

# **SILENT WITNESS 20**

**UK TX SCRIPT (FOR SUBTITLING)**

**(NO MUSIC CUES)**

**AWAKENING PT2**

**DRAD910J/01**

**TX DATE: 31/01/2017**

**10:00:00 RECAP:**

**10:00:00 CAPTION: Last Time**

**10:00:00 INT. LYELL CENTER. LOCKER ROOM - DAY**

Tight on a WOMAN'S FACE. LUISA is mid 20s, she speaks English with a Mexican accent.

LUISA  
I want to be a pathologist Nikki --

**10:00:02 EXT. GREENHOUSES - DAY**

FLASH TO: LUISA with the FARMWORKERS, they're filling in forms, she's taking DNA swabs.

LUISA (V.O.)  
-- but, I have to go home.

**10:00:03 EXT. CHILAPA. TOWN SQUARE - DAY**

The town square is full of PEOPLE. LOUDSPEAKERS BLARING MUSIC and SLOGANS being proclaimed. MEN and WOMEN handing out YELLOW T-SHIRTS, LEAFLETS. It's somewhere between a carnival and a political rally.

COMMANDER DUENAS (V.O.)  
Luisa --

**10:00:07 EXT. GREENHOUSES - EVENING**

A pick up arrives with the TATTOOED MAN and others brandishing weapons. Luisa is pushed from the vehicle.

COMMANDER DUENAS (V.O.)  
-- went somewhere --

**10:00:07 EXT. LUISA KIDNAP ROAD - EVENING**

FLASH TO: the TATTOOED MAN standing up in the road.

COMMANDER DUENAS (V.O.)  
-- she should not have gone.

**10:00:09 INT. POLICE STATION. COMMANDER DUENAS OFFICE - MORNING**

NIKKI looking at DUENAS.

COMMANDER DUENAS  
Don't make the same mistake.

**10:00:10 EXT. EVA'S HOUSE - NIGHT**

EVA throws her arms around the embarrassed YOUNG MAN.

EVA  
This is my baby. Nesto.

**10:00:13 INT. PROYECTO REUNIDO. LEPROSERIA CHURCH - DAY**

Hundreds and hundreds of PHOTOS. MEN, WOMEN and CHILDREN. Each surrounded by a garland of flowers. The PHOTOS carpet the dust floor of a vaulted abandoned church.

NIKKI (V.O.)  
All these people have been taken by the Cartels?

**10:00:16 INT. POLICE STATION. PRISON CELL - DAY**

*(Threatening behaviour from 10:00:16)*

A GUARD looking down from the walkway above the cell. NIKKI standing over EL BUITRE, the needle in her hand.

NIKKI  
(HAND SHAKING, THE NEEDLE)  
Where is Luisa? Where have they got them?

EVA (V.O.)  
If we give up --

**10:00:19 EXT. CHILAPA CHURCH - DAY**

NIKKI watches EVA exit the huge white church in Chilapa. She crosses the square, KIDS playing, their MOTHER looking on.

EVA  
If we give up, if we stop.

NIKKI  
They'd give them back? Ernesto, Luisa --

**10:00:22 INT. EVA'S HOUSE - NIGHT**

EVA sitting in her kitchen.

NIKKI (V.O.)  
-- the others?

EVA  
I'd give my life for him. I'd give all our lives for him

**10:00:25 EXT. SANTA DOMINGA ROAD - NIGHT**

A FIGURE slumped over the driver's wheel. It's Eva.

Blood on the steering wheel, matted in her hair. JACK checks her pulse, pulls her hair from her face. EVA stirs.

JACK  
(OPENING DRIVER'S DOOR)  
Eva... Eva you're confused.  
(OFF HER CONFUSION)  
Nikki is at the compound.

EVA  
She was with me. She was here.

The terror on JACK'S FACE. He walks round the open passenger door, but there's no one else in the car.

JACK desperate, YELLING now, wheeling around in the darkness.

JACK  
NIKKI!

**10:00:32 INT. BOX - NIGHT**

NIKKI'S FACE. Her horror.

She's in a coffin. She is buried alive.

**10:00:37 CUT TO BLACK**

**10:00:39 SCENE IN: INT. BOX - NIGHT**

*(Disturbing images from 10:00:39)*

PITCH BLACK. Sound of NIKKI'S shallow BREATHING.

Then we see her EYE, filling screen, lit in the faint glow from her watch. A TEAR big against the white of her eye.

She blinks. She feels with her hand across the wooden base of the coffin. The walls on either side of her. The lid above.

She can barely breathe for the terror, the claustrophobia overwhelming. Desperately trying to hold it together clenching her FISTS...

Then she LOOSES IT, KICKING OUT against the sides of the box, SCREAMING and SCREAMING, dirt falling on her...

Then...

SILENCE again. A long moment. Then NIKKI stretches out her foot, feeling the very bottom of the coffin. Feeling out the corners with her toes.

Sweat running down her neck, it's hot in here, so hot. She tries to turn but she can't, there's not enough height in the box for that.

NIKKI pushing back tears, all the time returning to her wristwatch, trying to keep the darkness at bay.

The watch-light shuts off again.

Total darkness. But for a moment now she's calm.

Suddenly there's a VIBRATION somewhere, LIGHT in the box. NIKKI flailing around, confused, panicked.

Then she realises the VIBRATION and the LIGHT are coming from by her knee. She looks down: a FLIP-PHONE RINGING on vibrate.

Desperately, painstakingly she arches down, feeling for it...

NIKKI

Oh don't ring off! Wait! Don't go!

Stretching her arm, nudging with her leg, finally she has it.

Opening the FLIP-PHONE in her hand, shaking, she tries to SPEAK but no words come out. The MAN SPEAKS first...

THE VOICE (V.O.)

Save your energy. You will need it.

NIKKI'S EYES WIDE in the light of the phone. Her FURY.

NIKKI

(SCREAMS)

WHO ARE YOU! WHY ARE YOU DOING THIS?

The VOICE doesn't respond. Just waiting. Now it's his BREATHING we hear, metallic, electronic, altered.

THE VOICE (V.O.)

You'll need your oxygen too. So stop screaming.

NIKKI

Get me out! Get me out of here!

SILENCE. A beat.

THE VOICE (V.O.)

You'll need water. There's a bottle by your feet.  
Only take sips.

Then suddenly, abruptly he rings off.

NIKKI staring at the PHONE in disbelief. But he's gone.

Her HAND SHAKING, she's losing it again, her FURY catching in her throat.  
She opens the phone, looking at the dial-pad, the lit-up numbers. A  
moment, thinking...

She's waiting for the RINGING, she looks at the SIGNAL BARS, there are  
one or two, it's weak.

A SOUND from the receiver, she presses it to her ear. It's not ringing.

NIKKI

Emergency services, what is it....  
911

The line is dead.

NIKKI (CONT'D)

Oh Jack. What is it? Oh no, think.  
07... no...

NIKKI dialling. A moment. She presses SEND.

NIKKI (CONT'D)

I'm buried.

NIKKI trying to control her breathing, keeping it together.

She goes back to texts, her hand shaking again as she writes: FIND ME.  
PLEASE. I'M TRAPPED. I'M, but she stops, uncertain what to say. Finally  
she writes: BURIED.

She puts in JACK'S NUMBER, presses SEND. She watches the line as it  
progresses across the phone screen, sending...

... until it stops short. MESSAGE FAILED. Then it goes back to the screen.  
HELLO.

NIKKI (CONT'D)

**Shit, shit...**

*(Language @ 10:01:50)*

NIKKI takes the battery off the back. Half the SIM CARD is soldered into the body of the phone. The PHONE has been tampered with.

NIKKI (CONT'D)

Rewired.

She snaps the battery back.

As the PHONE powers up the battery light comes on first.

As she watches it clicks from 90% to 88% in a single blip.

Then the message: HELLO.

NIKKI'S FACE reflected in the screen a moment. Then the screenlight dims, only the keypad lit up.

NIKKI in the darkness.

NIKKI (CONT'D)

Hello.

Off NIKKI lying trapped in the darkness into:

**Music in: Silent Witness Opening Titles**

**10:02:17 TITLES:** *(duration 28 secs out @ 10:02:45)*

**10:02:24 CAPTION: BBC LOGO** *(out @ 10:02:28 dur 4 secs)*

**10:02:31 CAPTION: SILENT WITNESS** *(out @ 10:02:34 dur 3 secs)*

**10:02:34 CAPTION: EMILIA FOX** *(out @ 10:02:37 dur 3 secs)*

**10:02:37 CAPTION: DAVID CAVES** *(out @ 10:02:40 dur 3 secs)*

**10:02:40 CAPTION: RICHARD LINTERN** *(out @ 10:02:43 dur 3 secs)*

**10:02:43 CAPTION: LIZ CARR** *(out @ 10:02:46 dur 3 secs)*

**10:02:45 FADE IN**

**10:02:45 SCENE IN: EXT. PROYECTO REUNIDO - EARLY MORNING**

White sunlight. Early morning in the compound.

