

NINE BODIES IN A MEXICAN MORGUE

Episode Six: Body Bags

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BUFF REVISIONS
29th JULY 2024



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1

OMITTED

1

1A

EXT. PARK, MONTERREY - MORNING 9, 08:00

1A

CAPTION: MONTERREY CITY, MEXICO.

A total contrast. Noise, colour, traffic, crowds of people.

ERNESTO GUIJARRO, a short, timid-looking man in his fifties, is finishing a coffee and pastry on a park bench.

SOFÍA GUIJARRO is sat next to him, doing the same. She looks like a housewife or maybe a cleaner. A stout, serious, ordinary-looking woman in her forties. We wonder what the hell she's got to do with any of this.

SPANISH DIALOGUE TRANSLATED IN BRACKETS AND SUBTITLED.

ERNESTO

¿Un día muy ocupado?

ERNESTO

(You got a busy day?)

SOFÍA

Por qué siempre me preguntas
eso...

SOFÍA

(Why do you always ask me
that...)

ERNESTO

Porque quiero saber.

ERNESTO

(Because I want to know.)

SOFÍA

Siempre hay más. Ya sabes
cómo es esto.

SOFÍA

(There's always another one.
You know how it is.)

SOFÍA checks her watch and stands up, brushing crumbs from her lap. It's time to go.

ERNESTO

¿Necesitas algo?

ERNESTO

(Is there anything you need?)

SOFÍA

Todo está en la lista. ¡No
salgas con que se te olvidó!

SOFÍA

(It's all on the list. Don't
tell me you forgot it!)

ERNESTO

Aquí la tengo.

ERNESTO

(I've got it here.)

SOFÍA

¿Tienes dinero?

SOFÍA

(You've got money?)

ERNESTO

¿Cómo voy a comprar comida
sin lana?

ERNESTO

(How am I going to buy food
without money?)

SOFÍA

Ok. Te llamo cuando salga.

SOFÍA

(OK. I'll call you when I'm
leaving.)

ERNESTO
Ya me habías dicho eso. ERNESTO
(You already told me that.)

SOFÍA
¿Cuándo? SOFÍA
(When did I tell you?)

ERNESTO
En el coche. ERNESTO
(In the car.)

SOFÍA
¡Nos vemos! SOFÍA
(Goodbye!)

They kiss.

ERNESTO
¡Trata de no llegar tarde! ERNESTO
(Try not to be late!)

Carrying a LEATHER BAG, SOFÍA heads out of the park. Waves goodbye. ERNESTO watches her go.

SOFÍA walks slowly - suffering from backache. Where is she going?

1B OMITTED

1B

1C INT. CORRIDOR, MONTERREY HOSPITAL - MORNING 9, 08:00

1C

MATCH CUT: SOFÍA walks down the corridor in a set of surgical scrubs. Suddenly, she is more serious, a force to be reckoned with.

2 OMITTED

2

3 OMITTED

3

4 OMITTED

4

5 INT. MORGUE, HOSPITAL - MORNING 9, 08:00

5

SOFÍA has complete authority as she enters the morgue. She is the SENIOR MEDICAL EXAMINER. A team of THREE NURSES is waiting for her. We see the outline of a DEAD BODY laid out on an operating table, underneath a sheet.

SPANISH DIALOGUE TRANSLATED IN BRACKETS AND SUBTITLED.

NURSES
Buenos días, doctora
Guijarro.

NURSES
(*Good morning, Dr Guijarro.*)

SOFÍA
Buenos días.

SOFÍA
(*Good morning, everyone.*)

SOFÍA opens her notebook and turns on the recorder. Then she chooses a scalpel from a row of them laid out on a tray. She approaches the body.

SOFÍA (CONT'D)
Tenemos un estudiante de 26
años, Carlos Velasco. Con
buena salud hasta que murió
hace dos noches en una pelea
con cuchillos en el campus de
la universidad.

SOFÍA (CONT'D)
(*We have a student aged 26,
name Carlos Velasco. In good
health until his death two
nights ago in a knife fight
at the university campus.*)

She nods and one of the NURSES draws back the cloth,
revealing a chalk white corpse, naked, a young man.

SOFÍA (CONT'D)
Vamos a empezar.

SOFÍA (CONT'D)
(*Let's get started.*)

SOFÍA moves to make the first incision.

OPENING TITLES. EPISODE SIX: BODY BAGS

6

EXT. MEXICAN JUNGLE - MORNING 9, 08:30

6

The great canopy of the Mexican rain forest, sweltering in
the mid-day heat. Suddenly, from nowhere, A HELICOPTER bursts
noisily into shot. SPANISH DIALOGUE TRANSLATED IN BRACKETS
AND SUBTITLED.

GUZMAN (O.S.)
(on radio)
Entrando ahora al área de
transmisión.

GUZMAN (O.S.)
(on radio)
(*Entering the transmission
area now.*)

CAPTION: DAY NINE.

7

EXT/INT. MEXICAN JUNGLE/HELICOPTER - MORNING 9, 08:30

7

GUZMAN is searching another area of the jungle. THREE
SOLDIERS with him. SÁNCHEZ is at the front looking through
binoculars. SPANISH DIALOGUE TRANSLATED IN BRACKETS AND
SUBTITLED.

SÁNCHEZ
¡Ahí!

SÁNCHEZ
(*There!*)

GUZMAN
¿Qué?

GUZMAN
(*What?*)

SÁNCHEZ
El ELT. SÁNCHEZ
(*The ELT.*)

ANOTHER ANGLE. SÁNCHEZ has spotted the brightly coloured box on the edge of the escarpment.

The HELICOPTER flies low over the top of the escarpment. GUZMAN can see the ELT.

GUZMAN
¡Ahí no hay nadie! GUZMAN
(*There's nobody there!*)

SÁNCHEZ
(pointing)
Mira. Es el avión... SÁNCHEZ
(pointing)
(*Look. It's the plane...*)

SÁNCHEZ has seen the wreckage of the plane in the jungle.

8

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

8

SÁNCHEZ, GUZMAN and the SOLDIERS spread across the empty escarpment. The helicopter is parked in the background. SPANISH DIALOGUE TRANSLATED IN BRACKETS AND SUBTITLED.

GUZMAN
¿Y ahora qué? GUZMAN
(*What now?*)

SÁNCHEZ
¿Qué crees? Bajamos. SÁNCHEZ
(*What do you think? We climb down.*)

GUZMAN
(reluctant)
Está bien lejos. GUZMAN
(reluctant)
(*It's a long way.*)

SÁNCHEZ
(angry)
¿Te vale madre la vida de esas personas? SÁNCHEZ
(angry)
(*Don't the lives of these people mean anything to you?*)

GUZMAN
Y tú te crees el bueno, GUZMAN
¿verdad? (You really think you're the good guy, don't you.)

SÁNCHEZ
Trato. ¿Qué más se puede hacer? SÁNCHEZ
(*I try to be. What else can we do?*)

GUZMAN raises his hands, resigned. SÁNCHEZ has impressed him.

GUZMAN
Bueno. Voy. GUZMAN
(*OK. I'm coming.*)

The two of them head down.

9

EXT. CAMPSITE, JUNGLE - DAY 9, 11:00

9

SÁNCHEZ, GUZMAN and the SOLDIERS have made it to the bottom of the escarpment.

Nervous, without knowing quite why, they walk into the campsite. They see the fire and SONJA'S WATER DISTILLERY. A few suitcases. Bits of bedding. But no sign of the survivors. SPANISH DIALOGUE TRANSLATED IN BRACKETS AND SUBTITLED.

GUZMAN
¿Y dónde están?

GUZMAN
(*So where are they?*)

SÁNCHEZ
Hay sobrevivientes... Tiene que haber.

SÁNCHEZ
(*There are survivors... there have to be.*)

He points at the distillery.

SÁNCHEZ (CONT'D)
Estuvieron purificando agua.

SÁNCHEZ (CONT'D)
(*They were making clean water.*)

He barks out orders.

SÁNCHEZ (CONT'D)
Busca por el área.
(to GUZMAN)
Vamos a ver el avión.

SÁNCHEZ (CONT'D)
(*Search the surrounding area.*
(to GUZMAN)
Let's check the plane.)

10

INT. CABIN, AIRCRAFT - DAY 9, 11:00

10

GUZMAN and SÁNCHEZ make their way through the interior. SPANISH DIALOGUE TRANSLATED IN BRACKETS AND SUBTITLED.

SÁNCHEZ
Acamparon afuera.

SÁNCHEZ
(*They camped outside.*)

GUZMAN
¿Cómo sabes?

GUZMAN
(*How do you know?*)

SÁNCHEZ
Viste la fogata y las camas.
Pero también estuvieron aquí.
Tenían dónde protegerse de la lluvia.

SÁNCHEZ
(*You saw the fire and the beds. But they were in here too. They had cover when it rained.*)

SÁNCHEZ reaches the section of ceiling that has been pulled down.

