

NINE BODIES IN A MEXICAN MORGUE

Episode Three: Luchador

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1

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

1

ESTABLISHING SHOT. The sun merciless. The desert unforgiving. Time stands still. SPANISH DIALOGUE TRANSLATED IN BRACKETS AND SUBTITLED.

LÓPEZ (O.S.)

Carlos García Méndez. Conozco
el nombre.

LÓPEZ (O.S.)

(Carlos García Méndez. I know
that name.)

2

EXT. CANTEEN, LOS TRIOS MILITARY BASE - DAY 9, 15:30

2

IGNACIO LÓPEZ is sitting opposite VEGA as they eat together in a tented canteen in the grounds of the base. SPANISH DIALOGUE TRANSLATED IN BRACKETS AND SUBTITLED.

VEGA

¿De qué hablas?

VEGA

(What are you talking about?)

LÓPEZ

Era uno de los pasajeros.

LÓPEZ

(He was one of the
passengers.)

VEGA

Lo sé. ¿Dices que lo
conociste?

VEGA

(I know that. Are you saying
you met him?)

LÓPEZ

No. Pero lo vi. Era Rápido.

LÓPEZ

(No. But I saw him. He was
Rápido.)

VEGA

Rápido. ¿El luchador?

VEGA

(Rápido. The luchador?)

LÓPEZ

Ajá. Lo vi tres veces. La
última fue en la Ciudad de
México. En la Arena Coliseo.
No le fue bien.

LÓPEZ

(Yeah. I saw him three times.
The last time was in Mexico
City. The Arena Coliseo. It
didn't go well for him.)

VEGA

¿Te gustan esas cosas?

VEGA

(You like that stuff?)

LÓPEZ

¿A ti no?

LÓPEZ

(You don't?)

VEGA shrugs. LÓPEZ is enthusiastic.

LÓPEZ (CONT'D)

Rápido era uno de los grandes. Muy ágil y muy fuerte. Un héroe de a de veras. Nos gustaba porque era de nuestro bando. No era el favorito. Ganó el título de peso semicompleto en la NWA. Pero luego le tocó contra El Gobernador ... y eso ya fue otra cosa. El Gobernador sí que era cabrón.

LÓPEZ (CONT'D)

(Rápido was one of the greats. Very fast on his feet and also strong. A real hero. We liked him because he was on our side. He was the underdog. He won the light heavyweight title at the NWA. But then he came up against the Governor... and that was different. The Governor was a bad guy.)

VEGA

(amused)

Ni pareces tú, López. Nunca te había oído ... tan entusiasmado.

VEGA

(amused)

(This isn't like you, López. I've never heard you being so... enthusiastic.)

LÓPEZ

Necesitas tener algo. Todos necesitan algo. Yo tenía al Rápido.

LÓPEZ

(You've got to have something. Everyone has to have something. I had Rápido.)

3

EXT. ARENA COLISEO, MEXICO CITY - DAY FB1, 16:30

3

STOCK FOOTAGE. From the emptiness of the desert we cut to a sudden EXPLOSION OF SOUND. This is the city on the day of a big fight. CARS HOOTING, FIRE CRACKERS BLASTING (unseen) in the street.

We see the ARENA where the fight will take place. Footage of a big game about to take place.

4

OMITTED

4

5

INT. CHANGING ROOM, ARENA COLISEO - DAY FB1, 17:00

5

A complete contrast. CARLOS is alone in his dressing room, pulling on his costume. Brightly coloured TUNIC and SHORTS. He pulls on ELBOW PADS and KNEE PADS. And now THE MOMENT OF TRUTH.

His RÁPIDO MASK. It's on a table in front of him. Almost like an ALTAR with a HOLY RELIC.

6

INT. ARENA COLISEO, MEXICO CITY - DAY FB1, 17:00

6

IGNACIO LÓPEZ makes his way to his seat, pushing past other SPECTATORS, some of them wearing RÁPIDO masks in honour of their hero. He is carrying two large paper cups of beer. The atmosphere is rowdy and good-natured.

He sits next to his attractive wife, hands her a beer and says something to her - we can't hear above the general racket.

7

INT. CHANGING ROOM, ARENA COLISEO - DAY FB1, 17:00

7

CARLOS gazes at his mask. Almost REVERENTLY, he picks it up and puts it on.

8

INT. ARENA COLISEO, MEXICO CITY - DAY FB1, 17:30

8

The arena is full. A formally dressed COMPERE climbs into the ring. SPANISH DIALOGUE TRANSLATION IN BRACKETS AND SUBTITLED.

COMPERE

COMPERE

Damas y caballeros: antes de que comience la función, quiero que nuestros valientes luchadores sepan que ustedes están aquí. ¡Vengan esos gritos de los aficionados!

(Before the show starts, ladies and gentlemen, I want you to let our brave fighters know you're here. Let's hear the fans scream!)

FAST CUTS. A MUSCULAR MAN beating a DRUM. Two little KIDS eating CEMITAS (Mexican sandwiches). FANS swigging beer and shouting. An USHER selling cigarettes. Another with a TRAY OF DONUTS. An explosion of sound.

9

INT. CHANGING ROOM, ARENA COLISEO - DAY FB1, 17:30

9

CARLOS is ready, fully dressed and in his RÁPIDO MASK. He kneels and prays, crosses himself. He hears the ROAR OF THE CROWD and the CHIMING OF A BELL. He knows it's time. He leaves.

10

INT. CORRIDOR, ARENA COLISEO - DAY FB1, 17:30

10

CARLOS is met by his TRAINER who escorts him towards the arena. SPANISH DIALOGUE TRANSLATION IN BRACKETS AND SUBTITLED.

TRAINER
¿Estás bien?

TRAINER
(You OK?)

CARLOS nods.

TRAINER (CONT'D)
No le quietes los ojos de
encima . Si se encabrona ,
puede ser capaz de cualquier
cosa.

TRAINER (CONT'D)
(Keep your eyes on him. If he
loses his temper, he could do
anything.)

CARLOS continues forward.

11

INT. ARENA COLISEO, MEXICO CITY - DAY FB1, 17:30

11

CARLOS and the TRAINER enter the main arena. SPANISH DIALOGUE
TRANSLATION IN BRACKETS AND SUBTITLED.

COMPERE
Llegando al ring, el campeón
actual, con setenta y cinco
kilos... ¡Rápido!

COMPERE
(Coming into the ring, the
defending champion, weighing
seventy-five kilos...
Rápido!)

CARLOS strides into the ring. Roars from his fans. He
acknowledges them - raised fists.

But his opponent, THE GOVERNOR, also has his fans. They're
dressed in costumes that suggest BIG BUSINESS. Their guy has
a trademark: an OVERSIZED CIGAR.

COMPERE (CONT'D)
Y en la otra esquina , con
ochenta y seis kilos, el
retador, El Gobernador.

COMPERE (CONT'D)
(And in the other corner,
eighty-six kilos, making the
challenge... it's The
Governor.)

The GOVERNOR is a terrifying bundle of FAT and MUSCLE. His
costume is all about BIG BUSINESS. He's holding a CIGAR which
is actually a FIREWORK, exploding with SPARKS.

GOVERNOR FAN
¡Agárramela y chúpamela!

GOVERNOR FAN
(Grab my cock and suck it!)

IGNACIO LÓPEZ is sitting a few places away with his WIFE. He
turns round, and glares at the GOVERNOR FAN.

The GOVERNOR's cigar goes out. He disdainfully throws it at
CARLOS to clear up. That gets his FANS roaring.

The TRAINER massages CARLOS' shoulders.

COMPERE	COMPERE
Lucharán a tres caídas sin límite de tiempo.	(<i>They will fight to three falls with no time limit.</i>)

More SHOUTING and CHEERING.