A DARK SHAPE swinging across the white light. A CAR in the air as it's lowered from a TOW-TRUCK.

JACK (O.S.)  
Over. Down.

**10:02:49 FADE IN CAPTION: AWAKENING** Part One (out @ 10:02:53)

JACK squinting up into the light as the CAR is lowered into the compound. It's EVA'S CAR.

JACK (CONT'D)  
If you could get it in there okay.

JACK guiding TEACHER and other AUTODEFENSAS as they push the car into one of the stone buildings.

JACK (V.O.)  
Tell me. Tell me again.

**10:02:56 SCENE IN: INT. PROYECTO REUNIDO. COMPOUND BUILDING - DAY**

JACK in coveralls as he forensically examines EVA'S CAR.

He takes out the foot carpets, carefully shaking them onto plastic sheets.

**10:02:57 FADE IN CAPTION: Written by Jim Keeble and Dudi Appleton** (out @ 10:03:00)

EVA  
I was driving, I looked over at Nikki, she was falling asleep. We were --

**10:03:01 SCENE IN: INT/EXT. EVA'S CAR/SANTA DOMINGA ROAD - NIGHT - FLASHBACK**

FLASHBACK: EVA driving her car through the night. Rows of desiccated palm trees on either side. She glances over at NIKKI whose EYES keep closing...

EVA (V.O.)  
-- on the road to Santa Dominga... and...

**10:03:02 FADE IN CAPTION: Producer Ceri Meyrick** (out @ 10:03:06)

NIKKI looks at EVA drowsily.

**10:03:08 FADE IN CAPTION: Director Dudi Appleton** (out @ 10:03:11)



NIKKI  
Jet-lag. Sorry.

NIKKI closes her EYES.

JACK (V.O.)  
Then what?

EVA (V.O.)  
I don't know.

**10:03:12 SCENE IN: INT. PROYECTO REUNIDO. COMPOUND BUILDING - DAY**

JACK with EVA. EVA looking at him.

EVA holds the back of her head. The steri-strips on the cut on her forehead where it hit the windscreen.

**10:03:15 SCENE IN: INT/EXT. EVA'S CAR/SANTA DOMINGA ROAD - NIGHT**

FLASHBACK. EVA'S FACE as she's driving. NIKKI asleep.

JACK (V.O.)  
How's your head?

The moon big in the rear window. From behind EVA, a SILHOUETTE rises into view...

EVA (V.O.)  
He must have been hiding in the back...

**The MAN has SOMETHING in his hand, he WHACKS EVA across the back of her head...**

*(Disturbing images from 10:03:17)*

**10:03:17 SCENE IN: INT. PROYECTO REUNIDO. COMPOUND BUILDING - DAY**

EVA holding her head.

EVA  
He must have hit me.

**10:03:19 SCENE IN: INT/EXT. EVA'S CAR/SANTA DOMINGA ROAD - NIGHT**

*(Disturbing images from 10:03:19)*

On the road, EVA slumped over the driver's seat. The FIGURE gets out of the back, opening the passenger door, dragging NIKKI out...

**10:03:27 SCENE IN: INT. PROYECTO REUNIDO. COMPOUND BUILDING - DAY**

JACK looking in the back of the car.

EVA  
I shouldn't touch.

JACK  
It's your car, you're all over it.

The blanket.

JACK (CONT'D)  
Yeah we can get some fibres off this.

EVA  
Yes.  
(BEAT)  
And then what do we do with them?

JACK'S FACE. He realises the futility.

JACK  
What else can I do Eva?

EVA looking at him. Her face pale.

EVA  
This is my fault. If I had stayed home with her...

EVA trying not to CRY. Off JACK looking at her...

**10:04:10 SCENE IN: INT. PROYECTO REUNIDO. COMPOUND BUILDING - DAY**

JACK, determined, frenetic even, dismantling the car.

- taking off the doors, the rear panels.

- taking out the seats.

- JACK with a UV light and luminol, checking the car for blood traces. But the car is clean, apart from the steering wheel and EVA'S blood.

- JACK taking apart the seats. Something falls out. He looks down. His FACE falls.

JACK sitting there, the car deconstructed around him. His hands clasped around the object.

TEACHER enters, seeing JACK'S despair.

JACK opens his hand. NIKKI'S PHONE. The screen smashed.

JACK  
It hasn't been used since midnight, before they left.

TEACHER  
It's hers?

NIKKI'S PHONE in his hand.

JACK  
She's really gone isn't she?  
(BEAT, LOOKS UP)  
Why take her?

TEACHER  
I don't know.

JACK  
Why take her, not Eva? I mean Eva's the prize isn't she?

TEACHER  
I don't know.

JACK  
Maybe they made a mistake. Maybe, maybe they thought she was Eva...

TEACHER is silent.

JACK (CONT'D)  
What do they want?

JACK looking at TEACHER. Real frustration now.

JACK (CONT'D)  
What do they want? I asked you a question.

TEACHER  
I don't know.  
(A BEAT)  
They don't want you here. They don't want anyone to help us.

JACK looking at him. A moment. Frustration.

JACK

That's better. You see you always find the right thing to say in the end don't you.

TEACHER looks at him, a thin smile.

JACK (CONT'D)

How do you do it? Your childhood sweetheart is kidnapped, murdered, **god** knows what? All this **shit** swirling around you and you walk through it untouched, the eye of the storm.

*(Language from 10:05:04)*

TEACHER

Really? You know that do you?

JACK

No. Nobody does. Nobody knows you, not really, you make sure of that.

TEACHER

You're angry.

JACK

What have I got to be angry about? Luisa's father on the other hand, I imagine he's very angry, I mean you, you let her go out there day after day, right? She called you that day, she needed you, where were you?

(OFF HIS SILENCE)

Did you love her? I mean really? Or was she just another member of the fan club?

TEACHER

I'm sorry. No no. I'm sorry for you. For Dr Alexander.

(OFF JACK'S LOOK)

She wanted to be part of something. Now she is.

He leaves.

JACK

NOOO!

**10:06:13** SCENE IN: **INT. BOX - DAY**

*(Disturbing images from 10:06:13)*

Darkness. NIKKI'S VOICE, quiet, to herself.

NIKKI  
650 by 850 roughly 2300.  
(A MOMENT)  
Oh **shit**...

*(Language @ 10:06:20)*

The light of the PHONE. NIKKI has the phone calculator, doing the maths.  
The answer: 1,270,750,000.

NIKKI (CONT'D)  
So 1,270 litres of air. Only 21% is oxygen, 267  
litres. Say at rest a person consumes 0.35 litres  
of oxygen a minute. 763 minutes which is... 13  
hours....  
(BEAT)  
(LOOKS AT HER WATCH)  
I've been here... maybe two hours. So 11 hours.

CLOSE on NIKKI'S FACE as she takes this in. Then...

NIKKI (CONT'D)  
But the box isn't empty. I'm in here. The  
average volume of a human body is .... That's  
13 litres less oxygen.  
(BEAT)  
35 minutes less.

TIGHT on NIKKI'S EYES. Her rising panic.

NIKKI (CONT'D)  
Can't panic. Wasting air. Slow breaths....

But her BREATHING won't listen to her this time. We feel her panic slowly  
rising until she's hyperventilating, starting to lose it.

**10:07:06 SCENE IN: INT. POLICE STATION. EL BUITRE'S CELL - DAY**

EL BUITRE'S FACE, impassive, unreadable.

A needle in his tattooed belly. JACK gives the insulin shot.

EL BUITRE  
Where's your friend?  
(JACK LOOKS UP)  
The pretty one.

JACK  
**Prick.**

*(Language @ 10:07:14)*

JACK hesitates, the injection half in. Then he pushes the rest of it in.

JACK (CONT'D)  
If you know something...

EL BUITRE  
How could I know? I'm in here.

JACK  
You know where Luisa Herrera is.

EL BUITRE  
Sure.  
(BEAT, POINTS DOWN)  
She's in the ground.

JACK looking at him. Barely able to control himself.

JACK  
You know Dr Alexander doesn't come back I  
might just put something else in this needle.

EL BUITRE  
No you won't. She would. But you wouldn't.

Off JACK staring at him into:

**10:07:42** SCENE IN: **EXT. POLICE STATION - DAY**

*(Smoking from 10:07:59)*

JACK on the Police HQ steps. Just staring out into nothing.

