

NINE BODIES IN A MEXICAN MORGUE

Episode Five: Cloud Cover

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1

INT. KITCHEN, HOUSTON HOUSE - DAY FB2, 12:30

1

FLASHBACK. A weekend. ZACK, CLAIRE and LUCY (4) are having lunch together. A messy kitchen, a sense of disorder. And a gloomy atmosphere... LUCY in particular is upset about something.

LUCY

Can I leave the table?

CLAIRe

You haven't finished eating.

LUCY

I'm not hungry.

CLAIRe

But it's your favourite.

LUCY

I want to watch TV.

CLAIRe is reluctant.

CLAIRe

OK. Just for half an hour.

LUCY leaves the table, takes her plate to the sink and stomps out of the room.

ZACK

She knows, doesn't she.

CLAIRe

I didn't tell her.

(Beat)

She has a way of... I don't know...
she always finds things out.

ZACK

Takes after you.

CLAIRe

She really likes Mariana. The two
of them were getting along so well.

ZACK

Can you talk to her?

CLAIRe

Lucy? You gotta be kidding...

ZACK

Mariana.

CLAIRe

I can try but I don't think there's
any point. It's the hours.

(MORE)

CLAIRe (CONT'D)

The late evenings. The weekends.
The lack of routine.

ZACK

It's us.

CLAIRe

Yep.

ZACK

Why did nobody ever tell us?

CLAIRe

What?

ZACK

Kids! It's not easy.

CLAIRe

Not when you're both working.

ZACK

One of us needs to be at home.

CLAIRe

But which one?

ZACK

You love your work. I love my work.
Why should either of us have to
give up?

CLAIRe

There are other nannies.

ZACK

I don't know.

(Beat)

Mariana. Zoë. Kylie. The red
head...

CLAIRe

Taylor.

ZACK

We've had more nannies than she's
had birthdays!

CLAIRe

Zack - I'm not going to stop work-
ing.

ZACK

I'm not asking you to. I'd never do
that.

Both sit for a moment, considering.

ZACK (CONT'D)

We need to talk to the boss. David Malik thinks office hours are, like, 24/7. He uses us.

CLAIRe

This trip to Guatemala.

ZACK

Exactly. Sending me all that way to take a three-hour flight on another shitty airline that might have joy powder stashed in its life jackets.

CLAIRe

Who had cocaine in their life jackets?

ZACK

That Canadian outfit. Air Sierra.

CLAIRe smiles, remembering.

CLAIRe

God. Yeah. That was years ago.

ZACK

We've both been in this too long.

CLAIRe

No we haven't. We're good at this job and we're good at it together. You wouldn't last five minutes without me watching your back and don't you dare even think otherwise.

A beat.

CLAIRe (CONT'D)

I worry about you.

ZACK

I worry about you too.

CLAIRe

When will you be back?

ZACK

Thursday.

CLAIRe

Look after yourself.

FLASH CUT TO:

2

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

2

CAPTION: DAY SEVEN

ZACK is bruised, hurt, exhausted. He looks up to see a KNIFE pointing at him. This is where Episode Four ended.

The CAMERA reveals that it's SONJA holding it. She has ZACK's gun in her belt. Has she come to kill him?

OPENING TITLES. EPISODE FIVE: CLOUD COVER

3

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

3

ZACK faces SONJA. The moment of truth.

ZACK

What do you want?

SONJA

What do you think?

ZACK

You're the one with the knife.

("You tell me...")

ZACK (CONT'D)

Where are the others?

SONJA

They're asleep.

ZACK

That's great, Sonja. And are any of them going to wake up?

SONJA

Oh - right. You think I've killed them and now I'm going to do the same to you.

ZACK

You were the one who turned them against me. That was a smart move. But then... four of us killed, one after the other - quietly, invisibly, without getting caught. It would take someone pretty smart to do that.

SONJA

Do I look like a killer?

ZACK

Right now? Well, since you ask...

SONJA

Fuck you!

ZACK

I trusted you. Didn't work out too well for me.

SONJA is feeling guilty. Despite everything, she wonders if ZACK was telling the truth.

SONJA

DEA.

ZACK

Yes.

SONJA

If you trusted me, why didn't you tell me?

ZACK

How could I? There were drugs on the plane and your boyfriend died of an overdose. You have a record. How did you even get into the US?

SONJA

Homeland Security gave me a pass. It was six grams! Anyway, they let in Mick Jagger.

A pause.

SONJA (CONT'D)

How can you prove to me you're telling the truth?

ZACK

I don't need to. Just think it through. I had a gun, right. The gun you found in the forest. The one you're carrying now.

SONJA

What about it?

ZACK

If I was the killer, I could've shot every one of you before you had any idea what was going on. The first night. Starting with Kevin, then Dan, then you. No need for knives and suffocation and poisoned mushrooms. Whoever's doing this, didn't come prepared. They weren't armed.

He looks her straight in the eyes, warning her.

ZACK (CONT'D)
Except they could be now.

SONJA considers.

SONJA
If I were to let you go, what would you do?

ZACK
I'd look after you.

SONJA
Spare me the heroics, Zack. I can look after myself.

ZACK
We can look after each other. Don't you see? That's the only way to get out of this mess. We have to watch each other's back until...

SONJA
...it happens again.

ZACK
Kevin, Dan, Amy. If one of them's killed, that just leaves two against two.

SONJA
Unless there's someone else.

ZACK
If we don't work it out, we're going to die.

SONJA comes to a decision. She begins to cut ZACK free.

SONJA
I'm only doing this because I don't want them to hurt you any more - and I'm warning you. If you come anywhere near me, I'll shoot you.

ZACK
(ironic)
Thank you.

SONJA
I mean it.

ZACK
So do I. And I'm sorry.

A look of enquiry from SONJA.

ZACK (CONT'D)
 You're putting yourself at risk.
 For me. That can't be easy.

ZACK gets up, rubbing his wrists.

SONJA
 Just go.

ZACK
 Right.

As ZACK moves away...

SONJA
 Stay out of sight. But close.

4

EXT. LOS TRIOS MILITARY BASE - MORNING 8, 06:00

4

ESTABLISHING SHOT. Early morning, about 6.00am - the base is still quiet. A telephone rings.

5

**INT. VEGA'S ROOM/OFFICE, LOS TRIOS MILITARY BASE - MORNING 8,
 06:00**

The dirty, sweaty space where GABRIEL VEGA sleeps. It's his landline that's ringing. It wakes him up. Puzzled, half-asleep, he answers the phone. SPANISH DIALOGUE TRANSLATED IN BRACKETS AND SUBTITLED.

VEGA
 (on phone)
 ¿Sí?
 VEGA
 (on phone)
 (Yes?)

VEGA is told that the plane has been found. Suddenly he's fully awake.

VEGA (CONT'D)
 (on phone)
 ¿Cuándo fue? ¿Por qué no me
 dijeron?
 VEGA (CONT'D)
 (on phone)
 (When did this happen? Why
 wasn't I informed?)

CUT TO:

6

EXT. COURTYARD, LOS TRIOS MILITARY BASE - MORNING 8, 06:00 6

VEGA (half-dressed) has woken up IGNACIO LÓPEZ who follows out of the door from the base. LÓPEZ is still doing up his shirt. SPANISH DIALOGUE TRANSLATED IN BRACKETS AND SUBTITLED.