12 EXT. CLEARING, JUNGLE - NIGHT 3, 23:00 12

A FULL MOON. This is the area where CARLOS was doing PULL-UPS in Episode One. Now CARLOS is on his own, watching the fight on his CELLPHONE.

13 INT. ARENA COLISEO, MEXICO CITY - DAY FB1, 17:30 13

A fight between RÁPIDO and the GOVERNOR . All the usual THROWS, spectacular PLANCHAS , CENTÓNS , TOPEs. Bouncing off the ropes. Flying through the air.

It's entertainment with extraordinary violence.

RÁPIDO takes a few HITS from the GOVERNOR who's bigger and heavier and that seems to make him slower, despite what the TRAINER warned.

14 EXT. CLEARING, JUNGLE - NIGHT 3, 23:00 14

The CELLPHONE SCREEN shows 5% power remaining. CARLOS keeps watching.

15 INT. ARENA COLISEO, MEXICO CITY - DAY FB1, 17:30 15

Then RÁPIDO gets the upper hand. He grabs the GOVERNOR and throws him down. His FANS break into an exuberant CHANT. SPANISH DIALOGUE TRANSLATION IN BRACKETS AND SUBTITLED.

FANS
Rápido! Rápido! Rápido!

RÁPIDO goes to the side of the ring to salute them. BIG MISTAKE! The GOVERNOR is up again and, suddenly moving like a snake, he streaks across the ring and grabs RÁPIDO.

A hideous move. The POWERBOMB . The GOVERNOR flips RÁPIDO upside-down. RÁPIDO is now on top of the GOVERNOR's shoulders.

The GOVERNOR throws RÁPIDO , his unprotected head SMASHING into the floor.

Silence. The RÁPIDO FANS in shock.

FAST CUTS. RÁPIDO lying still. The REFEREE checking he's still alive. The GOVERNOR strutting around, exultant. The RÁPIDO fans erupting in fury.

LÓPEZ gets to his feet and shouts at the REFEREE.

LÓPEZ	LÓPEZ
No estaba listo. ¡Eso no se vale!	<i>(He wasn't ready. That's not allowed!)</i>

FANS	FANS
¡Eso no se vale! ¡Eso no se vale!	<i>(Excessive violence! Excessive violence! Excessive violence!)</i>

ANOTHER ANGLE. The REFEREE gives the match to the GOVERNOR, raising his arm in victory. RÁPIDO lies still.

16 **EXT. CLEARING, JUNGLE - NIGHT 3, 23:00**

16

CARLOS stares at the CELLPHONE SCREEN. There's FURY in his eyes.

The cellphone runs out of power. The screen goes BLANK.

CARLOS looks around. Nobody in sight.

He takes one of the stolen ENERGY BARS out of his pocket and begins to eat.

OPENING TITLES. EPISODE THREE: LUCHADOR

17 **EXT. MEXICAN JUNGLE - SUNRISE 4, 06:00**

17

CAPTION: DAY FOUR.

18 **EXT. PLANE WRECKAGE, JUNGLE - SUNRISE 4, 06:00**

18

CLOSE SHOT: AN ANOLE LIZARD sits on the fuselage of the wrecked plane, basking in the sun. There's a TEARING sound and it darts away, disappearing through a hole and INSIDE the plane.

ANOTHER ANGLE. At the other end of the plane, CARLOS is tearing a length of wire from the harness that runs through the fuselage. Coiling it in his hands.

19 **EXT. CENOTE, JUNGLE - SUNRISE 4, 06:00**

19

FIRST LIGHT - the fourth day.

SONJA is pulling more water out of the infested water, using the FIRE EXTINGUISHER. Ready to restart the distillation process.

ZACK is with her - he has plastic containers to carry the water back to the camp. SONJA glances at the cenote.

SONJA

What do you think's in there?

ZACK

Drinking water, thanks to you.

SONJA

We're going to need it.

She glances up at the distant ESCARPMENT.

SONJA (CONT'D)

How long do you think it's going to take?

ZACK

Up to the top? Two or three hours each way.

SONJA

It should be faster coming down.

ZACK

Sure. If you miss your step.

A pause. There's a CLOSENESS between them. And ZACK's joke has reminded him of the deaths.

ZACK (CONT'D)

Listen. I want you to stay close to me.

SONJA

Why?

ZACK

Why do you think? You heard what Octavio said.

SONJA

"Even if I manage to land, I'm dead. We all are."

A look from ZACK. Exactly.

SONJA (CONT'D)

He could have been talking about
the jungle. All this. Maybe he
meant the jungle would kill us.

ZACK

The jungle didn't kill Octavio. And
what about Travis?

SONJA

Heart attack.

ZACK

That was no heart attack. You know it.

A pause. SONJA knows ZACK is right.

ZACK (CONT'D)

You want to get through this alive, you need someone to watch your back.

SONJA

Watch it and put a knife in it?

ZACK

You said you trusted me.

SONJA

If you're right and someone on the plane really wants to do us harm, maybe I shouldn't trust anyone.

A pause.

SONJA (CONT'D)

No. I'm not buying it. Why would anyone want to hurt any of us? We don't have anything. We don't know anything.

(Beat)

We're strangers! If we ever make it to Houston, we'll never see each other again.

ZACK reaches out. He looks into her eyes. Something close to romance.

ZACK

I'm sorry you feel like that.

SONJA

(amused/annoyed)

Are you coming on to me?

ZACK

No.

ZACK backs away.

ZACK (CONT'D)

I'm just saying we need to look after each other.

((MORE))

ZACK (CONT'D)

I don't know why but we're in danger, every one of us. I trust you. You trust me. That's a good place to start.

SONJA considers. Then snatches up a full water container. She's not the sort of woman who needs to be "looked after".

SONJA

So why do you trust me, Zack? I was the one who knew about the mushroom rooms. Remember?

She walks away. ZACK takes the other containers and follows.

20

EXT. CLEARING, JUNGLE - MORNING 4, 08:00

20

LISA is sitting on her own in a chair (from the plane) that has been placed for her in a private place. She is like a sad empress - silent, still, reflecting.

AMY approaches her with a mug of HOT COFFEE.

AMY

Lisa - I brought you some coffee.

LISA

Coffee?

AMY

There was just a bit left. I heated it up for you on the fire.

LISA

That's kind of you, Amy.

LISA takes the coffee. AMY stays.

AMY

Are you OK?

LISA

Thirty five years with the same man. Thirty five years and we never spent a night apart. I was always afraid I was going to lose him. He had issues. You know... his heart. But not this way. This is cruel.

AMY

Maybe it was the heat.

LISA

The heat?

AMY

My uncle had a heart condition. He died in Palm Springs - by the pool.

LISA is tempted to treat this with the scorn it deserves. But it's not worth hitting out at AMY.

LISA

You think I don't know what killed him?

AMY

I know what you said, Lisa.

A pause. Then rapidly...

AMY (CONT'D)

You said it was one of us but why would any of us want to do a thing like that? It doesn't make any sense. What sort of people do you think we are?

LISA

That's a good question. What sort of people? Well, there's Zack who lies every time he opens his mouth.

AMY

How do you know?

LISA

I just know. And Kevin, the doctor, who already killed Octavio and who hated Travis and me on sight just because of who we are and what we believe. And then there's Carlos, our friendly Latino! You trust any of those people? Or Sonja. She's British so she must be fine. Except she won't tell us anything about herself and it's funny she knew all about those mushrooms.

AMY

I like her!

LISA

And Dan.

LISA is angry with AMY for doubting her. That's why she now decides to be cruel.

AMY
(defensive)
You don't know anything about Dan!

LISA
(lethal)
Do you?
(Beat)
How long have you known him?

AMY
I told you...

