

NINE BODIES IN A MEXICAN MORGUE

Episode Four: The Short Straw

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1

EXT. AERO ALUX AIRFIELD, MEXICO - DAY 6, 11:00

1

A small, quiet airport close to the USA border but on the Mexican side. Just a few offices and a lone hangar. A windsock. Oil drums. On the main building, the LOGO of AERO ALUX blazes out against the empty surroundings.

A FENCE surrounds the complex but the gate is open.

A car draws up and a WOMAN and a MAN get out.

CLAIRE SUNDIATA is in her 30s, African American, someone you don't want to mess with. Confident, business-like. Stretching after a four-hour drive.

FRANK COURTNEY is her junior: quieter, watchful. They've worked together for a while. They know how to play a scene.

They walk towards the main AA building. EMILIO (the driver from Episode One) comes out the front door. He confronts them. Not exactly aggressive. Definitely not friendly.

EMILIO

You looking for someone?

CLAIRE

That's right. Yes. Ms De Léon.

EMILIO

She know you're coming?

CLAIRE

Not unless someone told her.

(to FRANK)

You tell her, Frank?

FRANK

No.

CLAIRE

Then I guess not. Is she here?

EMILIO

Who wants to see her?

CLAIRE

(obvious)

We do.

FRANK takes out ID and shows it.

FRANK
Federal Aviation Administration.

CLAIRE
So do you want to stand in our way
or are you going to tell us what we
want to know?

EMILIO
(reluctant)
In there.

CLAIRE and FRANK move forward.

2

INT. CORA'S OFFICE, AERO ALUX AIRFIELD - DAY 6, 11:00

2

"DE LÉON" is CORA DE LÉON - we recognise her as the woman in the jeep (Episode One, Scene 1) and on the satellite radio (Episode Two, Scene 44).

She's at her desk. Paperwork everywhere. Also, her SATELLITE RADIO. CLAIRE and FRANK in front of her. The ID out again. It's actually fake.

CLAIRE
I'm Claire Sundiata. This is Frank Courtney. We're from the FAA.

CORA
Please. Take a seat. I'm Cora de Léon. Managing Director of Aero Alux.

As CLAIRE and FRANK sit down...

CLAIRE
We know who you are, Ms De Léon. Or do you mind if I call you Cora? This must be a terrible time for you.

CORA
It is. Nothing like this has ever happened before.
(Beat)
FAA? I've already spoken to the AFAC.

Nothing from CLAIRE.

CORA (CONT'D)

The Agencia Federal de Aviación Civil. This is Mexican airspace.

CLAIRE

We know that. But this airline is American owned.

FRANK

Palmolto Holdings in Miami.

CLAIRE

The AFAC have only just contacted us. If you'd reported to us directly, we'd have been here a lot sooner.

CORA

I don't see how I can help you.

CLAIRE

We'll be working with the National Transportation Safety Board...

FRANK

They're based in Washington.

CLAIRE

They'll be wanting to look into the causes of the accident, once the plane has been recovered and the Mexican authorities have finished their work. Meanwhile. There are questions of safety regulations, insurance, human resources. I'm sure I don't have to remind you. This flight was heading for Houston, Texas.

FRANK

I'm afraid you may have some questions to answer.

CORA

I have nothing to hide.

FRANK

I wasn't suggesting that.

CLAIRE produces a list of names.

CLAIRE

Can you confirm that this is the passenger list for flight CBZ 517?

CORA looks at the names.

CORA

Yes. This is correct.

She passes the list back.

CLAIRE

Were you aware that your pilot, Octavio Fuentes lost his license in 2016 following a conviction for substance abuse?

CORA

It was suspended not revoked. We gave him a second chance. He was totally reliable.

CLAIRE

Not totally, Cora. The plane didn't arrive. We were also wondering why your ticket prices are so low.

CORA

Are they?

CLAIRE consults the list.

CLAIRE

Dan Maclean paid \$90 each for him and his wife. Zack Ellis \$85.

(Beat)

We checked their credit cards.

CORA

We're a low-budget airline. The prices go up depending on the time of year. Right now, it's off-season.

FRANK

What else can you tell us about Palmolto holdings?

CORA

They employ me. I get my pay check at the end of each month. What else do I need to know and why is it any of your business?

FRANK

Palmolto is a shell company with a lot of interests but no previous involvement with the aviation industry.

CORA

Is that against the law?

CLAIRE

No. But it raises questions.

CORA

To which I have no answers.

CORA gets up.

CORA (CONT'D)

Look - I have ten people missing, including the pilot and the flight attendant. I'm in constant touch with the AFAC and maybe you should be talking to them.

CLAIRE and FRANK get up.

CLAIRE

(a smile)

Nice to meet you, Cora.

CORA

(a cold smile)

Likewise.

3

EXT. AERO ALUX AIRFIELD, MEXICO - DAY 6, 11:00

3

CLAIRE SUNDIATA and FRANK COURTNEY walk out together.

FRANK

Well?

CLAIRE

Full of shit.

OPENING TITLES. EPISODE FOUR: THE SHORT STRAW

4

EXT. MEXICAN JUNGLE - DAY 6, 11:30

4

ESTABLISHING SHOT. The weather is turning. It's still pressure cooker hot but the clouds are rolling in, dark and ominous. There is going to be a storm.

CAPTION: DAY SIX

5

EXT. CAMPSITE, JUNGLE - DAY 6, 11:30

5

A rumble of distant thunder.

KEVIN approaches the campsite with a bottle of WATER. DAN is poking the fire, keeping it alight. KEVIN offers him water.

KEVIN

Here.

DAN

Thanks.

DAN takes the water and drinks. KEVIN glances at the fire. The FIRE EXTINGUISHER and distillation pipes still working.

KEVIN

You really need that?

DAN

What?

KEVIN

Fire. In this heat.

DAN

Without fire we got no water. And we need to eat.

KEVIN

I think you're wasting your time. Looks like the clouds are going to break.

DAN

Yeah. This fucking jungle. Right.

KEVIN

Yeah.

DAN

The heat. The bugs. The flies. Snakes and spiders and other shit. The jungle will kill us before anyone else does.

KEVIN

Where's Amy?

DAN

She's asleep.

KEVIN

Alone?

DAN

Lisa's with her.

KEVIN sits down next to DAN. He glances at the fire.

KEVIN

How's the shoulder?

DAN

It's good. You did a good job patching me up.

A pause.

KEVIN

You know... I was wanting to ask you about those tats of yours.

DAN

(wary)

What about them?

KEVIN

I wondered where you got 'em?

DAN

Is that any business of yours?

KEVIN

I already told you, Dan. Everything is our business now. All of it. There are no secrets.

A beat. DAN look defensive.

DAN

I got them in Vegas.