VEGA

Encontraron el avión. Los americanos detectaron la señal hace diez horas en El Cielo. Tengo las coordenadas.

VEGA

(They've found the plane. The Americans picked up the signal ten hours ago in El Cielo. I have the coordinates.)

LÓPEZ

¿Diez horas? ¿Por qué tanta espera?

LÓPEZ

(Ten hours ago? Why the wait?)

VEGA

La información llegó directo al presidente. El presidente avisó a la Secretaría. De ahí al jefe del Estado Mayor y él se lo comunicó al secretario adjunto. El secretario avisó a la Infantería de Marina. Ya sabes cómo se las gastan.

VEGA

(The information went to the President. The President told the Secretariat. They told the Chief of Staff who passed it on to the Assistant Secretary. He informed Naval Infantry and they decided to tell us. You know how it is.)

LÓPEZ

Y ahora son las seis de la mañana. ¿Qué se supone que debemos hacer?

LÓPEZ

(And now it's six in the morning. What are we supposed to do?)

VEGA

Encontrarlos.

VEGA

(Find them.)

7

EXT. CANTEEN, LOS TRIOS MILITARY BASE - MORNING 8, 06:00

7

SÁNCHEZ, GUZMAN, and two TECHNICIANS - dirty, unshaven - are drinking coffee and having their breakfast at a table. HECTOR GUZMAN is the helicopter pilot we heard over the radio in Episode 1. He's a tough, serious man who has become disillusioned by his job.

GUZMAN is needling SÁNCHEZ. SPANISH DIALOGUE TRANSLATED IN BRACKETS AND SUBTITLED.

GUZMAN

¿Desde hace cuánto estás asignado aquí?

GUZMAN

(How long have you been posted here?)

SÁNCHEZ

Dos años.

SÁNCHEZ

(Two years.)

GUZMAN

¿Fue lo mejor que te pudiste conseguir?

GUZMAN

(This the best you could do for yourself?)

Silence from SÁNCHEZ.

GUZMAN (CONT'D)

(sarcastic)

La guerra contra las drogas !
 El mes pasado , los gringos decomisaron nueve toneladas de cocaína nomas en seis redadas . ¿Sabes cuánto es eso en dinero? \$230 millones . Parece mucho, ¿verdad ? Pero no. ¿Sabes cuánto ganaba Pablo Escobar en sus mejores épocas ? ¡\$420 millones por semana ! Esos batos , los jefes de los carteles , tienen anillos de diamantes y casas elegantes , mujeres buenísimas , coches de lujo , jets privados ... Y nosotros estamos metidos en esta pocilga buscando a las escorias con veinte gramos en la mochila. No es una guerra, es una masacre. No estamos ni cerca...

GUZMAN (CONT'D)

(sarcastic)

(The war on drugs! You know, last month, the Americans seized nine tons of cocaine in just six raids. Do you know how much that's worth? \$230 million. Sounds good, doesn't it - but it's nothing. You know how much Pablo Escobar was earning at the top of his game. \$420 million a week! These guys, the cartel bosses, they have diamond rings and beautiful houses, beautiful women, beautiful cars, private jets - and we're stuck in this shit-hole chasing some low life with twenty grams in his backpack. It's not a war. It's a massacre. We don't get anywhere near...)

VEGA (holding a sheet of paper) and LÓPEZ come into the tent. SÁNCHEZ gets to his feet and comes to attention as his two superior officers enter. The others barely notice.

VEGA

Siéntate , Sánchez. Ya ubicaron el avión. Estas son las coordenadas.

VEGA

(Sit down, Sánchez. The plane has been located. These are the co-ordinates.)

He hands the sheet of paper to GUZMAN.

VEGA (CONT'D)

Termina de desayunar y apúrate . Lo que sea que encuentren, tráiganlo.

VEGA (CONT'D)

(Finish your breakfast and get moving. Whatever you find, you're to bring them back here.)

GUZMAN

¿Nosotros por qué?

GUZMAN

(Why us?)

VEGA

Somos los que estamos más cerca . Y los americanos ya están en esto. La DEA.

VEGA

(We're the nearest. And the Americans are involved. The DEA.)

GUZMAN

¿Qué tiene que ver la DEA con esto?

GUZMAN

(What have the DEA got to do with it?)

VEGA

¿Qué importa?

VEGA

(What does it matter?)

GUZMAN

¡Porque la DEA nomás empeora
las cosas!

GUZMAN

(Because the DEA only ever
make things worse!)

GUZMAN glances at the co-ordinates.

GUZMAN (CONT'D)

(surprised)
¿Ya viste? ¿Son unos
doscientos kilómetros
cuadrados?

GUZMAN (CONT'D)

(surprised)
(Have you looked at this?
This is two hundred square
kilometres...?)

LÓPEZ

Es lo que nos dieron.

LÓPEZ

(That's what they gave us.)

GUZMAN

Estos llevan allá siete días.
¿Por qué tanta prisa? Ya se
habrán muerto todos.

GUZMAN

(These people have been out
there seven days. What's the
big hurry? They're all dead.)

VEGA

(angry)
No voy a discutir más.
Sánchez, tú vas con ellos.
Llévate a tres hombres.

VEGA

(angry)
(I don't want any more
arguments. Sánchez, you'll go
with them. Take three men.)

He turns back to GUZMAN

VEGA (CONT'D)

No vuelvan hasta que no los
encuentren.

(to GUZMAN)
Y límpiense. Dan asco.

VEGA (CONT'D)

(Don't come back until you've
found them.)

(to GUZMAN)
And get yourself cleaned up.
You're disgusting.)

VEGA leaves the tent. GUZMAN

is not happy. He continues to

GUZMAN

(to SÁNCHEZ)
Ya tienes un viaje en
helicóptero. Te va a gustar.

GUZMAN

(to SÁNCHEZ)
(So you get a helicopter
ride. You'll enjoy it.)

SÁNCHEZ

No contigo.

SÁNCHEZ

(Not with you.)

He gets up.

SÁNCHEZ (CONT'D)

Es una guerra y estamos
peleando. ¿Quieres casas y
anillos de diamantes? Se me
hace que escogiste el lado
equivocado.

SÁNCHEZ (CONT'D)

(It is a war and we're
fighting it. You want houses
and diamond rings? Maybe you
chose the wrong side.)

He walks out.

8

EXT. CAMPSITE, JUNGLE - MORNING 8, 06:30

8

CAPTION: DAY EIGHT. Early morning. SONJA, DAN, KEVIN, AMY.

KEVIN has discovered that Zack has gone. He confronts SONJA - accusing. But SONJA has Zack's GUN. DAN has the rifle. A lot of tension in the air.

KEVIN

When did you find he was gone?

SONJA

An hour ago.

KEVIN

You talk to him?

SONJA

He wasn't here.

KEVIN

Why did you come looking for him in the first place?

SONJA

After what you'd done to him, I thought he might need help.

KEVIN

What I did to him? I did what you told me. What you all told me.

DAN

(to SONJA)

He's a fucking killer. What were you going to do? Fix him a sandwich?

AMY

(to DAN)

You shouldn't swear like that.

DAN

Amy, does that really matter right now?

AMY

I don't like it when you swear.

DAN

OK. I'm sorry.

KEVIN

So what happens next?