LISA
That's right. The heiress and the limo driver. Sonja told me. A wedding in Vegas. I've heard that one before - and it didn't end happily.

AMY
(angry)
What do you mean?

LISA realises the truth about DAN and AMY...

LISA
Do your parents even know you're married? Have they met "Dan"?

AMY
We were on our way home to tell them.

LISA
Boy! I'm sure that'll make their day! It's gonna be champagne and flowers all round.

AMY
I love him.

LISA
Don't talk to me about love! You don't know anything about love. And if I was looking for the snake-in-the-grass, the one who's got it in for the whole lot of us, I think I might start with him.

AMY

It's not Dan. It's not Sonja. It's not any of us.

(Beat)

We're not alone here. That's what you don't understand. You're a horrible woman and I wish I hadn't spoken to you.

AMY hurries away. LISA upturns the coffee onto the jungle floor.

LISA

(to herself)

The coffee was piss anyway.

21

EXT. UNDERGROWTH, JUNGLE - MORNING 4, 08:00

21

AMY, close to tears, pushes through the undergrowth. She doesn't care where she's going so long as it's away from LISA.

Before she knows it, she's LOST. She stumbles to a halt, looks around her. Nothing looks familiar.

At the same time, she becomes aware that she's IN DANGER.

AMY is no longer alone. SOMEONE IS WATCHING HER.

AMY

(calling)

Dan?

(Beat)

Anyone...?

AMY presses forward more slowly. Then stops.

The MAN she saw in Episode Two, Scene 23, is standing in front of her. The combat boots, the kevlar vest, the burning eyes. From now on we'll call him the SHOOTER - and the sense of MENACE is unmistakable.

The SHOOTER sees her and smiles at her.

AMY reacts in fear. She turns to run away - and crashes straight into the arms of a second man. A real SHOCK.

But this man is DAN, who has come looking for her.

DAN

Amy!

AMY starts, then looks back at the path. But the strange man has gone. Did she imagine him?

DAN (CONT'D)

You shouldn't go into the jungle on your own.

AMY

I wanted to be on my own.

DAN

(relenting)

I saw you talking to Lisa. Did she say something to upset you?

AMY can't bring herself to tell him.

AMY

No.

DAN

What's the matter?

AMY

I don't know.

(tearful)

I hate it here.

DAN

What did Lisa say to you?

DAN is really angry. And AMY sees it.

AMY

She's just an old woman. She didn't say anything.

(Beat)

Dan?

(Beat)

It was nothing.

DAN hovers on the brink. Finally, he manages to control himself. He lets the ANGER go.

DAN

They're taking the transmitter up the mountain. They want to talk...

DAN takes AMY's hand and leads her back the way he came. AMY glances back. The SHOOTER isn't there.

22

EXT. CAMPSITE, JUNGLE - MORNING 4, 09:00

22

CLOSE SHOT. On the ELT (Emergency Locator Transmitter) - a heavy box, bright yellow, about 40cms high x 30cms x 20cms. Old-fashioned... the aerial will plug into a standard BNC jack. There's a REMOTE UNIT connected to the BASE UNIT by a single wire. The wire from the plane has been coiled up beside it.

ANOTHER ANGLE. CARLOS is in charge of the ELT which he has removed from the plane (Episode Two, Scene 21). ZACK, SONJA, DAN, AMY and KEVIN have gathered as he explains. LISA to one side.

The ESCARPMENT looms over them. CARLOS has a long coil of wire.

CARLOS

This is the aerial. It has to be high up. Otherwise... it won't resonate.

KEVIN

How heavy is this thing?

CARLOS

Not so heavy. One person can carry it. We can switch.

ZACK

And you're sure it's working.

CARLOS

I can't be sure. Perhaps.

KEVIN

Great. "Perhaps." And if it's not, we all die.

ZACK

OK. So who's going up with Carlos?

Silence.

ZACK (CONT'D)

Carlos is going because he knows what he's doing. But he needs someone with him.

KEVIN

I don't mind a little stroll up the mountain.

LISA

And maybe we need someone to protect Carlos from you.

KEVIN

What's that meant to mean?

LISA

Octavio is dead. Travis is dead.

KEVIN

And you think I had anything to do with that? I tried to save them. Both of them.

DAN

Yeah. And that went well.

KEVIN

(to DAN)

Fuck you.

ZACK

Kevin. It's nothing personal. But this is the situation. Lisa thinks Octavio was murdered.

LISA has been remote, unconnected. But she responds.

LISA

I know Octavio was murdered.

ZACK

And if she's right, and she's right about Travis, then we have to face up to the fact that one of us, for reasons we can't even begin to imagine... wants to, well, they want to kill us.

A pause as everyone takes this in.

KEVIN

Oh, that's great, isn't it. First we were stealing food from each other. Now we're homicidal maniacs.

Another pause.

DAN

Lisa doesn't know what she's talking about. And Amy's not going up there so I'm not going up there. So that's us out.

ZACK

And I guess Lisa isn't going anywhere.

(to SONJA)

So that just leaves you or me.

ZACK or SONJA will accompany CARLOS.

SONJA

I'll go.

ZACK glances at SONJA.

SONJA (CONT'D)

I could do with the exercise. And the view.

KEVIN

If there is one.

A look from SONJA.

KEVIN (CONT'D)

There's low cloud up there. You'll be lucky to see your hand in front of your face.

ZACK

The sun will have burned it off.

KEVIN

So that's decided then. You, me and Carlos.

ZACK is close to SONJA.

ZACK

(quietly)

You sure about this?

SONJA

I can look out for myself.

23

EXT. ESCARPMENT, JUNGLE - DAY 4, VARIOUS

23

VARIOUS SHOTS.

A HUGE SKY with a few wheeling, black silhouetted BIRDS. A sense of DOOM and DANGER.

The edge of the escarpment is a rocky line that climbs HIGHER and HIGHER. Miss your step and you will die.

CARLOS, SONJA and KEVIN are TINY FIGURES, following a narrow, twisting PATH, crumbling and uneven, that becomes more dangerous the STEEPER it climbs. Rocks and ravines, a few bushes jutting out of the mountain side. The SUN beats down.

All three have BACKPACKS. Supplies, tools to fix the ELT etc.

CLOSER. KEVIN is carrying the ELT. It's heavier than it looks and he's sweating.

CARLOS comes next. He pauses to take out a STICK OF GUM. He puts it in his mouth. Carelessly, he drops the wrapper on the path and continues.

SONJA last. She picks up the wrapper because she would. But at the same time she recognises the brand. FRUITADA CHEWING GUM. The same brand she saw in Episode 2 Scene 24.

Now SONJA knows that it is CARLOS who has been stealing the supplies. She shoves the wrapper into her pocket. Sweating, determined, she marches on.

24 **EXT. ESCARPMENT, JUNGLE - DAY 4, 11:00**

24

LATER. A BAY-WINGED HAWK circles over head. A BLAZING sun.

ABOUT HALF WAY UP THE ESCARPMENT. Now CARLOS is carrying the ELT. SONJA is behind him. KEVIN behind. CARLOS stops for a rest.

SONJA
I'll take it.

CARLOS
No. It's OK.

SONJA
It's what we agreed, Carlos. We all
take a turn.

SONJA is annoyed. Because she's being patronised. And because she knows CARLOS stole the food.

CARLOS sees there's no arguing. He passes the heavy machine to SONJA. She moves ahead, followed by KEVIN, and CARLOS last. CARLOS carries the antenna.

24A **EXT. ESCARPMENT, JUNGLE - DAY 4, 11:30**

24A

WIDE SHOT. Three figures climbing upwards, the jungle canopy below.

24B **EXT. ESCARPMENT, JUNGLE - DAY 4, 11:30**

24B

ANOTHER ANGLE. Two thirds of the way up the slope. The PATH narrower and more treacherous than ever. SONJA still in front.