KEVIN

That's not what I meant. Which penitentiary?

DAN draws a breath, angry.

DAN

I'm sorry?

KEVIN

You think I haven't seen gang tattoos before? You've been inside, haven't you. I've treated ex-cons.

6

EXT. PLANE WRECKAGE, JUNGLE - DAY 6, 11:30

6

SONJA and ZACK are sitting next to the plane. Another rumble of thunder.

ZACK

We're gonna have to move inside.

SONJA

The plane?

ZACK

We got nowhere else to go.

SONJA

We should have climbed back up while we still had the chance.

ZACK

When you left, it was still working. Right? The transmitter.

SONJA

Yeah.

ZACK

You looked.

SONJA didn't.

SONJA

You think someone pulled the plug?

No answer from ZACK.

SONJA (CONT'D)

There were only three of us up there, Zack. Me...

(Beat)

Carlos. And Kevin.

ZACK

You trust Kevin?

SONJA

That's funny. He asked me the same about you.

A beat. Then the sounds of a FIGHT coming from the campsite. FISTS punching out. Shouting.

DAN (O.S.)
Hell with you. Go to Hell!

AMY (O.S.)
Dan, stop it!

DAN (O.S.)
You stay out of this, Amy!

ZACK and SONJA are already running into the camp.

7

EXT. CAMPSITE, JUNGLE - DAY 6, 11:30

7

KEVIN and DAN are punching each other out. AMY is trying to break the two of them up. LISA is watching, holding the RIFLE.

DAN
(furious)
I don't need to answer your questions.

KEVIN
Then what have you got to hide?

DAN
And what gives you the right to ask anything about me?

They throw themselves at each other. LISA brings up the RIFLE and aims at them.

LISA
Stop it! Both of you!

DAN and KEVIN see the rifle and freeze. DAN's wound is bleeding again. AMY runs to him.

KEVIN
He hit me! I looked after him and then he attacks me!

AMY runs to DAN, cradles him. She sees the new blood.

AMY
He's hurt you!

DAN
No, he hasn't. I'm okay.

ZACK

What's this about?

KEVIN is about to answer. But then he looks at AMY. He can't talk about it in front of her... she's ill.

KEVIN

Nothing.

AMY

(to KEVIN)

Why did you try to hurt my husband?

DAN

It was nothing, Amy. He didn't know what he was doing. It's just this heat. That's all.

KEVIN

Yeah. That's right. It's nothing.

KEVIN turns round and walks away

DAN

(to AMY)

I'm okay.

LISA

You're not okay. None of us are okay.

A pause. She opens the rifle.

LISA (CONT'D)

We have one bullet. The one in the chamber. They forgot that one.

SONJA

What are you talking about?

LISA

I went to reload this morning. Get you people another monkey or a coati. The ammo's in the case. Or it was. Somebody emptied it during the night. And this is all we have left.

SONJA

Who? Who would do that?

LISA

I don't know. I was asleep. But I know why.

A look from SONJA.

LISA (CONT'D)

They want us to die. And starvation's as good a way as any.

She snaps the gun shut.

LISA (CONT'D)

I'm keeping this one to look after myself.

She walks away. SONJA glances at ZACK.

ZACK looks uncomfortable.

8

EXT. CAMPSITE, JUNGLE - DAY 6, 12:00

8

DAN is with ZACK, KEVIN and SONJA. An interrogation.

DAN

OK. I've been in prison. What's the big deal?

ZACK

If you were in jail for multiple homicides, that might be relevant.

DAN

I didn't kill anyone.

ZACK

So why were you there?

A pause. DAN sees he has no choice.

DAN

I did two and a half years in Chuckawalla Valley State Prison in Blythe, California. OK?

ZACK

Go on.

DAN

Multiple felony charges. Grand theft. Attempted grand theft. Attempted perjury and conspiracy.

KEVIN

What exactly did you do?

DAN
(reluctantly)
I pretended to be an attorney.

KEVIN
What? You were a fake lawyer?

SONJA
What sort of attorney?

DAN
Immigration.

SONJA
You were ripping off immigrants.

DAN
I was taking money from people who lie, cheat, steal - anything to get into the States.

SONJA
You mean - desperate people.

DAN
I'm not proud of what I did. But that's behind me.

KEVIN
Sure. I bet you've told Amy all about this.

DAN
I don't want her to know!

ZACK
I can believe that. Her daddy's a billionaire and she's not well. So how much are you hoping to take her for, "Dan"?

DAN
It's not like that. I don't even know why I've got to explain myself to people like you. You're not going to give me another chance whatever I say so what does it matter?

A pause. DAN realises he has to say more.

DAN (CONT'D)

Maybe that's how it was when I started. When I first met her I thought she was just a meal ticket. She was my boss. Her dad's like - you know? - Jeff Bezos! But that was before I got to know her.

A pause.

DAN (CONT'D)

I really do love her. That's the crazy thing. All my life... everything has been fake. But when I met her, everything changed. What I feel for her. That's real. I'd die for her. I really would. And any one of you wants to think different...

He points at KEVIN.

DAN (CONT'D)

You come for me again, I'll kill you.

9

EXT. KAPOK TREE, JUNGLE - DAY 6, 12:30

9

LISA has returned to the KAPOK TREE - she had followed ZACK here in Episode Three, Scene 57.

She's looking for something. She examines the tree. Nothing. She looks around the undergrowth. Whatever ZACK was hiding, she doesn't find it.

She turns round. A shock. SONJA is standing in front of her.

SONJA

What are you doing here, Lisa?

LISA

Nothing.

SONJA

You were looking for something.

A sullen silence from LISA.

SONJA (CONT'D)

Lisa, I'm sorry Travis is gone and you're on your own now. But you have to trust someone.

(MORE)

SONJA (CONT'D)

And if you know something, we all need to know it too.

LISA

Why? Why should I care what happens to any of you? The whole lot of you can get poisoned or shot or chopped to pieces for all I care.

SONJA

Only one of us killed Travis.

LISA

But none of you cared about him.

SONJA

I'm so sorry for your loss, Lisa. I can see what you were to each other - but what you're saying... it's not true. You're not like that.

LISA considers. SONJA has got through to her. But...

LISA

Tell me about you and Zack Ellis.

SONJA

There's nothing to tell.

LISA

You two are close.

SONJA

I'm no closer to him than to anyone else.

LISA

That's not true.

(Beat)

Do you believe he works in insurance?

SONJA

I don't know. But if he lied, there may be a reason.

LISA

(scornful)

Oh sure! There's a reason all right!

SONJA

I don't believe he's a killer.

LISA takes the plunge.

LISA

I've been watching people. I knew about Octavio right from the start and I knew we were in trouble. And Zack Ellis struck me as phoney the moment he opened his mouth.