SÁNCHEZ (CONT'D)
¿Qué pasó aquí?

SÁNCHEZ (CONT'D)
(*What happened here?*)

GUZMAN
Esto no debería estar aquí.
Es como un compartimento...
(*This shouldn't be here. It's some sort of compartment...*)

GUZMAN

SÁNCHEZ looks into the area where the COCAINE was concealed.
But there's nothing there. It's EMPTY.

SÁNCHEZ
(disappointed)
Nada.

SÁNCHEZ
(disappointed)
(*Nothing.*)

He pauses, puzzled. Then, from the distance, a shout...

SOLDIER 1 (O.S.)
¡Señor!

SOLDIER 1
(*Sir!*)

11

EXT. BODY CLEARING, JUNGLE - DAY 9, 11:00

11

The SOLDIERS are gathered round the pit where the BODIES have been disposed. But as SÁNCHEZ and GUZMAN approach, we do not see them.

Instead we hear the BUZZ OF FLIES. We see the look of DISGUST on the faces of the soldiers.

SÁNCHEZ and GUZMAN reach the edge of the pit. The heat and the damp have caused a rapid deterioration in the bodies which lie sprawled out. Nine of them: OCTAVIO, LISA, TRAVIS, DAN, AMY, KEVIN, SONJA, CARLOS, the FLIGHT ATTENDANT.

GUZMAN gags. SPANISH DIALOGUE TRANSLATED IN BRACKETS AND SUBTITLED.

GUZMAN
¡Santa Madre de Dios!

GUZMAN
(*Mary, mother of God!*)

SÁNCHEZ
(to the SOLDIER)
¿Cuántos hay?

SÁNCHEZ
(to the SOLDIER)
(*How many are there?*)

SOLDIER 1
Nueve.

SOLDIER 1
(*Nine.*)

SÁNCHEZ calls to another SOLDIER (SOLDIER 2).

SÁNCHEZ
Revisa el avión. A ver si
encuentras sus pasaportes.
Tenemos que ponerlos en
bolsas. Y subirlos hasta
allá.

SÁNCHEZ
(*Search the plane. See if you
can find their passports. We
need to get them all into
body bags. And carry them up
there.*)

To the top of the ESCARPMENT. A horrible job and the SOLDIER shows it...

SÁNCHEZ (CONT'D)
Somos cinco. Nos vamos despacito. Ya en las bolsas va a ser más fácil.

SÁNCHEZ (CONT'D)
(*There are five of us. We'll take it slowly. Once they're in bags, it will be easier.*)

He turns to GUZMAN.

SÁNCHEZ (CONT'D)
Si es que trajimos suficientes.

SÁNCHEZ (CONT'D)
(*If we brought enough.*)

GUZMAN knew they would all be dead.

GUZMAN
Traje suficientes.

GUZMAN
(*I brought enough.*)

11A EXT. BODY CLEARING, JUNGLE - DAY 9, 11:30

11A

LATER...

CLOSE SHOT: A zip is closed - ONE OF THE BODIES bagged. Two SOLDIERS setting about this grim work.

Another BODY is being carried towards the escarpment.

12 EXT. CAMPSITE, JUNGLE - DAY 9, 11:30

12

GUZMAN is smoking a cigarette, seriously spooked. SÁNCHEZ is with him. SPANISH DIALOGUE TRANSLATED IN BRACKETS AND SUBTITLED.

GUZMAN
Te dije que era pura pérdida de tiempo. Pobres cabrones.

GUZMAN
(*I told you this was a waste of time. Poor bastards.*)

SÁNCHEZ
No los mató el impacto.

SÁNCHEZ
(*They weren't killed in the crash.*)

GUZMAN
Entonces los mató la selva.
¿Ocho días aquí? A mí me mataría.

GUZMAN
(*Then the jungle killed them. Eight days out here? It would kill me.*)

SÁNCHEZ
No entiendes, Guzmán. Si todos están muertos, ¿cómo llegaron al pozo?
¿Arrastrándose? ¿Uno tras otro?

SÁNCHEZ
(*You're not thinking it through, Guzman. If they're all dead, how did they get into that pit? They crawled in? One after the other?*)

He shakes his head.

<p>SÁNCHEZ (CONT'D) Alguien los llevó ahí.</p> <p>GUZMAN ¿Y dónde está?</p> <p>GUZMAN is suddenly nervous.</p> <p>GUZMAN (CONT'D) A lo mejor nos está observando...</p> <p>SÁNCHEZ ¿Vas a ayudar?</p> <p>GUZMAN Claro, Sánchez. Entre más rápido nos larguemos de aquí, mejor para mí.</p>	<p>SÁNCHEZ (CONT'D) (<i>Somebody carried them.</i>)</p> <p>GUZMAN (<i>Then where is he?</i>)</p> <p>GUZMAN (CONT'D) (<i>He could be watching us...</i>)</p> <p>SÁNCHEZ (<i>You going to help?</i>)</p> <p>GUZMAN (<i>Sure, Sánchez. The sooner we're out of here, the happier I'll be.</i>)</p>
--	---

GUZMAN throws away his cigarette and leaves with SÁNCHEZ.

13

EXT. MONTERREY HOTEL - DAY 9, 12:30

13

An ARMY VEHICLE pulls up outside a cheap hotel in Monterrey City.

CHIEF INSPECTOR PABLO REVUELTA gets out and goes into the hotel.

14

INT. RECEPTION, MONTERREY HOTEL - DAY 9, 12:30

14

A frustrated CLAIRE SUNDIATA is waiting in the shabby reception area.

REVUELTA sees her and stands over her.

REVUELTA
Ms Sundiata... I hope you slept well.

CLAIRE
Not particularly, Chief Inspector.
Do you have any news for me?

REVUELTA
There's a plane back to Houston,
leaving in one hour.

CLAIRE
(angry)
What?

REVUELTA'S

If my *Comisario* had his way, you'd be on it. Right now we have a policy of non-cooperation with the DEA.

REVUELTA'S puts CLAIRE's passport and DEA ID on the table in front of her.

REVUELTA'S (CONT'D)

Your passport. Since it is your husband who is involved, I've persuaded my superiors to make an exception.

He hands her a letter.

REVUELTA'S (CONT'D)

You also have clearance to visit the Los Trios military compound. These are your credentials.

CLAI'RE

Thank you.

REVUELTA'S

It's a journey of two hundred miles. I can offer you a police driver if you wish.

CLAI'RE

No. I've rented a car. I'll go on my own.

REVUELTA'S

As you wish, but I'm afraid I have bad news.

CLAI'RE

(worried)

You've found him.

REVUELTA'S

We've found the plane. Aero Alux Flight CBZ 517 from Guatemala City. No survivors.

CLAI'RE

But you haven't identified Zack.

REVUELTA'S

I'm sorry. I wish I could help you. I have not spoken personally to Los Trios.

CLAI'RE

But you're saying they all died in the crash.

PROPRIETY FILMS

REVUELTAS

It's not as simple as that. There are nine bodies. As yet none of them have been identified. But it appears that they died after the plane came down.

CLAIRE

How is that possible?

REVUELTAS

Again, we don't know. We only have early reports but nothing makes any sense.

CLAIRE

So how did they die?

REVUELTAS

We're sending a pathologist. The Senior Medical Examiner from Fundación Monterrey de Salud. You'll meet her there.

15

INT. SOFÍA'S OFFICE, HOSPITAL - DAY 9, 13:30

15

A pause in her work. SOFÍA GUIJARRO is in a small but functional office. She makes a call on her mobile. SPANISH DIALOGUE TRANSLATED IN BRACKETS AND SUBTITLED.

SOFÍA

Hola. Soy la doctora Sofía Guijarro. Llamo desde Monterrey. ¿Podría hablar con el capitán Gabriel Vega...?

SOFÍA

(Hello. My name is Dr Sofía Guijarro. I'm calling from Monterrey. May I speak to Captain Gabriel Vega...?)

She's transferred.

16

INT. OFFICE, LOS TRIOS MILITARY BASE - DAY 9, 13:30

16

CAPTAIN VEGA is sitting at his desk when the telephone rings. SPANISH DIALOGUE TRANSLATED IN BRACKETS AND SUBTITLED.

VEGA

Vega.

INTERCUTTING between them.

SOFÍA

Capitán, soy la oficial médica superior del Fundación Monterrey de Salud

SOFÍA

(Captain, I'm the Senior Medical Officer at Fundación Monterrey de Salud.)

VEGA

Doctora Guijarro.

VEGA

(Dr Guijarro.)

SOFÍA

¿Tiene alguna noticia de la reserva El Cielo?

VEGA

Un helicóptero se pondrá en camino en los próximos diez o veinte minutos. Llegará en una hora.

SOFÍA

¿Me podría describir su morgue?

VEGA

Es un edificio independiente con área para autopsias, espacio de almacenamiento abierto y un lugar para lavar los cuerpos. Temperatura positiva de cuatro grados.

SOFÍA

Muy bien. No deje que nadie toque los cuerpos hasta que yo llegue.