CLOSE SHOT. Her foot comes down on a LOOSE ROCK lying on the path. And we see what happens in SLOW MOTION.

It's not her fault. The ROCK falls away. SONJA loses her footing and she's pitched to one side. She is thrown off the edge of the escarpment - to certain death below.

As she falls, her arms flail out. She lets go of the ELT which flies away from her. For a moment it's SUSPENDED in mid-air.

SONJA is also falling - to her death. But at the last second, she manages to grab hold of the edge of the cliff. The rocks are sharp and jagged but she grabs hold of them, her legs dangling below.

KEVIN and CARLOS have seen what's happening and both run towards her.

KEVIN

(a cry)

Sonja!

KEVIN throws himself forward, arms outstretched. Landing on his stomach, he reaches out and grabs hold of SONJA's wrists... just in time. CARLOS throws himself down and grabs hold of KEVIN's legs, anchoring him. KEVIN's head is just above SONJA who is dangling below him.

KEVIN (CONT'D)

It's OK, Sonja. I've got you.

SONJA looks down and sees that the ELT is just beneath her.

KEVIN (CONT'D)

I can pull you up.

SONJA

No. I think I can reach it.

KEVIN

It's too dangerous.

SONJA

I can do it.

She lets go of the rock with one hand and we see that her palm is cut and bleeding. KEVIN is holding her by the wrist of her other hand. She reaches down for the ELT - but it's just beyond her.

SONJA (CONT'D)

You have to lower me. Just a few more inches.

KEVIN

I can't.

CARLOS

(to KEVIN)

It's OK. I have you. Both of you.

CARLOS is holding KEVIN's legs and allows him to slide over the edge of the cliff with SONJA hanging onto him. He is now bearing the weight of both of them. SONJA is lowered about a quarter of a meter. Stretching down to reach the ELT.

KEVIN

Grab it, Sonja. I can't hold you much longer.

From above, we see how far SONJA has to fall to the jungle floor - if KEVIN lets go. She's still stretching out. Her fingers so near but so far! Closer.. closer. Finally, she touches the ELT.

SONJA

I've got it!

KEVIN

(shouting back to CARLOS)

Pull us up!

SONJA

Wait!

SONJA has to get a purchase on the ELT. Her fingers curl round it - blood still oozing from her palm. She catches hold of it and swings it off the ledge.

SONJA (CONT'D)

Now!

CARLOS drags KEVIN back from the edge and he in turn pulls SONJA and the ELT over the edge of the cliff.

25

OMITTED

25

PROPERTY OF ELEVENTH HOUR FILMS

26

EXT. ESCARPMENT, JUNGLE - DAY 4, 12:00

26

ANOTHER ANGLE. Later. KEVIN has torn some strips of material and bound them round SONJA's hands. The ELT is safe. KEVIN hands her some water.

KEVIN

You could have gotten yourself killed.

SONJA

I was the one who dropped it. It was my fault.

KEVIN

Yeah. Well, I hope it wasn't all for nothing.

CARLOS has examined the ELT.

CARLOS

It's OK. There's nothing broken.

SONJA

(not serious)

Apart from most of my fingers.

KEVIN

(to SONJA)

You going to be alright?

He's finished bandaging her. She flexes her fingers. They're all moving.

SONJA

Yeah. Let's get moving.

CARLOS picks up the ELT. The three of them set off again.

27

EXT. CENOTE, JUNGLE - DAY 4, 12:00

27

The blast of a gun. LISA has shot a COATI close to the water's edge. ZACK has been looking for her and approaches.

ZACK

Lisa...

She turns her rifle on him.

LISA

You stay away from me.

ZACK raises his hands in surrender.

PROPERTY OF ELEVENTH HOUR FILMS

ZACK

Hey! What are you...?

LISA

I'm not taking any chances. Do you understand? You keep your distance.

ZACK

I came looking for you because I was worried about you.

LISA

I can look after myself. I'm going to have to, now.

ZACK lowers his hands.

ZACK

I'm sorry about Travis. I really am. He seemed like a good man.

LISA

I don't want to hear you talk about him.

ZACK

I didn't kill him, Lisa.

LISA

Why don't you tell the truth about yourself? I've met plenty of insurance folk. You're nothing like 'em.

ZACK

I'm an investigator. I told you. It's not the same.

LISA

I can still tell when someone's lying.

ZACK realises there's no arguing with her. He glances at the dead animal.

ZACK

You getting in tonight's dinner?

LISA

I've got nothing else to do. And I like having a gun in my hand.

ZACK

What is it?

LISA

A coati . Omnivorous and lives in forests. It's a fast swimmer.

ZACK

It would have to be with what's in this water. Can we eat it?

LISA

I guess we'll find out.

(Beat)

You know Amy thinks we're not alone here. She saw someone. She thinks we're being watched.

ZACK

You believe that?

LISA

I don't see why not. Seems like nothing makes any sense to me.

(Beat)

Maybe we should invite him to dinner. Then we'll find out.

28

EXT. CAMPSITE, JUNGLE - DAY 4, 12:00

28

DAN pours some water for AMY. His jacket is lying on the ground. AMY is distracted, still thinking about what Lisa said to her in Scene 20. She looks at the glass of water and then at the distillation system.

AMY

Is it working?

DAN

Yeah. There's plenty. We're gonna get you home. We're gonna be fine.

He hands her the water.

AMY

Thank you.

A pause. She drinks.

AMY (CONT'D)

So how's it coming on?

DAN

What?

AMY

Your book. You keep talking about it - but I never see you writing.

DAN tries to make light of it.

DAN

I don't think I'm gonna get much done out here.

AMY

Have you started it yet?

DAN

What?

AMY

Have you even got a title?

DAN can see this is all wrong.

DAN

Amy - why are you asking me about that now?

No answer from AMY. DAN realises.

DAN (CONT'D)

Tell me what she said to you.

AMY

Who?

DAN

You know who I mean? Lisa! The two of you talk this morning and suddenly you're Chris Wallace.

AMY

I told you. She didn't say anything.

DAN

Don't lie to me.

DAN grabs hold of AMY's shoulder, alarming her, not quite hurting her. There's another side to him that's oozing out. A hard, ice-cold side.

DAN (CONT'D)

What did she say?

AMY

(frightened)

She said that it wouldn't end happily. You and me. She said you might have killed Octavio and Travis.

DAN

That's what she said?

AMY

You're hurting me.

DAN

Why did you listen to her? Why do you believe her over me?

AMY

(frightened)

Dan!

DAN realises what he's doing. He lets AMY go. She stares at him as if seeing him for the first time.

AMY (CONT'D)

You hurt me!

DAN

I didn't mean to. But I can't believe that you'd let her come between us. You don't know anything about her!

AMY

I don't know anything about you either!

DAN

What do you need to know? Tell me!

A pause.

DAN (CONT'D)

Yeah. I'm poor. My dad isn't a billionaire. He's a mechanic. And I worked as a limo driver. I'm not like you or your family. I have nothing except you. What else is there?

The truth is out there. DAN and AMY have never been further apart.

AMY

I need my pills.

DAN

What?

AMY

I've got a headache.

DAN

Sure. Where are they?

AMY

In my bag. Over there...

DAN

You really want them now?

AMY

Yes.

DAN is sorry. Trying to make amends.

DAN

I'll get them for you.

AMY

And more water.

DAN

I'd do anything for you, Amy. And I'm sorry...

For hurting her. His voice trails off.

DAN (CONT'D)

You wait here...

DAN heads off in the direction that AMY pointed, leaving AMY on her own.

He's also left his JACKET.