(nervous)

(MORE)

KEVIN (CONT'D)

He could be out there. He could be watching us right now.

SONJA

We have to stay alive - maybe just a few more hours. The transmitter's working. Help's on its way.

KEVIN

Stay alive. That's easy enough for you to say. You have a gun.

SONJA

We have two guns. We stay together as a group.

DAN

You have your gun and we have ours. And I don't know about you but right now, I'd feel a lot safer on my own.

AMY

I don't want to be on my own.

DAN

Don't worry, baby. I'm going to look after you. Get your things.

AMY packs her few possessions.

SONJA

You're making a mistake. You're safer with us.

DAN

Yeah. I'm sure that's what Lissa thought. And Carlos. And all of them.

(to AMY)

Ready?

AMY

Yes.

DAN

Don't come looking for us. Don't come anywhere near. Anyone comes close...

He raises the rifle.

DAN (CONT'D)

I'm done talking.

DAN and AMY walk off. SONJA and KEVIN are left alone.

SONJA

So that just leaves us.

KEVIN

I'm not staying with you.

SONJA

Why not?

KEVIN

I think you've got the answer in
your hand.

SONJA

This is madness. We should be stick-
ing together. If we're alone, we're
targets.

KEVIN

Would you stick with me if I had
the gun?

A pause.

KEVIN (CONT'D)

Why don't you hand it over right
now? Then I'll stay with you.

SONJA

I can't do that.

KEVIN

Which kind of makes my point.

SONJA

Kevin - if I was the killer, I'd
shoot you now.

KEVIN

You lied to them.

SONJA

No, I didn't.

KEVIN picks up the CORD that was used to bind Zack.

KEVIN

This has been cut. You cut it.

A pause. SONJA realises there's no point denying it.

SONJA

I think he was telling the truth.

KEVIN

Sure. He's telling the truth.
You're telling the truth.

(MORE)

KEVIN (CONT'D)

Everyone's telling the truth but it's funny how people still keep on dying. I'm heading off on my own. God knows, I wish I'd never got on this goddamn flight. I wish I'd never met any of you.

KEVIN walks away. SONJA is left on her own.

9

INT. BEDROOM, HOUSTON HOUSE - MORNING 8, 07:30

9

CLAIRE is packing a few things in an overnight bag: passport, DEA identification, map.

She closes the bag, leaves the room.

10

INT. HALLWAY, HOUSTON HOUSE - MORNING 8, 07:30

10

As CLAIRE comes down with her bag, the nanny - MARIANA - comes out of the kitchen.

CLAIRE

I'm really sorry to be leaving you again.

MARIANA

It's OK, Claire. I understand.

CLAIRE

I may be a few days.

MARIANA

Don't worry about anything. We'll be fine.

A pause.

CLAIRE

She's going to miss you.

MARIANA

I'll miss all of you.

CLAIRE

Look - if you wanted to change your mind, Zack and I have been talking. We want to make this work.

MARIANA

We should talk about this when Zack gets home.

CLAIRE

Yes. Sure. I'll just say goodbye to Lucy.

CLAIRE goes into the kitchen.

11

INT. KITCHEN, HOUSTON HOUSE - MORNING 8, 07:30

11

LUCY is having her breakfast as CLAIRE comes in.

LUCY

Are you going?

CLAIRE

Yeah. But I'll be home as soon as I can and you'll be OK with Mariana.

LUCY

No I won't. Mariana's leaving.

CLAIRE

She's not leaving yet. She's staying with you.

LUCY

Are you going to find daddy?

CLAIRE

I'm going to bring him home and we'll all be together. Always. OK?

CLAIRE kisses LUCY.

12

OMITTED

12

13

EXT. CAMPSITE, JUNGLE - MORNING 8, 07:30

13

SONJA puts more wood on the fire. She sits down and scans the sky, waiting for the helicopter. She cradles the gun.

14

EXT. CENOTE, JUNGLE - MORNING 8, 07:30

14

DAN and AMY have found a secluded spot, close to the water.

AMY

When will they come?

DAN

Sonja fixed the transmitter up on the hill. You saw her.

AMY

One of the wires had come loose.

DAN

Or maybe someone pulled it.

AMY

Zack.

DAN

It doesn't matter now. If the transmitter's working, someone will pick up the signal - they could already be on their way.

AMY

And then?

DAN

We'll go home.

AMY

I want to see my daddy. I miss him so much.

DAN

Come here.

He puts out an arm to embrace her - but AMY turns away.

AMY

No.

AMY curls up, cradling herself. As DAN watches, helpless, she begins to cry.

15

EXT. BODY CLEARING, JUNGLE - MORNING 8, 07:30

15

KEVIN looks down at the dead bodies that have been lined up: OCTAVIO, the FLIGHT ATTENDANT, TRAVIS, LISA, CARLOS. He looks sickened.

16

EXT. JUNGLE - MORNING 8, 07:30

16

ZACK is making his way carefully through the jungle, scouting round the camp. He hears a branch break behind him and freezes. An animal?

17

EXT. LOS TRIOS MILITARY BASE - MORNING 8, 07:30

17

VEGA and LÓPEZ watch as the HELICOPTER takes off.

18

EXT. MEXICAN JUNGLE - DAY 8, 12:30

18

ESTABLISHING SHOT. Miles and miles of unbroken canopy. This is the area that has to be searched.

Everything is silent and still. Then, suddenly, a SCREAM. A pause. Then a second SCREAM...

A FLOCK OF BIRDS explodes through the canopy and rises into the air. Was it the BIRDS who made the sound?

19

EXT. MEXICAN JUNGLE - DAY 8, 12:30

19

CLOSE ON ZACK: he's also heard the scream and begins to move towards the sound.

20

EXT. MEXICAN JUNGLE - DAY 8, 12:30

20

CLOSE ON KEVIN: he looks round - as if reacting to the sound.

21

EXT. MEXICAN JUNGLE - DAY 8, 12:30

21

CLOSE ON SONJA: already heading towards the sound, holding the gun. She has her BACKPACK with her.

22

EXT. CENOTE, JUNGLE - DAY 8, 12:30

22

DAN and AMY are sitting together, his arm around her. They're looking out over the cenote, like two lovers. They seem undisturbed. The CAMERA is behind them, but closes in.

DAN

Amy, I want to tell you something.
I want you to know this.

A pause. The CAMERA moves closer.

DAN (CONT'D)

I've been a loser all my life. When I was a kid, I was no good. Trailer trash. If you'd ever seen my mom and dad you'd have known. I never had a chance.

A pause.

DAN (CONT'D)

I flunked out of school. Never held down a job. The only talent I had? I could fool people. I could make them believe in me.

A pause.

DAN (CONT'D)

When I met you at the clinic, I knew you were made for me. I could twist you round my little finger, make you fall for me and take you for everything you had. Easy meat.

CLOSE ON DAN. His tone is affectionate, lyrical. AMY rests her head on his shoulder. She's almost asleep.

DAN (CONT'D)

But then it all went wrong and do you know why? I fell in love with you. For real. I suddenly realised I couldn't live without you. It was the last thing I'd been planning but you were the one...

A pause.

DAN (CONT'D)

I still love you now. I'm glad I found you.

SONJA comes crashing through the jungle, searching for DAN and AMY. She sees the two of them. She stops, shocked.