SONJA

So?

LISA

Yesterday, after Carlos had gone, I saw him sneak into the jungle. He came here.

SONJA

There is a reason why a man goes into the jungle.

LISA

It wasn't that. He didn't want to be seen. It was like he was going to meet someone. Or hide something. Whatever it was, he was up to no good.

SONJA

And he came here? How do you even know that?

LISA

I've been hunting all my life, honey. You think I can't follow a trail?

SONJA considers.

10

EXT. CAMPSITE, JUNGLE - DAY 6, 13:30

10

SONJA - shorts and T-shirt - is washing herself with water in a bowl. KEVIN is with her.

The weather has turned ugly. Dark clouds and distant flickers of lightning.

KEVIN

How do you do it?

SONJA

What?

KEVIN

This is so screwed up. Stuck here, no sign of any rescue, three deaths, storm on its way. But look at you. Still as cool as the day we arrived.

SONJA

What do you want me to do, Kevin?

KEVIN

Maybe you could look a little more scared?

SONJA

I'm scared. We all are. But you show it, you make yourself look weak. And maybe you'll be next.

SONJA has been thinking about what Lisa told her. She makes her decision.

SONJA (CONT'D)

Kevin... there's something I want to tell you.

KEVIN

(wary)
What?

SONJA

Something you need to know.

11

EXT. AERO ALUX AIRFIELD, MEXICO - DAY 6, 14:00

11

EMILIO is cleaning a piece of machinery... something out of a plane. CORA, carrying a backpack, finds him.

CORA

Emilio. Those two people from the FAA. You ever seen them before?

EMILIO

No, señora.

EMILIO

(No, miss.)

CORA

Did they talk to you?

EMILIO shrugs.

EMILIO

No. They want to see you.

CORA

They know my name?

EMILIO

Yes. They ask for you.

CORA

Listen. If they come back, you tell them I'm not here. I don't want to see them again.

EMILIO nods and leaves. But CORA is seriously worried. She takes her SATELLITE RADIO out of her backpack. Thinks for a moment, then dials a number.

12 **EXT. CLEARING, JUNGLE - DAY 6, 14:00**

12

The CAMERA closes in on the second SATELLITE RADIO is buzzing, hung on the branches of the tree (a reminder that this MUST be different to the Kapok Tree).

13 **EXT. CAMPSITE, JUNGLE - NIGHT 6, 22:00**

13

LATER THAT NIGHT. We rejoin the group as the CLOUDS BREAK and a DELUGE OF WATER comes crashing down. LIGHTNING explodes in the ink black sky.

AMY, DAN, LISA, KEVIN, SONJA and ZACK have been caught outside and struggle towards the plane in a swirling NIGHTMARE of water and darkness.

ZACK

(shouting)

Get inside!

DAN helps bundle AMY into the plane.

ZACK (CONT'D)

Where's Lisa?

SONJA

She's coming.

KEVIN helps LISA onto the plane. Another CRASH OF THUNDER.

ZACK

(to Sonja)

Get in!

SONJA enters the plane. ZACK follows and closes the door.

14 **EXT. CENOTE, JUNGLE - NIGHT 6, 22:00** 14

The RAIN hammers into the water where the CREATURES lurk. The surface of the water BOILS.

15 **EXT. CAMPSITE, JUNGLE - NIGHT 6, 22:00** 15

The CAMPFIRE sizzles out, defeated by the downpour.

16 **EXT. BODY CLEARING, JUNGLE - NIGHT 6, 22:00** 16

The dead bodies of OCTAVIO, TRAVIS, CARLOS and the FLIGHT ATTENDANT (BEATRIZ) lie in the mud covered in tarpaulin. WATER splattering around them.

17 **INT. CABIN, AIRCRAFT - NIGHT 6, 22:30** 17

ZACK, KEVIN and SONJA at the back of the plane. LISA on her own. AMY staring out of the window, next to DAN. They have lit improvised OIL LAMPS made out of drinks cans cut in half and filled with engine oil, which provide a primal glow.

AMY
I'm scared.

DAN
It's okay. It'll stop soon.

AMY
Not the rain.

LIGHTNING explodes on the other side of the windows.

ANOTHER ANGLE. On ZACK, KEVIN and SONJA. SONJA is staring at something.

KEVIN
How much more of this do we have to put up with?

Silence.

KEVIN (CONT'D)
I stink. I feel like I'm rotting away. I can't even breathe.

ZACK
It's the same for all of us.

KEVIN

You're feeling it too? Well,
thanks, Zack. That makes it a whole
lot better.

KEVIN hits out at the window.

KEVIN (CONT'D)

I can't stand being cooped up in
here.

ZACK

Take it easy.

KEVIN

Take it easy? Three people killed.
No sign of any rescue. Mr and Mrs
Loony Tunes here.

(meaning DAN and AMY)

Screw you, Zack. You take it easy!

SONJA

Kevin...

SONJA has noticed WATER DRIPPING FROM THE CEILING.

SONJA has called to KEVIN, not ZACK. She no longer trusts
him.

KEVIN

What is it?

SONJA

Where's that water coming from?

KEVIN

It's the rain.

SONJA

Yes. But why now? Why has it taken
so long to come through?

KEVIN

Sonja?

SONJA

There's got to be something between
where we are and the roof.

ZACK squints up at the ceiling.

ZACK

There are screws.

DAN sees what's happening. He touches AMY on the arm.

DAN
You OK?

AMY
Yes.

DAN
I'm just gonna check this out.

He gets up, leaving her on her own. Moves down the aisle.

ZACK has dragged a chair over. He stands on it to examine the ceiling.

ZACK
Have we got a flashlight?

DAN
Here...

DAN turns the light on his CELL, directs it at the ceiling. LISA also comes to the back. Nobody is looking at AMY now.

LISA
What is it?

KEVIN
Sonja found something.

ZACK picks up the makeshift crowbar he used to smash open the cupboard in Episode Three, Scene 52.

ZACK
Here. Let me...

ZACK uses the point of the METAL to smash a hole in the ceiling. DAN holds the light.

KEVIN
Shouldn't we leave this until the rain stops?

ZACK
Nothing else to do.

ZACK has made a hole. There's clearly a space above the ceiling panel.

ZACK (CONT'D)
Here. Help me...

DAN hands the light to SONJA. He goes to try and help ZACK.

ANOTHER ANGLE. AMY is watching from her seat. But then she notices something out of the window. A flash of LIGHTNING.

18 **EXT. PLANE WRECKAGE, JUNGLE - NIGHT 6, 22:30**

18

AMY's POV. A shock as the LIGHTNING FLASH illuminates a DARK FIGURE, standing close to the window, staring at her. Is it the SHOOTER? We can't be certain.

