LÓPEZ
(Yes, sir.)

3

INT. MORGUE, LOS TRIOS MILITARY BASE - DAY 9, 15:00

3

The little group - LÓPEZ, SÁNCHEZ, TWO SOLDIERS - have unzipped a second BODY. Once again, we don't see its identity. *(For production purposes, this is AMY and she is still recognisable.)*

SÁNCHEZ is looking more and more uncomfortable. FLASH. The camera briefly ignites the shadows.

4

INT. OFFICE, LOS TRIOS MILITARY BASE - DAY 9, 15:30

4

VEGA and LÓPEZ as before. SPANISH DIALOGUE TRANSLATED IN BRACKETS AND SUBTITLED.

VEGA
Aquí falta uno de ellos. Uno
sigue allá... en la selva.
Deberíamos estarlo buscando.

VEGA
*(One of them isn't here. One
of them is still out there...
in the jungle. We should be
looking for him.)*

LÓPEZ
(doubtful)
En dos millones de hectáreas?

LÓPEZ
(doubtful)
(In two million hectares?)

VEGA
Hay que intentarlo.

VEGA
(We should try.)

LÓPEZ
¿Y por qué él?

LÓPEZ
(And why him?)

VEGA is puzzled.

LÓPEZ (CONT'D)
Podría ser ella.

LÓPEZ (CONT'D)
(It could be her.)

VEGA
¡Ah! Por eso hacemos esto,
López. Comparamos los
pasaportes con las caras en
la morgue. Falta uno de
ellos. Ya sabemos quién es el
asesino.

VEGA
*(Ah! That's why we're doing
this, López. We match these
passports to the faces in the
morgue. One of them is
missing. That tells us who
the killer is.)*

LÓPEZ knows otherwise.

5 **INT. MORGUE, LOS TRIOS MILITARY BASE - DAY 9, 15:00**

5

LONG SHOT. FLASH.

The little group surrounds the fourth body down the line and
photographs the unseen face. *(For production purposes, this
is TRAVIS and he is unrecognisable with decay.)*

6 **INT. OFFICE, LOS TRIOS MILITARY BASE - DAY 9, 15:30**

6

LÓPEZ and VEGA as before. SPANISH DIALOGUE TRANSLATED IN
BRACKETS AND SUBTITLED.

LÓPEZ
Fuimos a la morgue. Tomamos
fotos.

LÓPEZ
*(We went into the morgue. We
took photographs.)*

VEGA
¿Cuándo? ¿Por orden de quién?

VEGA
(When? Under whose orders?)

LÓPEZ

Pensé que podíamos comparar
las caras con los pasaportes.

LÓPEZ

*(I thought we could match the
faces to the passports.)*

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VEGA

(annoyed)

El patólogo viene de Monterrey. Tengo órdenes específicas de no tocar los cuerpos.

VEGA

(annoyed)

(We have the pathologist coming from Monterrey. I was given specific instructions not to touch the bodies.)

LÓPEZ

No los tocamos. No nos acercamos. Tomamos fotos.

LÓPEZ

(We didn't touch them. We didn't go near them. We took pictures.)

VEGA is interested despite himself.

VEGA

¿Y?

VEGA

(And?)

LÓPEZ

Pérdida de tiempo. Es imposible identificar algunos de los cuerpos. Una semana en la selva. Los gusanos y los insectos empiezan por los ojos. Y de ahí siguen con el resto de la cara.

LÓPEZ

(It was a waste of time. Some of the bodies are impossible to identify. A week in the jungle. The worms and the insects begin with the eyes. Then they move through the rest of the face.)

VEGA

Sin detalles, que acabo de comer.

VEGA

(Spare me the details. I just had lunch.)

LÓPEZ half-smiles.

LÓPEZ

Y uno de ellos...

LÓPEZ

(And one of them...)

VEGA

(wary)

¿Qué?

VEGA

*(wary)**(What?)*

7

INT. MORGUE, LOS TRIOS MILITARY BASE - DAY 9, 15:00

7

The four men have reached the sixth body in the line. SÁNCHEZ, sweating, is poised and ready. LÓPEZ nods. The SOLDIERS unzip the body-bag. *(For production purposes, this is DAN, who is missing his face)*

ANGLE ON SÁNCHEZ. It's more than he can bear. SPANISH DIALOGUE TRANSLATED IN BRACKETS AND SUBTITLED.

SÁNCHEZ

No me digas.

SÁNCHEZ

(Mother of God.)

He's going to throw up. He staggers out of the morgue.

8

INT. OFFICE, LOS TRIOS MILITARY BASE - DAY 9, 15:30

8

VEGA and LÓPEZ. SPANISH DIALOGUE TRANSLATED IN BRACKETS AND SUBTITLED.

LÓPEZ LÓPEZ
Uno no tiene cara. (One of them has no face.)

VEGA stares at the passports, aghast.

OPENING TITLES. EPISODE TWO: BLACK ANGEL

9

EXT. CAMPSITE, JUNGLE - MORNING 2, 07:30

9

CAPTION: DAY TWO.

The sun is beating down. The jungle is a pressure cooker. Everyone HOT and SWEATY. Surrounded by mosquitoes.

ZACK approaches the dead body of Octavio. KEVIN is sitting on a DEAD TREE TRUNK in the shade. He has the KNIFE that he used for the operation and he's obsessively cleaning it.

ZACK
We need to move him. This heat.
He's gonna begin to...

Nothing from KEVIN.

ZACK (CONT'D)
Kevin? You OK?

KEVIN
We shouldn't have done it.

ZACK
What?

KEVIN
I shouldn't have operated on him. I told you the risk.

ZACK
I don't think we had any choice. He would have died anyway.

KEVIN
He might have died. That's easy enough for you to say. I killed him.

ZACK

You did what you could. Nobody
blames you.

KEVIN

You made me do this. And this is
the result.

KEVIN slams the KNIFE into the trunk of the tree where he was
sitting and gets up.

KEVIN (CONT'D)

Let's get him out of here before he
stinks the place up.

KEVIN and ZACK pick up OCTAVIO by the arms and legs and carry
him away from the clearing.

ANOTHER ANGLE: DAN and AMY watch OCTAVIO being taken away.

AMY

Where are they taking him?

DAN

I don't know.

AMY

You should help them.

DAN

It's too damn hot.

DAN is watching ZACK and OCTAVIO. He sees Octavio's CELL
PHONE slip out of his pocket and fall on the ground. ZACK and
KEVIN haven't noticed.

DAN (CONT'D)

Wait here.

He goes over and recovers the CELL PHONE. He brings it back
to AMY.

AMY

What is it?

DAN

His cell phone.

AMY

Has it got a signal? Can you use
it?

DAN

No, baby. It's locked.

AMY

Then why did you take it?

DAN

(lying)

I didn't want to just leave it there.

DAN slips it into his pocket. He has an idea in mind.

10

EXT. PLANE WRECKAGE, JUNGLE - MORNING 2, 08:30

10

Some of the (broken) seats from the plane have been removed and arranged in the campsite.