ANOTHER ANGLE. Revealing the horrible truth. AMY is dead. She and DAN have been stabbed multiple times. Their lower bodies are a mass of TERRIBLE WOUNDS. The rifle is beside them.

SONJA
(horrified)
Dan? Oh my god!

He sees her.

SONJA (CONT'D)
Who did this? Dan...?

DAN tries to speak. Too late. He dies.

SONJA (CONT'D)
Dan! No, no, no. Please...

A pause. Then ZACK appears, coming out of the undergrowth. The two of them see each other.

SONJA (CONT'D)
You...

ZACK
Sonja...!

SONJA
Get away from me.

ZACK
I didn't do this.

SONJA
Why are you here?

ZACK
I heard them scream. I came...

SONJA

No. It was you.

She turns the GUN on him.

SONJA (CONT'D)

You know what I said I'd do if I saw you again.

ZACK

I told you the truth, Sonja. Every word of it. I didn't do this...

SONJA

Then who did? There's only three of us left. You, me and Kevin.

ZACK

Where is Kevin?

KEVIN (O.S.)

I'm here.

KEVIN has appeared from nowhere. He snatches up the rifle and aims at SONJA. She turns and aims the pistol at him.

KEVIN (CONT'D)

Drop the gun.

SONJA

No.

KEVIN

You killed them.

SONJA

I was nowhere near when this happened.

KEVIN

The two of you. Together. You let him go. And he killed them for you.

ZACK

You know that's not true!

KEVIN

I don't know shit!

SONJA

Just put that down.

A pause. KEVIN and SONJA aiming at each other.

KEVIN

Are you kidding me? I'm not letting this go until I get to Houston and there's a hundred miles between me and the two of you.

SONJA

So what's your play, Kevin?

KEVIN

Well, if I shoot him, that puts the odds back in my favour.

SONJA

If you kill him, I'll kill you.

ZACK sees where they are. He almost smiles.

ZACK

I'd say we picked the right place for a Mexican stand-off.

(Beat)

So what happens now?

23

EXT. AIR, MEXICAN JUNGLE - DAY 8, 13:00

23

Silence. Then the hammering of blades in the air.

The military helicopter from Los Trios flies into shot, high above the jungle (still far from the site of the air crash). We hear GUZMAN speaking from within the vehicle. SPANISH DIALOGUE TRANSLATED IN BRACKETS AND SUBTITLED.

GUZMAN (O.S.)

Nos estamos acercando al tercero cuadrante.

GUZMAN (O.S.)

(Approaching third quadrant now.)

CUT TO:

24

EXT. CENOTE, JUNGLE - DAY 8, 13:00

24

Nobody has moved. Nothing has changed. SONJA has the gun. Her backpack on the ground. KEVIN has the rifle. Aiming at each other. ZACK is unarmed. DAN and AMY are dead.

ZACK

We don't need to do this.

KEVIN

Take a look around you, Zack. There's just the three of us left. Just the three of us and I know I didn't kill Dan and Amy, which means it must have been one or both of you. So, yes. We have to do this.

SONJA

Why would either of us want to kill them?

KEVIN

Because they knew about the drugs. That's what this is all about, isn't it? Running drugs as some sort of... I don't know... fucking cartel. The two of you together.

SONJA

If I was working with Zack, why did I hand him over to you? I found his hiding place. I gave you his gun.

KEVIN

Misdirection. You guys are pros.

ZACK

You could be the one doing the misdirecting, "Kevin". If that is even your real name...

KEVIN ignores this, focusing on SONJA.

KEVIN

When we were climbing up with that transmitter, you'd have fallen off the side of that mountain if I hadn't grabbed you. Have you forgotten that? Maybe I should have let you go.

SONJA

You didn't let me go because you needed the transmitter.

KEVIN

No. I didn't need you then. And I don't need you now.

ZACK

This is going nowhere. Put down the guns. Both of you.

ZACK is the only one who's unarmed.

KEVIN

Or you'll do what, exactly?

ZACK

You two shoot each other, how's that going to help you?

KEVIN swings the rifle round and aims at ZACK.

KEVIN

(to SONJA)

Let me kill him. Then we can talk.

SONJA

No.

KEVIN

What's going on here? You were the one who told me about Zack Ellis and his secret stash. The gun. The radio. You delivered him to all of us and now you're on his side?

SONJA

I'm not on any side. I just want to stop all this killing!

KEVIN prepares to fire.

KEVIN

I should finish this.

SONJA

You can't.

KEVIN

Why not?

SONJA

You have no ammo!

(Beat)

Dan took the rifle from Lisa after she was killed. But I had the bullets. You remember? Five of them.

SONJA takes the bullets out of her pocket and shows them.

SONJA (CONT'D)

I still have them.

KEVIN

Not quite right, Sonja, sweetie. There's something you forgot. There was a bullet in the chamber. It's still there.

SONJA is knocked back. But only for a moment.

SONJA

But only one. You use it on Zack, I've got a fully loaded weapon I can use on you.

SONJA is still pointing her gun at KEVIN, her finger tightening on the trigger. KEVIN can see she's serious. KEVIN is still aiming at ZACK.

KEVIN

Tell me something. Because I really don't understand. Why would you want to protect him? Were you two getting it on in the forest or do you really trust him?

SONJA

I'll tell you the one thing that I know. You could have killed Dan and Amy. He could have killed Dan and Amy. But I know it wasn't me. So I'll give you one last chance. Drop the gun.

KEVIN

(to ZACK)

What do I do?

ZACK

You pulled out my goddamn toenail! I don't care if she blows off your fucking head!

KEVIN

Jesus!

A pause. Then.

ZACK

Listen!

In the far distance, the sound of a HELICOPTER.

ZACK (CONT'D)

They're here!

KEVIN turns to move. But SONJA stops him.

SONJA

Don't move!

The helicopter with GUZMAN and three SOLDIERS searches above the jungle. SÁNCHEZ at the front with BINOCULARS trained on the canopy.

But it's hopeless. An enormous area. The CANOPY. Dotted CLOUDS. No sign. SPANISH DIALOGUE TRANSLATED IN BRACKETS AND SUBTITLED.

GUZMAN

(to SÁNCHEZ)

Está muy nublado . Estamos perdiendo el tiempo.

GUZMAN

(to SÁNCHEZ)

(There's too much cloud cover. This is a waste of time.)

SÁNCHEZ peers out the window.

SÁNCHEZ
Ve rumbo a noreste . Vamos a (Head north-east. We'll try a
probar con otro cuadrante. different quadrant.)

GUZMAN presses the controls and the HELICOPTER banks away.

26

EXT. CENOTE, JUNGLE - DAY 8, 13:00

26

KEVIN, SONJA, ZACK as before. DAN and AMY on the ground,
dead.

KEVIN
They didn't even come close.

ZACK
They didn't see us because maybe
we're too busy trying to kill each
other to do what we actually need
to.

SONJA
And what's that?

ZACK
Next time, we need to be ready for
them.

SONJA
How do you know there'll be a next
time.

ZACK
The ELT must be transmitting.
That's what brought them here.

KEVIN
So what do you suggest?

SONJA
A signal.

ZACK
We have to light a fire so they see
the smoke.

He points to the ESCARPMENT.

ZACK (CONT'D)
Up there.

ANOTHER ANGLE. The helicopter becomes a speck in the dis-
tance.