SOFÍA

(Do you have any news from the El Cielo reserve?)

VEGA

(The helicopter will be leaving in the next ten or twenty minutes. It will reach us in an hour.)

SOFÍA

(Can you describe your mortuary unit?)

VEGA

(It's a separate facility with an autopsy area, open storage space and body washing facilities. The positive temperature is four degrees.)

SOFÍA

(Good. Please don't allow anyone to touch the bodies until I arrive.)

17

EXT. DESERT ROAD NEAR LOS TRIOS - DAY 9, 13:30

17

CORA has parked next to a telegraph pole. EMILIO has climbed to the top and is listening to the conversation through headphones.

VEGA (V.O.)

¿Cuándo estará por acá?

SOFÍA (V.O.)

Salgo de Monterrey por la 57.

VEGA (V.O.)

(When will you be here?)

SOFÍA (V.O.)

(I'll be coming out of Monterrey on the 57.)

VEGA (V.O.)

(The turn-off is eight kilometres after Santa Ana. We'll need your registration number for the gate.)

SOFÍA (V.O.)

(Of course. It's SYY-641-A.)

VEGA (V.O.)
La desviación está a ocho kilómetros después de Santa Ana. Voy a necesitar su número de placa para la entrada.

SOFÍA (V.O.)

Claro. Es SYY-641-A.

Nuveo León plates.

18

INT. OFFICE, LOS TRIOS MILITARY BASE - DAY 9, 13:30

18

VEGA writes down the registration number.

VEGA
SYY-641-A. Espero verla
pronto, doctora Guijarro.

VEGA
(*SYY-641-A. I look forward to
seeing you, Dr Guijarro.*)

SOFÍA
Igualmente.

SOFÍA
(*Likewise.*)

She hangs up.

19

EXT. DESERT ROAD NEAR LOS TRIOS - DAY 9, 13:30

19

EMILIO climbs down to the car where CORA is waiting.

EMILIO
They send someone. A pathologist
from Monterrey.

CORA
When?

EMILIO
She leave now.

That's news to CORA. A thought occurs to her.

CORA
She...?

20

EXT. ESCARPMENT, JUNGLE - DAY 9, 13:30

20

Early afternoon. SÁNCHEZ and GUZMAN examine the ELT.

GUZMAN
Deben haber cargado esto
hasta arriba y armado una
antena.

GUZMAN
(*They must have carried this
all the way up here and
rigged up an antenna.*)

SÁNCHEZ
¿Qué es esto?

SÁNCHEZ
(*What is this?*)

GUZMAN
Es el transmisor electrónico
de posición del avión. Es lo
que nos dio la señal.

GUZMAN
(*It's the Electronic Location
Transmitter out of the plane.
That's what gave us the
signal.*)

SÁNCHEZ
¿Y esto?

SÁNCHEZ
(*What about this?*)

He produces the MASK that the killer wore.

GUZMAN
¿Dónde lo encontraste?

GUZMAN
(*Where did you get that?*)

SÁNCHEZ
 Ahí. Tirado en el suelo. Ahí. (It was on the ground. Over there.)

GUZMAN
 Lucha libre.

SÁNCHEZ feels the evil of the mask. A certain affinity has grown between him and GUZMAN.

SÁNCHEZ
 Ya no hay nada más que hacer. Regresemos a la base. (We've got nothing more to do. Take us back to base.)

GUZMAN
 ¡Con gusto! (My pleasure!)

As SÁNCHEZ turns away, SOLDIER 1 walks toward him.

SOLDIER 1
 ¡Señor! (Sir!)

He hands SÁNCHEZ a bundle of passports. SÁNCHEZ holds them, realising their importance.

21 **EXT. MEXICAN JUNGLE - DAY 9, 13:30**

21

The HELICOPTER soars over the rainforest canopy, headed back to base.

21A **INT. HELICOPTER/MEXICAN JUNGLE**

21A

SÁNCHEZ holds the RÁPIDO mask, feeling uneasy. He turns it over in his hands. Is it a bad omen?

22 **EXT. CAR RENTAL AREA, MONTERREY AIRPORT - DAY 9, 14:30**

22

CLAIRE has followed the CLERK (we saw him briefly in Episode Five) to the car that she has rented.

Her face falls. The CAR has seen better days. It is not fast.

CLAIRE
 Is this all you've got? I ordered an SUV.

The CLERK looks on helplessly.

CLAIRE (CONT'D)
 Haven't you got anything else?

CLERK
 No, señora.

CLAIRES
(resigned)
All right. I'll take it.

23

EXT. LOS TRIOS MILITARY BASE - DAY 9, 14:30

23

We have finally reached the very start of the series: Episode One, Scene 8. A CLOUD OF SAND billows up as the helicopter lands. JEEPS with ARMED SOLDIERS drive towards it.

24

EXT. MEXICAN DESERT - DAY 9, 14:30

24

CORA is in place, sitting in her pick-up truck with EMILIO. She watches through a pair of HIGH POWER BINOCULARS. Lowers them and smiles.

CORA
Right on time!

25

EXT. LOS TRIOS MILITARY BASE - DAY 9, 14:30

25

The SOLDIERS start unloading bodies in BODY BAGS. SUBTENIENTE LÓPEZ approaches the helicopter - again, we saw this in Episode One.

LÓPEZ
(in Spanish)
¡Pónganlos adentro!

LÓPEZ
(in Spanish)
(Get them inside!)

26

INT. MORGUE, LOS TRIOS MILITARY BASE - DAY 9, 14:30

26

The NINE BODIES in their body bags are carried into the morgue: two SOLDIERS for each one. They are laid out on STEEL TABLES. It's dark in here. Nobody wants to hang around.

27

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

27

GUZMAN is smoking a cigarette. His conscious is troubling him and he comes to a decision. He throws down the cigarette and grinds it out. Calls to one of the SOLDIERS.

GUZMAN
Hay que cargar combustible. (Get this thing refuelled.)

28

EXT. CANTEEN, LOS TRIOS MILITARY BASE - DAY 9, 16:00

28

SÁNCHEZ is reporting to VEGA and LÓPEZ, who are smoking in the canteen area. SPANISH TRANSLATION IN BRACKETS AND SUBTITLED.

VEGA
Hiciste bien. (You did well.)

VEGA

SÁNCHEZ
No me siento así, señor.

SÁNCHEZ
(*I don't feel that way, sir.*)

VEGA
Trajiste a nueve de diez. No
está mal.

VEGA
(*You brought back nine out of
ten. That's not a bad score.*)

SÁNCHEZ
Pero hay un sobreviviente.

SÁNCHEZ
(*But there's still one
survivor.*)

VEGA
No estés tan seguro.

VEGA
(*You can't know that.*)

SÁNCHEZ
Alguien los llevó al lugar
donde los encontramos, señor.

SÁNCHEZ
(*Somebody carried them to the
place where we found them,
sir.*)

LÓPEZ
Si estaba ahí, ¿por qué no se
lo dijeron?

LÓPEZ
(*If they were there, why
didn't they make themselves
known to you?*)

SÁNCHEZ
A lo mejor estaba herido.

SÁNCHEZ
(*Maybe they were injured.*)

VEGA
O muerto.

VEGA
(*Maybe they were dead.*)

SÁNCHEZ
Con su permiso, señor, me
gustaría volver.

SÁNCHEZ
(*With your permission, sir,
I'd like to go back.*)

VEGA considers.

VEGA
Entiendo cómo te sientes,
pero creo que es perder el
tiempo.
(Beat)
¿López?

VEGA
(*I understand how you feel
but I think it's a waste of
time.*
(Beat)
López?

LÓPEZ
Tenemos tiempo de sobra. Es
lo único que tenemos.

LÓPEZ
(*We have plenty of time. Time
is all we have.*)

VEGA
Es una pérdida de tiempo y
dinero.

VEGA
(*A waste of time and money.*)

GUZMAN approaches. A very casual salute.

GUZMAN
Capitán.

GUZMAN
(*Captain.*)

<p>VEGA ¿Qué quieres?</p> <p>GUZMAN Terminamos de cargar combustible.</p> <p>VEGA ¿Quién dijo que recargarán combustible? ¿De qué estás hablando?</p> <p>GUZMAN (to SÁNCHEZ) Entonces dijo que no.</p> <p>VEGA No dije nada. ¿Quién crees que da las órdenes aquí?</p> <p>SÁNCHEZ Señor, pedimos su autorización para volver al lugar del accidente y buscar a un posible sobreviviente.</p> <p>GUZMAN Y más vale que empecemos antes de que anocezca.</p> <p>VEGA glances again at LÓPEZ for confirmation. He doesn't get it.</p> <p>LÓPEZ Nueve cuerpos. Diez pasaportes.</p> <p>VEGA on the spot. Three against one.</p>	<p>VEGA (What do you want?)</p> <p>GUZMAN (We've finished refuelling.)</p> <p>VEGA (Who said anything about refuelling? What are you talking about?)</p> <p>GUZMAN (to SÁNCHEZ) (So he said no.)</p> <p>VEGA (I haven't said anything. Who do you think gives the orders here?)</p> <p>SÁNCHEZ (Sir, we're asking your permission to return to the crash site and search for a possible survivor.)</p> <p>GUZMAN (And it would be good to get started before the sun sets.)</p> <p>LÓPEZ (Nine bodies. Ten passports.)</p>
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29 **EXT. LOS TRIOS MILITARY BASE - DAY 9, 16:00** 29

GUZMAN and SÁNCHEZ get back into the helicopter.