19 **INT. CABIN, AIRCRAFT - NIGHT 6, 22:30**

19

AMY reacts - in fear but also a sense of resolution. She can't let this continue.

ANOTHER ANGLE. At the other end of the aircraft, SONJA is shining the CELL FLASHLIGHT. KEVIN, LISA and SONJA watching as ZACK and DAN prod away at the ceiling.

DAN
It's coming...

ZACK gets his fingers into the gap and wrenches the entire panel away. SONJA shines the flashlight in...

... as BLOCKS of white cocaine begin to fall from the SECRET COMPARTMENT. The RAIN is pouring in from a crack in the outer wall, revealed by the false panel. SONJA holds the light on the COCAINE.

KEVIN
What is it?

DAN
Cocaine. I guess...

DAN picks up a block and turns it round, examining it. For SONJA, the past has caught up with her.

SONJA
Drugs. Why does it always have to be fucking drugs?

ZACK
I'm counting ten blocks. Maybe one kilo each. \$1800 dollars a kilo in Mexico. As much as \$300 a gram by the time it reaches New York. This stash could be worth three million.

Again, SONJA is suspicious.

SONJA

Tell me, Zack. How come you can work that out so fast?

ZACK

What do you mean?

SONJA

The price of coke on the street in New York. Was that one of your insurance investigations?

KEVIN

What's it doing here?

SONJA

(scornful)

What do you think, Kevin? The whole airline is a front. Aero Alux. And we're the cover. We're flying from Guatemala to Houston. And this flies with us. Is that right, Zack?

Again, ZACK is surprised by SONJA's hostility.

DAN

Is that why we're being killed? Because they don't want us to know?

SONJA

No. We didn't know. We knew nothing. Attacking us would only make us more likely to find out.

DAN

The pilot knew. He warned us.

KEVIN

What are we going to do?

LISA (O.S.)

Hey!

Everyone turns. LISA has noticed the empty seat.

LISA (CONT'D)

Amy's gone...

DAN twists round with the FLASHLIGHT. Everyone looks. The front door of the plane is open. AMY has gone.

DAN

She was there. Just a minute ago.

LISA

We've gotta go after her.

DAN

She can't have gone far.

ZACK

No... wait! We have to stay together - in pairs. It's too dangerous on our own.

DAN

Sure. And who do you suggest I pair up with, Zack? You or Kevin. That's a good way to end up with a knife in my back.

ZACK

She's safer on her own.

DAN

To hell with you. She's my wife! I'm not leaving her on her own.

DAN hurries out of the plane.

ZACK

The rest of us stay here.

KEVIN

No. He's right. We can't leave her.

ZACK gets in KEVIN's way.

ZACK

We can't go out there.

KEVIN

We can't stay.

ZACK hesitates.

KEVIN (CONT'D)

That's always how it is with you, Zack. You give the orders but no follow-through. Fuck you.

KEVIN pushes past and leaves.

ZACK

This is wrong. We shouldn't separate.

SONJA
(too late)
We just did.

She goes. With a sigh, ZACK goes after her. LISA is left on her own.

20

EXT. MEXICAN JUNGLE (VARIOUS) - NIGHT 6, 22:30

20

The rain still pelting down. The vegetation lit by a gleam of MOONLIGHT. And occasionally by brilliant sheets of LIGHTNING.

On DAN with the flashlight.

DAN
Amy! Amy!

On KEVIN. Pushing through the trees.

KEVIN
Amy! Where are you?

On SONJA and ZACK.

ZACK
Stay close.

SONJA
Yeah - as long as you're in front of me, Zack.

ZACK
What?

SONJA
(shouting)
Amy!

ANGLE ON AMY. She's terrified; convinced the SHOOTER is out there.

DAN (O.S.)
Amy!

She hears DAN. But she has no idea where he is.

ANGLE ON DAN. Pushing through the undergrowth. Allowing the jungle to swallow him up.

ANGLE ON KEVIN. He's looking for AMY but he's silent. Maybe he has plans of his own.

ANGLE ON SONJA. Pushing through foliage. She turns round and realises she's on her own. ZACK has gone.

SONJA

Zack...?

ANGLE ON ZACK. Separated from SONJA. Angry. Knowing he's lost control of the situation. He pushes ahead, on his own.

ZACK

(calling)

Amy!

HIGH ANGLE: Taking in the RAIN which is cascading down onto the tree CANOPY. The PLANE sitting on its own with a few flickers of light behind the windows. The CAMPSITE abandoned.

ANGLE ON AMY: Alone in a clearing in the jungle. A flash of lighting and the SHOOTER is briefly illuminated ahead of her.

AMY

(a whimper)

No...

Darkness. Then another flash of lightning. The SHOOTER has changed. But if he was frightening before, he's now worse. He has become the KILLER wearing Carlos' mask. Holding the hunting knife that was used to kill Carlos. Water drips off the BLADE.

NOTE: This is filmed in semi-darkness and rain, with jungle foliage everywhere. The KILLER is also wearing a plastic cape. We get no idea of his height, his appearance - or even whether he is in fact a "he".

AMY is paralysed with fear. The KILLER closes in on her.

ANOTHER ANGLE: LISA appears behind AMY, moving through the jungle. Slow and determined. She sees AMY in front of her. The KILLER beyond.

LISA

(quietly)

Amy. Come to me.

Nobody moves. The KILLER with the KNIFE. AMY in the middle. LISA calmly watching.

LISA (CONT'D)

Amy. Do what I tell you.

AMY breaks free of her paralysis and runs back to LISA.

LISA (CONT'D)

Go back to the plane. Find Dan.

AMY runs off leaving LISA facing the KILLER. Again we get no sense of the the KILLER's identity.

LISA (CONT'D)

OK. You motherfucker. This is where we finish this.

LISA aims the RIFLE.

LISA (CONT'D)

Drop the knife. Throw it away from you. Do it now.

The KILLER has no choice. Throws the knife a short distance away - it disappears into the undergrowth.

LISA (CONT'D)

Now get on your knees.

She has the KILLER in her sights. But right then, there's an intense, blinding flash of LIGHTNING and when LISA looks again, the KILLER has disappeared. It's almost supernatural, a vanishing act.

LISA (CONT'D)

Where are you?

Still holding the RIFLE, LISA takes one step forward, then, very carefully, another. Still no sign of the KILLER. It's very dark. The rain still falling.

Nothing. The KILLER has gone. But LISA knows they are close. She can FEEL it. She looks left. Looks right. Too late, she becomes aware...

The KILLER is behind her. They are holding a branch in both hands and presses it into her throat, strangling her.

The RAIN tumbling down. LISA with the KILLER right next to her, behind her, still strangling her.