A FIGURE behind him. It's COMMANDER DUENAS.

COMMANDER DUENAS  
This isn't good for us either. We want to find her  
too.

DUENAS offers him a cigarette. JACK shakes his head. DUENAS lighting  
one for himself.

COMMANDER DUENAS (CONT'D)

But we are stretched. 37 students were kidnapped from a college in Culiacan last week.

JACK

You have a lot to deal with. A lot to turn a blind eye to.

DUENAS takes another drag on his cigarette.

COMMANDER DUENAS

Have they been in touch? Have there been any demands?

JACK

No. Not yet.

(WARY)

Do you think they will?

COMMANDER DUENAS

She's a foreigner, she has money.

(BEAT)

Or maybe they've already got what they want.

JACK looking at him.

JACK (V.O.)

We've got nothing, nothing Thomas.

**10:08:22 SCENE IN: EXT. PROYECTO REUNIDO - DAY**

JACK getting out of a pickup truck, he's on the phone.

JACK

Don't even know if she's still...

JACK stops, afraid his voice might crack.

THOMAS (V.O.)

I'm at Heathrow Jack, I'm on my --

**10:08:24 SCENE IN: EXT. HEATHROW. CAR PARK - DAY**

THOMAS listening to this in a Heathrow car park, planes overhead. He takes his shoulder bag, locks the car.

THOMAS

-- way. I'll be there in less than 18 hours.

JACK (V.O.)

What do the Foreign --

**10:08:26 SCENE IN: EXT. PROYECTO REUNIDO - DAY**

Back with JACK.

JACK  
-- Office say?

THOMAS (V.O.)  
The Embassy in Mexico City have been  
instructed to prioritise Nikki's case...

JACK  
(HEARING THOMAS' DOUBT)  
But?

**10:08:31 SCENE IN: EXT. HEATHROW. CAR PARK - DAY**

Back with THOMAS.

THOMAS  
... There's some hostage situation --

**10:08:33 SCENE IN: EXT. PROYECTO REUNIDO - DAY**

Back with JACK.

THOMAS (V.O.)  
-- oil workers in the Gulf of Mexico.

**10:08:35 SCENE IN: EXT. HEATHROW. CAR PARK - DAY**

Back with THOMAS.

THOMAS  
But they've promised they'll get people up to  
you soon.

**10:08:37 SCENE IN: EXT. PROYECTO REUNIDO - DAY**

Back with JACK.

JACK  
What does soon mean?

THOMAS (V.O.)  
24 hours.



JACK  
24 hours?

THOMAS (V.O.)  
(TRYING TO SOUND POSITIVE)  
Be positive Jack. When they realise they got the  
wrong person they'll send her home.

JACK wishes he could believe him. CUT TO:

**10:08:44** SCENE IN: **INT. BOX - DAY**

NIKKI'S FACE, the merest shadow in the darkness.

NIKKI  
(SPEAKING, A WHISPER)  
Sheila take a, Sheila take a bow. Boot the grime  
of this world in the crotch dear. And don't go  
home tonight. Come out and find the one that  
you love, and who loves you.

**Singing in: 10:08:45 - 10:09:02**

Off NIKKI MURMURING The Smiths' song in the darkness into:

JACK (V.O.)  
She was taken here?

**10:09:02** SCENE IN: **INT. PROYECTO REUNIDO. PROJECT HQ - DAY**

Hot sunlight, a hive of activity in the Project HQ. EVA at a computer  
terminal, a satellite map, areas marked.

EVA  
Yes.  
(POINTS)  
These are all the known Cartel safe houses,  
including the one you were sent to.

JACK and EVA looking at the screen.

JACK  
Gustavo and his men had all the main roads  
blocked within minutes... So we work on that  
presumption, that they had an hour and a half  
to take her wherever they were taking her.

JACK clicks on the mouse. A new section.

JACK (CONT'D)

We'll work in a 60 kilometer zone, south along the coast, inland to the east.

EVA

Why not north?

JACK

Because they knew we'd be coming from there. They sent us to that fake tip-off...

(OFF EVA'S LOOK)

We have to make rational presumptions. We cannot search everywhere.

(CLICKS)

That still leaves all these...

Within the zone, the dots of the safe houses and known Cartel hang-outs.

**10:09:32 SCENE IN: EXT. FOREST - DAY**

AUTODEFENSAS searching in forest. TEACHER on the phone:

TEACHER

We found 4X4 tyre tracks leading off the road.. There's nobody around, not that we can see anyway.

Then we see but he doesn't: on the other side of a wall is a patch of TURNED EARTH, freshly dug, brush pulled over it.

Unaware, the TEACHER walks on.

**10:09:38 SCENE IN: INT. PROYECTO REUNIDO. COMPOUND BUILDING - DAY**

JACK back at EVA'S CAR. He's going over images on a laptop, CLARISSA on Skype on the screen.

JACK

The only obvious skid marks match the tread patterns from Eva's car.

CLARISSA (O.S.)

And nothing --

**10:09:41 SCENE IN: INT. LYELL CENTRE. SCIENCE ROOM - DAY**

With CLARISSA.

CLARISSA

-- to pin down the vehicle they took Nikki in?

**10:09:43 SCENE IN: INT. PROYECTO REUNIDO. COMPOUND BUILDING - DAY**

With JACK.

JACK

There were other tyre tracks, about 20 metres behind Eva's car. But the tread pattern is FS-470, which suggests a late model Saloon not a 4X4.

CLARISSA (O.S.)

(CONCERN)

So we've got...

JACK

Very little?

(LOOKS AT HER, A BEAT)

Sorry.

CLARISSA (O.S.)

This isn't your fault, Jack. I'll check those tread patterns. Okay?

JACK nods. CLARISSA RINGS off.

JACK standing there. Then a BEEP from his phone. A TEXT MESSAGE. He looks at it: the message contains only a NUMBER, a PHONE NUMBER?

JACK looking at it. A beat.

He hits the number, DIALLING. It rings. Once, twice, then:

**10:10:15 SCENE IN: EXT. PROJECTO REUNIDO COMPOUND - DAY**

JACK walks outside on his phone. Someone answers. But there's just SILENCE.

JACK

Who are you? What have you done with her?

A LONG SILENCE. Then something. JACK listens. It's BREATHING.

NIKKI (V.O.)

Jack...

JACK

Nikki? Nikki?

(AMAZEMENT)

**Jesus**, Nikki, where are you? I'll come and get you...

*(Language @ 10:10:36)*

NIKKI (V.O.)

Jack...

JACK

Nikki thank God, you're safe. How did, how did you...

(OFF HER SILENCE)

Nikki are you okay? Can you talk?

NIKKI (V.O.)

No...

JACK

Are you hurt Nikki?

NIKKI (V.O.)

No... I...

JACK

Just tell me where you are.

(HER VOICE CATCHES IN HER THROAT)

Nikki, is there, is there someone there with you?

NIKKI (O.S.)

No.

JACK

Can you tell me where you are? What can you see?

**10:11:04 SCENE IN: INT. BOX - DAY**

NIKKI in the box, lit by the light of the phone that she holds to her ear. For the rest of this we're cutting between NIKKI in the box and JACK in the compound.

NIKKI

Nothing.

JACK (V.O.)

Any detail, the room you're in, anything at all...

**10:11:09 SCENE IN: EXT. PROJECTO REUNIDO COMPOUND - DAY**

Back with JACK.

NIKKI (V.O.)  
I'm not in a room Jack.

JACK  
So where are you?

SILENCE. JACK listening, confused. Then...

**10:11:12 SCENE IN: INT. BOX - DAY**

With NIKKI.

NIKKI  
I'm under the ground Jack..

**10:11:14 SCENE IN: EXT. PROJECTO REUNIDO COMPOUND - DAY**

Back with JACK.

JACK  
Huh?

NIKKI (V.O.)  
I'm buried.

JACK  
What?

NIKKI (V.O.)  
I'm in some sort of box. Under the ground. Do  
you understand?

(JACK'S SHOCK)  
Help me please. I'm panicking.

JACK'S FACE, trying to control his own panic.

**10:11:28 SCENE IN: INT. BOX - DAY**

With NIKKI.

NIKKI  
I'm running out of air...

JACK (V.O.)  
It's okay Nikki --

**10:11:30 SCENE IN: EXT. PROJECTO REUNIDO COMPOUND - DAY**

Back with JACK.

JACK  
-- it's okay, we're going to find you.

NIKKI (O.S.)  
How will you find me?

**10:11:34 SCENE IN: INT. BOX - DAY**

With NIKKI.

NIKKI  
I'm going to die in here Jack.