CARLOS, SONJA and TRAVIS are collecting the rest of the luggage - some has been strewn around in the plane crash. Some is still in the CARGO AREA in the nose of the plane.

SONJA reaches into the cargo hatch and takes out a SOLID, RECTANGULAR CASE that's locked. It's actually a HARD CASE for the transportation of a RIFLE.

TRAVIS

Whoa. That's the one I've been looking for. That's mine.

SONJA

What is it?

TRAVIS

Sports equipment.

Only half of the truth.

11

EXT. BODY CLEARING, JUNGLE - MORNING 2, 08:30

11

ZACK and KEVIN have reached the SHALLOW PIT formed naturally in the ground. The FLIGHT ATTENDANT is already lying there, covered with tarpaulin salvaged from the plane. They lay OCTAVIO next to her.

KEVIN

Two bodies, two days.

ZACK

Too bad.

KEVIN is dirty and sweaty. He pulls out a bottle of water and drinks.

KEVIN

How many more of us are gonna join them?

ZACK

Why should there be any more?

KEVIN

We're going to be out of drinking water in a couple of days... this heat continues. They don't find us soon, we could all be done for.

ZACK

Always the optimist?

KEVIN half-smiles and passes the bottle to ZACK.

ZACK (CONT'D)

So what happened?

KEVIN

(glancing at OCTAVIO)
To him?

ZACK

To you. You were a doctor. You said it didn't work out.

KEVIN

Why should I tell you?

ZACK

Why not?

(Beat)

I'd have said, the more we know about each other, the better our chances of getting through this.

ZACK drinks and hands back the bottle. KEVIN realises he has no choice.

KEVIN

OK.

He takes a breath. This is hard.

KEVIN (CONT'D)

I worked all my life. Six years to set up my own practice in Jacksonville, Florida. I had a good business. A wife and family. And then...

(MORE)

KEVIN (CONT'D)

(Beat)

You know what it means? "Going bare"?

ZACK

You stopped paying malpractice insurance.

KEVIN

You'd know all about that, wouldn't you. Yeah. I cut corners. But I had no choice. Fifteen thousand a year on top of staffing, rent, equipment, lawyers, accountants... all the rest of it. It was killing me!

ZACK

And one of your patients died.

KEVIN

She didn't die but she got sick. She was a 12-year-old kid and she had an allergic reaction to a medication I prescribed. She was fine in the end but her parents sued and I lost everything. My job. My savings... my marriage.

(Beat)

That's what happened. I tried to help someone's child. And it destroyed me!

ZACK

I'm sorry.

KEVIN glances at OCTAVIO.

KEVIN

I just hope he hasn't got a family.

(Beat)

My luck, they'll sue me too.

12

EXT. CAMPSITE, JUNGLE - MORNING 2, 09:30

12

TRAVIS opens the HARD CASE and examines what's inside. We don't see it yet. He and LISA are sitting somewhere that's separate and private.

LISA

Does it look OK?

TRAVIS

No reason why it shouldn't be.

LISA

We crashed!

TRAVIS

It's in better shape than us.

LISA

We may need it.

(Beat)

Sit down. I want to talk to you.

TRAVIS closes the HARD CASE and sits next to her. LISA makes sure nobody's around. But there's UNDERGROWTH behind her. She doesn't look there.

LISA (CONT'D)

The pilot. Octavio. Whatever his name was.

TRAVIS

What about him?

LISA

He was killed.

TRAVIS

By Dr Kevin.

LISA

No. You see his lips? His skin? Haemorrhages around his eyes? He was killed. Deliberately. In the night.

TRAVIS

Leese...

LISA

Don't you dare say I'm making it up! You remember Mrs Giannangeli.

TRAVIS

I never met her.

LISA

I did.

TRAVIS

What are you saying? Why would anyone...

LISA
What do you think?

TRAVIS
I don't know!

LISA
Well, I can think of one reason.
(Beat)
We could be here a while. We have
enough food and water to last nine
people maybe a few days.

TRAVIS
And now there are eight people.

LISA
Exactly.

TRAVIS
You think someone...?

LISA
Why else?

TRAVIS
That's a big leap.

LISA
I know what I saw.

A pause.

TRAVIS
What are you going to do? Are you
going to tell them?

LISA
No! That's the last thing we can
do. We don't know these people. We
don't know anything about them.

TRAVIS
Hold on a minute, hon'. What are
you saying...?

LISA
I'm saying...

And then a RUSTLE in the undergrowth behind them. LISA turns,
aghast. It could have been the breeze. An animal. Anything.

Or has someone been OVERHEARING them?

LISA (CONT'D)
...nothing.

13

EXT. CAMPSITE, JUNGLE - MORNING 2, 09:30

13

A short distance away. DAN and AMY still sitting together.
DAN gets up.

DAN
Give me a minute...

AMY
(nervous)
Where are you going?

DAN
Into the bush.

AMY
I'll come too.

DAN
No. I have to be alone. I need
to... you know!

He's talking about the toilet. AMY gets this and giggles.

AMY
Oh.

DAN
Give a man some privacy.

He kisses her...

DAN (CONT'D)
I'll be right back.

DAN picks up a roll of toilet paper. As he walks away, he
passes the TREE TRUNK and the KNIFE that KEVIN left behind.
He quietly pulls out the KNIFE and takes it with him.

14

EXT. BODY CLEARING, JUNGLE - MORNING 2, 10:00

14

DAN approaches the two dead bodies. He checks there's nobody
around.

DAN kneels beside the decomposing body of OCTAVIO. Steels
himself for what he has to do.

DAN has Travis' knife. He takes the dead man's grey, lifeless hand and, bracing himself, prepares to cut off one of OCTAVIO's fingers.

CLOSE ON DAN. Gagging as he does what he has to do.

ANOTHER ANGLE. Feeling sick, DAN backs away, taking the FINGER.

15

EXT. CAMPSITE, JUNGLE - MORNING 2, 10:00

15

AMY is sitting on the other side of the campsite, in the shade. TRAVIS and LISA are a short distance away, near enough to hear the conversation that follows. SONJA comes over with two small cups of water.

SONJA

Thirsty?

AMY

Yes. This heat...!

AMY takes a cup.

AMY (CONT'D)

Thank you.

SONJA sits down.

AMY (CONT'D)

How much do we have left?

SONJA

Not much. But you don't have to worry. Someone will find us soon.

AMY

And if they don't?

SONJA looks up.

SONJA

This heatwave can't last. It'll rain.

AMY smiles and drinks. The two of them companionable.

SONJA (CONT'D)

So you're on honeymoon.

AMY

(nervous)

Who told you that?

SONJA

You did. Don't you remember?

AMY

(relaxing)

Oh yes. I'm just so...

(Beat)

Nothing like this has ever happened to me before.

SONJA

I think that's true for all of us.

AMY

Yes. I suppose so.