ANOTHER ANGLE. A minute later, the helicopter takes off.

30 **EXT. DESERT ROAD - DAY 9, 16:00** 30

WIDE ANGLE: A long, empty road through the desert. The afternoon sun burning down.

CLOSER SHOT: CLAIRE SUNDIATA's rental car has got a puncture. She's working in the sun, fitting a new tire.

ANOTHER ANGLE: Another car speeds past.

ANOTHER ANGLE: The driver of the second (faster) car is revealed to be SOFÍA GUIJARRO, on her way to LOS TRIOS.

31

EXT. MEXICAN JUNGLE - VARIOUS - DAY 9, 16:00

31

WIDE ANGLE. The chances of finding anyone in this endless rainforest seems completely hopeless.

ANOTHER ANGLE. The wreckage of the crashed plane sitting in the clearing.

ANOTHER ANGLE. The empty body pit. The ground soaking wet and somehow evil.

ANOTHER ANGLE. A black crow in a tree, croaking at the sky.

32

EXT. EDGE OF ESCARPMENT, JUNGLE - DAY 9, 16:00

32

This is where Zack plunged down after he was shot.

The CAMERA closes in and finds a BODY lying in the branches of a tree, possibly dead, certainly unconscious.

It is ZACK.

He is alive but badly hurt and unable to move. He believes he is alone. He is going to die.

33

INT. MORGUE, LOS TRIOS MILITARY BASE - DAY 9, 16:00

33

Nine bodies in a Mexican morgue. They're laid out in the shadows, a long line of BODY BAGS sitting on metal tables, waiting for the pathologist to arrive.

Silence.

The CAMERA travels slowly along the line. It reaches the seventh body. A pause.

And then - the SHOCK.

A KNIFE BLADE suddenly appears, sawing through the body bag from inside. ONE OF THE NINE is very much alive.

34

EXT. DESERT ROAD NEAR LOS TRIOS - DAY 9, 16:30

34

SOFÍA GUIJARRO has sped far ahead of CLAIRE SUNDIATA and is getting close to the base.

She reaches the stretch of road where CORA heard the telephone call earlier. And CORA's still there, on her own, standing beside her car.

CORA looks lost. She's pretending to examine a map. She waves SOFÍA's car down and SOFÍA stops. SOFÍA winds the window down. SOFÍA speaks quite good English.

CORA

Hi. Do you speak English? Can you help me?

SOFÍA

You are lost?

CORA

Yeah. I'm heading for an army base out here. It's called Los Trios.

SOFÍA

Los Trios - I am going there. It's maybe ten more kilometres on the road.

CORA

Oh - thank goodness.

SOFÍA

What is your business there?

CORA

I'm a journalist. There's a story about a plane that's come down.
(an afterthought)
Are you Dr Sofía Guijarro?

SOFÍA

Yes. How did you know?

SOFÍA is suddenly suspicious.

SOFÍA (CONT'D)

I do not think they will allow you into Los Trios.

CORA

Oh - I think they will.

CORA produces a gun and aims it at a shocked SOFÍA GUIJARRO.

WIDE ANGLE: Taking in the full length of the road, the empty desert. An EAGLE is feasting on some dead animal. There is a single gunshot in the distance.

The EAGLE flies away.

The knife finishes cutting open the BODY BAG from inside and KEVIN ANDERSON climbs out and looks around him.

From this moment, his real persona is out. He's TOUGHER, DECISIVE and extremely DANGEROUS.

He sees a SINK and goes over. Washes himself, splashing water on his face and arms. He's wearing DAN's clothes - filthy, torn, and encrusted with mud and blood.

Now he's ready for what he has to do...

36

EXT. GATE, LOS TRIOS MILITARY BASE - DAY 9, 17:00

36

A car pulls up at the entrance to the base.

It is SOFÍA GUIJARRO's car. But EMILIO is driving. CORA (wearing sunglasses) is in the passenger seat. She lifts them briefly, at the same time showing ID to the SOLDIER at the gate. SPANISH DIALOGUE TRANSLATED IN BRACKETS AND SUBTITLED.

CORA

Soy la doctora Sofía Guijarro de la Fundación Monterrey de Salud. El capitán Gabriel Vega me está esperando.

CORA

(*My name is Dr Sofía Guijarro from Fundación Monterrey de Salud. Capitan Gabriel Vega is expecting me.*)

The SOLDIER checks the REGISTRATION NUMBER against a note he has been given.

SOLDIER (GATE)

Si, señora.

SOLDIER (GATE)

(*Yes, ma'am.*)

CORA's been very authoritative. She's expected and her registration matches. She also has a slight resemblance to GUIJARRO. The SOLDIER lets her in.

37

EXT. COURTYARD, LOS TRIOS MILITARY BASE - DAY 9, 17:00

37

EMILIO pulls into the courtyard and CORA steps out of the car. She is carrying two bulky medical bags and wearing the white doctor's coat she has taken from Sofía. VEGA is waiting for her, LÓPEZ with him. They shake hands. CORA has taken on the persona of a prim, experienced medical officer. SPANISH DIALOGUE TRANSLATED IN BRACKETS AND SUBTITLED.

VEGA

Doctora Guijarro.

VEGA

(*Dr Guijarro.*)

CORA

Mucho gusto, capitán Vega.

CORA

(*It's good to meet you, Captain Vega.*)

VEGA

Qué bueno que vino. Pase, por favor.

VEGA

(*I'm glad you're here. Come in, please.*)

38

INT. OFFICE, LOS TRIOS MILITARY BASE - DAY 9, 17:00

38

CORA comes into the office with VEGA and LÓPEZ. SPANISH DIALOGUE TRANSLATED IN BRACKETS AND SUBTITLED.

VEGA

Siéntese doctora Guijarro, por favor. ¿Cómo estuvo el viaje?

CORA

El viaje, bien, pero prefiero no perder más tiempo. ¿Dónde están resguardados los cuerpos?

VEGA

Nosotros la llevamos.

But there's something about CORA that has already made LÓPEZ suspicious.

VEGA (CONT'D)

¿Segura que no quiere comer o tomar algo? Estuvo largo el viaje.

CORA plays it brisk, stern....

CORA

Le agradezco, Capitán Vega. Pero el viaje de regreso también es largo.

LÓPEZ

¿Piensa regresar hoy mismo?

CORA

¿Por qué no?

LÓPEZ

Hay nueve cuerpos por examinar. Creí que...

CORA

(interrupting)
¿Me dice cómo hacer mi trabajo, subteniente?

LÓPEZ

No, señora.

CORA

¿Vieron los cuerpos?

VEGA

(Please, take a seat Dr Guijarro. How was your journey?)

CORA

(My journey was fine - but I'd prefer not to waste any more time. Where are the bodies being stored?)

VEGA

(We can take you there.)

VEGA (CONT'D)

(You're sure we cannot offer you a drink or something to eat? You've had a long journey.)

CORA

(I appreciate your consideration, Captain Vega. But I also have a long journey back.)

LÓPEZ

(You plan to leave tonight?)

CORA

(Why not?)

LÓPEZ

(There are nine bodies for you to examine. I would have thought...)

CORA

(interrupting)
(You're telling me my job, subteniente?)

LÓPEZ

No, ma'am.

CORA

(Have you looked at the bodies?)

VEGA and LÓPEZ exchange a look.

LÓPEZ

Tomamos fotos a algunas caras. Nomás eso.

CORA

¿Abrieron las bolsas?

VEGA

Solo un momento.

CORA

Mis instrucciones fueron muy claras.

LÓPEZ

¿No quiere que sepamos quiénes son?

CORA

No. No quiero que contaminen la evidencia.

LÓPEZ

Creo que ya está bastante contaminada, pero ya verá.

CORA

Puede ser. Pero debe saber que la Guardia Nacional está muy interesada en saber qué les pasó a los pasajeros de este vuelo. No los hubieran tocado.

LÓPEZ

¿En la selva? Teníamos que cargarlos y sacarlos.

CORA

Déjelo así. No necesito comer ni beber nada. ¿Me muestran la morgue para empezar a trabajar?

LÓPEZ

(We took photographs of some of the faces. That's all.)

CORA

(You opened the body bags?)

VEGA

(For a brief moment only.)

CORA

(My instructions were very clear.)

LÓPEZ

(You don't want us to know who they are?)

CORA

(No. I don't want you to contaminate the evidence.)