JACK (V.O.)  
No you're not Nikki.

**10:11:37 SCENE IN: EXT. PROJECTO REUNIDO COMPOUND - DAY**

Back with JACK.

NIKKI (V.O.)  
Don't lie to me. Don't tell me things that you  
can't know, can't do...

JACK (O.S.)  
Listen...

**10:11:44 SCENE IN: INT. BOX - DAY**

NIKKI listening. But JACK doesn't know what to say.

NIKKI  
If I don't get out of here Jack...

**10:11:46 SCENE IN: EXT. PROJECTO REUNIDO COMPOUND - DAY**

Back with JACK.

JACK  
No.. Stop it Nikki! Stop it.

**10:11:48 SCENE IN: INT. BOX - DAY**

Back with NIKKI. SILENCE.

**10:11:49 SCENE IN: EXT. PROJECTO REUNIDO COMPOUND - DAY**

JACK'S panic. Then...

JACK  
Did you text me your number?

NIKKI (V.O.)  
No.

**10:11:54 SCENE IN: INT. BOX - DAY**

With NIKKI.

NIKKI  
The phone they left me, it doesn't call --

**10:11:56 SCENE IN: EXT. PROJECTO REUNIDO COMPOUND - DAY**

Back with JACK.

NIKKI  
-- out.....

JACK (O.S.)  
Then somebody else did Nikki. Somebody  
texted me YOUR number. They want me to talk  
to you.  
(BEAT)  
Do you understand?

**10:12:02 SCENE IN: INT. BOX - DAY**

With NIKKI.

JACK (V.O.)  
If they wanted you dead, why let me talk to you?

NIKKI thinking, BREATHING...

NIKKI  
He called me on this phone.

**10:12:07 SCENE IN: EXT. PROJECTO REUNIDO COMPOUND - DAY**

Back with JACK.

JACK  
Did you recognise his voice?

**10:12:09 SCENE IN: INT. BOX - DAY**

With NIKKI.

NIKKI

Sounded like his voice was altered, sounded --

**10:12:12 SCENE IN: EXT. PROJECTO REUNIDO COMPOUND - DAY**

Back with JACK.

NIKKI (V.O.)

-- electronic. Why would they take me?

JACK

We'll know that soon, whatever it is they ask,  
we'll do it.

(BEAT)

Is there anything else you can tell me?

NIKKI (V.O.)

(SUDDEN THOUGHT)

Oh my **God** --

*(Language @ 10:12:21)*

**10:12:21 SCENE IN: INT. BOX - DAY**

With NIKKI.

NIKKI

-- Eva, is she okay? Is she buried too  
somewhere, oh my **God**... did they kill her?

*(Language @ 10:12:26)*

JACK (V.O.)

Nikki, no --

**10:12:28 SCENE IN: EXT. PROJECTO REUNIDO COMPOUND - DAY**

Back with JACK.

JACK

-- we found her, she has a bump on the head,  
she's going to be fine. You mustn't worry about  
anyone else okay.

NIKKI



I was asleep in the car, and then...

**10:12:36 SCENE IN: INT. BOX - DAY**

With NIKKI.

NIKKI

-- I don't remember. I woke here. In the dark.

JACK (V.O.)

Do you have food?

NIKKI

No. Water. I don't think it's the water that's the problem Jack.

JACK (V.O.)

This box --

**10:12:52 SCENE IN: EXT. PROJECTO REUNIDO COMPOUND - DAY**

Back with JACK.

JACK

-- this thing you're in --

**10:12:53 SCENE IN: INT. BOX - DAY**

With NIKKI.

JACK

-- how big is it?

NIKKI

I've got about 9 hours Jack --

**10:12:56 SCENE IN: INT. PROJECTO REUNIDO COMPOUND - DAY**

Back with JACK.

NIKKI

-- maybe 10.

(BEAT)

The box is wood --

**10:12:59 SCENE IN: INT. BOX - DAY**

With NIKKI.

NIKKI

-- slats..

**10:13:00** SCENE IN: **INT. PROJECTO REUNIDO COMPOUND - DAY**

Back with JACK.

JACK

Give me everything.

NIKKI (V.O.)

I've reckoned 850 by 650 by 2300.

JACK

Do you know how deep you are?

**10:13:06** SCENE IN: **INT. BOX - DAY**

With NIKKI.

NIKKI

Too deep to push up, I've tried.

**10:13:08** SCENE IN: **INT. PROJECTO REUNIDO COMPOUND - DAY**

Back with JACK.

NIKKI (V.O.)

Some dirt fell through, it was cold...

JACK (O.S.)

Was the earth dry?

NIKKI (V.O.)

It's not sand --

**10:13:14** SCENE IN: **INT. BOX - DAY**

With NIKKI.

NIKKI

-- it's not clay. It's --

**10:13:15** SCENE IN: **INT. PROJECTO REUNIDO COMPOUND - DAY**

Back with JACK.

NIKKI (V.O.)

-- dry earth. Like the whole of this **damn** country!

*(Language from 10:13:17)*

JACK  
Okay, what's in it? Can you taste it?

NIKKI  
What?

JACK  
Taste it!

**10:13:23 SCENE IN: INT. BOX - DAY**

NIKKI furious. A beat. Then she SMELLS the earth. And dabs some on her tongue.

NIKKI  
It tastes metallic.

**10:13:32 SCENE IN: INT. PROJECTO REUNIDO COMPOUND - DAY**

Back with JACK.

JACK  
More metal than mineral?

**10:13:34 SCENE IN: INT. BOX - DAY**

With NIKKI.

NIKKI  
It's got a lovely bouquet Jack, but I prefer the '74.

**10:13:38 SCENE IN: INT. PROJECTO REUNIDO COMPOUND - DAY**

Back with JACK.

NIKKI (V.O.)  
Metal, maybe iron. And salt.

JACK  
Salt... So, so maybe near the sea... Some sort of salt flats. Maybe... Nikki?

He tails off..

**10:13:46 SCENE IN: INT. BOX - DAY**

NIKKI'S FACE. Suddenly, a VIBRATION through the lid of the box. Earth falling through the cracks. NIKKI SCREAMS, turning her head.

NIKKI  
Oh my **god**.

*(Language @ 10:13:47)*

**10:13:50 SCENE IN: INT. PROJECTO REUNIDO COMPOUND - DAY**

JACK'S FACE.

JACK  
Are you okay? Nikki?

**10:13:52 SCENE IN: EXT. PROJECTO REUNIDO COMPOUND - DAY**

JACK runs outside.

JACK  
Nikki are you okay? Nikki! Nikki are you okay?

NIKKI (V.O.)  
I'm okay.

JACK  
What was that?

NIKKI (V.O.)  
I don't know.

**10:14:04 SCENE IN: INT. BOX - DAY**

With NIKKI.

NIKKI  
It hasn't happened before.

**10:14:06 SCENE IN: EXT. PROJECTO REUNIDO COMPOUND - DAY**

Back with JACK.

NIKKI (V.O.)  
(LISTENING)  
It might be an industrial site.

JACK (O.S.)

If it happens again, record the time. Maybe we can build up a pattern...

**10:14:11 SCENE IN: INT. BOX - DAY**

With NIKKI.

NIKKI  
If we're relying on that...

JACK (V.O.)  
No we're not.

**10:14:13 SCENE IN: EXT. PROJECTO REUNIDO COMPOUND - DAY**

Back with JACK.

JACK  
We're not.  
(BEAT)  
Everyone is looking for you. The police. The Army. The British Embassy. There's helicopters everywhere.

**10:14:25 SCENE IN: INT. BOX - DAY**

NIKKI'S FACE. She wants to believe him...

NIKKI  
Jack...

**10:14:28 SCENE IN: EXT. PROJECTO REUNIDO COMPOUND - DAY**

Back with JACK.

JACK  
I've got your phone number. I'm going to track it.

**10:14:31 SCENE IN: INT. BOX - DAY**

With NIKKI.

NIKKI  
The phone's been tampered --

**10:14:33 SCENE IN: EXT. PROJECTO REUNIDO COMPOUND - DAY**

Back with JACK.

NIKKI (V.O.)  
-- with. I don't think it will track.

JACK  
We'll find you. I will find you

**10:14:38** SCENE IN: **INT. BOX - DAY**

With NIKKI.

JACK (V.O.)  
I'll call you every half hour okay..

NIKKI looks at the phone. The battery is down to 68%.

NIKKI  
No. Don't. The battery. My air...

**10:14:43** SCENE IN: **EXT. PROJECTO REUNIDO COMPOUND - DAY**

Back with JACK.

NIKKI (V.O.)  
(BEAT)  
Only call if you've got something to tell me.