16

EXT. JUNGLE NEAR THE BODY CLEARING - MORNING 2, 10:00

16

DAN is not what he seems.

Right now he's on his own with OCTAVIO's cellphone. He has wrapped the SEVERED FINGER in a strip of the toilet paper he took with him. Now he uses it to open the phone, then moves quickly to the screen: CHANGE PASSWORD.

That's the first thing he does, giving himself control of the CELL.

17

EXT. CAMPSITE, JUNGLE - MORNING 2, 10:00

17

AMY and SONJA as before.

SONJA

So how did you and Dan meet?

AMY

It only happened recently. I was in a clinic in Santa Barbara.

(hasty)

I wasn't well and my daddy had sent me there to get some rest. Dan was the limo driver who came to pick me up. Isn't that crazy?

SONJA

Well, it's different.

AMY

We ran away together to Vegas. We were just going to party but we were so happy... we had such a great time... we got married.

SONJA

Is Dan still driving?

AMY

No. He's given that up now. He's writing a book about growing up in the rust belt. It's about starting with nothing and then finding love.

SONJA

I suppose you'll be in it, then.

AMY

(smiling)

It's not really about us. But I'm helping him.

A pause. Then, AMY continues, confiding...

AMY (CONT'D)

My parents don't know yet. We were going to tell them when we got home.

SONJA

And where's home?

AMY

Redwood City... Silicon Valley. My daddy runs a tech company. He creates sort of - you know - security systems for major corporations. He's huge.

SONJA considers. She mutters almost to herself...

SONJA

Lucky Dan!

18

EXT. JUNGLE NEAR THE BODY CLEARING - MORNING 2, 10:00

18

DAN is examining the phone. He looks through OCTAVIO'S PHOTO LIBRARY and scrolls through half a dozen shots. Octavio in a bar. Octavio half-naked on a beach. Octavia with one pretty girl, then another.

DAN opens an app: BANCO COMMERCIALE, GUATEMALA. He tries to use the FINGER a second time to gain access to the account.

ON THE SCREEN: Ingresa tu código de 5 dígitos para iniciar sesión. (*Enter your 5-digit passcode to log in.*)

DAN
(muttered)
Shit...

He throws the FINGER away - into the jungle.

He closes down the CELLPHONE and pockets it.

19

INT. COCKPIT, AIRCRAFT - DAY 2, 11:00

19

ZACK and KEVIN are examining the controls in the cockpit.

ZACK
The radio's bust. Everything's
short-circuited.

KEVIN
Won't it have sent out a signal
anyway? A mayday or something?

ZACK
I don't know. Maybe.
(Beat)
There'll be an ELT somewhere in the
back.

A look from KEVIN.

ZACK (CONT'D)
An Emergency Locator Transmitter.
There's a G-Switch which should
have activated on impact but if not
we can do it manually. It'll
transmit a repeating signal on 121
mega-hertz.

ZACK is used to being in charge, confident.

KEVIN
You seem to know a lot for someone
in insurance...

ZACK
Yeah. It goes with the job.

KEVIN
(still suspicious)
So let's check it out.

They move out of the cockpit.

20

INT. CABIN, AIRCRAFT - DAY 2, 11:00

20

...and are surprised to discover CARLOS coming the other way, towards them.

ZACK

Carlos...

CARLOS jerks a thumb.

CARLOS

I found the ELT. The transmitter.

He's overheard them. He may be telling the truth. But perhaps he was in the plane for another reason.

21

EXT. PLANE WRECKAGE, JUNGLE - DAY 2, 11:00

21

ZACK manhandles the EMERGENCY LOCATOR TRANSMITTER out of the plane and hands it down to KEVIN.

CARLOS

Put it here.

KEVIN puts the ELT on the ground. ZACK jumps down.

CARLOS (CONT'D)

Look...

(pointing)

That's the main switch. GPS Interface. Actuation control.

KEVIN

That's great. But doesn't it need to be plugged in?

CARLOS

It runs on battery.

He flicks switches.

ZACK

Is it working?

CARLOS

It's working. Maybe. But there's no signal.

CARLOS examines the AERIAL.

CARLOS (CONT'D)

The aerial is no good. We need a long antenna. And we're too low.

CARLOS points to the top of the rocky ESCARPMENT that looms over them. It feels like a whole planet away.

CARLOS (CONT'D)

Up there.

ZACK

You want us to climb all the way up there?

CARLOS

Down here... it's useless.

22

EXT. CAMPSITE, JUNGLE - DAY 2, 12:00

22

The others - SONJA, TRAVIS, LISA, DAN, AMY - have gathered for a midday meal in the campsite.

LISA is serving food... supplies getting low.

DAN

Is this it?

LISA

We have enough food and water to last us four, maybe five days. If we're careful.

AMY

(to DAN)

I can't eat this.

DAN holds up a piece of wilting lettuce.

DAN

I think this has died.

LISA

Enjoy it, Dan... From tomorrow it's gonna be dried fruit and energy bars.

AMY

Why hasn't anybody come?

A pause.

AMY (CONT'D)

It's been a whole day since we crashed and there's nothing. No search planes. No radio contact. Nothing.

DAN
(comforting her)
They know we're missing. They're
looking for us. You know that. But
it's just gonna take time...

ZACK, KEVIN and CARLOS arrive.

LISA
Here. This is for you.
She has three portions for them.

ZACK
Thank you.

TRAVIS
(to ZACK)
You boys get anything from the
plane?

ZACK
We were able to pull out the ELT.
It's the Emergency Locator Trans-
mitter, standard on any small
plane. It was in the hold and it
seems to be functioning.

DAN
You mean... it sends out a signal?

ZACK
It should do. Yes. But it needs to
be on higher ground. And it needs a
bigger aerial.

DAN
Well, that's really helpful.

ZACK
Carlos says he can rig one up.
There's a wire harness that runs
through the plane. We take as much
as we need and turn it into an
antenna.

LISA
Will it work?

ZACK
It might.

TRAVIS
I thought Carlo was a wrestler.

CARLOS

Carlos, not Carlo.

(Beat)

I'm a Luchador. But I also run a shop in Mexico City. It sells radios. TVs. Electrical.

KEVIN

Just one snag. We have to carry it up there.

He points to the ESCARPMENT.

KEVIN (CONT'D)

At least we'll get a nice view. And you never know. Maybe Mexico City's on the other side.

SONJA

So when do we go?

ZACK

Not now. It's too hot. And later on it'll be too dark. We need to start at first light.

SONJA

Tomorrow.

ZACK

Yeah.

SONJA

We can't waste any more time. We're running out of food and we're low on water.

LISA

Eleven bottles.

KEVIN

You're keeping an eye on them.

LISA

(defiant)

Oh yes.

KEVIN

...why is that?

LISA

It's what I do. I run a chain of
motels and it's one thing I've
learned. If it ain't nailed down,
someone will take it.

PROPERTY OF ELEVENTH HOUR FILMS

KEVIN

And you think one of us was planning to help ourselves?