LÓPEZ

(I think you'll find they're already pretty contaminated.)

CORA

(That may be so. But you should be aware that the Guardia Nacional has a keen interest in discovering what happened to the passengers on this flight. They should have been left alone.)

LÓPEZ

(In the jungle? We had to carry them out.)

CORA

(Let's say no more about it. I don't need to eat. I don't need to drink. Can you please just show me to the mortuary so I can start my work...)

Inside the morgue.

KEVIN has cleaned himself up. He still has TRAVIS' KNIFE, strapped to his belt. He takes it, prepares himself for what he has to do. This is going to be unpleasant but he has no choice.

He's ready.

He goes over to the tables and UNZIPS the first bag. We do not see any of the bodies in this sequence.

KEVIN raises the KNIFE.

40

EXT. MORGUE ENTRANCE, LOS TRIOS MILITARY BASE - DAY 9, 17:00

EMILIO has parked outside the morgue. He watches as CORA and a suspicious LÓPEZ approach the main door. CORA carrying the two medicine bags. SPANISH DIALOGUE TRANSLATED IN BRACKETS AND SUBTITLED.

LÓPEZ

¿Trae todo lo que necesita?

LÓPEZ

(Do you have everything you need?)

CORA

En mis bolsos.

CORA

(In my bags.)

As they draw closer, LÓPEZ noticed EMILIO and the CAR.

LÓPEZ

¿Este es su coche?

LÓPEZ

(This is your car?)

CORA

Hace muchas preguntas,
subteniente.

CORA

*(You have a lot of questions,
subteniente.)*

LÓPEZ

Es solo que me sorprende que
traiga chofer...

LÓPEZ

*(I'm just surprised you have
a driver...)*

CORA

Está muy lejos.

CORA

(It's a long way.)

LÓPEZ

...y sin uniforme.

LÓPEZ

(...without a uniform.)

CORA

Es de por aquí.

CORA

(He's a local man.)

They reach the door. LÓPEZ unlocks it.

CORA (CONT'D)

Entro sola, si no le
importa...

CORA (CONT'D)

*(I'll go in on my own, if you
don't mind...)*

LÓPEZ

¿Por qué?

LÓPEZ

(Why?)

CORA

Creo que es obvio. Tengo nueve cuerpos que examinar. No va a ser nada bonito y, la verdad, preferiría no saber lo que desayunó.

CORA

(I'd have thought that would be obvious. I have nine bodies to examine. It's not going to be pleasant and forgive me but I'd prefer not to see what you had for breakfast.)

LÓPEZ considers.

LÓPEZ

No. Soy responsable de este edificio. Vamos los dos.

LÓPEZ

(No. I am responsible for this facility. I will go in with you.)

CORA sees there's no point arguing.

CORA

Como guste. Lo decía por usted.

CORA

(Suit yourself. I was only thinking of you.)

They go in together.

41

INT. MORGUE, LOS TRIOS MILITARY BASE - DAY 9, 17:00

41

LÓPEZ switches on the lights and at once he sees that SOMETHING HORRIBLE has happened. All the bodybags have been torn open. There is blood splatter everywhere. SPANISH DIALOGUE TRANSLATED IN BRACKETS AND SUBTITLED.

LÓPEZ

¡Madre santa! ¿Qué pasó aquí?

LÓPEZ

(Mother of God! What has happened here?)

He turns to face CORA, knowing that his instincts were right and that she isn't what she says. His hand scrabbled for his GUN.

Then KEVIN steps out of nowhere. He has the KNIFE, now covered in blood. He smashes the HILT into LÓPEZ's head, knocking him out.

KEVIN and CORA face each other.

KEVIN

Hey - Cora. I didn't expect you to bring company.

CORA

He didn't give me any choice.
(Beat)
I'm glad to see you.

KEVIN

Me too.

KEVIN's attitude to CORA is strange. He seems happy to see her. She may be his lover. But there's a sense that something is wrong, that he's pretending.

Right now, they embrace and kiss passionately. CORA breaks free.

CORA

You stink!

KEVIN

Well, I'm dead.

(Beat)

Did you bring the stuff?

CORA

Of course.

She looks past, at the bodies.

CORA (CONT'D)

Where's Octavio?

KEVIN

You worried about him?

A strange question.

CORA

No. I just wondered...

KEVIN

This is all Octavio's fucking fault.

CORA

What are you doing?

KEVIN

You may not want to watch.

KEVIN goes back to the bodies, carrying the knife.

Another car approaches the base. This time it's CLAIRE SUNDIATA, who has finally arrived. She shows ID.

CLAIRE

Claire Sundiata. DEA.

SOLDIER (GATE)

(accented English)

One moment, please.

He picks up the phone to VEGA.

PROPERTY OF ELEVENTH HOUR FILMS

44

EXT. COURTYARD, LOS TRIOS MILITARY BASE - DAY 9, 17:30

44

CLAIRE gets out of her car, and is confronted by VEGA. He can speak some English.

CLAIRES
You're Captain Vega.

VEGA
Yes. You've driven here from Monterrey.

CLAIRES
That's right.

VEGA
I was not informed that the DEA was involved.

CLAIRES
They gave me this for you...

CLAIRES hands him the LETTER that Chief Inspector Revueltas gave her. VEGA opens it and quickly reads it.

VEGA
Your husband was on the plane.

CLAIRES
Have you found him?

VEGA
I'm sorry. We do not know. The bodies... after eight days in the jungle.

CLAIRES
I understand.

VEGA
We have nine bodies who are being examined now by a medical officer from Monterrey.

CLAIRES
I'd prefer not to wait.

VEGA
I do not think she will be happy to be disturbed.

CLAIRES
Captain, if my husband is not in your morgue he could still be out in the jungle. Please. I need to know.

45

INT/EXT. HELICOPTER/MEXICAN JUNGLE - DAY 9, 17:30

45

GUZMAN and SÁNCHEZ have returned to the area where the plane wreck is to be found. They are searching over the canopy of trees. Words shouted through headphones.

PROPERTY OF ELEVENTH HOUR FILMS

SÁNCHEZ
Ahí está el avión.

SÁNCHEZ
(*There's the plane.*)

GUZMAN
Hay que volar alrededor.

GUZMAN
(*We'll circle.*)

They begin to turn...

46

EXT. EDGE OF ESCARPMENT, JUNGLE - DAY 9, 17:30

46

Barely awake, in pain, drifting into unconsciousness, ZACK is woken by the sound of the HELICOPTER ROTORS.

Looking up, he sees the HELICOPTER overhead. But how can he make contact?

He remembers the MIRRORED SUNGLASSES that he has worn on occasions through the series. He still has them. He takes them out of his pocket. One lens has smashed and the frame is twisted, but the other lens is intact.

ZACK uses the LENS to reflect the sunlight back towards the HELICOPTER.

47

INT/EXT. HELICOPTER/MEXICAN JUNGLE - DAY 9, 17:30

47

SÁNCHEZ sees the flashing light.

SÁNCHEZ
(relieved)
¡Ahí!

SÁNCHEZ
(relieved)
(*There!*)

GUZMAN pulls at the controls. The HELICOPTER banks down.

48

INT. MORGUE, LOS TRIOS MILITARY BASE - DAY 9, 17:30

48

KEVIN and CORA have finished whatever they were doing. There are two large, heavy bundles to one side, wrapped in black plastic so we are unable to identify them at this stage.

CORA has smuggled in plastic bottles of GASOLINE which KEVIN now splatters over the bodies. He puts down the last empty bottle and takes out a box of matches.

KEVIN
You ready?

CORA
Yes.

KEVIN
Then let's do it.

He strikes a match and throws it down. FLAMES leap up.

49

EXT. LOS TRIOS MILITARY BASE - DAY 9, 17:30

49

CLAIRES and VEGA are walking towards the morgue.

VEGA

You and your husband work together?

CLAIRES

That's how we met.

VEGA

And it's good for you? It works?

CLAIRES

It used to. Now, I'm not so sure.

VEGA

It is better to be together. Because of work, I lost my wife.

CLAIRES

How come?

VEGA

When she left me, she said it would make no difference. Because I had never been there.

An explosion of flame as the MORGUE is destroyed. Then the screech of tires as SOFÍA's car comes hurtling towards them.

EVERYTHING HAPPENS VERY QUICKLY. A blast of GUNFIRE. DUST swirling from under the TIRES, forming a curtain in the air. WINDOWS turned into a cobweb of cracks by GUNFIRE. No chance for CORA to identify CLAIRES, or vice versa...

EMILIO driving. CORA in the front seat, KEVIN (his face unseen) in the back. Both of them firing out of the windows.

SOLDIERS come running forward bringing round their guns. Too late. Caught by surprise. In the distance, a soldier pulls LÓPEZ out of the wreckage, his face charred and burn marks on his clothes.

The CAR speeds towards VEGA and CLAIRES. Bullets flying. The front window shatters but stays whole. One SOLDIER goes down.

CLAIRES pushes VEGA out of the way and dives to one side.