AMY sees DAN's wallet slightly poking out of the inside pocket. She's still worried by what LISA said and on an impulse, she reaches down, takes it and opens it.

She checks. No sign of DAN. She looks at what she's found.

Inside: DOLLAR BILLS, CREDIT CARDS, DRIVER'S LICENCE. And four or five BUSINESS CARDS. Puzzled, she takes them out.

CLOSER SHOT. They all have DAN's name. But they identify him as an ATTORNEY.

And each card has the name of a DIFFERENT LAW FIRM and a DIFFERENT address.

OUT ON AMY.

29

EXT. ESCARPMENT PLATEAU, JUNGLE - DAY 4, 13:00

29

CARLOS is working on the EMERGENCY LOCATOR TRANSMITTER. He has rigged up an ANTENNA - running from the radio to the upper branches of a DEAD TREE.

SONJA and KEVIN have walked to the edge of a ROCKY PLATFORM that juts out with a sheer fall on all three sides. MILES and MILES of jungle stretch out all around them.

SONJA's hands are still wrapped in the makeshift bandages.

SONJA

Quite a view.

KEVIN

(disappointed)

No sign of Mexico City though.

(Beat)

How are the hands?

SONJA

I'll survive.

KEVIN

Here...

He hands her some water.

SONJA

Thanks.

She drinks. CARLOS still fixing the ELT.

SONJA (CONT'D)

You think it'll work?

KEVIN

It has to. There's no other way
we're getting out of here.

SONJA looks at the emerald sweep of the jungle canopy.

SONJA

Look at it. It's so beautiful. This
is what I came here for. To lose
myself in this.

KEVIN

You came from London.

SONJA

Yeah.

KEVIN

You got anyone back there? Family?
Boyfriend? Husband?

SONJA is a very private person. But KEVIN did save her life.

SONJA

No. I'm on my own.

KEVIN gets a sense of her loss. Someone very close to her has died. That's why she's here.

KEVIN

I'm sorry.

SONJA

Why do you say that?

KEVIN

I don't know. I just get a sense
that you're...

He doesn't want to say the word.

KEVIN (CONT'D)

When I was a doctor, a lot of my
patients didn't want to tell me the
things that were hurting them the
most. I don't mean their illness-
es. I mean them.

SONJA

I'm not your patient.

KEVIN

I thought I tied those bandages
pretty good.

SONJA

You did. Thank you. But I'm fine.

CARLOS (O.S.)

It's done!

SONJA and KEVIN walk back to CARLOS. He removes the CHEWING GUM from his mouth and uses it to fix the end of the ANTENNA to the BNC JACK on the transmitter. SONJA notices.

He flicks a switch. A red light comes on, then begins to flash.

CARLOS (CONT'D)
It's transmitting.

SONJA
OK. Let's get down before it gets
dark. Good work, Carlos.
(Beat)
Lucky you had the gum.

CARLOS looks at SONJA. He knows that she's fingered him for
the thefts. He's ashamed and worried.

KEVIN
Let's pack up.

They move to get their gear. Behind them... THE LIGHT
FLASHES.

30

EXT. CAMPSITE, JUNGLE - DAY 4, 17:00

30

The COATI that LISA shot is roasting on a fire, accompanied
by another. LISA is sitting alone. Wrapped in grief. ZACK is
turning the meat. AMY, still shaken by her discovery, sitting
on the edge of the campsite, keeping her distance from DAN.

DAN
They should have been back by now.

ZACK
They'll be on their way down.

DAN
If they get it working, how long do
you think it'll be?

ZACK
Before someone comes?

He looks up at the SETTING SUN.

ZACK (CONT'D)
We're losing the light. Maybe to-
morrow.

DAN
I can't just sit here, doing jack
shit.

DAN gets up and goes over to LISA.

DAN (CONT'D)
You want anything?

Silence from LISA.

DAN (CONT'D)

I was just asking.

(Beat)

Occurs to me, there's a bottle of bourbon on the plane. Made it here intact. Shame to waste it.

(to AMY)

What do you say, Amy? You want a drink?

AMY doesn't want to offend the others.

AMY

No.

ZACK

Maybe we should leave it.

DAN

For what, exactly? For when the helicopter comes? For when we get to Houston?

ZACK

I don't think drinking's gonna help us right now.

DAN

Well, you're not in charge here, asshole. I can look out for myself.

DAN marches off towards the plane.

LISA catches AMY's eye. That's the man you married!

31 **INT. CABIN, AIRCRAFT - DAY 4, 17:00**

31

The food cabin (open now) is empty. But the BOURBON has been left behind. DAN takes it. He opens it and takes a slug straight out of the bottle.

32 **EXT. CAMPSITE, JUNGLE - DAY 4, 17:00**

32

DAN comes back to the clearing, carrying the bottle. LISA and ZACK are there, but no Amy.

DAN

Where is she? Where's Amy?

ZACK

She wanted a walk.

DAN

And you let her go on her own?

DAN is scared for her - and angry.

DAN (CONT'D)

Which way?

33

EXT. JUNGLE - DAY 4, 17:30

33

AMY is sitting on her own, crying. She no longer has any faith in Dan. She has the BUSINESS CARDS that she took from his wallet and she examines them in disbelief. The different names. The companies she's never heard of.

Suddenly, she hears a noise behind her and startles. She does not see a figure approaching her from behind, closing in on her through the undergrowth. THE SHOOTER.

He is carrying an AUTOMATIC RIFLE. He pumps a bullet into the chamber and AMY hears the sound of the mechanism.

She twists round. The SHOOTER has disappeared from sight.

34

EXT. CAMPSITE, JUNGLE - DAY 4, 17:30

34

SONJA, KEVIN and CARLOS arrive back at the campsite, exhausted after the climb down. ZACK and LISA are there.

ZACK

Hey!

SONJA

(a smile)

Hi.

ZACK

You made it.

KEVIN

Only just.

A reminder of SONJA's near death.

ZACK

Is it working?

CARLOS

It's working.

SONJA

We couldn't have done it without you.

She smiles at CARLOS. But there's still tension between them. CARLOS is ashamed.

KEVIN

I see you made dinner. What's on the menu?

ZACK

Coati.

KEVIN

(unimpressed)
Coati.

ZACK

Take it or leave it.

KEVIN

Can't be worse than monkey.
(a glance at LISA)
Sorry, Lisa.

She ignores him.

KEVIN (CONT'D)

Where are Dan and Amy?

ZACK

They're around.

KEVIN

Well, I'm going to wash up - if we have the water.

ZACK

We have plenty of water. Just don't put your hands in it.

KEVIN

Great.

KEVIN grabs some water and heads into the jungle.

DAN sees AMY hurrying towards him.

DAN

Amy - where have you been? You shouldn't be out here on your own.

AMY

(distressed)

He's here! He's found me! You've got to come!

36

EXT. JUNGLE - DAY 4, 18:00

36

AMY has taken DAN back to the area of the jungle that she visited in Scene 33. But the SHOOTER is no longer there.

AMY

He was standing right there. He was as close to me as I am to you right now.

DAN

(humouring her)

What did he look like?

AMY

You know what he looks like. Why are you asking me that? It was him. He was hiding on the plane. He's followed me here.

DAN

Where would he hide on the plane, Amy? That's not possible.

AMY

He was behind me. I heard him. If I hadn't turned round...

A pause.

AMY (CONT'D)

You don't believe me, do you.

How can DAN tell her that he thinks she's crazy?

DAN

Of course I believe you.

AMY

Don't lie to me! You think I don't know when you're lying to me? You said you were going to be a writer.

(MORE)

AMY (CONT'D)

You said you had all these plans.
But none of that's true, is it!

DAN

Amy, I don't know what you're talking about.

AMY

The heiress and the limo driver...

An exact echo of what LISA said in Scene 20.