LISA

One of you. All of you. Same difference.

KEVIN

And it really helps, doesn't it, if we think the worst of each other.

ZACK

It's OK, Kevin. Leave it.

SONJA

It doesn't matter how much water we have on the plane. If this heat continues, we're going to get dehydrated. We're going to die. We need to search this area. There must be a water source somewhere. A lake. A river. A lagoon. And this is a jungle. There are animals, plants. We can survive. But not if we sit here arguing.

ZACK

OK. This is what we're gonna do. We'll stay in the shade until the sun comes down. Then we'll take a look around the immediate area. See if we can find water. Carlos can fix the ELT and we'll carry it up first light tomorrow.

LISA

Sounds like a plan.

TRAVIS

(muttered)

A funeral plan. Yeah...

LISA gives him a look.

23

EXT. MEXICAN JUNGLE/VARIOUS - DAY 2, VARIOUS

23

The SUN burns through the rest of the afternoon.

SONJA is sitting on her own, poring over a map of MEXICO.

AMY is half-asleep with her head in DAN's lap. He uses a MAGAZINE from the plane, to FAN her.

She starts - suddenly wide awake. She's seen something.

AMY'S POV. Glimpsed only briefly behind the undergrowth, a MAN (30s) is looking at her. It's nobody from the plane. We catch sight of INTENSE eyes, combat boots, utility shirt, cargo trousers, kevlar vest. MALEVOLENCE.

But he's only there for a moment...

DAN
(concerned)
What is it?

AMY looks again. Nothing there.

AMY
Nothing.

But she's worried. Was she imagining what she saw? She doesn't know.

Meanwhile, over at the plane wreckage...

CARLOS pulls a LENGTH OF WIRE out of the fuselage and begins to construct an AERIAL.

LISA hands TRAVIS a bottle of water.

LISA
Here. Time for your pill.

There's something TRAVIS doesn't want to tell her.

TRAVIS
Lisa...

LISA
What is it?

TRAVIS
I can't find them.

LISA
What can't you find?

TRAVIS
The beta blockers.

LISA
What are you talking about? You had them.

TRAVIS

I know. I had them last night. But when I woke up this morning, they weren't there.

LISA

Have you looked?

TRAVIS

Of course I've looked.

A pause as LISA takes this in.

LISA

Have you got your nitro?

TRAVIS

Yes.

He takes out a bottle and shows her.

LISA

Then you're OK. The beta blockers slow everything down. That's all. Your heart, your breathing... but you don't need them if you stay calm.

TRAVIS

How can I stay calm when you're shouting at me?

LISA

I'm not shouting at you. I'm worrying about you. It's not the same.

LISA gets up.

TRAVIS

Where are you going?

LISA

I'm going to find them. They've got to be somewhere.

As she moves away.

LISA (CONT'D)

Take the nitro.

24

INT. CABIN, AIRCRAFT - DAY 2, 16:00

24

SONJA enters the cabin and makes her way down to the store cupboard and fridge. She crouches down and opens the fridge to examine the contents.

ZACK (O.S.)

You looking for something?

SONJA

Yeah. Nine bottles of water.

ZACK

And?

SONJA

There are five.

She closes the door and straightens up.

ZACK

Lisa said there were eleven, minus the two from today, right?

SONJA

I thought I'd check.

She looks into the cupboard. We see that there's quite a bit of DRIED FOOD and GENERAL supplies remaining. We need to see some packets of FRUITADA CHEWING GUM. They'll feature later.

SONJA (CONT'D)

Half the food's gone too. The nuts, the dried fruit... anything with any protein. They've even taken goddamn' chewing gum.

ZACK

Since when?

SONJA

This morning.

ZACK

You sure?

SONJA

Why are you even surprised? You get a bunch of strangers on a plane. One or two of them decide they're not going to go hungry or thirsty and to hell with everyone else.

ZACK

There's not much we can do about it now.

SONJA considers.

SONJA

We can make it harder for next time.

ZACK

Right.

CUT TO -

LATER. ZACK twists wire round the main FOOD CUPBOARD. The FRIDGE is also wired up.

SONJA

That won't hold them off very long.

ZACK

Them?

A look from SONJA.

ZACK (CONT'D)

Could be me. You said it. You're stuck with a bunch of strangers. What makes me the one you wanna trust?

SONJA

Instinct.

Not a good answer and she knows it. ZACK waits for more.

SONJA (CONT'D)

I've got to trust someone, Zack. And right now, at least the odds are in your favour.

ZACK

A one in seven chance of being right.

SONJA

Is that how you do it? In insurance?

ZACK

Always work the odds.

A final twist of the wire.

ZACK (CONT'D)
Let's get out of here.

25

EXT. PLANE WRECKAGE, JUNGLE - DAY 2, 16:00

25

SONJA climbs down from the aircraft. ZACK gives her a hand.
For a moment they are close and feel the attraction.

Then SONJA moves away.

SONJA
Why don't you tell me the truth,
Zack?

ZACK
What do you mean?

SONJA
What you do. I've met people in
insurance. None of them are like
you.

ZACK
I'll take that as a compliment.

SONJA
No. It's more an accusation.

ZACK smiles.

ZACK
And what do you do when you're not
traveling?

SONJA
Why does everyone have to define
themselves by what they do?

ZACK
You started it.

SONJA considers. Why not?

SONJA
I'm a photographer. That's what I
was doing in London. And that's
what I'm doing here.

ZACK
Why should I believe you - any more
than you believe I'm in insurance
or Kevin is... was a doctor?

A pause.

SONJA
I'll show you.

26

EXT. CAMPSITE, JUNGLE - DAY 2, 16:30

26

CLOSE SHOT. A beautiful image of a group of MIGRANTS on a dusty road.

SONJA (O.S.)
These are migrants - on their way
to America. Most of them will never
get there. Cartels on one side.
Border security on the other.
Coyotes ripping them off. And all
because they're desperate.

ANOTHER IMAGE: A portrait of a group of OLD WOMEN in the village of LA PATRONA.

SONJA (O.S.) (CONT'D)
This is the village of La Patrona
in Eastern Mexico.

WIDER ANGLE. SONJA and ZACK are in the secluded area where SONJA has chosen to set up camp. She is showing him images on her iPad.

SONJA (CONT'D)
The women here began helping the
migrants as they passed through and
it turned into a major charity. Las
Patronas. That's who I'm working
for.

A THIRD IMAGE. A locomotive (LA BESTIA) - REFUGEES cling to the roof.

ZACK
These are extraordinary.

SONJA
Thank you.

ZACK
Doesn't mean you took them.

SONJA
Do you always spoil a compliment
that way?

ZACK

You're right. I'm sorry.

A pause.

ZACK (CONT'D)

So why were you heading to Houston?

SONJA

Seeing friends. I needed a break.

ZACK

And why Aero Alux?

SONJA

It was cheap. Unbelievably cheap for a eleven-seater. Almost like a private jet. How about you?

ZACK

What about me?