The CAR screeches towards the GATE. A JEEP tries to block it and the CAR rams into it, spinning it round. The CAR with CORA, KEVIN and EMILIO speeds off into the desert. The JEEP is left, now blocking the gate.

VEGA gets to his feet and snaps out commands. SPANISH DIALOGUE TRANSLATED IN BRACKETS AND SUBTITLED.

VEGA (CONT'D) VEGA (CONT'D)
 ¡Mueve el vehículo y (Move that vehicle and get
 siguelos! ¡Ya! after them! Now!)

While SOLDIERS run forward and try to move the JEEP (stalled and immobile), VEGA points to another OFFICER.

VEGA (CONT'D) VEGA (CONT'D)
 ¡Y tú! Ve a la radio. Avisa a (And you! Get on the radio.
 la policía y a la patrulla Alert the police and the
 fronteriza. border patrol.)

CLAIRES gets to her feet.

VEGA (CONT'D)
 Are you all right?

CLAIRES
 Yes. Who was that?

VEGA
 I didn't see.

VEGA does not know who has escaped from the morgue. He does not know that CORA (the fake DR GUIJARRO) was involved. He looks at the smoke mushrooming out of the morgue. He calls out more orders.

VEGA (CONT'D) VEGA (CONT'D)
 ¡Apaguen el fuego! (Get that fire put out!)

SOLDIERS run towards the morgue. More SOLDIERS manage, at last, to move the JEEP out of the way. Several CARS and JEEPS speed off in pursuit - but the desert looks empty.

50

EXT. LOS TRIOS MILITARY BASE - DAY 9, 18:00

50

ESTABLISHING SHOT. LATER. A little smoke is rising from the morgue.

51

EXT. WALL, LOS TRIOS MILITARY BASE - DAY 9, 18:00

51

LÓPEZ is recovering from smoke inhalation and from being knocked out by Kevin. He's sat on a chair leant against the wall, VEGA and CLAIRES to one side. A DOCTOR is bandaging LÓPEZ's head.

The conversation is half-English, half-Spanish. SPANISH DIALOGUE TRANSLATED IN BRACKETS AND SUBTITLED.

VEGA
 (to the DOCTOR)
 Danos un minuto.

VEGA
 (to the DOCTOR)
 (Give us a minute.)

The DOCTOR nods and leaves them to it. VEGA pulls out a hip flask and hands it to LÓPEZ.

	VEGA (CONT'D)	VEGA (CONT'D)
Toma.	(<i>Here.</i>)	
	LÓPEZ	LÓPEZ
Gracias.	(<i>Thank you.</i>)	
(Beat)	(Beat)	
¿Se escaparon?	<i>They got away?</i>)	

VEGA
Cambiaron de coches. En el
que venían era de Sofía
Guíjarro.

VEGA
(*They switched cars. The one
they came in belonged to
Sofía Guíjarro.*)

LÓPEZ
¿Y ella dónde está?

LÓPEZ
(*And where is she?*)

VEGA
La mataron.

VEGA
(*They killed her.*)

LÓPEZ
Dios bendito.

LÓPEZ
(*Jesus.*)

He takes a swig from the flask and hands it back to VEGA.

CLAIRES
You didn't see who it was who hit
you?

LÓPEZ is still dazed and doesn't understand.

VEGA
(translating)
¿No viste quién te pegó?

VEGA
(translating)
(*You didn't see who hit you?*)

LÓPEZ
(to CLAIRES)
No. They come... from behind.

VEGA
But how did they get in?

CLAIRES
They didn't get in. They were
already there.

VEGA wipes the flask's mouth on his sleeve and takes a swig.

VEGA
One of the bodies?

CLAIRES
They were lying there, rotting in
the jungle. Nobody would have
looked too closely.

VEGA
You think they wouldn't have not-
iced one of them breathing?

LÓPEZ
(to VEGA)
No hay otra explicación. Los
contamos y solo hay ocho
cuerpos. Los restos de ocho.

LÓPEZ
(to VEGA)
(*There's no other
explanation. We made a count
and there are only eight
bodies left. The remains of
eight bodies.*)

He speaks broken English to CLAIRE.

VEGA

This is why they made the fire.
There is nothing left.

CLAIRe

Impossible to identify.

VEGA

We still have the photographs we
took. And the passports.

CLAIRe

What about the woman? The one who
called herself Dr Guijarro?

LÓPEZ

(in English)

Nothing.

VEGA

They were together. Her and whoever
... in the morgue.

LÓPEZ

(to VEGA)
Podría ser cualquiera.

LÓPEZ

(to VEGA)
(She could have been anyone.)

VEGA

(to CLAIRe)

Did you see her?

CLAIRe

No. It all happened too quickly.
But I think I know who she was.

A radio on VEGA's belt rings.

VEGA

Excuse me.

He answers.

VEGA (CONT'D)

Vega.

He listens to a voice from the radio room. A brief piece of
news. But it's good news.

VEGA (CONT'D)

Está bien. Gracias.

VEGA (CONT'D)

(That is good. Thank you.)

He lowers the radio.

VEGA (CONT'D)
(to CLAIRE)
The helicopter. They have found
someone.

CLAIRES
Who is it? Is it Zack?

VEGA
Yes.

(Beat)
But he's hurt. They're taking him
to hospital in Monterrey.

51A OMITTED

51A

51B INT. LOBBY, HOSPITAL, MONTERREY - EVENING 9, 20:00

51B

CLAIRES enters the hospital reception. A YOUNG, PLEASANT-
LOOKING DOCTOR is waiting for her.

CLAIRES
Zack Ellis. Can you tell me where
he is?

YOUNG DOCTOR
I'll show you.

They move off together.

51C INT. PRIVATE WARD, HOSPITAL, MONTERREY - EVENING 9, 20:00 51C

ZACK lying in bed on a drip. He's post-operative from the
bullet wounds. Sunburnt. Cut by the brambles of the trees.
Semi-conscious.

ANOTHER ANGLE: The door opens. CLAIRES comes in, followed by
the DOCTOR.

CLAIRES
Zack!

She rushes to the bed. He opens his eyes, groggy.

ZACK
Hi.

CLAIRES

I've been so worried about you.

She sits on the bed and puts her hands on his shoulders in a gentle half-embrace. ZACK reacts in pain. CLAIRE releases him.

CLAIRES (CONT'D)

What have they done to you?

YOUNG DOCTOR

We took two bullets out of him. His shoulder. He's been beaten. And he fell.

CLAIRES

Oh my god. Is there anywhere it doesn't hurt?

ZACK

I don't think so.

He closes his eyes and falls unconscious.

YOUNG DOCTOR

Let him sleep. Talk tomorrow.

52

EXT. HOSPITAL, MONTERREY - MORNING 10, 08:00

52

ESTABLISHING SHOT. It is DAY TEN. Early morning, the following day.

53

OMITTED

53

54

INT. PRIVATE WARD, HOSPITAL - MORNING 10, 08:00

54

ZACK is sitting up in bed. The IV drip is out of his arm. CLAIRE is next to him, close.

DAVID MALIK and FRANK COURTNEY have flown down from Houston. They're sat on the other side of the room.

MALIK

How are you feeling, Zack?

ZACK

(dismissive)

I'm feeling fine.

MALIK

I'm going to want to know everything that happened from the moment that plane took off from Guatemala City - but right now we're trying to close in on Cora de Léon and the man who called himself Kevin Anderson.

ZACK

It's a false name, right?

FRANK

There is no Kevin Anderson. No doctor from Jacksonville, Florida. No Kevin Anderson with any felonies, involvement with drugs. Nothing.

MALIK

Cora runs the business end of Aero Alux but it looks like our friend with no name is the brains behind the operation, working with the cartels or the Miami mafia.

FRANK

We'll find out when we pick them up.

CLAIRE

If we ever find them.

ZACK

Wait a minute.

(to CLAIRE)

When you and Frank went to Aero Alux, you didn't tell them you were DEA.

CLAIRE

No. We said we were from Federal Aviation.

ZACK

They found out about me, but they think I'm dead.

A beat. He has to explain to the others.

ZACK (CONT'D)

I was the only one who met 'Kevin'. And Kevin could be one of the bodies that burned up in the morgue for all you know.

(MORE)

ZACK (CONT'D)

And as for the three million
dollars worth of cocaine, who's
to say it even existed?

PROPERTY OF ELEVENTH HOUR FILMS

MALIK

What's your point Zack?

ZACK

They've got nothing to be afraid of. They'll think they've got away with it.

MALIK

So?

ZACK

So they'll have gone back to Aero Alux. Where else would they be? That's where we'll find them.

A beat.

CLAIRe

We?

ZACK

I'm going with you.

CLAIRe

You've been shot, Zack. You can hardly walk.

ZACK

The bullets are out. I've been given a dozen shots. I'm OK.

(Beat)

OK - I'm not OK. I feel like shit, head to toe... and I mean 'toe'. But I'm not lying in bed while you guys finish it.

MALIK

I want a debrief.