AMY (CONT'D)

You've been lying to me all the time.

DAN

Who said that? Who have you been talking to?

AMY

Tell me about Maclean and Bradshaw in Sarasota.

DAN

(shocked)

What?

She pulls out one of the business cards she found. Reads:

AMY

Dan Maclean of Maclean and Bradshaw in Sarasota. "A full service immigration law firm dedicated to quality and professionalism."

DAN

You've been in my wallet!

She pulls out a second business card.

AMY

Or Dan Maclean - CEO of the Maclean Law Group in Tampa. You never told me about that one either!

A third card.

AMY (CONT'D)

And here's Dan Maclean, Aventura Law Company. You have a lot of jobs.

DAN

This is nothing. This is from a long time ago. It's all behind me.

AMY

Then why didn't you tell me?

DAN grabs hold of AMY and for a moment it looks as if he's going to hurt her. But he's PASSIONATE - and DESPERATE.

DAN

Listen to me, Amy. You shouldn't have gone into my wallet. There are things about me you don't understand. And when we get home, I'll tell you everything... everything you want to know, I promise you. But right now, with everything that's happening, you just have to trust me. OK?

AMY

I don't know.

DAN

It can't be long now. If they've got the transmitter working...

KEVIN suddenly appears. Breaking in on them.

KEVIN

Hey!

The worst time for him to arrive. But DAN smiles. Keeping up appearances.

DAN

You're back!

KEVIN

Yeah. Zack's looking for us.

37

EXT. CAMPSITE, JUNGLE - DAY 4, 18:30

37

ZACK, SONJA, DAN, AMY, KEVIN, CARLOS and LISA around the fire. ZACK has gathered the group for a meeting. They are all eating the coati - apart from LISA.

ZACK

OK. This is where we are. Thanks to Kevin and Sonja and Carlos, the transmitter should be doing it's job and we could have air force rescue out here as early as first light tomorrow.

DAN

Why aren't they here now?

CARLOS

It's dark. There's nowhere to land. This is a big place.

KEVIN

So we could be in Houston for lunch. Great. Because this really sucks.

He throws his piece of COATI MEAT into the undergrowth.

SONJA

What if it's not working? Maybe we should think about moving.

LISA

I'm not going anywhere.

ZACK

Lisa's right. We're safer where we are.

SONJA

Safer? Try telling that to Octavio and Travis.

(pointedly)

What do you think, Carlos?

SONJA is accusing CARLOS of being the killer - he's the one who stole the food.

CARLOS

We should wait.

SONJA

And miss the big fight?

CARLOS

The helicopter will come.

SONJA

Let's hope you're right.

KEVIN

And if it doesn't show up?
(a smile)
Just asking.

AMY

It has to.

38 **EXT. PLATEAU, ESCARPMENT - NIGHT 4, 21:00**

38

LATER. The moon throws a silvery light. The CAMERA closes in on the ESCARPMENT, finally arriving at the EMERGENCY LOCATOR TRANSMITTER.

CLOSER. CLOSER. The CAMERA reaches the little LIGHT that was flashing red. But it's not flashing now. The wire has been deliberately disconnected. The ELT is dead.

39 **EXT. CAMPSITE, JUNGLE - NIGHT 4, 21:00**

39

The fire has almost burned itself out. DAN and AMY are asleep. Other FIGURES (perhaps SONJA, perhaps KEVIN) are SHROUDED SHADOWS on the other side of the camp.

DAN is awake. Lit by moonlight. He opens his eyes.

40 **EXT. CLEARING, JUNGLE - NIGHT 4, 23:00**

40

The piece of COATI MEAT that KEVIN threw away is swarming with MAGGOTS and INSECTS.

41 **EXT. CLEARING, JUNGLE - NIGHT 4, 23:00**

41

CARLOS is exercising once again, MOONLIGHT STREAMING through the trees. He's exactly where he was in Episode One, Scene 46. Doing chin-ups, using the branch of a tree.

But once again, we get a sense of approaching DANGER. The CAMERA moves in. CLOSER and CLOSER.

CARLOS is bare-chested, sweating, his muscles rippling. His body almost fills the frame as he pulls himself up. But then, as he lowers himself... A SHOCK.

Behind him, over his shoulder, we see a FIGURE standing with Lisa's HUNTING KNIFE. This is THE KILLER. We cannot see who it is because they are wearing CARLOS' RÁPIDO MASK. They are some distance away.

Unaware of the danger, CARLOS pulls up and lowers himself one last time. He takes an ENERGY BAR out of his pocket and chews a mouthful.

Too late, he hears a CRACK OF A BRANCH. He turns round. The KILLER IN THE RÁPIDO MASK is right behind him.

CARLOS

What...?

The KILLER slashes forward. The VICIOUS BLADE swings through the air - but in this sequence, we never actually see the skin or flesh being penetrated.

42 INT. ARENA COLISEO, MEXICO CITY - DAY FB1, 17:30 42

HARD CUT: We see THE GOVERNOR smashing his fist into RÁPIDO's stomach.

43 EXT. CLEARING, JUNGLE - NIGHT 4, 23:00 43

CARLOS reels back with a terrible wound in his stomach. It's as if the GOVERNOR is the cause of his injury.

Before he can recover, the knife sweeps towards CARLOS' neck. Again, we cut before there is any contact.

44 INT. ARENA COLISEO, MEXICO CITY - DAY FB1, 17:30 44

The GOVERNOR strikes RÁPIDO's neck - a karate chop.

45 EXT. CLEARING, JUNGLE - NIGHT 4, 23:00 45

A bloody streak appears on the side of CARLOS' neck.

46 INT. ARENA COLISEO, MEXICO CITY - DAY FB1, 17:30 46

The RÁPIDO fans howl in protest. SPANISH DIALOGUE TRANSLATION IN BRACKETS.

FANS

¡Eso no se vale! ¡Eso no se vale!

FANS

(Excessive violence!
Excessive violence! Excessive violence!)

THE POWERBOMB. The GOVERNOR smashes RÁPIDO headfirst into the floor.

47 **EXT. CLEARING, JUNGLE - NIGHT 4, 23:00**

47

CARLOS lies on the jungle floor IN AN IDENTICAL POSITION. He is covered in blood, dead. We hear the ROAR of the CROWD.

The KILLER walks away.

48 **EXT. CAMPSITE, JUNGLE - MORNING 5, 07:00**

48

CAPTION: DAY FIVE.

ZACK, SONJA, DAN, AMY, LISA and KEVIN face each other in the campsite.

ZACK

He's gone.

A pause. SONJA guilty - perhaps she's driven him away.

ZACK (CONT'D)

So who was the last person to see him?

KEVIN

We all did. He was here with us last night.

ZACK

Nobody woke up? No-one heard anything?

Nothing.

KEVIN

So what do you think?

ZACK

He's not in the plane. He's not at the cenote.

(Beat)

He can't have gone far. It was dark. He took nothing with him.

KEVIN

It's been ten hours. Maybe longer.

A pause. Then LISA breaks her long silence.

LISA

He's dead. Where do you think he is? He's been killed.

KEVIN

We don't know that.

LISA

Yes, we do. What do you think it's going to be? Another poisoned mushroom? Another post-operative shock?

DAN

For Christ's sake! Why can't you turn it off?

LISA

One by one. They're coming for us. One by one.

AMY is scared. DAN holds her.

DAN

Just shut the fuck up. You're scaring us for nothing.

SONJA

This could be my fault.

A pause.

SONJA (CONT'D)

Carlos was the one stealing the food. When we were up on the hill, he had a packet of gum. Unopened. It was the same brand as the plane.

ZACK

Did you accuse him?

SONJA

Not in so many words. But yeah. He knew I knew. He was ashamed.