SONJA

There are half a dozen airlines flying out of Guatemala City. It's just a coincidence that you chose this one?

ZACK

Yeah. Just my luck. I chose the one that crashed.

SONJA looks up. The sun is dipping down behind the distant ESCARPMENT.

SONJA

Sun's going down.

ZACK

Time we made a move.

27

EXT. JUNGLE - DAY 2, 17:00

27

HIGH ANGLE. ZACK, KEVIN and SONJA, plus DAN, AMY and CARLOS - two groups, separated but in earshot for now, moving across the jungle, beating back the shrubbery. The search for water.

CARLOS leading the way.

AMY stumbles. DAN catches her.

DAN

You OK?

AMY

How much further is it?

DAN

Do you want to go back?

She does. But she's scared...

AMY

No. I'll stay with you.

CARLOS buzzed by an insect, swats it away.

KEVIN sees a plump, white MUSHROOM and picks it.

KEVIN

What do you think? Edible?

SONJA

I wouldn't have said so. It's Amanita bisporigera, a basidiomycete fungus. And it'll kill you very quickly.

KEVIN

Right.

He drops it and holds up his empty hands.

SONJA

They call it the Black Angel.

KEVIN

So much for breakfast.

They move on.

28

EXT. CAMPSITE, JUNGLE - DAY 2, 17:00

28

TRAVIS and LISA have been left behind.

TRAVIS

You should have gone with them.

LISA

And left you behind?

TRAVIS gets to his feet.

LISA (CONT'D)

Where are you going?

TRAVIS

We can't just sit here. Come on.

He moves towards the RECTANGULAR METAL CASE that marks his and LISA's area.

29

EXT. CENOTE, JUNGLE - DAY 2, 17:30

29

It's hard going, through the jungle. With AMY behind him and CARLOS bringing up the rear, DAN fights back some of the undergrowth and stops dead in his tracks.

DAN

What the hell is that?

AMY

It's water.

DAN

You said it, baby.

In front of them, an OPENING in the jungle and a small pool of dark blue water surrounded by vegetation.

DAN (CONT'D)

(shouting)

Hey - guys!

He puts his fingers to his mouth and lets out a loud WOLF WHISTLE. He pulls off his jacket, takes off his shoes and socks and heads for the water.

DAN is wearing a t-shirt, which reveals a TATTOO on his shoulder. It's a crude PRISON TATTOO showing a DAGGER and BLOOD.

AMY

(amused)

What are you doing?

DAN

(calling back)

Looks like I've got myself a jacuzzi!

CARLOS (O.S.)

Stop.

CARLOS has emerged from the bush and blocks DAN's way. ZACK, SONJA and KEVIN appear from the other side.

DAN

What?

CARLOS

That's not a swimming pool. It's a cenote.

DAN

I don't even know what that is.

CARLOS

(astonished)

You know nothing about my country!

(Beat)

It's an underwater cave system.

What you see here is just the bottleneck. It could run for miles underground.

DAN

So what?

CARLOS

There could be anything living in that water.

ZACK

You want to check it's safe?

ZACK sees one of DAN's shoes. He picks it up and throws it into the water.

DAN

Hey man! What the fuck?

The SHOE floats for a moment. Then - a scene from a horror movie. Bubbles explode in the water all around the SHOE. Then, abruptly, the shoe disappears, pulled underneath the surface.

DAN (CONT'D)

What was that?

AMY

Piranha.

SONJA

There are no piranha in Mexico.

CARLOS

Maybe it's barracuda. There was an attack, last year, in Cozumel. A tourist who's not coming back.

DAN
They got my shoe!

ZACK
Better than your foot.

DAN
Jesus!

And then - in the distance. A GUN SHOT.

SONJA
What now?

ZACK leads the way. Everyone heads off towards the sound. DAN takes one last look and then follows.

ON THE CENOTE. DAN's shoe bobs back up to the surface. It has been SAVAGELY BITTEN, almost cut in half.

30

EXT. CLEARING, JUNGLE - DAY 2, 17:30

30

A second shot. TRAVIS is using his HUNTING RIFLE. And a HOWLER MONKEY falls out of a tree to join its dead neighbour on the ground.

LISA watching approvingly.

LISA
You got 'em both!

TRAVIS
I sure did.

LISA
You ever eaten monkey?

TRAVIS
First time for everything...

ZACK, KEVIN and CARLOS arrive. ZACK sees the rifle.

KEVIN
Where'd you get that?

CARLOS
It was in the cargo hold.

CARLOS had seen TRAVIS take the GUN CASE in Scene 10.

CARLOS (CONT'D)
(to TRAVIS)
Sporting equipment?

TRAVIS
Hunting is a sport.

ZACK
That's what you were doing - in
Guatemala?

TRAVIS
That's right.

KEVIN
Hunting what?

TRAVIS
Deer. Bighorn sheep.

KEVIN
You do that for fun?

TRAVIS

You bet.

KEVIN

Well, what a heartwarming hobby. If it moves, shoot it. I bet you've got a whole wall of trophies back home in Oklahoma - right? Maybe the whole house!

LISA

You want to sneer at us, you should remember we're the ones with the gun.

KEVIN

(incredulous)

You're threatening me?

DAN arrives, breathless.

LISA

No. But we don't shoot, you don't eat. So unless you want to go hungry maybe you should watch what you say.

KEVIN

Grilled monkey.

DAN

We found water.

TRAVIS

Drinking water?

KEVIN

Oh yeah. It'll be great once we get rid of the bacteria. And of course, we need to draw it out without getting our hands chewed off.

CARLOS

We can drink it.

31

EXT. PLANE WRECKAGE, JUNGLE - DAY 2, 18:00

31

SONJA grabs the FIRE EXTINGUISHER from outside the plane - where she left it.

32

EXT. CENOTE, JUNGLE - DAY 2, 18:00

32

ZACK watches. SONJA has the FIRE EXTINGUISHER. She's connected a ROPE to it. She holds one end and throws it into the MURKY WATER.

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33 EXT. UNDERWATER, CENOTE - DAY 2, 18:00

33

UNDERWATER. We see the solid shape of the FIRE EXTINGUISHER sinking into the water. SEVERAL DARK SHAPES flash past in the water, interested in the alien object. We hear sounds but we see very little. A reminder of the danger that lurks here.

34 EXT. CENOTE, JUNGLE - DAY 2, 18:00

34

SONJA draws the FIRE EXTINGUISHER out of the water. ZACK smiles.

35 EXT. PLANE WRECKAGE, JUNGLE - DAY 2, 18:00

35

SONJA tears some RUBBER TUBING from the fuselage of the broken plane's damaged end.

36 INT. CABIN, AIRCRAFT - DAY 2, 18:00

36

SONJA finds a large GARBAGE BAG made of transparent plastic.