LISA's eyes bulge. She dies, falling onto the ground, also covering the RIFLE. The KILLER stands over her.

DAN (O.S.)

Lisa...?

DAN (unseen) is approaching the murder scene. The KILLER turns and hurries away, forced to leave the RIFLE.

21

EXT. CLEARING, JUNGLE - MORNING 7, 08:00

21

CAPTION: DAY SEVEN.

At last the rain has stopped. The SUN is shining. MIST rising into the atmosphere. Water still dripping from the trees. ZACK, DAN, AMY, KEVIN and SONJA and surrounding LISA's body where it was found.

SONJA has her shoulder bag with her. DAN has the RIFLE.

KEVIN

She was strangled. No question of it. What the hell is happening here?

DAN

Amy saw the killer.

AMY

I don't know what I saw. They had a mask.

KEVIN

(to DAN)

You should let me have that.

DAN tightens his grip on the RIFLE.

DAN

You kidding? I'm not letting it out of my sight.

KEVIN

Someone stole all the bullets. Remember? It's useless anyway.

DAN

Then why do you want it?

KEVIN

(obvious)

Because maybe you're the one who did the stealing.

DAN

(threatening)

You want it, you take it from me. But before you come anywhere near me, asshole, you should remember - there's still one in the chamber.

AMY

Stop it! Stop arguing, both of you!

ZACK

(angry)

Don't you see? This is what the killer wanted. We should have stuck together. We have to stay in each other's sight.

DAN

But what does he want? Why is it happening?

KEVIN

We found the drugs. Why do you think?

ZACK

No. What Sonja said was right. The killings started before we found any drugs. Travis and Carlos. They didn't know anything.

DAN

Then why?

SONJA

You want to know why, Dan? There doesn't need to be a "why" with drugs. People do things that are stupid and evil and cruel and they do them without thinking. It starts with a high at a party and they don't notice when the rest of their life slides out of control until the day they wake up dead.

Once SONJA has started, she can't stop. She closes in on ZACK. He's the one she's really addressing.

SONJA (CONT'D)

I never told you what brought me to Guatemala and Mexico. You remember that little fireside chat we all had the first night we were together? "Hi - I'm Amy." "I'm Dan." "I'm Kevin the doctor down on his luck." I didn't want any part of it because that was the whole point of coming to this part of the world, to this continent. I wanted to be alone.

She turns to ZACK.

SONJA (CONT'D)

But I trusted you, Zack. I showed you my work...

ZACK

(troubled)

Sonja... what are you...?

She holds up a hand, stopping him. All eyes on SONJA.

SONJA

Just let me finish.

(Beat)

I was getting married. Mike and me had it all planned, a traditional wedding in an old-fashioned church in the English countryside. Mike was a musician, lead guitar in a band and he was doing OK. He had a label interested in him and things were looking good.

We met when I was hired to do the publicity shots for his new album, and that must tell you something because when someone is paying for your publicity shots, then you sort of know you're on your way.

So Mike and I were going out and we did a lot of parties and we took drugs because he was a musician and I was a photographer and that goes with the territory, right?

A glance at ZACK.

SONJA (CONT'D)

\$300 a gram in New York? I don't know about that but I can tell you the exact cost of a wrap in London. I used to go out and score for Mike. He always said I was the one who got the better deals. And it never occurred to me, not until now, that I was making some motherfucker rich. One of you, maybe.

ZACK

Sonja... where are you going with all this?

SONJA

Don't you worry, Zack. I won't tell you the whole story. I'll just cut to the end, the morning I wake up in bed with Mike and he's lying beside me and he isn't breathing. It turns out he's had a complete cardiovascular breakdown. Too much partying. Too much cocaine. Too much me.

That was when I knew I had to get out of London, as far away as I could. To do something that might actually help people with their lives instead of helping to kill them. And isn't it funny that this is where it brought me, to this aircraft, right back to where it all begins. Cruelty and murder. The party drug.

But the thing is, I know the truth. Before she died, Lisa told me something and I checked out what she said. She was right. I know who's behind all this.

SONJA reaches into her bag and pulls something out. She throws it onto the jungle floor. SIX BULLETS that had been stolen from LISA's rifle. They lie there, glittering, on the jungle floor.

DAN

What are they?

SONJA

They're the bullets stolen from Lisa. From her rifle.

KEVIN

Where did you find them?

SONJA

Where Lisa said. She didn't trust Zack so she followed him.

KEVIN

And?

SONJA

There was a secret stash.

ZACK is taken aback. SONJA has worked with KEVIN against him.

ZACK
(knowing)
What secret stash?

SONJA
I also found this.

She produces a GUN. It's a GLOCK 19. She points the GUN at ZACK.

SONJA (CONT'D)
Why don't you tell us about it, Zack?

ZACK
I don't know what you're talking about.

SONJA
You're saying this gun isn't yours?

ZACK has to make a calculation.

ZACK
It's mine.

SONJA
So this must be yours too.

SONJA produces the TERMINAL SATELLITE RADIO from her bag. It's the same device that was used to contact CORA in Episode Two and which lit up in this episode (Scene 12). She hands it to KEVIN.

DAN
Is that a radio?

SONJA
It's more sophisticated than a radio. It'll connect to any satellite passing over us. We can use it to contact anyone in the world.

ZACK
Wait a minute. The gun is mine. But I've never seen that before in my life.

KEVIN

My God. Lisa was right all along.
It was you!

ZACK

No. This isn't how it looks.

SONJA

It's exactly how it looks, Zack. I
found what you'd been hiding.

22

EXT. KAPOK TREE, JUNGLE - DAY 6, 14:30

22

FLASHBACK. SONJA passes the large, spiky tree that LISA had seen in Episode Three, Scene 57. She sees something glinting in the sun.

SONJA (V.O.)

It didn't take me long. You dropped
one of the bullets. I saw it glint-
ing in the sun.

She continues slowly forward - and comes upon the secret
hiding place.

SONJA (V.O.)

And that led me to a sort of cache,
a hole dug in the ground.

ANOTHER ANGLE. SONJA pushes back leaves and foliage to reveal
a rough slat of wood which she pulls out. There's a dug-out
below.

23

EXT. CLEARING, JUNGLE - MORNING 7, 08:00

23

AS BEFORE. ZACK held at gunpoint by SONJA. DAN, AMY and
KEVIN.

SONJA

Lisa never trusted you, Zack. She
said you were lying from the start.

ZACK

You're not thinking this through,
Sonja. I'm on your side. Give me
that...

ZACK takes a step towards her, wanting her to yield up the
GUN. SONJA tenses, aiming at his heart.

SONJA

If you take one step closer I will shoot you.

ZACK

You know me. You know I'm not capable of any of this.

SONJA

You lied to us!