KEVIN

So? What? He's walking to Houston? Taking his gum and his energy bars with him?

SONJA

I hope so. I really do.

A pause.

ZACK

I say we start looking for him. He could have gone out in the jungle and hurt himself. We need to circle round - in a wider perimeter.

KEVIN

How wide?

ZACK

One hour. We go in pairs. Kevin and Sonja. Dan and Amy. Lisa... are you going to help us?

LISA

I'll look. But we're not gonna find him. And I'm not going with you.

ZACK

You and Kevin, then.

KEVIN

(a weak smile)

Sure! But maybe there's something else we should be looking for that matters more to us than Carlos.

A pause. The group waits for KEVIN to explain.

KEVIN (CONT'D)

The helicopter. Why isn't it here?

49

EXT. PLANE WRECKAGE, JUNGLE - MORNING 5, 07:30

49

ZACK is putting some water into his backpack before the search.

He's ready to go but as he straightens up, he finds himself examining the plane. SONJA joins him.

SONJA

You ready?

ZACK

You think we're gonna find him?

SONJA

No. I don't.

ZACK

You believe Lisa... what she said?

SONJA

Don't you?

A pause. ZACK hates to admit it - but he believes Carlos probably has been killed.

ZACK

Maybe the answer to all this is right here.

ZACK means the plane. He grabs a PIECE OF METAL with a sharp edge.

SONJA

What are you going to do?

ZACK

Rip this plane apart - what's left of it. See what it's hiding.

50

EXT. MEXICAN JUNGLE - MORNING 5, 09:00

50

DAN and AMY are looking for Carlos.

DAN

(Calling)

Carlos! Hey...?

Silence. They walk on. DAN sees AMY is cold-shouldering him.

DAN (CONT'D)

(gently)

Amy...

AMY

Not now, Dan. Please.

She walks on. DAN follows.

51

EXT. MEXICAN JUNGLE (2) - MORNING 5, 09:00

51

KEVIN and LISA are also looking for Carlos. They walk in silence for a while. Then...

KEVIN

Look - I want to say. I'm very sorry I spoke the way I did.

Nothing from LISA.

KEVIN (CONT'D)

I'm sure Travis was a good man -
whatever his politics. I was out of
line... attacking him.

LISA

We're used to it. People like you.
The way you look down on people
like us. And you know what scares
you?

A pause.

LISA (CONT'D)

There are more of us than there are
of you.

They walk on.

52

INT. CABIN, AIRCRAFT - DAY 5, 11:00

52

ZACK is ripping open one of the seats, using his foot and his
bare hands.

SONJA in the kitchen. Ripping a cupboard off the wall with a
piece of metal as a crowbar. Nothing.

SONJA

Zack - there's nothing here.

ZACK

There's got to be something.

SONJA

(exasperated)

Like what? What are we looking for?

ZACK

(cold)

A reason to kill us!

Pause. SONJA tries to take this on board.

SONJA

And what would that be, exactly? To
punish us? We're just passengers.
It wasn't our fault the plane
crashed.

ZACK

Maybe to stop us talking.

SONJA

We've got nothing to say.

A pause. SONJA looks at her watch.

SONJA (CONT'D)

It's midday. Nobody's come. We need to go back up and check the transmitter.

ZACK

Carlos was the only one who could fix it.

SONJA

It could be nothing. Maybe it just need new batteries. What else can we do?

A pause. ZACK knows she's right.

53

EXT. PLANE WRECKAGE, JUNGLE - DAY 5, 11:00

53

The ANOLE LIZARD is still sitting on the outside of the plane, basking in the sun. It hears sounds coming from below as ZACK and SONJA leave the cabin. It squeezes into an AIR VENT and disappears from sight.

54

EXT. CAMPSITE, JUNGLE - DAY 5, 11:00

54

ZACK, SONJA, DAN, AMY, LISA and KEVIN meet again. The CAMP FIRE still hasn't quite gone out from the night before.

KEVIN

All right. I've been up once. I don't mind doing it again.

SONJA

I'll go with you.

KEVIN

(surprised)

Really?

SONJA

We're doing everything in pairs. Right?

KEVIN

If you say so.

ZACK nods. It's OK for SONJA to go.

ZACK

Take these with you.

ZACK hands SONJA a package.

ZACK (CONT'D)

I found them in the hold. Spare batteries.

KEVIN

What about you?

ZACK

We'll wait for it to cool off. Then we'll keep looking.

KEVIN

If he's dead, he's probably been eaten by now.

He slaps the side of his neck.

KEVIN (CONT'D)

Fucking insects.

55

EXT. ESCARPMENT, JUNGLE - DAY 5, 11:30

55

WIDE ANGLE. The midday sun blazing. The path climbs steeply upwards.

CLOSER SHOT. KEVIN and SONJA have water, batteries. At the start of the track.

KEVIN

You set?

SONJA

Sure.

KEVIN

OK. Let's do it.

They start the climb.

56

EXT. CAMPSITE, JUNGLE - DAY 5, 12:00

56

BLAZING SUNLIGHT. ZACK, LISA, AMY and DAN are dozing in the shade. At least - ZACK is pretending.

He opens his eyes. Checks the others are asleep. Gets up and pads out of the camp. He's behaving SUSPICIOUSLY. There's something he doesn't want the others to know.

LISA opens her eyes as he leaves. She wasn't asleep either.

57

EXT. KAPOK TREE, MEXICAN JUNGLE - DAY 5, 12:00

57

ZACK is clearly up to something. He moves through the jungle, on his way... somewhere. He passes a KAPOK TREE, bristling with THORNS. We'll recognise it again later.

ANOTHER ANGLE. LISA is following him. She watches him as he disappears from sight.

58

EXT. ESCARPMENT, JUNGLE - DAY 5, 13:30

58

KEVIN and SONJA are about two thirds of the way up. They stop. KEVIN takes out a bottle of WATER.

KEVIN

You OK?

SONJA

Yeah.

KEVIN

This goddamn heat.

KEVIN drinks, then hands over the WATER.

KEVIN (CONT'D)

Can I ask you something?

(Beat)

You and Zack. You seem to be getting... close.

SONJA

You think so?

KEVIN

Just an observation.

SONJA

I trust him.

KEVIN

Maybe you shouldn't.

SONJA

Why do you say that?

KEVIN

Because I don't.

SONJA

And you think I can trust you?

KEVIN

I didn't say that. On the other hand, you nearly fell off the side of the hill and if I'd wanted to hurt you, I could have just let you go...

SONJA

Maybe. But then you'd have lost the transmitter.

SONJA hands back the WATER. And that's when she sees - in the far distance - a HORRIBLE SIGHT.

A CLOUD OF BLACK CROWS OR VULTURES are circling above an area not far from the plane wreck, swooping down, HISSING AND YAPPING as they feed on something.

SONJA (CONT'D)

Oh God!

KEVIN

What?

SONJA

There...

KEVIN

Oh Jesus...

A pause.

SONJA

We have to go back down.

59

EXT. CAMPSITE, JUNGLE - DAY 5, 15:30

59

AMY alone.

She was slumbering but now she starts. Something has woken her. A WHISPER - out of nowhere.

SHOOTER (O.S.)

Amy...

She sits up. Did she imagine it?

SHOOTER (O.S.) (CONT'D)

Amy...

AMY gets up. She knows what she has to do. FACE HER DEMON. But she won't be unarmed. She pulls a SMOULDERING, RED HOT stick out of the bonfire. It comes to a point, like a SPEAR. She clutches it - a weapon.

AMY leaves the campsite... in the direction of the WHISPER.

60

EXT. ESCARPMENT, JUNGLE - DAY 5, 15:30

60

KEVIN and SONJA have reached the bottom of the escarpment. They're back in the jungle.