37 EXT. CAMPSITE, JUNGLE - DAY 2, 18:30

37

The FIRE EXTINGUISHER rests on two sets of BRANCHES over the CAMP FIRE. The RUBBER TUBING has been attached, entering the NOZZLE, tied in place by a MAN'S NECKTIE. The tubing continues into the GARBAGE BAG, the end tied by TAPE. A simple distillation process. Water turns to STEAM which travels up the pipe and into the bag.

ZACK
Will it do the job?

SONJA
It'll do just fine.

ZACK
You know the jungle.

SONJA
It's where I work.

38 EXT. CAMPSITE, JUNGLE - SUNSET 2, 19:00

38

LATER. The last of the setting sun leaves a RED GLOW in the sky.

DAN and AMY sitting together. DAN pulling on a new pair of TRAINERS which he's taken from his case.

The MONKEYS have been skinned and cooked in a silver receptacle over the flames of a BONFIRE. It's in a tomato sauce. There are bottles of WATER. One bottle of BOURBON.

KEVIN is shaving, sat further away from the bonfire. TRAVIS heads towards him.

TRAVIS
Food's ready.

He sees that KEVIN is shaving.

TRAVIS (CONT'D)
You gonna put on a tie?

They walk towards the bonfire. LISA has been doing the cooking. She hands TRAVIS a plate of stew, and then KEVIN.

LISA
Here you are.

KEVIN
I won't say it looks delicious.

LISA
You complaining?

KEVIN
Well, delicious isn't the *first* word that comes to mind.

KEVIN sits next to TRAVIS.

TRAVIS
Smells good. What's in the sauce?

LISA
Tomato from the Bloody Mary. Onion from the salad. Herbs. Cheese.

TRAVIS
What am I supposed to eat this with?

LISA
There are spoons over there.

LISA nods at some PLASTIC SPOONS from the plane. Leaving his plate, TRAVIS goes over and grabs one, returning to take a large mouthful of the meat.

AMY
I can't eat this...

DAN

You have to. You need to keep up
your strength.

LISA

Just close your eyes and pretend
it's ribeye.

TRAVIS

You don't want it, I'll have it.

AMY
It's disgusting.

TRAVIS
Still gotta eat.

TRAVIS takes AMY's food and adds it to his own.

CARLOS is sitting apart. Guarding his CASE.

ZACK
Carlos...?

CARLOS looks up, wary.

ZACK (CONT'D)
What have you got in there?

CARLOS
Things. Not important.

SONJA
Is that so? I seem to remember you
went into the flames to get that.

CARLOS
That's not your business.

KEVIN
I'd say everyone's business is
everyone's business right now.

CARLOS thinks, then opens the case and takes out a LUCHADOR
MASK: SILVER with black eyes and jagged teeth. Quite
DEVILISH.

CARLOS
This!

LISA
What is it?

KEVIN
It's his mask. It's what they wear.
Luchadores. To hide their identity.

CARLOS
No. Not to hide. You don't under-
stand.

(Beat)
In normal life, I'm nothing.

(MORE)

CARLOS (CONT'D)

But when I wear this, I am Rápido. Everyone knows me. The mask doesn't hide my identity. The mask is my identity. To lose it is to lose my life.

SONJA

Why were you going to Houston?

CARLOS

To meet my enemy. The Governor. I am the *técnico* and he is the *rudo*. The last time we met, he cheated. He beat me with *llemado martinete* ... the piledriver. So we'll meet again in two days, and this time it's mask against mask. He will not take it from me.

CARLOS puts the mask back in his case and closes it.

SONJA

Two days? You think you're going to make it to Houston by then?

All eyes on SONJA. She produces the map she was studying earlier.

SONJA (CONT'D)

Yesterday we were heading for Houston. We were over the Gulf of Mexico. Then Octavio got lost. He turned the plane round and thirty minutes later, we crashed. That puts us here.

She stabs down on the map.

SONJA (CONT'D)

The El Cielo biosphere in Mexico. About six hundred square miles of virgin rainforest.

AMY

So how are they going to find us?

ZACK

It's not as bad as it sounds.

KEVIN

I'm glad to hear that!

ZACK

Thanks to Sonja, we have unlimited water and Travis and Lisa can hunt for food.

LISA

Until we run out of bullets.

ZACK

Tomorrow we'll move the ELT up the hill. We could be out by tomorrow night.

39

EXT. MEXICAN JUNGLE - NIGHT 2, 21:00

39

TREES and tumbling VINES create a dark labyrinth, hiding many secrets. Nothing is still. A constant rustling... leaves, animals...

OCTAVIO'S FINGER is still lying on the jungle floor - where DAN threw it. A BLACK EAGLE swoops down. Its eyes gleam at the camera. It snatches the FINGER in its beak and flies away.

40

EXT. CAMPSITE, JUNGLE - NIGHT 2, 23:00

40

DAN and AMY asleep in each other's arms.

LISA and TRAVIS trying to get to sleep. TRAVIS shifting uncomfortably.

LISA

You OK?

TRAVIS

I don't feel so good.

LISA

Maybe you ate too much.

TRAVIS

Monkey doesn't agree with me.

LISA

It doesn't agree with any of us.
You want some water?

TRAVIS

Sure.

LISA hands him a bottle.

LISA

Go easy.

TRAVIS

I thought we had unlimited water.

LISA

I don't want you to make yourself sick.

ANOTHER ANGLE. SONJA draws herself up and sleeps.

THE NIGHT SKY. A million stars - but the light can't penetrate the darkness.

41 **EXT. PLANE WRECKAGE, JUNGLE - NIGHT 2, 02:00** 41

2.00am. Somebody (CARLOS, seen only in silhouette) is moving inside the wreckage of the plane. The glow of a light and a SHADOW moving behind the windows.

42 **EXT. CLEARING, JUNGLE - NIGHT 2, 03:00** 42

The CAMERA moves through the undergrowth. SHADOWS. DARKNESS. But in the distance, the sudden glare of an ELECTRIC FLASHLIGHT being turned on. The BEAM is small, square. Someone is making sure they're not being seen.

A FIGURE stands with their back to us. Using the FLASHLIGHT to see what they're doing, they alight their beam on a TERMINAL SATELLITE RADIO... brightly coloured, thicker and less "designed" than a cellphone. The radio is hung on a tree branch, disguised in foliage.

Invisible in the shadow, the FIGURE reaches towards the phone.

43 **EXT. ACCOMMODATION BLOCK, AERO ALUX AIRFIELD - NIGHT 2, 03:00** 43

An ACCOMMODATION BLOCK, set back in its own land next to the air strip. When the airfield is in use, this is where the OWNERS live.

A SATELLITE PHONE inside buzzes and beeps out a ringtone.

44 **INT. KITCHEN, ACCOMMODATION BLOCK - NIGHT 2, 03:00** 44

CLOSE ON an identical SATELLITE RADIO on the kitchen table. It buzzes and beeps out a ringtone.

A WOMAN is sat half-asleep, with a cup of coffee. The SATELLITE RADIO wakes her up. She grabs the satellite radio and we recognise CORA - the woman from the jeep.

A VOICE at the other end of the phone: Cora...?