ANGLE ON KEVIN. He makes a decision.

KEVIN

All right. God help me, I'll do what you say.

He lowers the gun.

SONJA

Empty it.

KEVIN

What?

SONJA

I want to see the bullet.

KEVIN

I thought the idea was we were going to trust each other.

SONJA

I'll trust you a lot more when I know you're not armed.

(Beat)

You empty the gun. We light the fire. They find us and we get out of here.

KEVIN hesitates. Unsure.

ZACK

Do what she says.

(Beat)

The helicopter could return at any time. You still want to be standing here when that happens?

KEVIN

Yeah. Better than lying here, dead.

SONJA

Then empty the gun.

A long pause. KEVIN realises he has no choice. He jettisons the single bullet from the rifle.

SONJA (CONT'D)

Now throw it away. Into the cenote.

KEVIN

Why?

ZACK

It's not much use to you without bullets.

A pause. KEVIN does what she says. The RIFLE spins in the air and splashes down.

27

EXT. WATER, CENOTE - DAY 8, 13:00

27

As the RIFLE sinks into the murky depths, dark shapes swim around it. A reminder of the CREATURES who inhabit the water.

28

EXT. CENOTE, JUNGLE - DAY 8, 13:00

28

KEVIN and ZACK are unarmed. SONJA has ZACK's GUN. But the tension has eased. DAN and AMY on the ground, dead.

SONJA

OK.

SONJA lowers her gun.

ZACK

So what happens now?

SONJA

Now we find a way to get through this. There are just the three of us left. That makes things a lot easier.

ZACK

How do you work that out?

SONJA

Because one of you is the killer. You or you. It's as simple as that.

KEVIN

Maybe it's you.

SONJA

Think it through, Kevin. It should be fairly obvious it's not me because if it was me, I'd shoot both of you right now! Maybe you haven't noticed, but I'm the only one with a gun.

A pause. There's no denying the truth of what she's just said.

KEVIN

OK. So what do we do?

SONJA

We light a fire up on the escarpment. Put leaves on it. Make smoke. Wait for them to come back.

ZACK

(nodding)

Seems like a plan.

KEVIN

No.

(Beat)

I'm not going up there with you two.

SONJA

Why not?

KEVIN

Because despite your little speech just now, I don't feel safe around you. And certainly not with our favourite "insurance" guy standing next to you.

ZACK

(taunting)

I'm not going to hurt you, Kevin.

KEVIN

That's what you say. But we climb the escarpment together, who's going first? Who's in the middle. Who's last?

SONJA

What does it matter?

KEVIN

Because I want to get there alive! Which means not being around when he jumps you and takes that gun. Or when he pushes you over the edge. Or when he pushes me over the edge. Get it?

SONJA

I can make you come with us.

She gestures with the gun.

KEVIN

Go ahead. Pull the trigger.

A pause. SONJA holding the gun.

KEVIN (CONT'D)

It's just like you said, Sonja. You don't have it in you.

ZACK

So what do you want to do, Kevin?

KEVIN

I'm going to stay down here. Just for once, Dan got it right. I'm better off on my own.

SONJA

And that really worked for Dan.

ZACK

Why are we separating? Every time we separate, it's a bad idea.

KEVIN

Sticking together hasn't been too good for us either - or haven't you noticed?

A pause. Another impasse?

KEVIN (CONT'D)

I can't hurt you guys, if that's what you're thinking. I'm down here. You're up there. You go, there'll be five hundred meters between us.

SONJA makes her decision.

SONJA

All right. Zack?

ZACK

I'll be right beside you.

SONJA

No you won't. You'll be five paces ahead. You don't stop and you don't look round.

ZACK

I thought Kevin was the one you didn't trust.

SONJA

I don't trust either of you.

ZACK

Whatever you say.

KEVIN

See you in the helicopter.

KEVIN walks into the undergrowth.

SONJA

(to ZACK)

We should put them...

(gesturing to DAN and AMY)

...with the others.

ZACK

Why?

SONJA

We can't just leave them.

SONJA watches as ZACK picks up the first body.

29

INT. SUPERVISOR'S OFFICE, DEA BUILDING - DAY 8, 13:00

29

FRANK has been called into the office.

MALIK

I've got an update.

FRANK sits down. DAVID MALIK behind his desk.

MALIK (CONT'D)

I had a call from the Mexicans. They divided the rain forest area into four quadrants, using the ELT signal as the epicentre, and this morning they did their first sweep over the north and the east but they didn't find anything. Bad visibility. Low cloud cover.

FRANK

They've only got one helicopter?

MALIK

Frank - they're doing their best.

FRANK

So what happens when they find them?

MALIK

They'll take the survivors to an army base near the border.

FRANK

The survivors.

MALIK

We just have to hope and pray. At this moment, it's Claire I'm worried about.

FRANK

Claire's on vacation.

(remind him)

Emotional leave.

MALIK glances at his watch...

MALIK

If anything's happened to Zack, she's going to need it.

30

EXT. MONTERREY AIRPORT - DAY 8, 13:00

30

ESTABLISHING SHOT. A modern, smart airport.

31

INT. CAR RENTAL AREA, MONTERREY AIRPORT - DAY 8, 13:00

31

CLAIRE SUNDIATA approaches the car rental desk. She takes out her driving license and hands it to the CLERK who is working there.

CLAIRE

Claire Sundiata. I made a reservation from Houston.

As she waits for the CLERK to enter her details on a computer, she doesn't see a UNIFORMED OFFICER and two SOLDIERS approach her from behind. The officer is CHIEF INSPECTOR PABLO REVUELTA - in his forties, fully uniformed, hard-edged and threatening.

She sees the scared look of the CLERK and turns. REVUELTA speaks excellent English.

REVUELTA

Ms Sundiata?

CLAIRE

Yes.

REVUELTA

My name is Chief Inspector Revuelta. I am with the Guardia Nacional. I wonder if we might have a word.

CLAIRE

I'm afraid I'm in a bit of a hurry, Chief Inspector.

REVUELTA

It's not a request.

CLAIRE knows she has no choice.

32

INT. INTERROGATION ROOM, MONTERREY AIRPORT - DAY 8, 14:00 32

CLAIRE is sitting at a table in a blank, empty room. The sound of aircrafts arriving and taking off tell us we are still in the airport.

REVUELTA is opposite her, looking at her ID. A GUARD at the door. All very intimidating.

REVUELTA

Why are you in Mexico?

CLAIRe

I'm here to see the sights.

REVUELTASt

Please don't play games with me, Ms Sundiata.

CLAIRe

Look - there's no need for this - macho bullshit, you know? You know who I am. You know I'm with the DEA.

REVUELTASt

The DEA is not welcome in Mexico right now.

CLAIRe

I thought we were on the same side.

REVUELTASt

Not any more. Mexican policy with regard to the cartels has changed. We are adopting a less confrontational policing style.

CLAIRe

"Hugs not bullets". Yeah, I know. Don't fight the drug gangs. Fight the poverty that leads people to the drug gangs. How's that working out, Chief Inspector? Was it thirty thousand homicides last year?

REVUELTASt

It's not this side of the border that concerns you, Ms Sundiata.

CLAIRe

Cocaine, heroin and fentanyl are killing people both sides of the border. You'd have thought we'd have a shared interest in putting the cartels out of business but you people seem to hate us even more than you hate them.