ZACK

I had no choice. I was investigating you. The plane. Aero Alux. I'm with the DEA!

SONJA

Drugs?

ZACK

Why else do you think I carry that weapon? Think it through, Sonja. If I wanted to hurt you, I could have shot every one of you, one after another, and there would have been nothing you could have done. Yeah, you found my stuff. Did you also get my wallet?

SONJA holds the GUN steady. With her other hand she pulls ZACK's wallet out of the bag.

ZACK (CONT'D)

My ID's inside.

Without moving her eyes from ZACK, SONJA passes the wallet to DAN who searches.

DAN

There's about a thousand bucks in here. No ID.

SONJA looks to ZACK.

ZACK

Listen to me. Whatever you think, whatever this looks like, you've got it wrong. You're making a mistake.

KEVIN

(to ZACK)

Shut up. All right?

ZACK talks directly to SONJA.

ZACK

I took the bullets and I hid them in a pit along with my wallet, gun and ID.

(Beat)

After Carlos was killed, it was clear that one of you was a psychopathic maniac. So I didn't think it was a good idea having a rifle and live ammunition lying around. But I didn't drop any of them. Do you think I'm that stupid? Someone did that on purpose. They wanted you to find my stuff.

DAN

DEA agent. Give me one good reason why any of us should believe you?

ZACK

Because it's obvious. You've seen for yourself. Aero Alux is a front. It's one of a dozen small airlines we've been investigating for months.

DAN

And your ID just got lost in the woods?

ZACK

No. Somebody took it at the same time as they planted that radio. They worked out who I was and they neutralised me. But if you buy into their story, if you don't believe me, then you're finished, all of you. You turn on me, they'll come from behind and we'll all wind up dead.

KEVIN is still holding the TERMINAL SATELLITE RADIO.

KEVIN

Why are we listening to this guy?

(to SONJA)

So this will reach the outside world?

SONJA

Unfortunately not. It's locked.

She hands it to him.

KEVIN

Oh Jesus...

SONJA

It wants a five digit pin code.

KEVIN presses a few buttons. The PHONE has power but it needs an input code to open.

DAN

You had this all the time?

KEVIN

What's the code, Zack?

ZACK

I told you. I don't know anything about it.

DAN

(ignoring him)

Amy and me, stuck here in this hell-hole. Day and night. Living in terror while you came at us one after another and all the time you were laughing at us because you knew you had the way out of here, just sitting in your pocket...

ZACK

You're wrong.

DAN

You asshole!

DAN has worked himself into a fury. He swings the RIFLE like a club, smashing it into the side of ZACK's head. ZACK goes down and lies still. AMY shocked.

AMY

Dan!

DAN

I don't care if I've killed him.

KEVIN

Well, if you have killed him, how
are we gonna get that code?

24 **EXT. MEXICAN JUNGLE - DAY 7, 13:00**

24

Early afternoon. A HUGE SUN burns orange in the sky. A few
BIRDS fly past in silhouette.

25 **EXT. CAMPSITE, JUNGLE - DAY 7, 13:00**

25

KEVIN, SONJA, DAN and AMY eating what food they have left. At
least there's still water. They have rebuilt the camp after
the rainstorm. Their wet clothes are spread out.

SONJA

This is the last of the meat that
Lisa got for us.

(to DAN)

We may need to use that rifle.

DAN

We have six bullets.

KEVIN

So you're gonna have to give it to
someone who knows how to shoot.

DAN

Is that you, by any chance?

KEVIN

I don't suppose you saw much
wildlife driving round Vegas.

AMY

I can shoot.

(Beat)

We had a ranch up in Alaska. The
Katmai National Park. I used to
shoot blue grouse and snowshoe.

DAN

You never told me that!

AMY

You never asked.

DAN
(to KEVIN)
So there's your answer then.

SONJA has the TERMINAL SATELLITE RADIO.

SONJA
This is the answer. This is our way
out of here.

She snatches up a plate of food and some water and walks away
from the camp.

KEVIN
(to AMY)
You shoot me a blue grouse, you can
have the gun and all the bullets
you want.

26

EXT. CLEARING, JUNGLE - DAY 7, 13:00

26

ZACK is sitting beside a tree, his hands tied behind him.
Minus his shoes and socks. His face bruised from the blow he
received from Dan.

SONJA
I've brought you something to eat.

ZACK
You know this is bullshit, don't
you.

Nothing from SONJA. She wants to believe ZACK. But...

ZACK (CONT'D)
I know it looks bad. But don't go
with the evidence. Go with your
feelings. There's only ever been
the two of us from the very start.
I've always been there for you.

SONJA
If we were on the same side, you'd
have told me the truth.

ZACK
I had no choice. I was doing my
job.

SONJA
DEA.

ZACK

Yes.

SONJA

So what happened to your ID?

ZACK

I told you. Someone took it. They must have followed me into the jungle. Or maybe they followed you when you were following me.

A beat.

SONJA

Who?

ZACK

Well, Dan's been in jail. We know that much. And Kevin couldn't wait to get out the plane last night, the night someone killed Lisa.

SONJA

Kevin or Dan...

SONJA is half-persuaded.

ZACK

And Dan's got a rifle now. Loaded. You leave me here, you're putting yourself in danger. Who's going to look out for you?

SONJA

(caustic)

I've got a gun now.

ZACK

You don't know what you're up against. Octavio, Travis, Carlos, Lisa...

SONJA

That was you!

ZACK

You don't believe that. You know me.

SONJA

No! If you really are what you say you are - DEA - why didn't you tell me? You're asking me to trust you, why did you never trust me?

ZACK

I couldn't.

A pause. ZACK confesses.

ZACK (CONT'D)

I knew about Michael Bishop. Your boyfriend. Cocaine laced with fentanyl. That's what killed him. And you've got a record. Buying and dealing.

SONJA

(furious)

I didn't deal. I bought for him!

She realises the implications of what ZACK has just said.

SONJA (CONT'D)

There are plenty of ways you could have got that information and all it tells me is that you were deceiving me from the very start. You pretended you cared about me but it was just more of your lies.

ZACK

I'm sorry. I really am.

A pause. SONJA makes up her mind.

SONJA

We need to know the code that opens the satellite phone.

ZACK

I told you. I don't know it. It's not mine.

SONJA

Dan wants to beat it out of you.

ZACK

Yeah. Well, Dan's a nice piece of work.

SONJA

Tell me the number. Don't let them hurt you.

ZACK

I can't tell you what I don't know.

SONJA

Then I can't help you.

She walks away.

27

EXT. CENOTE, JUNGLE - DAY 7, 13:00

27

SONJA, KEVIN, DAN and AMY are at the edge of the cenote. DAN takes out some DRINKING STRAWS and cuts them into four different lengths.