CORA

Yeah. It's me. Who else? What the hell's happened? I've been worried sick about you.

The VOICE at the other end explains. CORA jerks awake.

CORA (CONT'D)

Jesus Christ! You're not serious. How many are there?

She's told - there are eight survivors. Seven people in the firing line.

CORA (CONT'D)

Seven people! You can handle that. But - listen. They'll send in the Mexican border force or the army. I don't know. But I'll find out and work things out at my end.

The VOICE continues. We hear only a very distant MURMUR.

CORA (CONT'D)

You're breaking up. Can you hear me?

Silence.

CORA (CONT'D)

Shit!

45

EXT. PLANE WRECKAGE, JUNGLE - MORNING 3, 07:00

45

ESTABLISHING SHOT. The plane at rest. CAPTION: DAY THREE.

The sound of LISA SHOUTING begins the new day.

LISA (O.S.)

Help me, someone! Help me!

46

EXT. CAMPSITE, JUNGLE - MORNING 3, 07:00

46

ZACK's eyes snap open. He throws off his cover and hurries across the campsite - the fire now out.

LISA (O.S.)
Do something!

DAN and AMY are already there. SONJA follows.

ZACK arrives and sees LISA kneeling beside TRAVIS.

TRAVIS is in a bad way. He's been POISONED. His skin is grey. His eyes bulging and out of focus. Froth coming out of his mouth.

ZACK
What's happened?

LISA
It's Travis. He woke up. He was like this.

ZACK
Where's Kevin?

SONJA
I'll find him.

ZACK
We need to get him on his side. In recovery position.

ZACK moves to help turn TRAVIS onto his side.

LISA
Don't let him die! For God's sake.
Don't let him die!

ANOTHER ANGLE. KEVIN is asleep, covered in a blanket from the plane. SONJA shakes him awake.

SONJA
Kevin...

KEVIN
(drowsy)
What? What is it?

SONJA
It's Travis. You've got to come.

KEVIN is instantly awake. Getting to his feet...

ANOTHER ANGLE. ZACK with LISA and TRAVIS - who is dying, barely conscious, unable to speak.

ZACK

Did he take his medication last night?

LISA

(bitter)

Funny you should ask that. No, he didn't. But this has got nothing to do with his heart. This is something else.

SONJA and KEVIN rush across.

KEVIN

Let me see him.

KEVIN quickly examines TRAVIS. His eyes, his pulse (in his neck), his air passages. At the same time...

KEVIN (CONT'D)

He wake up like this?

LISA

Yes.

KEVIN

Was he sick last night?

LISA

He was feeling rough. After the food.

AMY

He's been poisoned!

DAN

No.

AMY

It was that meat.

DAN

We all ate it, Amy. We all ate the same.

AMY

I didn't.

LISA

(to KEVIN)

What's wrong with him? Can you help him?

KEVIN

He's exhibiting hypotension, ventricular arrhythmia and convulsions... these are all classic signs of food poisoning.

AMY

(to DAN)

I told you!

LISA

What can you do?

KEVIN

Out here? Almost nothing. CPR.

Clear his airways.

(a thought)

We need salt. An emetic...

SONJA

There are salt packets on the plane.

AMY

I'll get them.

Suddenly, TRAVIS jerks upwards and coughs horribly. Grey FOAM balloons out of his mouth. He hasn't got long to go.

KEVIN

Quickly!

AMY is up and running towards the plane. KEVIN tears open TRAVIS' shirt to free his neck and prepares to go mouth-to-mouth.

47

EXT. PLANE WRECKAGE, JUNGLE - MORNING 3, 07:00

47

AMY runs into the aircraft. CARLOS, on the edge of the jungle, watches her. CARLOS is guilty about something. He has been doing something he doesn't want anyone to know about.

48

INT. AIRCRAFT CABIN - MORNING 3, 07:00

48

AMY arrives inside the cabin and hurries down to get the salt. She reaches the food storage cupboard only to discover that it has been wired shut (by ZACK in Scene 24).

She tries to open it. She can't.

49

EXT. CAMPSITE, JUNGLE - MORNING 3, 07:00

49

KEVIN is giving TRAVIS CPR. LISA watches, already knowing the worst.

AMY runs back. Empty-handed.

DAN
Where is it?

AMY
I couldn't get it. I'm sorry. It's shut...

KEVIN
It's too late.

KEVIN stops what he's doing. He pulls back.

KEVIN (CONT'D)
There was nothing I could do. I'm sorry. He's gone.

LISA is in shock. ZACK, SONJA, DAN, AMY and KEVIN surround the body, helpless.

AMY
Somebody wired up the store cupboard.

KEVIN
It was too late. It wouldn't have helped.

DAN
(to AMY)
It wasn't your fault.

LISA
So whose fault was it?

SONJA
Lisa, I'm so sorry...

DAN
It was food poisoning.

LISA
Don't tell me that!

Suddenly LISA is composed, vengeful. Her anger overcoming her shock and grief.

LISA (CONT'D)

It was poisoning all right - but not like you think. There was something in his food and it was put in deliberately!

DAN

(realising)

Black Angels!

He turns on SONJA.

DAN (CONT'D)

That's what you called those mushrooms. You said they were killers... they were poisonous.

SONJA

I left them where they were. I didn't touch them!

DAN

Someone did. Someone took them. How else do you explain what just happened?

LISA

They were in the food!

A pause. LISA rounds on the assembly: ZACK, SONJA, KEVIN, DAN & AMY. In the background, CARLOS also watches and listens - perhaps guiltily.

LISA (CONT'D)

I know what's going on here. One of you's worked it out, haven't you. The fewer there are of us left, the more chance you have to survive. You killed Travis. First of all you stole his medicine. Then you put one of those mushrooms in his food. You planned it and you did it right in front of us all.

KEVIN

That's crazy.

LISA

And he wasn't the first, was he? Octavio. The pilot. You killed him too.

SONJA

Lisa - you can't think that.

ZACK

You don't know what you're saying.
(to KEVIN)
Tell her.

KEVIN

Lisa, you told us yourself. He had an aneurism six months ago. The stress of the crash. Finding himself here. The last thirty-six hours.

(Beat)

Your husband had a heart attack.

LISA

Did it look like a heart attack to you?

KEVIN

(admitting)

I don't know... but I do know that Octavio died because of post-operative complications. Internal bleeding. It had to be.

LISA

It was nothing of the sort.

(Beat)

I told Travis. Maybe someone overheard us and knew he was a danger to 'em - but he knew the truth.

A pause.

LISA (CONT'D)

I worked in a hospice. We both did. Travis and me. And a woman was killed. In her bed. By her son. Her name was Mrs Giannangeli. She was in constant pain and he couldn't bear it any more. He killed her. The doctors knew.

She turns on KEVIN.

LISA (CONT'D)

Real doctors. Not like you.

Back to the others.

LISA (CONT'D)

They told us what had happened and
they showed us so that we'd know if
it ever happened again.