ZACK throws back the covers - preparing to climb out of bed.

ZACK

That can wait.

55

OMITTED

55

56

INT/EXT. DEA CAR/ROAD OUT OF MONTERREY - MORNING 10, 08:30 56

CLAIRe driving. ZACK next to her. FRANK in the back.

CLAIRe

We'll talk now - if you don't mind.

FRANK

Yeah. What was it all about, Zack?
Sure. A big pile of Mexican cocaine
at eighteen hundred dollars a kilo-
gram. But where is it? Is it still
in the jungle?

CLAIRe

And why all the deaths?

FRANK

Exactly. The passengers. The pilot.
They all survived the crash. Why
kill them afterwards?

ZACK

That's what I asked myself. Why
kill a bunch of complete strangers,
one at a time? But I've figured it
out - and I'm telling you now.
You're not going to like it.

They drive on.

57

EXT. ACCOMMODATION BLOCK, AERO ALUX AIRFIELD - MORNING 10, 57
10:00

ESTABLISHING SHOT.

58

INT. BEDROOM, ACCOMMODATION BLOCK - MORNING 10, 10:00

58

CORA DE LÉON and KEVIN ANDERSON are in bed together. He's
naked to the waist, his arm around her.

CORA

I'm glad to have you back.

KEVIN

I'm glad to be back.

CORA

You want breakfast?

KEVIN looks at his watch.

KEVIN

Brunch.

CORA

Sounds good.

KEVIN

You fancy an omelette?

CORA

Sure.

KEVIN

I'll do that for you.

KEVIN begins to get out of bed but CORA clings onto him.

CORA

I was so worried about you.

KEVIN

Were you?

CORA

Of course I was! When you radioed that first time... I couldn't believe it.

KEVIN

It was Octavio's fault. You know that.

CORA

Did you really need to kill him?

KEVIN

He screwed up. I told you from the start he was no good.

CORA

There was no-one else. You want a pilot with a rap sheet, you don't get much choice.

KEVIN

Even less choice now.

KEVIN smiles and breaks free. He snatches up his clothes. CORA has a moment's uncertainty. She's sorry about OCTAVIO.

59

INT/EXT. DEA CAR/HIGHWAY - MORNING 10, 10:00

59

ZACK, CLAIRE and FRANK continue down the highway.

ZACK

Put yourself in Kevin's shoes. You're a small-time drug dealer with a load of cocaine worth two, maybe three million dollars. This is the big one. Only, your pilot loses control and you crash land in the Mexican rain forest. So what do you do?

FRANK

You kill the pilot.

ZACK

Sure. Octavio screwed up so he had to go. But there's a much bigger problem.

CLAIRE

The drugs.

ZACK

Exactly. At best, the Mexican military is going to arrive. You'll get rescued but the drugs will be left behind.

CLAIRE

Or worse than that, they'll find them in the wreckage.

ZACK

Either way, you're screwed.

60	<u>OMITTED</u>	60
61	<u>OMITTED</u>	61
62	<u>OMITTED</u>	62
63	<u>OMITTED</u>	63
64	<u>OMITTED</u>	64
65	<u>OMITTED</u>	65
66	<u>OMITTED</u>	66
67	<u>OMITTED</u>	67
68	<u>OMITTED</u>	68
69	<u>OMITTED</u>	69
70	<u>OMITTED</u>	70
71	<u>OMITTED</u>	71

72	<u>OMITTED</u>	72
73	<u>OMITTED</u>	73
74	<u>OMITTED</u>	74
75	<u>OMITTED</u>	75
76	<u>OMITTED</u>	76
77	<u>OMITTED</u>	77
78	<u>OMITTED</u>	78
79	<u>OMITTED</u>	79
80	<u>OMITTED</u>	80
81	<u>INT. KITCHEN, ACCOMMODATION BLOCK - MORNING 10, 10:30</u>	81

KEVIN, dressed now, is making breakfast while CORA lays the table, fixes juice and coffee. He whips the eggs. There are CHOPPED MUSHROOMS on a board.

KEVIN

It killed me, knowing they were there, inside the plane - but I couldn't go near.

CORA

And then you discovered you had the DEA on board.

KEVIN

Zack Edwards. Yeah. I knew from the start that he wasn't an insurance investigator... he was full of shit.

CORA

He knew about us.

KEVIN

He didn't know anything. He was on a fishing expedition, that's all.

(MORE)

KEVIN (CONT'D)

By the time he worked out what was going on it was too late, and now he's dead. So we've got nothing to worry about.

CORA

You sure about that?

KEVIN

He's dead. I'm dead. The bodies are burned. No-one knows anything.

81A

INT/EXT. DEA CAR/HIGHWAY - MORNING 10, 10:30

81A

ZACK, CLAIRE, FRANK, driving east.

ZACK

He killed them one at a time. Octavio smothered. Travis poisoned. Carlos stabbed. He was clever. Divide and conquer. That was what he did. By the end, we were all afraid of each other and that turned us into easy targets. Dan and Amy. They thought they'd be safe together but he took them both out. It was right at the end, though, when there were just the three of us left... that was when he got really smart.

FRANK

What did he do?

ZACK

He swapped places with Dan.

81B

INT. KITCHEN, ACCOMMODATION BLOCK - MORNING 10, 10:30

81B

KEVIN is finishing CORA's mushroom omelette. He flips it over in the pan. Smiles. It's perfect. The professional chef.

KEVIN

Sonja had a gun. Zack was suspicious of me. I had to get ahead of them. I wanted them to think I was out of the picture.

He adds a garnish to the omelette.

KEVIN (CONT'D)

So I put my clothes on Dan and threw him in the cenote...

CORA

Which was full of - what?

KEVIN
Barracuda.

He serves the omelette to CORA.

CORA
Seriously?

KEVIN
Flesh eaters. They ate his face.

CORA
Please. Not while I'm eating.

KEVIN
And to complete the illusion, I had
one bullet left from the rifle. I
threw it on the fire...

82	<u>OMITTED</u>	82
83	<u>OMITTED</u>	83
84	<u>OMITTED</u>	84
85	<u>OMITTED</u>	85
86	<u>OMITTED</u>	86
87	<u>OMITTED</u>	87
88	<u>OMITTED</u>	88
89	<u>EXT. TAMAULIPAS ROAD - DAY 10, 11:00</u>	89

The landscape begins to change as the car leaves Nuevo León
and enters Tamaulipas.

ZACK (V.O.)
We heard the explosion. We assumed
that Kevin had been shot.

90	<u>INT/EXT. DEA CAR/TAMAULIPAS ROAD - DAY 10, 11:00</u>	90
	ZACK, CLAIRE and FRANK are driving further east.	

ZACK

After that, he doubled back to the top of the escarpment and waited for us there.

PROPERTY OF ELEVENTH HOUR FILMS

CLAIRe

He killed Sonja.

ZACK

(saddened)

Yeah.

CLAIRe

(picking up)

You liked her.

ZACK

I wish I could have saved her. The clouds came down and there was zero visibility. Somehow he got between us and picked us off one by one.

FRANK

He put two bullets in you and you fell off a mountain. What are you made of?

ZACK

I don't know, Frank. I guess I'd just decided it wasn't the right day to die.

FRANK

So what about the cocaine, Zack? What happened to the drugs?

ZACK

What do you think, Frank?

CLAIRe

They were in the bodies.

ZACK

That was what it was all about. That was why they all had to die.

FLASHBACK. Picking up on KEVIN in Scene 35. This is what happened.

As ZACK explains, he tears open a shirt on one of the bodies to reveal stitches.

ZACK (V.O.)

Kevin turned them into mules. He hid the drugs inside the bodies so the Mexican military would carry them out for him.

CLAIRe (V.O.)

And when they were in the morgue...

ZACK (V.O.)

...he cut them out again

Using his knife, KEVIN cuts open the torso, reaches inside and pulls out one of the PACKETS of cocaine.

This shouldn't be too graphic - ZACK'S V/O explains what's happening.

92

INT. KITCHEN, ACCOMMODATION BLOCK - DAY 10, 11:00

92

CORA is finishing her omelette. KEVIN isn't eating - drinking coffee.

CORA

That is so gross.

KEVIN

You wanted me to leave almost three million dollars in the bush?

CORA

You stitched the drugs in the dead bodies and played dead until the military arrived.

KEVIN

That's about it.

CORA

And nobody noticed? You were breathing. You had a heartbeat.

KEVIN

I'd already thought of that.

(Beat)

Travis was taking beta blockers. I swallowed a handful of them as soon as the helicopter landed and I was pretty much in a coma until I arrived at Los Trios.

CORA

You could have killed yourself for real.

KEVIN

Guess I was born lucky.

CORA

You not eating?

KEVIN

No. I've got things to do.

KEVIN finishes his coffee and goes over to the sink. Leaves his mug.

KEVIN (CONT'D)
You enjoy it. I'll be right back.