JACK'S FACE. He knows how much courage that took.

JACK  
Nikki. You're not alone.

**10:14:52** SCENE IN: **INT. BOX - DAY**

NIKKI'S FACE.

NIKKI  
I'm in a wooden box, under the earth Jack. I'm quite --

**10:15:01** SCENE IN: **EXT. PROJECTO REUNIDO COMPOUND - DAY**

Back with JACK.

NIKKI (V.O.)  
-- alone.

NIKKI hangs up.

JACK'S FACE.

As JACK puts down the phone, it RINGS again immediately.

JACK

Nikki?

THE VOICE (O.S.)

If you tell anyone, she'll die. If you discuss anything I tell you, you will never find her. No police, no army, no authorities. We have people everywhere, we'll know.

JACK

Who are you? What do you want?

(SILENCE)

Money? I can get you money, if it's not a crazy number I can get it to you quickly. Just tell me how much.

THE VOICE (O.S.)

How much can you get?

JACK

Maybe a hundred thousand dollars.

A long moment.

THE VOICE (O.S.)

Is that all? Is that what she's worth to you?

JACK

No, no no no no no I can get more, I can get more, I have to figure out how... there isn't much time... maybe if you'll get her out of there then...

THE VOICE (O.S.)

It's not money.

JACK

So what is it? Tell me!

THE VOICE (O.S.)

(BEAT)

If you want to see her again, you do exactly what we tell you.

CLICK. He's hung up.

JACK

No. Wait. Wait.

JACK looking at the PHONE but the number is withheld.

JACK (CONT'D)

**Shit. Shit.**

*(Language from 10:15:58)*

Quickly JACK dials a number. TEACHER answers.

TEACHER (O.S.)

We've checked the buildings. There's nothing here.

JACK

Gustavo, listen...

TEACHER (O.S.)

Are you all right?

JACK

I spoke to her, to Nikki. She's underground somewhere, in a box...

TEACHER (O.S.)

You spoke to her?

JACK

She has a phone. They texted me her number.

INTERCUT WITH:

**10:16:00** SCENE IN: **EXT. FOREST - DAY**

Cut between TEACHER in the forest and JACK in the compound.

TEACHER looking around him. His men start on the ground, pushing spikes into the earth.

JACK (V.O.)

Gustavo, listen...

TEACHER (O.S.)

Are you all right?

JACK (V.O.)

I spoke to her, to Nikki.



TEACHER  
You spoke to her?

JACK (V.O.)  
She's underground --

**10:16:05** SCENE IN: **INT. PROJECTO REUNIDO COMPOUND - DAY**

Back with JACK.

JACK  
-- somewhere. In a box.

**10:16:06** SCENE IN: **EXT. FOREST - DAY**

Finally, TEACHER sees the patch of disturbed earth behind the wall. He SHOUTS again to his men, directing them towards it.

**10:16:18** SCENE IN: **INT. PROJECTO REUNIDO COMPOUND - DAY**

Back with JACK LISTENING.

JACK  
What is it? What have you found?

TEACHER (V.O.)  
Don't worry..

**10:16:19** SCENE IN: **EXT. FOREST - DAY**

Back with GUSTAVO.

TEACHER  
-- it might be nothing.

**10:16:26** SCENE IN: **INT. PROJECTO REUNIDO COMPOUND - DAY**

JACK can hear digging, shouting.

JACK (O.S.)  
Tell me. What's there? What's happening?

**10:16:28** SCENE IN: **EXT. FOREST - DAY**

BACK TO: the AUTODEFENSAS digging.

**10:16:29** SCENE IN: **INT. PROJECTO REUNIDO COMPOUND - DAY**

Back with JACK LISTENING.

JACK  
What is it? What can you see?

**10:16:31 SCENE IN: EXT. FOREST - DAY**

BACK TO: the GUSTAVO digging, pulling away debris. Then he STRIKES something hard underneath.

TEACHER  
It's a wood... it's a wooden box...

**10:16:35 SCENE IN: INT. PROJECTO REUNIDO COMPOUND - DAY**

CUT TO: JACK listening. They're digging...

JACK (O.S.)  
Come on.. Please... Please...

**10:16:37 SCENE IN: EXT. FOREST - DAY**

BACK TO: a long wooden box in the earth. The AUTODEFENSAS are trying to pull off the lid but there's still too much soil.

An AUTODEFENSA takes a shovel, standing on the lid trying to break the wood. One of the slats gives and hands reach down to pull up the planks...

TEACHER leaning in to see...

**10:16:41 SCENE IN: INT. PROJECTO REUNIDO COMPOUND - DAY**

CUT TO: JACK straining to listen.

JACK (O.S.)  
(BEAT)  
Is she okay?

A moment.

**10:16:42 SCENE IN: EXT. FOREST - DAY**

BACK TO: the TEACHER looking into the box.

TEACHER  
Forget it.  
(BEAT)  
It's not her.

**10:16:46 SCENE IN: INT. PROJECTO REUNIDO COMPOUND - DAY**

Back to JACK.

JACK  
What do you mean? Is it a body?

**10:16:48** SCENE IN: **EXT. FOREST - DAY**

TEACHER lifting the lid...

Inside the large coffin-sized box are GUNS, AMMUNITION. It's a weapons cache.

TEACHER  
It's no one. It's guns.

**10:16:53** SCENE IN: **INT. PROYECTO REUNIDO. COMPOUND BUILDING - DAY**

JACK. He's hung up the phone. He's sitting against the wall. His rage and frustration.

Then he looks down. His PHONE is RINGING again. On the screen: NO ID.

JACK answers, but he doesn't speak. A beat then...

THE VOICE (V.O.)  
I told you. You won't find her.

JACK  
You piece of **shit**. Why are you doing this? We'll go, we'll leave this place, whatever , whatever you say.

(SILENCE, JACK BREATHLESS)  
What do you want?

*(Language @ 10:17:10)*

A long SILENCE. Then...

THE VOICE (O.S.)  
There's a man being held at the Regional Police Headquarters. You have access to that man.

(JACK'S FACE)  
Get him out. Deliver him to us. El Buitre. Or she will die in there.

Abruptly, the VOICE HANGS UP. JACK with the PHONE in his hand. His shock, reeling.

Then he starts to LAUGH. It's absurd, impossible.

**10:17:40 SCENE IN: EXT. LUISA KIDNAP ROAD - EVENING - FLASHBACK**

FLASH TO: the TATTOOED MAN standing up in the road.

**10:17:42 SCENE IN: INT. PROYECTO REUNIDO. COMPOUND BUILDING - DAY**

JACK hurls the PHONE across the room, starts KICKING the wall. Then he catches himself, runs over to the PHONE. It's a little scuffed but it still works.

**10:17:56 SCENE IN: INT. BOX - DAY**

*(Disturbing images from 10:17:56)*

PHONE SCREEN: BATTERY LIFE 54%. NIKKI'S EYES reflected in it.

She looks at the SIGNAL STRENGTH. 1 BAR. But as she moves the PHONE upwards, it changes to 2 BARS. Her FACE.

NIKKI thinking. She looks around her. There's a NAIL HEAD embedded in the side of the plank, the only one in at an angle, the head exposed.

JUMP CUTS: NIKKI trying to pull at the nail. NIKKI working around it with her finger-nails, painstakingly easing the nail from the wood.

Finally it comes free.

She looks up, a tiny gap between the planks. She takes the NAIL, trying to scrape away at it, pushing the nail up, trying to make the hole bigger.

A bit of DIRT falls down, she blows it off her face. She tries to peer up, but it's dark earth. No daylight.

She looks at the hole she's made. A section that's splintering a bit.

Slowly NIKKI starts to pull the splinter away trying to keep the piece intact. The wood digging in her nails, PAIN on her face as she pulls at the strip of wood.

The shard of wood is long, 2 feet. It snaps off. NIKKI starts trying to JAM it up through the tiny hole she's made, at an angle at first then straight up, trying hard not to break it.

She pushes it up and up, slowly, there are a couple of obstructions but she manages to push it all the way up. She twists it around, trying to make the hole bigger, quite a lot of earth falls through.

NIKKI holds the PHONE up to the small hole, shining the light up but just as she does...

Something else is poking through. She's about to pull it when she realises it's a leg of some insect... then another leg... but it's a PINCER...

A SCORPION.

NIKKI recoiling, SCREAMING, BASHING at it but hitting at the planks makes the gap bigger and the SCORPION falls onto her.

The SCORPION on her belly, she SCREAMS, brushing it off...

But now it's worse, she can't see it. The darkness. NIKKI trying to breathe. Then she hears...

... LITTLE TAPPING LEGS on the wood.