(MORE)

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LISA (CONT'D)

Haemorrhages in her eyes and on her skin around her head.

(Beat)

It meant she'd been asphyxiated - just like Octavio.

SONJA

But why would anyone do that?

LISA turns and looks at TRAVIS. At last she breaks down.

LISA

Look at him! Look what you've done to him. Thirty-five years we'd been together and one of you - one of you - did this to him.

LISA breaks down completely. Everyone looks at her in shock.

ANOTHER ANGLE. CARLOS backs away, disappearing into the jungle.

50

INT. CABIN, AIRCRAFT - MORNING 3, 08:30

50

SONJA sitting alone in the aircraft, dejected. ZACK has come to find her. He makes his way towards her.

ZACK

You OK?

SONJA

No.

A pause.

SONJA (CONT'D)

We screwed up. What was it Kevin said he wanted? An emetic. Salt. Maybe if he could have got some salt into Travis, he could have been saved.

ZACK

It was too late. He was already dying.

SONJA

You can't know that.

ZACK

What do you think killed Travis?
You really believe someone deliberately poisoned him? How would they even do it?

SONJA

That was no heart attack.

ZACK

He was stressed. He was overweight.
And that meat was...

SONJA

It was foul.

ZACK

He had two portions.

SONJA

(remembering)
He took Amy's.

ZACK considers.

ZACK

You mean - she was the real target?

SONJA

I don't think it matters, Zack. I think we all are.

ZACK

It doesn't make any sense. Not any more. I can buy someone putting the odds in their favour... reducing the numbers so they have more food and water. But thanks to you we have water. And we can hunt for food.

SONJA

What other reason could there be?

ZACK makes a decision. He grabs a loose piece of metal and CROWBARS the cupboard that he and SONJA wired up in Scene 24.

The cupboard door splinters and opens. It's completely empty. Only the alcoholic drinks (including a bottle of BOURBON) remain. A pause.

ZACK

I'll talk to Kevin.

53

EXT. CLEARING, JUNGLE - MORNING 3, 08:30

53

DAN has taken out OCTAVIO'S CELL PHONE. He keys in the new password, opening it. AMY is with him.

AMY
What are you doing?

DAN
This is Octavio's.

DAN starts looking through the MESSAGES stored on the CELL.

AMY
So what are you looking for?

DAN
You heard what she said.

AMY
Who?

DAN
(irritated)
Lisa! Who do you think?

AMY
(annoyed)
Don't talk to me that way! I'm
scared too.

DAN stops and looks at her.

DAN
I'm sorry, Amy.
(patiently)
If Octavio was killed, I was just
thinking there might be something
on here that tells us why he was
killed.

He thumbs through the EMAILS. Many of them addressed to
CORDELIA.

DAN (CONT'D)
These are all in Spanish.

AMY
I thought you spoke Spanish.

DAN
A little but...
(reads on)
These all seem very ordinary.
(MORE)

DAN (CONT'D)

He wrote a lot to his girlfriend -
Cordelia. This is them here.

DAN shows AMY a photograph but this time we don't see it.

AMY

They look so happy together.

DAN

But this is what you have to see.

DAN flicks on to a VIDEO. And this is something we've seen.
It was the message that OCTAVIO recorded in Episode One,
Scene 12 just before the crash. SPANISH DIALOGUE TRANSLATED
IN BRACKETS.

OCTAVIO

Cordelia, mi vida. Soy yo,
Octavio. No sé dónde estoy.
Intenté encontrar una pista,
pero nada... y ahora estoy
volando en círculos, pero
queda poco combustible y no
creo que lo logre...

OCTAVIO

*(Cordelia, my love. It's me,
Octavio. I don't know where I
am. I tried to raise an
airfield but I got nothing
and now I'm circling back but
the fuel is low and I don't
think I can make it...)*

DAN pauses the video.

AMY

What's he saying?

DAN

I don't know. We need to find
Carlos.

54

EXT. BODY CLEARING, JUNGLE - MORNING 3, 08:30

54

KEVIN and CARLOS have carried the dead body of TRAVIS and
roll him into the SHALLOW PIT where OCTAVIO and the AIR
STEWARDESS are lying. (OCTAVIO's mutilated hand is not
visible).

KEVIN

So where were you this morning,
Carlos?

CARLOS

Where was I?

KEVIN

While this was all going down, I
didn't catch any sight of you. You
go for a morning stroll?

CARLOS

Yes. I went for a walk.

ZACK and SONJA join them.

ZACK

(to KEVIN)

You take another look at him?

Meaning TRAVIS.

KEVIN

Yeah. And I'm pretty sure of my diagnosis. He's dead.

ZACK takes the hit.

ZACK

(patiently)

What about the cause?

KEVIN relents.

KEVIN

It wasn't a heart attack. At least that wasn't the primary cause.

SONJA

He was poisoned.

KEVIN

Yeah. But that doesn't necessarily mean there was poison in the food. He had more than any of us. He gorged himself. And he could've been unlucky. One mouthful. A bit of monkey intestine or something. I don't know. I had a practice in Florida. This is slightly outside my experience.

DAN and AMY arrive.

DAN

There's something you need to see.

DAN produces the CELLPHONE.

DAN (CONT'D)

This is Octavio's.

ZACK

How'd you get it?

DAN

It fell out his pocket. I managed to open it and I've been looking through his messages. Carlos - can you translate?

CARLOS

Sure.

DAN sets the phone down (in the shade) and everyone gathers round.

DAN presses PLAY.

OCTAVIO

(in recording)

Cordelia, mi vida. Soy yo, Octavio. No sé dónde estoy. Intenté encontrar una pista, pero nada... y ahora estoy volando en círculos, pero queda poco combustible y no creo que lo logre.

(Beat)

Aunque aterrice, estoy muerto. Todos lo estamos. No nos van a dejar vivir. Lo siento. Y tú, necesitas escapar y esconderte. Quizás estás en peligro tú también.

CARLOS

(translating - a step behind the recording of OCTAVIO)

Cordelia, my love. It's me, Octavio. I don't know where I am. I tried to raise an airfield but I got nothing and now I'm circling back but the fuel is low and I don't think I can make it.

(Beat)

Even if I manage to land, I'm dead. We all are. We won't be allowed to live. I'm sorry. And you need to get away and hide. Maybe you're in danger too.

The plane DIPS as the fuel begins to run out and the recording ends.

SONJA

It doesn't make any sense.

KEVIN

Can I see that?

DAN hands the phone to KEVIN who scrolls through the messages.

DAN
(to SONJA)
He recorded this just before we came down. He said he was going to die. Now he's dead.

KEVIN
(still scrolling)
He was hurt in the crash. He could have had internal bleeding. It could have been shock.

DAN
You believe that?
(Beat)
"We won't be allowed to live. Maybe you're in danger too." First him, now Travis. Lisa's right. One of us is a fucking killer.

A pause. Everyone is suddenly aware of the danger.

SONJA
So who's going to be next?

END OF EPISODE TWO