93 OMITTED

93

94 OMITTEDCONTENT MOVED TO SC92

94

95 OMITTEDCONTENT MOVED TO SC96A

95

95A EXT. SIDE OF DUSTY MEXICAN ROAD - DAY 10, 11:30

95A

FRANK is taking a leak behind a tree.

CLAIRE and ZACK have got out of the car. They're getting some sunshine and fresh air, standing together a short distance away.

CLAIRE

You shouldn't have come on this trip.

ZACK

You think you could have stopped me?

CLAIRE

That's why I didn't try.

A pause.

ZACK

I want you to know... when this is over, I'm quitting.

CLAIRE

Why?

ZACK

For you. For Lucy.

CLAIRE

You don't know what you're saying.

ZACK

It's what we were talking about, Claire. We can't keep going on like this. It isn't fair on her. One of us has to stop.

CLAIRE

I thought that was me.

ZACK

You're better at this than I am.

CLAIRE

(disagreeing)

Zack...

ZACK

No. I should have worked it out - the flight and the cocaine all the rest of it. And now they're all dead because of me. Lisa, Travis, Dan, Amy, Sonja. All of them. I want to see Kevin go down. But after that...

CLAIRE

You've just come out of a horrible experience, Zack. You need to think things through.

ZACK

You think I didn't think about you and Lucy every minute I was in the jungle? I've made up my mind.

CLAIRE is about to argue but then FRANK comes out from behind the tree. Time to go.

96

EXT. LAY-BY, DUSTY MEXICAN ROAD - DAY 10, 12:00

96

CLAIRE pulls in at a lay-by with an advertising hoarding. Somewhere that's been set as a rendezvous. Two MEXICAN POLICE CARS are already there.

CHIEF INSPECTOR PABLO REVUELTAS gets out of his car. The OFFICERS who have come with him also get out but stand back as he approaches CLAIRE, ZACK and FRANK.

CLAIRE

(to ZACK)

This is Chief Inspector Revueltas.
He helped me get to Los Trios.

ZACK

We're in your debt, Chief Inspector.

REVUELTA'S

And I think I am also in yours. The airfield is just three miles from here.

FRANK

What's the plan?

REVUELTA'S

The plan is to arrest everyone who works there, to take back the drugs and then to go after Palmolto Holdings in Miami.

ZACK

Sounds good to me.

FRANK

You think they'll be expecting us?

REVUELTA'S

I have men watching the airfield. So far there has been no movement.

CLAIRE

Then let's do it.

They all move towards their cars.

96A

INT. HANGAR, AERO ALUX AIRFIELD - DAY 10, 12:00

96A

EMILIO is doing maintenance on a second plane, a small four-seater. KEVIN comes in. The drugs, still in their packets, are loaded up on a trestle.

KEVIN

Emilio, I want you to load those onto the plane and then get the hell out of here.

EMILIO

Where I go?

KEVIN

I don't give a shit. Here...

He hands EMILIO about a thousand dollars in cash.

KEVIN (CONT'D)

This thing ready to fly?

EMILIO

Si, señor.

KEVIN

Good. Finish up here and leave.

KEVIN heads back the way he came.

97

INT. KITCHEN, ACCOMMODATION BLOCK - DAY 10, 12:00

97

CORA is still sitting at the table with almost all the omelette eaten. She's ill, sweating. KEVIN comes back in.

CORA

Kevin? There's something wrong. I don't feel... Help me!

KEVIN takes her plate.

KEVIN

You enjoy that?

CORA

What...? What have you done?

CORA hears the acid in his voice. Suddenly she knows.

CORA (CONT'D)

What was in it?

KEVIN

Mushrooms.

CORA tries to get out of her chair but she is already feeling the effects of the Black Angels and she can't stand.

CORA

Why?

By way of an answer KEVIN takes out a cellphone and places it in front of CORA. It's OCTAVIO's cellphone. We know as soon KEVIN starts playing the message.

SPANISH TRANSLATION IN BRACKETS, NOT NECESSARILY SUBTITLED.

OCTAVIO

Cordelia, mi vida. Soy yo, Octavio. No sé dónde estoy. Intenté encontrar una pista, pero nada... y ahora estoy volando en círculos...

OCTAVIO

(Cordelia, my love. It's me, Octavio. I don't know where I am. I tried to raise an airfield but I got nothing and now I'm circling back...)

KEVIN stops the tape.

KEVIN

Octavio recorded this just before the plane came down. A last message to his girlfriend - That's you, isn't it. I call you Cora. He used your full name. Cordelia - mi vida. My love.

CORA
(gasping)
Please...

KEVIN
You and Octavio, you little bitch.
Go to hell.

He walks out on her.

98 OMITTED

98

99 OMITTED

99

100 OMITTED

100

101 OMITTED SOME CONTENT MOVED TO SC97

101

102 EXT. TRACK TO AERO ALUX AIRFIELD, MEXICO - DAY 10, 12:30 102

The DEA car with CLAIRE, ZACK and FRANK is racing towards the airfield as part of a convoy. Two MEXICAN POLICE CARS with REVUELTAS in charge are with them.

A dusty TRUCK passes the other way. It is being driven by EMILIO. He stares at them wide-eyed and keeps going. At least he's got away.

103 EXT. RUNWAY, AERO ALUX AIRFIELD - DAY 10, 12:30

103

KEVIN is behind the controls of a much smaller, FOUR-SEATER PLANE. He has already left the hangar and is rolling down the runway to the end, about to take off.

104 EXT. AERO ALUX AIRFIELD - DAY 10, 12:30

104

The three cars - CLAIRE, ZACK, FRANK, REVUELTAS and POLICE pull up in front of the main AA building. Because of the angles, and with their attention focused on the doorway, they don't see the FOUR-SEATER PLANE which is some distance away, at the end of the runway.

Everyone gets out of their cars. REVUELTAS calls out to CLAIRE and ZACK.

REVUELTAS
Wait here!

REVUELTAS and his OFFICERS pull out guns and enter the building. CLAIRE and ZACK watch them go.

105

EXT. RUNWAY, AERO ALUX AIRFIELD - DAY 10, 12:30

105

KEVIN turns the plane. He can see the POLICE CARS but he smiles. They're too late. He's going to take off.

106

EXT. AERO ALUX AIRFIELD, MEXICO - DAY 10, 12:30

106

As the FOUR-SEATER plane starts to move forward, ZACK hears the sound of its engine.

ZACK (O.S.)
Goddamit, that's him.

ZACK takes out his own gun and, moving as fast as he can, staggers across towards the runway.

CLAIREE
(calling)
Zack! It's too late.

But ZACK reaches the runway and limps/runs towards the plane which is speeding up towards him.

107

INT/EXT. FOUR-SEATER PLANE/RUNWAY - DAY 10, 12:30

107

KEVIN smiles. He can't believe ZACK is alive. But he doesn't care. He's getting away.

He looks behind him - at the packets of COCAINE stashed on the back seats.

Speeding faster now...

108

EXT. RUNWAY, AERO ALUX AIRFIELD - DAY 10, 12:30

108

The PLANE hurtles towards ZACK. ZACK can see KEVIN at the controls. A last confrontation.

The PLANE lifts off. Flies over ZACK. ZACK fires at the PLANE. Empties his GUN. No use. The PLANE gets away. CLAIRE runs to ZACK.

109

EXT. AERO ALUX AIRFIELD, MEXICO - DAY 10, 12:30

109

REVUELTA comes out of the building and calls to FRANK.

REVUELTA
He's not there. And the woman's dead.

110

EXT. RUNWAY, AERO ALUX AIRFIELD - DAY 10, 12:30

110

CLAIRE reaches ZACK. The plane is a dot in the sky. He is exhausted, frustrated.

ZACK

It was Kevin. I saw him. He got away.

CLAIRE

Haven't you had enough of getting yourself killed?

ZACK

I had to stop him. I had to try.

CLAIRE

We'll find him. We'll get him, Zack. I promise you. Together.

She takes his hand. ZACK looks up at the sky, bleakly.

111

INT/EXT. FOUR SEATER PLANE/JUNGLE - DAY 10, 13:00

111

KEVIN is at the controls. A happy man. Cora is dead. He has the drugs. A new life in Guatemala is ahead. What could possibly go wrong?

He has reached the JUNGLE. It looks very much like the JUNGLE where the first plane crashed.

ANOTHER ANGLE. Revealing that Zack's bullets have hit the underside of the wings and AVIATION FUEL is streaming out of the holes.

ANOTHER ANGLE. KEVIN feels the plane shudder. He realises something is wrong.

WIDE ANGLE. This is EXACTLY THE SAME SHOT as Episode One, Scene 14. The same (memorable) music on the soundtrack. But this time it's a different plane.

The FOUR-SEATER continues to fly across the Mexican rainforest, then quite suddenly the engine cuts out.

A last, despairing look from KEVIN. He's going to end up exactly where he began, with the drugs, in the jungle. It's all been for nothing.

Quite elegantly, the FOUR-SEATER PLANE drops out of the sky.

END OF SERIES