REVUELTASt

That's absurd.

CLAIRe

Is it? You won't give us information on precursor chemicals or the location of clandestine laboratories. Extradition requests take months. You seem to spend more time watching us than them.

(MORE)

CLAIRES (CONT'D)

If I'd come here with a backpack full of heroin maybe you'd have let me in!

REVUELTAS

Let me guess. You are intending to visit Los Trios military base.

CLAIRES

The plane that crashed. Aero Alux Flight CBZ 517.

REVUELTAS

Aero Alux is a Mexican airline. It is not in your jurisdiction.

CLAIRES

It's American owned. A consortium in Miami. It smells like a front.

REVUELTAS

Why your interest in this airline?

CLAIRES

We have an agent on board.

REVUELTAS looks at her, enquiring.

CLAIRES (CONT'D)

We've been looking at half a dozen dime store airlines flying in from central and south America. One million, two million dollars a flight, it soon adds up. You remember Air Sierra?

REVUELTAS

In the life jackets.

CLAIRES

Into the US twelve times a week.

REVUELTAS

Your agent was also acting without our authorisation.

CLAIRES

He's my husband, the father of my four-year-old daughter.

Despite appearances, REVUELTAS does have some humanity. He takes this information on board.

REVUELTAS

We do not know yet if there are any survivors. There is a reason why Los Trios was chosen as the centre of operations.

CLAIRe

And what's that?

REVUELTASt

It has a morgue.

A pause. REVUELTASt takes CLAIRe's ID. He gets up.

REVUELTASt (CONT'D)

You will be taken to a hotel in the city.

CLAIRe

I don't want to stay in the city.

REVUELTASt

You will stay there until a decision has been made.

CLAIRe

What decision?

REVUELTASt

Whether you are allowed to proceed or whether you will be deported.

REVUELTASt gets up. CLAIRe looks at him balefully.

33

EXT. ESCARPMENT, JUNGLE - DAY 8, 15:30

33

ZACK makes his way up the escarpment, limping and in pain. He has a backpack.

SONJA is behind him with the gun. She takes a plastic bottle from her backpack and drinks.

ZACK comes to a halt.

ZACK

I need to rest. You go on without me if you want.

SONJA

I'm not leaving you on your own.

(Beat)

You OK?

ZACK

I've been better.

SONJA

OK. We'll take five.

They find a flat area and sit down.

SONJA (CONT'D)

Here.

She throws the bottle to ZACK. Keeping her distance.

ZACK

Thanks.

He drinks. A moment's pause.

SONJA

I'm sorry.

A pause.

SONJA (CONT'D)

Lisa told me she'd seen you hiding something in the wood. I found the gun, the radio... what was I meant to think? But what we did to you, what I allowed to happen to you - that's not me. That's horrible.

ZACK

It was Kevin. It's been Kevin all along. He manipulated you.

SONJA

I don't know. I suppose it has to be.

ZACK

That story of his - losing his license, running medical supplies out of Guatemala, it's the perfect cover for a drug operation.

SONJA

How long have you been with the DEA?

ZACK

Twelve years.

A pause.

ZACK (CONT'D)

I was with the LAPD and I saw what drugs were doing on the streets. It seemed to me that being a cop was like fighting a fire when you're standing on a volcano. Over a million people arrested every year for drug related offences. That's about a quarter of all arrests and it's the same, day after day. It doesn't make any sense.

(MORE)

ZACK (CONT'D)

You've got to get to the cause.
You've got to see what's under your
feet.

A pause.

ZACK (CONT'D)

I moved to Houston, became a spe-
cial agent and I've been there ever
since.

SONJA

Why 517? Why were you on that
flight?

ZACK

No real reason. Aero Alux had come
up on our radar.

(Beat)

And when we looked at the passenger
list, so did you.

SONJA

And there was me thinking you were
interested in me because you liked
me.

ZACK

I do like you.

SONJA

How much do you like me, Zack?

SONJA is coming onto ZACK. She moves closer. A pause. ZACK
has to tell her.

ZACK

I'm married.

SONJA was testing him, deliberately provoking him to get the
truth.

SONJA

You're so full of shit, do you know
that?

(Beat)

Tell me about her.

ZACK

Her name's Claire Sundiata. We're
married and we're partners at the
DEA. She's amazing. She's smart.
She's beautiful. Nothing scares
her.

(Beat)

We have a daughter, Lucy, coming up
five.

SONJA

And everything you told us - not married, no kids, a dog called Randy - it was just lie after lie.

ZACK

It was my cover, Sonja.

SONJA

No, Zack. It was more than that. You were using me, pretending to be my friend. You say Kevin was manipulative, but you were just as bad.

ZACK

I haven't killed anybody.

SONJA

That's not true either. I bet you come out guns blazing when there are bad guys around.

ZACK

I didn't ask for this situation.

SONJA

But you got it and you exploited it and now all I want to know is how you're going to get us out of it.

ZACK

We need to talk about Kevin.

SONJA

Yeah. Sure. What are we going to do about Kevin?

Suddenly she's worried.

SONJA (CONT'D)

He's not going to let us walk out of this. He went off for a reason. He could be watching us now.

SONJA pauses.

ZACK

I've been listening. I don't think he's anywhere near.

SONJA

But when the helicopter arrives...

ZACK

If he's got a move, that's when he'll make it. But my guess is he'll try to bluff his way out. We've got no proof it was him.

SONJA considers. She's still angry, hostile.

SONJA

But why, Zack? You're the big DEA agent. You must have worked it out by now.

(Beat)

Kevin could have killed the pilot, Octavio, because Octavio knew who he was and he also knew about the drugs. But why Travis and then Carlos? They didn't know anything.

ZACK

I don't have an answer to that, Sonja. Maybe he was scared we'd find out.

SONJA

But even then it wouldn't have made sense to kill us all, one after the other. If he'd just stayed quiet, pretending he was a passenger just like us, we wouldn't even have searched the plane.

In the distance, a GUNSHOT. They both freeze.

SONJA (CONT'D)

Who was that?

ZACK

Kevin.

SONJA

It can't have been Kevin. He doesn't have a gun.

A pause.

SONJA (CONT'D)

Do we keep going up or do we go back?

Another pause. ZACK decides.

ZACK

We're nearer the bottom than the top.

(Beat)

We can't just leave him.

SONJA

But you just said...

ZACK

I know what I said, Sonja. But if there's someone out there with a gun we have to know who they are.

SONJA sees that he's right.

SONJA

OK. But you go first. So I can keep my eye on you.

SONJA still has the gun. They start making their way down.

34

EXT. MEXICAN JUNGLE - DAY 8, 17:00

34

SONJA and ZACK fight their way through the undergrowth, on their way back towards the cenote. SONJA still has the gun. Before they reach the cenote, ZACK stops.

ZACK

Give me the gun.

SONJA

No.

ZACK

Why not?

SONJA

You and Kevin could be in this together.

ZACK

(exasperated)

Sonja.

(Beat)

I'm trained to use that.

SONJA

To use it on who, Zack?

ZACK

For God's sake...!

SONJA

I'm scared. I don't trust you. I'm keeping the gun.

ZACK understands. They continue forward more slowly, but together.

35

EXT. CENOTE, JUNGLE - DAY 8, 17:30

35

SONJA has the gun. ZACK beside her. They edge forward into the clearing.