Barely BREATHING she turns the phone light on again.

She looks down, horror in her eyes. The SCORPION is stepping onto her leg, walking slowly upwards...

NIKKI staring at it as it gets to her knee where it stops, raising its STINGER. NIKKI'S EYES wide.

But the SCORPION continues up her leg. Carefully she pulls her other leg upwards, reaching down for her SNEAKER. Slowly, minutely she pulls off the SHOE, takes it in her hand.

But the SCORPION is walking up her belly, along her side onto her UPPER ARM. It's inches from her FACE.

NIKKI trying to keep her nerve. Very slowly she raises the SHOE. A moment, the SCORPION raises its STINGER again.

NIKKI watches minutely as the SCORPION steps onto the sole of the shoe. NIKKI'S jaw tightens, in one movement she SLAMS the SHOE and the SCORPION against the wall of the box.

The SCORPION falls, but it's still alive and it's angry, the STINGER flailing wildly. NIKKI tries to WHACK it again but her BODY is in the way, there's not enough space.

She BASHES at it but she can't get a swing and the SCORPION is hard, impenetrable.

Suddenly she sees the NAIL, she picks it up and PLUNGES it into the exoskeleton. It pierces right through, pinning the WRIGGLING SCORPION to the wood.

NIKKI watching it die. A SOB/GASP as she breathes again.

NIKKI  
Oh **god** I hate spiders.

*(Language @ 10:19:46)*

Then a sudden VIBRATION. NIKKI JUMPS, lashing out with her shoe again.  
But it's the PHONE, it's RINGING. She ANSWERS.

NIKKI (CONT'D)  
Hello.

**10:19:45** SCENE IN: **INT. PROYECTO REUNIDO. COMPOUND BUILDING - DAY**

With JACK.

JACK  
Nikki, Are you okay?

**10:19:45** SCENE IN: **INT. BOX - DAY**

With NIKKI.

NIKKI  
No. Wait...

INTERCUT WITH:

**10:19:47** SCENE IN: **INT. PROYECTO REUNIDO. COMPOUND BUILDING - DAY**

With JACK.

JACK  
Nikki?

**10:19:49** SCENE IN: **INT. BOX - DAY**

NIKKI searches in her pocket, a 500 PESO note, she stuffs it into the hole  
at the top of the box.

NIKKI  
Jack, I've got to get out of here now.

**10:19:51** SCENE IN: **INT. PROYECTO REUNIDO. COMPOUND BUILDING - DAY**

With JACK.

JACK  
I know, I know Nikki I know.

**10:19:52 SCENE IN: INT. BOX - DAY**

With NIKKI.

NIKKI

No, I mean, --

**10:19:53 SCENE IN: INT. PROYECTO REUNIDO. COMPOUND BUILDING - DAY**

With JACK.

NIKKI (V.O.)

-- right now --

**10:19:54 SCENE IN: INT. BOX - DAY**

With NIKKI.

NIKKI

-- Jack...

JACK (O.S.)

I know, I know Nikki...

SILENCE. Her BREATHING. Her emotion.

**10:19:58 SCENE IN: INT. PROYECTO REUNIDO. COMPOUND BUILDING - DAY**

With JACK.

NIKKI (V.O.)

(QUIETLY)

Any luck with tracking this phone?

JACK (O.S.)

You were right about the phone, it's hacked,

**10:20:03 SCENE IN: INT. BOX - DAY**

With NIKKI.

JACK (V.O.)

-- Eva says they've found ones like it in Cartel  
safe-houses.

**10:20:06 SCENE IN: INT. PROYECTO REUNIDO. COMPOUND BUILDING - DAY**

With JACK.

NIKKI (V.O.)  
Have they contacted you?

**10:20:08 SCENE IN: INT. BOX - DAY**

With NIKKI.

JACK (V.O.)  
We're negotiating.

NIKKI  
You're what?

**10:20:09 SCENE IN: INT. PROYECTO REUNIDO. COMPOUND BUILDING - DAY**

With JACK.

NIKKI (V.O.)  
How much do they want?

**10:20:12 SCENE IN: INT. BOX - DAY**

With NIKKI.

JACK (V.O.)  
Don't you worry about it, we're nearly there...

SILENCE. NIKKI trying to work out if she believes him.

NIKKI  
And if you're not --

**10:20:16 SCENE IN: INT. PROYECTO REUNIDO. COMPOUND BUILDING - DAY**

With JACK.

NIKKI (V.O.)  
-- if you can't...

**10:20:18 SCENE IN: INT. BOX - DAY**

With NIKKI.

JACK doesn't reply.

NIKKI  
You've looked, haven't you Jack?

**10:20:21 SCENE IN: INT. PROYECTO REUNIDO. COMPOUND BUILDING - DAY**



With JACK.

JACK  
Looked at what?

NIKKI (V.O.)  
Come on Jack. I know you, the last of --

**10:20:27 SCENE IN: INT. BOX - DAY**

With NIKKI.

NIKKI  
-- the Boy Scouts, you've searched on the  
internet haven't you?

**10:20:31 SCENE IN: INT. PROYECTO REUNIDO. COMPOUND BUILDING - DAY**

With JACK.

NIKKI (V.O.)  
101 death-defying escapes...

JACK  
Alright. But you're not going to like it.

**10:20:37 SCENE IN: INT. BOX - DAY**

With NIKKI.

JACK (V.O.)  
(BEAT)  
We don't know how deep you are. So it's a one-  
shot thing.

NIKKI'S FACE as she listens.

JACK (O.S.)  
You've got to break through the top of the box  
somehow. You've got to get your feet up, kick  
through it --

**10:20:47 SCENE IN: INT. PROYECTO REUNIDO. COMPOUND BUILDING - DAY**

With JACK.

JACK  
-- enough space to let the earth in, enough to  
get your head through...

**10:20:50 SCENE IN: INT. BOX - DAY**

With NIKKI.

NIKKI

Go on.

**10:20:51 SCENE IN: INT. PROYECTO REUNIDO. COMPOUND BUILDING - DAY**

With JACK.

JACK

Then you wait, let the box start to fill with earth.

**10:20:55 SCENE IN: INT. BOX - DAY**

With NIKKI.

JACK (V.O.)

You've got to wait for as long as you can. Then cover your face, with whatever you've got, anything at all so that the earth doesn't suffocate you as you push up...

SILENCE. NIKKI'S FACE.

NIKKI

And that's it?

**10:21:04 SCENE IN: INT. PROYECTO REUNIDO. COMPOUND BUILDING - DAY**

With JACK.

JACK

You keep going up, don't stop.

**10:21:08 SCENE IN: INT. BOX - DAY**

With NIKKI.

NIKKI

Because I've got no way back down, the box will be full of earth.

**10:21:14 SCENE IN: INT. PROYECTO REUNIDO. COMPOUND BUILDING - DAY**

With JACK.

NIKKI (V.O.)

(BEAT)  
I see what you mean.

**10:21:16** SCENE IN: **INT. BOX - DAY**

With NIKKI.

NIKKI

It is a one-shot thing.

A beat.

**10:21:20** SCENE IN: **INT. PROYECTO REUNIDO. COMPOUND BUILDING - DAY**

With JACK.

JACK  
It's not going to come to that though Nikki.

NIKKI (V.O.)  
Jack --

**10:21:24** SCENE IN: **INT. BOX - DAY**

With NIKKI.

NIKKI  
I don't want to be buried.

**10:21:26** SCENE IN: **INT. PROYECTO REUNIDO. COMPOUND BUILDING - DAY**

With JACK.

JACK  
You're not. We're getting you out!

**10:21:28** SCENE IN: **INT. BOX - DAY**

With NIKKI.

NIKKI  
No. That's not what I mean. When I die,  
whenever it is.

**10:21:36** SCENE IN: **INT. PROYECTO REUNIDO. COMPOUND BUILDING - DAY**

With JACK.

NIKKI (V.O.)

Make sure I'm cremated, okay? In my will it says that I want to be buried --

**10:21:42** SCENE IN: **INT. BOX - DAY**

With NIKKI.

NIKKI

-- beside my mother, but I don't. I don't want to be under the ground. Please.

**10:21:47** SCENE IN: **INT. PROYECTO REUNIDO. COMPOUND BUILDING - DAY**

With JACK.

JACK

I promise you, when the time comes, and you and I, Clarissa and Thomas are sitting in adjoining armchairs in the Sunnyview Nursing home TV room --

**10:22:00** SCENE IN: **INT. BOX - DAY**

With NIKKI.

JACK (V.O.)

-- and I look down and your Custard Cream lies unnibbled --

**10:22:04** SCENE IN: **INT. PROYECTO REUNIDO. COMPOUND BUILDING - DAY**

With JACK.