DAN

We'll draw straws. OK?

SONJA

Draw straws for what?

DAN

What do you think?

(Beat)

We need the code. But he's not talking. So we have to hurt him, badly. We have to make him talk.

AMY

(shocked)

I won't do that!

DAN

I know that, baby. You're not doing anything. I'll do it for both of us.

He rolls the STRAWS between his hands.

DAN (CONT'D)

Whoever draws the short straw...

SONJA

We still haven't checked out the transmitter - up there...

She means the ESCARPMENT.

SONJA (CONT'D)

It could be working.

AMY

If it's working, why has nobody come?

A pause. There's no answer to that.

DAN

You want to go up there, you go up there. But that's three hours each way and I'm not waiting that long.

SONJA

We can't torture him.

KEVIN

You believe him?

SONJA considers. She doesn't know.

SONJA

Oh - for God's sake.

SONJA angrily leans forward and plucks out a STRAW. It's long. KEVIN smiles at her.

KEVIN

So you can put away your thumb-screws.

(to DAN)

It looks like it's gonna be you or me.

DAN

You want to pick?

KEVIN

Well, let's see...

KEVIN leans forward and plucks out -

THE SHORT STRAW. He looks at it ruefully.

KEVIN (CONT'D)

Looks like my usual run of luck.

DAN

Maybe it's for the best. You were a doctor. You know what to do.

KEVIN

I was a doctor. It's the exact opposite of what I did.

DAN

You want to die here?

KEVIN

No, Dan. Like you I want to get as far away from all of this as I can. I want to go home. I want to forget this ever happened to me.

SONJA gets up and walks away.

KEVIN (CONT'D)

Where are you going?

SONJA

I told you. I'm going up there.

AMY

We'll come too.

DAN

Amy-?

AMY

(to DAN)

You never ask me what I want. You never think about me at all.

DAN

That's not true!

AMY

I want to go with her.

SONJA

Come along, then.

KEVIN

I don't suppose you'd like to leave me a gun?

SONJA

You're on your own here, Kevin.
You're safe.

The three of them move away. KEVIN examines his SHORT STRAW, thinking what it means.

ZACK is tied to the tree. KEVIN approaches with the RADIO TRANSMITTER.

ZACK

So what now?

KEVIN

You tell me.

ZACK

You want the code.

KEVIN

I don't understand you, Zack. You killed Octavio. And Lisa...

ZACK

I didn't.

KEVIN

You really gonna tell me that?

ZACK

It's the truth.

KEVIN

Who then? 'Limo driver' Dan? He couldn't even fake being a lawyer. Sonja?

ZACK

You?

KEVIN

You really see me running some sort of cartel? Killing people who get in my way? You should tell my ex wife that. She'd laugh in your face.

ZACK

I'm DEA. You hurt me, you'll pay.

KEVIN

Then make it easy for me.

KEVIN holds up the transmitter.

KEVIN (CONT'D)

The code.

ZACK

I don't have it. I already told you. That isn't mine.

KEVIN

You hid it.

ZACK

I hid my gun and my ID. Someone must have seen me. They added the radio to frame me.

KEVIN lays the transmitter aside. Gearing himself up.

KEVIN

Why don't you just tell me, for God's sake? You're tied up. You're not going anywhere. Whatever it was you were planning with all this killing, it's over. Why don't you give up and let us all go home?

ZACK

You hurt me, none of you are going anywhere.

KEVIN is working himself up into a rage.

KEVIN

I'm not a criminal. I'm a good man. I've never hurt anyone, not deliberately, not in my entire life. But I got no choice here. We drew straws and it was my bad luck. I'm the one who has to do this.

ZACK

(sarcastic)

Your bad luck?

Another pause. He's gearing himself up...

KEVIN

Please. I'm begging you. Tell me what I need to know. Don't make me hurt you.

ZACK

You don't have to hurt anyone.

KEVIN

But that's it, you see. I do. I really do. Because if we don't communicate with the outside world, we're gonna die here. All of us.

A pause.

KEVIN (CONT'D)

Tell me the code for the radio.

Another pause. Then, quite suddenly, KEVIN punches ZACK in the face. Not once - but again and again.

KEVIN (CONT'D)

What's the code?

(PUNCH)

What's the code?

(PUNCH)

What's the code?

29

EXT. ESCARPMENT, JUNGLE - DAY 7, 14:30

29

SONJA, DAN and AMY are half way up the hillside. SONJA stops to drink, then offers the bottle to DAN.

SONJA

Water?

But DAN has a grip on the rifle.

DAN

(to AMY)

You take it first, honey. Then hand it to me.

SONJA

You really think I want to shoot you?

DAN

I don't think anything any more. I just want us to get out of this alive.

SONJA hands the bottle to AMY.

AMY

I'm sorry.

SONJA

Don't you worry, Amy. He's looking after you. He's doing the right thing.

30

EXT. CAMPSITE, JUNGLE - DAY 7, 15:30

30

An hour later. ZACK recovers consciousness, bloody and beaten. KEVIN approaches him.

ZACK

You satisfied?

KEVIN

Here...

KEVIN gives ZACK some water. ZACK drinks.

KEVIN (CONT'D)

I hate this. I hate you for what you're making me do to you.

ZACK

You didn't seem to be having too bad a time.

KEVIN

The code.

ZACK

I don't have it.

KEVIN

God. You stupid bastard!

KEVIN takes out one of his SURGICAL INSTRUMENTS - shaped like a pair of pliers.

KEVIN (CONT'D)

You really want me do this?

ZACK

I want you to leave me alone.

KEVIN

Then tell me.

Nothing from ZACK. KEVIN grips one of his TOENAILS with the SURGICAL PLIERS.

KEVIN (CONT'D)

For God's sake! Why can't you just tell me?

ZACK

Can't tell you what I don't know.

We don't see the full horror. As KEVIN jerks the pliers away, we CUT TO:

31

EXT. ESCARPMENT, JUNGLE - DAY 7, 15:30

31

WIDE ANGLE. ZACK's cry of pain echoes over the jungle.

32 **EXT. PLATEAU, ESCARPMENT - DAY 7, 15:30**

32

CLOSE SHOT. The silent EMERGENCY LOCATOR TRANSMITTER.

PULLING BACK. SONJA squats beside it to see what's wrong. DAN and AMY are watching. She pulls out a wire.

SONJA

One of the wires has come loose.
That's all it is. One of the
goddamn wires.

AMY

So it just fell out?

SONJA

Or it was pulled.

SONJA reconnects the wire.

33 **EXT. DEA BUILDING, HOUSTON - SUNSET 7, 19:00**

33

ESTABLISHING SHOT. The modern city. Downtown. Traffic and skyscrapers lighting up for the evening. The contrast comes as a shock after the confinement of the JUNGLE.