Nobody in sight.

SONJA
There's no-one.

ZACK
Wait...

SONJA
Maybe it came from the plane.

ZACK
There...

ZACK has seen a body lying face down on the edge of the cenote. His STRETCHED OUT ARMS and HEAD are in the water. Only his BACK, his HIPS, his LEGS are visible.

But as SONJA and ZACK move towards him, they recognise the clothes that KEVIN was wearing.

There's a big hole in his LOWER BACK - a lot of blood.

SONJA and ZACK arrive. SONJA realises that this is impossible - how could KEVIN have been killed?

SONJA
(sickened)
No...

ZACK
It's Kevin.

SONJA
He's been shot in the back. Who could have done that?

ZACK
I don't know.

SONJA looks around her.

SONJA
They could have a gun on us now.

ZACK searches around.

ZACK
No. They've gone.

SONJA
But who were they?

ZACK
We need to get him out.

They move towards the body.

ZACK (CONT'D)

He was hit from behind. The blast must have thrown him forward into the water.

(Beat)

I'll do this. You watch my back.

While SONJA looks around her, ready with the gun, ZACK picks up KEVIN by the heels and begins to DRAG him out of the water.

ZACK (CONT'D)

Oh Jesus!

SONJA twists round and sees that KEVIN's face and head have been partially eaten, the flesh torn off, the eyes missing.

ZACK (CONT'D)

Don't look.

SONJA turns away. Fights for recovery.

SONJA

I've got a question for you, Zack.

A pause. This is all too much for her.

SONJA (CONT'D)

If it's only you and me left alive, who did this?

ZACK has no answer.

SONJA (CONT'D)

Amy was right.

ZACK

What?

SONJA

All along she said there was someone else in the jungle, watching her. Dan said it was her psychosis, what happened to her at Bluebird Elementary. But what if it wasn't that?

(MORE)

SONJA (CONT'D)

What if she was right all the time
and there's been someone here
watching us?

ZACK

But how? Think about it! How could
they have gotten here? Where did
they hide?

SONJA

In one of the cargo holds.

A pause. ZACK takes this in.

SONJA (CONT'D)

They could have snuck out any time
and they could have been watching
us all along, picking us off one by
one.

ZACK knows there's a problem with SONJA's logic...

ZACK

We can't talk about this now. We
need to move.

SONJA

We can't climb up. It's getting
dark.

ZACK

We can't stay here.

SONJA

There's no way they're going to try
to land a helicopter. Another hour,
it'll be night.

ZACK considers.

ZACK

OK. But there's no way we're stay-
ing out in the open.

SONJA

Where then?

The OIL LAMPS are burning again. ZACK finishes blocking the AIRCRAFT DOOR with a SEAT and WIRE to keep SONJA and him safe. SONJA has brought her BACKPACK with her.

SONJA

That won't keep anyone out.

ZACK

No. But we'll hear them if they try to break in.

ZACK looks around him.

ZACK (CONT'D)

We have no food. No water.

SONJA

Here.

She throws her backpack down.

SONJA (CONT'D)

You remember the supplies that Carlos stole? I hung onto them.

ZACK

Thinking ahead.

SONJA

Surviving.

ZACK

So where do you want to sleep?

SONJA

You really want me to answer that?

(Beat)

Just my luck. I survive the crash. I survive a week being tracked down by a homicidal maniac. And I end up with the only happily married man in America.

SONJA slumps into a seat and closes her eyes.

SONJA (CONT'D)

I'll sleep here.

ZACK takes another seat.

ZACK

Get some rest, Sonja. You're gonna need it.

The OIL LAMPS flicker behind the windows. Suddenly, a DARK FIGURE passes in front of the CAMERA. SOMEONE has been watching the plane.

38

EXT. CAMPSITE, JUNGLE - NIGHT 8, 01:00

38

The MYSTERIOUS FIGURE returns to the campsite. The SATELLITE TRANSMITTER is lying on the ground. The FIGURE moves towards it.

LONG SHOT. The glow of the keyboard lighting up in the darkness. We hear the bleep of buttons being pressed.

39

EXT. ACCOMMODATION BLOCK, AERO ALUX AIRFIELD - NIGHT 8, 01:30

ESTABLISHING SHOT. We hear the RINGTONE from the transmitter.

40

INT. KITCHEN, ACCOMMODATION BLOCK - NIGHT 8, 01:00

40

CORA DE LÉON answers the transmitter.

CORA
(on transmitter)
What's happening? Are you OK?

She is told: *there are just two of them alive. I'm going to kill them. The helicopter is on its way.*

CORA (CONT'D)
(on transmitter)
They're only using one helicopter.
It's flying out of a military base
close to the border. Los Trios,
Area 9.

You need to go there now...

CORA (CONT'D)
(calling)
Emilio! Bring round the jeep. We're
leaving now!

This is how it's going to work. [Outlines the plan].

CORA (CONT'D)
(on transmitter)
How are you going to do that? How
is that even possible?
(Beat)
All right. I'll be there...

The call ends. CORA goes to the desk, puts down the transmitter. Opens a drawer and takes out a gun.

41

EXT. ESCARPMENT, JUNGLE - SUNRISE 9, VARIOUS

41

CAPTION: DAY NINE

DAWN - WIDE ANGLE: ZACK and SONJA are climbing the escarpment. SONJA has the gun and they're both carrying backpacks.

ANOTHER ANGLE: They pass the section where SONJA nearly fell (in Episode Three, Scene 24).

ANOTHER ANGLE: ZACK stops, drinks water. He's limping from his wounded foot. SONJA watches him worried. He nods at her and they move on again.

42

EXT. PLATEAU, ESCARPMENT - MORNING 9, 07:00

42

The sun is still rising, low in the sky. ZACK and SONJA reach the top of the path and see... nothing. LOW CLOUD is shrouding the entire top of the escarpment. They can only see each other if they stay less than five steps apart.

ZACK

What the fuck.

SONJA

Cloud cover. We're going to have to wait.

ZACK

Wait for what?

SONJA

There's no point trying to light a fire, Zack. Even if it was possible, they wouldn't see it.

ZACK

What if the helicopter comes back while we're in this shit?

SONJA

The sun's rising. It'll clear.

SONJA looks around her and sees a tiny, red blinking light - just visible in the nothing-ness of the cloud.

SONJA (CONT'D)

There...

They make their way towards the light and the ELT takes shape and is revealed.

SONJA (CONT'D)

Be careful.

ZACK

What?

SONJA

We put it right on the edge,
remember? You take one step too
many...

ZACK

I'm not going anywhere.

He sits down beside the ELT, in pain.

ZACK (CONT'D)

Well, that's one good thing anyway.
It's still working.

43

OMITTED

43

44

OMITTED

44

45

EXT. LOS TRIOS MILITARY BASE - MORNING 9, 07:30

45

The HELICOPTER is parked back at the base, a TANKER refuelling it. GUZMAN stands nearby drinking a can of Coke. No sense of urgency. SÁNCHEZ waiting to one side.

VEGA and LÓPEZ are watching from a distance. SPANISH DIALOGUE TRANSLATED IN BRACKETS AND SUBTITLED.

VEGA

Tiene razón, ¿a poco no?

VEGA

(He's right, you know.)