JACK

-- in your cold dead hand, I will burn you. I promise.

**10:22:10** SCENE IN: **INT. BOX - DAY**

With NIKKI.

NIKKI SMILES.

NIKKI

Listen Jack. I've been thinking, Javier Rodriguez, the farm worker I did the post on, it's possible that he was kept here. I mean like this.

**10:22:25 SCENE IN: INT. PROYECTO REUNIDO. COMPOUND BUILDING - DAY**

With JACK.

NIKKI (V.O.)  
And the chemical that was in his body...

JACK (O.S.)  
Did we get a fix on it?

**10:22:28 SCENE IN: INT. BOX - DAY**

With NIKKI.

NIKKI  
No, but Clarissa should have the sample back  
by now.

**10:22:32 SCENE IN: INT. PROYECTO REUNIDO. COMPOUND BUILDING - DAY**

With JACK.

NIKKI (V.O.)  
Maybe I'm not the only one here...

**10:22:35 SCENE IN: INT. BOX - DAY**

With NIKKI.

NIKKI  
(THINKS)  
Oh my **God**... Luisa...

*(Language @ 10:22:36)*

**10:22:39 SCENE IN: INT. PROYECTO REUNIDO. COMPOUND BUILDING - DAY**

With JACK.

JACK  
Nikki. Stop.

**10:22:40 SCENE IN: INT. BOX - DAY**

With NIKKI.

JACK (V.O.)  
(A BEAT)  
I need you to think back through every case --

**10:22:44** SCENE IN: **INT. PROYECTO REUNIDO. COMPOUND BUILDING - DAY**

With JACK.

JACK  
-- you've ever done...

**10:22:45** SCENE IN: **INT. BOX - DAY**

With NIKKI.

NIKKI  
Every case?

**10:22:47** SCENE IN: **INT. PROYECTO REUNIDO. COMPOUND BUILDING - DAY**

With JACK.

JACK (O.S.)  
I'm sorry. You got something better to do?

**10:22:49** SCENE IN: **INT. BOX - DAY**

With NIKKI.

JACK (V.O.)  
You've come across this toxin before, you know  
you have. I'm calling Clarissa now. I'll call you  
back when I've spoken to her. Okay.

NIKKI  
I'm sorry for being such a coward Jack.

**10:22:59** SCENE IN: **INT. PROYECTO REUNIDO. COMPOUND BUILDING - DAY**

With JACK.

JACK  
Ah yeah, you've got, a yellow streak a mile wide.  
Everyone says it.

**10:23:03** SCENE IN: **INT. BOX - DAY**

With NIKKI.

NIKKI  
I'm afraid. For what's going to happen to me.  
(OFF HIS SILENCE)  
I killed a scorpion.

**10:23:11 SCENE IN: INT. PROYECTO REUNIDO. COMPOUND BUILDING - DAY**

With JACK. Silence.

**10:23:13 SCENE IN: INT. BOX - DAY**

With NIKKI.

NIKKI  
(OFF HIS SILENCE)  
I killed a scorpion Jack.

**10:23:16 SCENE IN: INT. PROYECTO REUNIDO. COMPOUND BUILDING - DAY**

With JACK.

JACK  
Well, give a donation to the RSPCA when you  
get home.

**10:23:19 SCENE IN: INT. BOX - DAY**

With NIKKI.

NIKKI  
I'm hanging up now.

**10:23:24 SCENE IN: INT. PROYECTO REUNIDO. COMPOUND BUILDING - DAY**

With JACK.

**10:23:26 SCENE IN: INT. BOX - DAY**

NIKKI hangs up. Looking at the PHONE. The battery: 37%.

**10:23:29 SCENE IN: INT. EVA'S HOUSE. KITCHEN - DAY**

EVA sitting at her kitchen table, her head in her hands. She looks up, JACK is in the doorway.

JACK enters, sits opposite EVA.

JACK  
They've made contact. Nikki's kidnappers.

EVA  
(HER SURPRISE)  
What did they say?

JACK

I think they're watching me. They seem to know everything I do.

(OFF HER LOOK)

I think there's someone within the compound...

EVA

So you think we were set up?

(THINKING)

What, Luisa... Ernesto too?

JACK

Maybe.

(OFF HER LOOK)

There are two calls from Luisa's phone that are still unexplained. One to Gustavo...

EVA

He did explain. He never got it, he was on a flight.

JACK

The flight had landed by then. I checked, it landed fifteen minutes before.

EVA

Gustavo and Luisa, they were...

JACK

You were the only one who knew about them, the only one who'd seen them together.

EVA

They were together. They were happy. They...

She tails off, remembering something.

JACK

What? Eva please...

EVA

They had a fight, an argument, it was just before he left for Hermosillo. I don't know what it was about.

(BEAT)

This is stupid.

(LOOKS AT HIM)

You said two calls?



JACK

Someone called Luisa from a public call box in San Lorenzo. The call we think sent her to the farm. Now if they were all taken by the same kidnappers...

(OFF HER LOOK)

You're right. This is stupid.

EVA

What do they want Jack?

EVA looking at him. She takes his hand suddenly across the table.

EVA (CONT'D)

I've lost one son, maybe two. If there was anything I could have done, Could do, to get them back, to have them here, at home... I'd do it. Anything.

(LOOKS AT JACK)

Give them what they want Jack. No one will blame you. This is not your fight.

JACK'S FACE.

**10:25:22** SCENE IN: **INT. BOX - DAY**

*(Disturbing images from 10:25:22)*

NIKKI lit by her watch. Reviewing old cases in her head.

Sweat on NIKKI'S neck, it's so hot in here. She's trying to remember but she's exhausted...

Her EYES close. On her FACE as the watch light goes out.

NIKKI sleeping in the dark. Then...

NIKKI

There was a child... a girl... Who did the post-mortem? It wasn't me... was it Harry? Oh no... it was Leo. We can ask Leo...

NIKKI presses the light on her watch. Then she remembers:

NIKKI (CONT'D)

What am I talking about. Leo's dead...

TEARS in NIKKI'S EYES.

NIKKI (CONT'D)  
Oh **God**, someone... Help me...

*(Language @ 10:25:50)*

NIKKI lying there. She looks down. A ragged nail in the wood. She pulls it out, looking at the point.

**Then, hand shaking, she puts it against her wrist. A moment.**

*(Disturbing images from 10:26:07)*

NIKKI flings the nail to the far end of the box.

**10:26:29 SCENE IN: INT. PROYECTO REUNIDO. LEPROSERIA CHURCH - DAY**

JACK in the church.

His POV: a NEW FACE at the 'missing' shrine - NIKKI'S PHOTO.

JACK walks into the vast church. Staring at NIKKI'S PICTURE surrounded by flowers, candles.

His FACE, he's moved but also horrified. Seeing her amongst these MISSING, some of them gone for years, brings it home.

Overcome with rage, JACK grabs NIKKI'S PHOTO, tearing it off the shrine. As he turns...

MR HERRERA, LUISA'S FATHER, is standing in the doorway, watching JACK.

JACK  
She's not like the others. She doesn't belong here. I'm sorry.

MR HERRERA looks at him.

MR HERRERA  
Wait Jack.

JACK  
Nikki's coming home. She has to. She's coming home.

JACK walks past MR HERRERA and out of the church.

**10:27:15 SCENE IN: INT. PROYECTO REUNIDO. WORKSHOP - DAY 1**

JACK SEES LUISA'S PHONE INSIDE ITS EVIDENCE BAG AND NOTICES A SERIES OF MISSED CALLS.

JACK  
Oh **shit** . Luisa's phone?  
(BEAT)  
Eight missed calls.  
(BEAT)  
I know that number. Call box.

*(Language @ 10:27:33)*

**10:27:45** SCENE IN: **INT. BOX - DAY**

*(Disturbing images from 10:27:45)*

NIKKI picks up the PHONE, flicks through the menu, finds VOICE MEMO.

A moment, then she presses RECORD:

NIKKI  
This is Nikki Alexander, I'm a doctor, a pathologist from England working for the British Home Office. I've been doing some work with the Reunited Project. It's possible I'm not going to live through this. But there are some things I want to say.  
(BEAT)  
Jack, I know you've been doing everything you can, I know you're frantic, I know you'll feel like you failed. But your voice has kept me sane in here you know.  
(BEAT)  
Clarissa, I never thanked you enough. I never told you how loved you are.  
(BEAT)  
And Thomas. I'm sorry I've caused so much fuss. I know I drive you crazy, but I respect you so much.

NIKKI'S FACE lit by the phone. Her BREATHING.