SONJA

Which way?

KEVIN stops, breathless. He hears the sound of the VULTURES.

KEVIN

Through here.

The two of them plunge through the undergrowth.

61

EXT. UNDERGROWTH, MEXICAN JUNGLE - DAY 5, 16:00

61

AMY walking alone, a path taking her through the UNDERGROWTH. She seems to be alone.

But then, ahead of her, the SHOOTER is waiting for her. He is not afraid of her. Once again, he smiles. He walks towards her, the GUN cradled in his arms.

AMY remembers the stick she is holding.

The SHOOTER brings the GUN round to shoot at AMY but before he can load or fire, AMY stabs the stick into his chest.

ANGLE ON DAN. Suddenly he is there - in the place of the SHOOTER. He cries out. He has been STABBED and BURNED by the branch that AMY was carrying. The fibre of his shirt SPARKS. BLOOD spreads under the material.

AMY realises what she has done. She drops the stick.

AMY

(faltering)

Dan?

She rushes to him. At this stage, we don't know how badly hurt he is.

AMY (CONT'D)

Oh my God. Dan!

62 **EXT. CLEARING, JUNGLE - DAY 5, 17:30**

62

Carlos is dead. He's naked from the waist up (he was doing his exercises). A BLACK VULTURE pokes at him. CLOUD OF FLIES surround him, their hideous buzzing made worse by the jungle heat.

The VULTURE and most of the FLIES are scared away as KEVIN and SONJA come crashing through the undergrowth. They find the dead body.

KEVIN

Well, looks like he's gonna miss that fight.

63 **EXT. MEXICAN JUNGLE - SUNSET 5, 19:00**

63

The end of another day. The sun - a BRILLIANT RED BALL - begins its downward trajectory.

64 **EXT. CAMPSITE, JUNGLE - SUNSET 5, 19:00**

64

ANGLE ON SONJA - sitting alone, shocked by the discovery of CARLOS. ZACK approaches - hands her water.

ZACK

Here.

She takes it.

ZACK (CONT'D)

You OK?

SONJA

It was horrible. Why would anyone do that to him? Or to any of us? What's happening here?

ZACK

I don't know.

SONJA looks towards DAN - being treated by KEVIN.

SONJA

We'd better talk to Dan. I'll be OK.

She nods. ZACK gently places a hand on her shoulder, then moves into the main body of the camp.

LISA is looking after AMY, comforting her, giving her water.

LISA

Drink this. You hear me? You've got to try not to upset yourself.

ANOTHER ANGLE. On the other side of the campsite, KEVIN pulls off DAN's shirt to expose his wound... not too bad after all. He sees the PRISON TATTOO on DAN's shoulder. SONJA walks across to DAN, ZACK and KEVIN.

SONJA

So what happened?

DAN

Nothing.

ZACK

She attacked you.

DAN

No. She didn't know what she was doing.

And now the truth.

DAN (CONT'D)

Amy's not well.

A pause.

DAN (CONT'D)

You already know I was her limo driver. Well, when I first met her, I was taking her to a clinic in Santa Barbara. Her dad had sent her there because she had problems. She was being treated by a shrink. An army of shrinks.

SONJA

Why?

DAN

She's been like that all her life, since she was seven. She went to Bluebird Elementary.

KEVIN puts a wet cloth on the wound. The name of the school hasn't registered with him or with ZACK and SONJA.

DAN (CONT'D)

It's in Los Altos, in California. You may remember - back in 2003 it was the scene of a mass shooting.

(MORE)

DAN (CONT'D)

Five kids and two teachers killed
by a man called Billy Spencer,
using his dad's automatic rifle.

SONJA

(realising)

Oh God.

DAN

Amy was in first grade. She was in
the corridor when the first teacher
was gunned down right next to her
and for a moment she was standing
there, opposite the killer, staring
him in the eyes. It was all there
on CCTV - they saw it later. He
aims at her and he'd have gunned
her down too but just then a door
opens and he turns round and fires
there instead. Someone grabs hold
of Amy and drags her away.

SONJA

I'm so sorry.

DAN

She never forgot it. Of course she
never forgot it. When these things
happen, people only ever think
about the kids who are killed but
there are survivors too and they're
hurt. Amy was hurt for life. She's
never got over it.

ZACK

What happened to Billy Spencer?

DAN

The police arrived. They took him
out.

KEVIN

So you found her in therapy and you
told her you'd look after her. Nice
one, Dan.

DAN

(angry)

How can you say that to me? It's
not what you think. I care for her.
I want to make her well again.

KEVIN ties a knot in the makeshift bandage.

KEVIN

You're lucky she didn't kill you.

DAN

She didn't know what she was doing. It wasn't her fault.

ZACK

Is she taking medication?

DAN

Of course she's taking medication. Anti-depressants. Tranquillisers. The works.

ZACK and SONJA both arrive at the same question but it's SONJA who puts it into words.

SONJA

Has she ever hurt anyone else?

SONJA is thinking that maybe AMY is responsible for the deaths.

DAN

You can't think she'd hurt Travis! Or Carlos. She didn't plan what she did to me. She's not some kind of maniac. She's the victim here!

ZACK gets up.

ZACK

Where did you find Carlos?

65

EXT. CLEARING, JUNGLE - EVENING 5, 20:00

65

KEVIN and SONJA have brought ZACK to the place where the body was found. CARLOS is still lying there, half-naked. The FLIES are back, buzzing around him.

KEVIN

He's been stabbed. Multiple times. And here's the bad news.

A pause.

KEVIN (CONT'D)

Whoever did this has still got the knife. Travis's knife. Remember? Nothing else would have made these wounds.

ZACK

Do you think it could have been Amy?

(Beat)

Thinking he was Billy Spencer...?

KEVIN

I don't know. It's possible.

SONJA

No shirt.

KEVIN

That's how we found him.

SONJA

So what was he doing out here?

SONJA moves forward. She notices a HOLLOW in the tree that Carlos used for his chin-ups. She reaches inside and takes out BOTTLES OF WATER and ENERGY BARS.

SONJA (CONT'D)

Look.

ZACK

So you were right about him.

SONJA

Yeah. And there's one thing that's not in doubt any more.

A pause.

SONJA (CONT'D)

Travis, Octavio... they could have been accidents, illness, whatever. But Carlos was murdered. Someone crept up on him and...

ZACK

Yeah.

She looks. Nothing more to be said.

SONJA

It wasn't Amy.

(Beat)

I just don't see it. She hurt Dan but she didn't kill him. How could she have crept up on Carlos...?

KEVIN

But if it wasn't her, who was it?

ZACK

It's not a question of who.

A pause.

ZACK (CONT'D)

It's why.

The three of them stare at the dead man.

66 **EXT. PLANE WRECKAGE, JUNGLE - NIGHT 5, 23:00**

66

The plane sits quietly in the darkness. A full moon.

There's the beginnings of an ELECTRIC STORM. No rain or wind but SHEETS OF BRILLIANT LIGHTNING punctuate the night.

67 **INT. SHELL, PLANE WRECKAGE - NIGHT 5, 23:00**

67

The ANOLE LIZARD crawls along an AIR VENT inside the ruined plane. MOONLIGHT seeps in, illuminating its path. More LIGHTNING.

68 **INT. SECRET COMPARTMENT, PLANE WRECKAGE - NIGHT 5, 23:00**

68

The LIZARD arrives in a large, hidden compartment.

We see ten large bricks, WHITE POWDER sealed in transparent plastic, tied with twine. We know exactly what we're looking at. Around three million dollars' worth of cocaine. FLASHING into vision as the LIGHTNING continues... nightmarish.

CLOSE SHOT. The LIZARD sits there as if it knows what it's found. It BLINKS.

END OF EPISODE THREE