LÓPEZ

¿Qué?

LÓPEZ

(What?)

VEGA

Doscientos kilómetros cuadrados de selva. Nunca los vamos a encontrar.

VEGA

(Two hundred square kilometres of rainforest. We're never going to find them.)

LÓPEZ

No dejes que te desanime. Es un huevón. Debería haber cargado combustible anoche.

LÓPEZ

(Don't let him get you down. He's a lazy bastard. He should have refuelled last night.)

CLOSER SHOT. SÁNCHEZ is also impatient.

SÁNCHEZ

¿Cuánto falta?

SÁNCHEZ

(How much longer?)

GUZMAN

Lo que falte.

GUZMAN

(It takes as long as it takes.)

GUZMAN sees the CAPITAN and crumples his COKE CAN in a gesture of "fuck you". He gets into the helicopter. SÁNCHEZ and two SOLDIERS follow.

ANOTHER ANGLE: The HELICOPTER takes off, returning to the jungle.

VEGA and LÓPEZ watch.

VEGA
 ¿Crees que los encuentren?
 (You think they'll find them?)

LÓPEZ
 Seguro.
 (Beat)
 Vivos, no. Pero los encuentran.
 (Sure.
 (Beat)
 Not alive. But they'll find them.)

The HELICOPTER flies into the distance.

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EXT. PLATEAU, ESCARPMENT - MORNING 9, 07:30

46

Cloud everywhere. ZACK and SONJA are still beside the blinking ELT, surrounded by nothing. ZACK is gingerly removing his sock.

SONJA
 I hate this.
 (Beat)
 It's creepy.

ZACK
 It's thinning out.

SONJA
 You think so?

ZACK
 It's gotta be.

The silence is broken by the crack of a piece of wood. Both of them freeze. Then...

SONJA
 You hear that?

ZACK
 It was nothing. It was an animal.

SONJA still lowers her voice, afraid of being overheard.

SONJA
 How do you know we're alone up here?

ZACK
 Kevin's dead. Dan and Amy are dead.
 Who's left?

SONJA
 Whoever killed Kevin. We got it wrong, Zack. All along there was someone else on the plane, hiding in one of those cargo holds.

ZACK

That's impossible. How would they have survived? Three hours in the air!

ZACK finally gets his sock off to reveal a bloody foot, missing one nail.

SONJA

That's a mess.

SONJA crouches down beside her backpack, reaches in and takes out a white cloth. She was going to use it as a flag. Now she tears it in half.

ZACK

What are you doing?

SONJA

I need to clean that up. I'm going to start a fire and boil some water.

ZACK

And how are you going do that?

SONJA

I brought this.

SONJA takes a metal jug out of her backpack. She took it from the plane in order to treat ZACK's wound. SONJA stands up.

SONJA (CONT'D)

I need to get some wood.

ZACK

No. Stay here. I don't want you out of my sight.

SONJA

We need to get the fire started, Zack. We can't risk the helicopter missing us. The moment this clears, they could be up there.

SONJA gazes through the cloud.

SONJA (CONT'D)

There's plenty of loose wood around here. I'll be ten steps away.

ZACK

Wait.

They both listen. Complete silence. The cloud cover is still total.

ZACK (CONT'D)
I'll come with you.

SONJA
You're not going anywhere. I'll be
close.

Before ZACK can argue, SONJA moves into the cloud, disappearing almost at once. From this point onwards, SONJA can't see ZACK and ZACK can't see SONJA. The CAMERA moves from one to the other.

ZACK (O.S.)
Sonja!

SONJA
I'm OK.

SONJA picks up a branch.

ANGLE ON: ZACK lying on his own. He hears SONJA.

SONJA (O.S.) (CONT'D)
I've found some wood.

ZACK
Just get back.

SONJA (O.S.)
I think it's clearing.

ZACK
I can't see you.

ANGLE ON: SONJA picks up a second piece of wood.

SONJA
I'm right here. I'm almost done.

She hears another sound and stops what she's doing. She has the GUN which she holds in front of her, aiming into the cloud.

ZACK (O.S.)
Sonja - talk to me!

SONJA
I thought I heard something.

ZACK (O.S.)
What? Where are you?

She's still aiming. But the wrong way. She doesn't see a figure - THE KILLER - taking shape in the mist behind her.

He's wearing the poncho and the RÁPIDO mask. Holding a heavy branch like a club.

Cut back to a worried ZACK.

ZACK (CONT'D)

Just get back here, Sonja. I need to see you.

The sound of a thud. A gasp from SONJA. The sound of a body falling. ZACK struggles to his feet. One sock off.

ZACK (CONT'D)

Sonja!

Someone moves towards him. It might be SONJA. At least, ZACK believes it for a moment. Then he sees the KILLER, holding the gun that SONJA was carrying.

Unarmed, helpless, injured - ZACK backs away. But there's nowhere to go. He's on the edge of the escarpment with a lethal drop behind him.

BACK VIEW: The KILLER walks towards him, one step at a time. There's still cloud cover all around them.

CLOSE ON ZACK: He's facing the KILLER, his hands half-raised. A GUN pointing at him. Forced backwards onto the rocky shelf with a long way to fall behind him.

BACK VIEW: THE KILLER stops in front of him. A pause.

ZACK (CONT'D)

You got anything to say?

Nothing from the KILLER.

ZACK (CONT'D)

I guess not. But I see most of it. The plane came down... mechanical error, pilot error, whatever. And you were unlucky. You had three million dollars worth of cocaine stashed away on board. That's not a lot, really. You look at the drugs coming out of South and Central America, it's a drop in the ocean.

(MORE)

ZACK (CONT'D)

But not to a small-time operator like you. If you couldn't sell it, that was going to hurt you.

A pause. Silence the KILLER.

ZACK (CONT'D)

But this is what I don't get. This is what I haven't understood from the start. Nobody knew it was there. Nobody knew what you were doing except maybe Octavio, the pilot, and so you killed him. But why the rest of us? We were no threat to you. We didn't know anything until you started attacking us. What did you have to gain by killing us? That's what I don't understand.

Another pause.

CLOSE ON GUN: The KILLER fires two shots. ZACK is hit. He falls back.

The KILLER's arm falls. The gun hangs, facing down.

ZACK staggers back to the edge of the escarpment. He tumbles backwards through the air and then down, down, down. He reaches a CLUMP OF TREES growing almost horizontally out of the escarpment and disappears into them.

BACK VIEW: The KILLER moves to the edge and looks down.

Silence. No movement. No sign of ZACK.

The KILLER turns away and walks towards SONJA who is lying on the ground, bloodied and dazed after being knocked out by the branch.

SONJA opens her eyes and sees the KILLER, backlit, standing over her, surrounded by cloud.

SONJA

Are you going to show me who you are behind that mask? At least do that for me.

BACK SHOT: The KILLER reaches up and takes off the mask.

SONJA half-smiles. No humour. Furious with herself.

SONJA (CONT'D)

You bastard.

A spark of red in dense white mist, and the sound of a single shot.

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EXT. ESCARPMENT, JUNGLE - MORNING 9, 08:30

47

LONG SHOT: THE KILLER walks back down the escarpment again. The thick vegetation makes identification impossible.

And we cannot see the KILLER 's identity because they are carrying the dead body of SONJA over one shoulder, hiding their face.

END OF EPISODE