CAPTION: DEA OFFICE, WEST LOOP SOUTH, HOUSTON

34 **INT. OPEN PLAN OFFICE, DEA BUILDING - SUNSET 7, 19:00**

34

CLAIRE SUNDIATA and FRANK COURTNEY have arrived back in Houston after their visit to Aero Alux - the day before.

They make their way through the workspace. Other OPERATIVES try not to catch CLAIRE's eye. She glances at a young ASSISTANT.

CLAIRE

So no news then.

The ASSISTANT gives a brief shake of her head.

CLAIRE (CONT'D)

I figured.

She continues towards a CORNER OFFICE and a DOOR.

35 **INT. SUPERVISOR'S OFFICE, DEA BUILDING - SUNSET 7, 19:00**

35

DAVID MALIK is a DEA SUPERVISOR, South Asian American, smart, serious. 40s. CLAIRE and FRANK are reporting to him.

MALIK

Come in. Sit down. How did it go?

CLAIRE

Aero Alux fits the profile. Tiny operation, flying under the radar. Pilot and passenger both with drug raps. And Cora de Léon. There's a piece of work.

FRANK

You should let us take the place apart.

MALIK

I shouldn't have let you even visit the place. The DEA's not welcome in Mexico right now. They want to do things their own way.

(Beat)

I told them about Zack.

CLAIRE

Why?

MALIK

Because I had to. This just came in.

MALIK hands CLAIRE a report.

MALIK (CONT'D)

It's from the AFRCC at Tyndall Air Force Base in Florida. As you can see, they picked up a signal from an Emergency Location Transmitter broadcasting on 121.5 Megahertz. There's every indication that it came from Flight CBZ 517.

CLAIRE

This happened today.

MALIK

Ninety-six minutes ago.

FRANK

But that doesn't make any sense. It's been six days since the flight went down. Six days of nothing.

MALIK

We've got no answer for that.

CLAIRE

Zack's alive.

MALIK

Let's not jump to any conclusions.
We don't know who's alive and who
isn't...

CLAIRE

Where did the signal come from?

MALIK

The El Cielo Biosphere. The Mexican
jungle. You ever wondered about the
middle of nowhere? That's it.

CLAIRE

But if you're getting a signal, you
must have an exact location.

MALIK

It's not as easy as that. This is
an old-fashioned ELT, sending an
analogue signal which has to be
picked up by a polar orbiting
satellite moving overhead - but
that takes time.

CLAIRE

How much time?

MALIK

It won't be in position for another
six hours. And it gets worse. The
analogue signal isn't accurate. It
can only pinpoint the transmitter
to a radius of between twelve and
twenty-five nautical miles. That's
a huge area of densely covered
jungle. Nothing's going to happen
at once.

FRANK

It's still good news. It means
they're out there. Someone's out
there.

CLAIRE

Where are you setting up Search and
Rescue?

MALIK

I've spoken to the AFRCC and to Air Traffic Control at Mazatlán International Airport. They've identified a Mexican military outpost at Los Trios, about two hundred miles from Monterrey City on the other side of the border. They're going to be setting up a base of command from there.

CLAIRE

I want to go there.

MALIK

I'm sorry, Claire. They don't want us anywhere near the place. Right now relations with the Mexican government are in the gutter. They've accused us of "unauthorised infiltration operations". "Abusive interference." You go across the border again, you could wind up in jail.

CLAIRE

Suppose I were to ask you for 24 hours leave?

MALIK

On what grounds?

CLAIRE

Emotional.

MALIK doesn't answer. But he's not going to refuse.

36

EXT. HOUSTON HOUSE - EVENING 7, 20:00

36

STOCK FOOTAGE. A smart, modern home - a lo-rise in its own grounds.

37

INT. HALLWAY, HOUSTON HOUSE - EVENING 7, 20:00

37

CLAIRE SUNDIATA opens the door. Tired after a long day at the office.

CLAIRE takes a breath and collects herself.

CLAIRE

(calls)

Hi! I'm home.

A 4-year-old girl, LUCY, comes racing towards her.

LUCY
Mommy! Mommy!

They embrace.

CLAIRE
Why aren't you in bed?

LUCY
I was waiting for you!

A NANNY appears at the door. MARIANA is young, Mexican, attractive.

MARIANA
I've been waiting for you two hours, Claire.

CLAIRE
I'm really sorry, Mariana. I had problems at work.

CLAIRE crouches beside LUCY.

CLAIRE (CONT'D)
You want a bed-time story?

LUCY
Yes!

CLAIRE
Then you'll have to get into bed!

MARIANA
You go up, Lulu. Your mother will be with you in a minute.

LUCY
A minute?

CLAIRE
Fifty-eight seconds.

CLAIRE hurries upstairs. CLAIRE knows what's coming.

MARIANA
I'm sorry, Claire. I've made a decision.

CLAIRE
Can this wait, Mariana? It's not a good time.

MARIANA

No. I'm afraid I'm telling you. I'm handing in my notice.

CLAIRE

Oh.

MARIANA

I love Lucy and I've been happy here. But I have a life outside this house.

CLAIRE is close to anger... or tears.

CLAIRE

I can't talk about this now. I'm flying to Mexico tomorrow. There are things happening that are out of my control.

MARIANA

I'll work a month's notice. Of course. But I needed you to know...

CLAIRE

Sure. I understand.

38

INT. BEDROOM, HOUSTON HOUSE - EVENING 7, 20:30

38

CLAIRE closes the book she has been reading and snuggles up on the bed with her daughter, LUCY drowsy now but still not ready for sleep.

CLAIRE

How's my girl?

LUCY

I want another story.

CLAIRE

It's too late for a story. We'll do it in the morning.

LUCY

Grumpy Granny!

CLAIRE

You get some sleep or it'll be Grumpy Mommy, which you don't want to know about.

CLAIRE turns out the main light. There's a night-lamp beside the bed which glows. Lots of STUFFED TOYS.

And a photograph of ZACK, CLAIRE and LUCY together. Not just working partners. They're husband and wife.

LUCY

When's daddy coming home?

CLAIRE

He'll be here soon.

CLAIRE kisses LUCY. But she's worried.

CLAIRE leaves. The CAMERA stays on the photograph.

39

EXT. CAMPSITE, JUNGLE - NIGHT 7, 23:00

39

Much later. A full moon. Silence.

ZACK is still tied to the tree, awake and alone. He becomes aware of a movement. SOMEONE approaching him.

ZACK becomes aware of a FIGURE moving towards him. A HAND holding a knife. The LETHAL BLADE pointing at him.

ZACK is bound and helpless. There's nothing he can do.

He looks up.

END OF EPISODE FOUR