NIKKI (CONT'D)  
I know you all wonder sometimes why I've never settled down. Why I've never focussed on my own life, a family maybe...  
(BEAT)  
But this has been my family. Your lives, their lives... It's the only decent family I've ever

known. . Jack, Clarissa, Thomas. You are my family. I love you.

Off NIKKI'S FACE lit by the PHONE into:

**10:29:41 SCENE IN: EXT. SAN LORENZO. CALL BOX - DAY 1**

A rusty call-box in San Lorenzo seen from the far side of the street. A MAN walks up to it, checks over his shoulder. He starts putting coins into the slot. Five coins.

As he dials a number we start to move in on him. Fast.

VOICEMAIL MESSAGE (V.O.)  
(IN SPANISH)  
This is Luisa Herrera. I'm sorry I can't take your call at the moment...

Just before we reach the MAN, JACK passes camera, pulling the MAN round by his shoulder. He shows the MAN LUISA'S phone.

JACK  
Hey. She's dead. Luisa's muerta You understand me. You sent her to that farm..  
(OFF MAN'S LOOK)  
I need to know what you told her.

**10:30:09 SCENE IN: EXT. PROYECTO REUNIDO - DAY**

JACK driving back into the compound. His POV: the AUTODEFENSAS in their yellow shirts. JACK looking at them, deeply unsettled. He seems distrustful of everyone.

NIKKI (V.O.)  
Where have you been?

JACK (V.O.)  
San Lorenzo, I wanted to check something.

**10:30:22 SCENE IN: INT. BOX - DAY**

With NIKKI.

NIKKI  
(INTERRUPTING HIM)  
I've been thinking about you and --

**10:30:23 SCENE IN: INT. PROYECTO REUNIDO. IMPROVISED CUTTING ROOM - DAY**

JACK enters the cutting room..

NIKKI (V.O.)  
-- that girl you were seeing a while back, Amy  
right?

JACK  
Anna? Alright...

**10:30:30 SCENE IN: INT. BOX - DAY**

With NIKKI.

NIKKI  
What's your problem? She was nice..

**10:30:31 SCENE IN: INT. PROYECTO REUNIDO. IMPROVISED CUTTING ROOM - DAY**

With JACK.

NIKKI (V.O.)  
What makes you so sure you can do any better?

JACK  
What?

**10:30:34 SCENE IN: INT. BOX - DAY**

With NIKKI.

JACK (V.O.)  
What are you talking about?

**10:30:35 SCENE IN: INT. PROYECTO REUNIDO. IMPROVISED CUTTING ROOM - DAY**

With JACK.

NIKKI (V.O.)  
Men, is what I'm talking about.

**10:30:39 SCENE IN: INT. BOX - DAY**

With NIKKI.

NIKKI  
You think you're romantics but you're not.  
You're obsessives, you fix on something and  
nothing else exists. It's brutal.

JACK (V.O.)  
A man put you in there.

SILENCE. NIKKI and JACK.

NIKKI  
What does he think he'll achieve?

**10:30:58 SCENE IN: INT. PROYECTO REUNIDO. IMPROVISED CUTTING ROOM - DAY**

With JACK.

NIKKI (V.O.)  
I'm not alone. There's 30,000 of us under this  
earth. That's a whole city --

**10:31:04 SCENE IN: INT. BOX - DAY**

With NIKKI.

NIKKI  
-- a city lost.  
(BEAT)  
We're breathing dirt...

A moment. JACK'S FACE.

JACK (V.O.)  
You've got time Nikki.

NIKKI  
Six hours.

**10:31:17 SCENE IN: INT. PROYECTO REUNIDO. IMPROVISED CUTTING ROOM - DAY**

With JACK.

NIKKI (V.O.)  
(BEAT)  
Then what?

On NIKKI'S FACE looking up at the roof of the box.

NIKKI (V.O.)  
It starts in the --

**10:31:19 SCENE IN: INT. BOX - DAY**

With NIKKI.

NIKKI  
-- liver and then the brain, the cells start to  
break down, autolysis...

**10:31:25 SCENE IN: INT. PROYECTO REUNIDO. IMPROVISED CUTTING ROOM - DAY**

With JACK.

JACK  
Nikki...

NIKKI  
The first to --

**10:31:26 SCENE IN: INT. BOX - DAY**

With NIKKI.

NIKKI  
-- arrive will be the Phoridae, the coffin flies,  
they can bury through two feet of earth. And the  
Nicrophorus, the Carrion beetles. And then the  
ones that feed on the others will join the feast,  
the spiders and millipedes and mites

**10:31:41 SCENE IN: INT. PROYECTO REUNIDO. IMPROVISED CUTTING ROOM - DAY**

With JACK.

NIKKI (V.O.)  
-- the insect fauna specific to the region...

JACK  
(LOUDER)  
Nikki!

**10:31:44 SCENE IN: INT. BOX - DAY**

With NIKKI.

NIKKI  
Oxygen escapes through the slats.

**10:31:47 SCENE IN: INT. PROYECTO REUNIDO. IMPROVISED CUTTING ROOM - DAY**

With JACK.

NIKKI (V.O.)  
(SUDDEN PANIC)

I haven't got six hours, have I?

**10:31:50** SCENE IN: **INT. BOX - DAY**

With NIKKI..

NIKKI

--Jack, how much time --

**10:31:51** SCENE IN: **INT. PROYECTO REUNIDO. IMPROVISED CUTTING ROOM - DAY**

With JACK.

NIKKI

-- have I got?

JACK clicks on a page on his laptop. An algorithm running. EMERGENCY SERVICES CRISIS MANAGEMENT PROGRAM. The TITLE:

ASSESSING OXYGEN LEVELS IN DISASTER SITUATIONS.

He's already inputted: Sinaloa Mexico, altitude, weather forecast, type of soil etc.

On the clock: 3 HOURS OXYGEN REMAINING.

JACK looking at his screen. 3 HOURS.

JACK (O.S.)

You've got time.

**10:31:58** SCENE IN: **INT. BOX - DAY**

With NIKKI..

A MOMENT. NIKKI breathes. Then she remembers.

NIKKI

You called me.

**10:32:01** SCENE IN: **INT. PROYECTO REUNIDO. IMPROVISED CUTTING ROOM - DAY**

With JACK.

NIKKI (V.O.)

You said San Lorenzo...

JACK'S FACE. A sudden BEEP on his PHONE.



NIKKI (V.O.)

What's that?

On his screen: CALL WAITING - NO ID.

NIKKI (V.O.)

It's them, isn't it?

JACK (O.S.)

Nikki, I'm going to call you back.

**10:32:09 SCENE IN: INT. BOX - DAY**

With NIKKI..

**10:32:11 SCENE IN: INT. PROYECTO REUNIDO. WORKSHOP - DAY**

JACK hangs up on NIKKI, answering the call.

JACK

I'm here.

A moment. Then...

THE VOICE (O.S.)

You're late. He was meant to get his insulin shot an hour ago. Why haven't you done what we told you?

JACK listening. The VOICE more angry now.

THE VOICE (O.S.) (CONT'D)

You must know time is running out for her.

JACK

It takes planning. I can't just break in there and bust the guy out...

THE VOICE (O.S.)

Get him out. We'll tell you what to do then.

THE VOICE hangs up. JACK'S FACE.

A PING, he looks at his phone. An EMAIL: ROYAL CARRINGTON PATHOLOGY LAB.

*RE: LIVER SAMPLE ANALYSIS. NO KNOWN TOXINS IDENTIFIED. SAMPLE IS NOW DEGRADED, FURTHER TESTING IS NOT POSSIBLE.*

He stands, stepping out of the room to get some air.

**10:32:37 SCENE IN: EXT. PROYECTO REUNIDO - AUTODEFENSAS BUILDING DAY**

JACK in the compound. He can barely breathe. His desperation.

JACK  
**Shit, shit...**

*(Language from 10:32:37)*

Then he looks up at the AUTODEFENSAS BUILDING. It's pretty empty, a couple of GUYS kicking a football beyond.

JACK'S FACE. Then...

We're moving with JACK, jaw tight, determined as he walks across the yard and into the AUTODEFENSAS BUILDING...

**10:32:50 SCENE IN: INT. PROYECTO REUNIDO. AUTODEFENSAS BUILDING - DAY**

JACK pushes the barred door open. There's NO ONE around. A couple of FIGURES sleeping off their shift on the mattresses.

Quietly, JACK goes past them to the strong room. But it's locked. He turns round looking for the keys. He sees a desk near the door, opening the drawers, quietly. Finally he finds a bunch of keys.

JACK unlocking the strong-room door as silently as he can. One of the FIGURES stirs but doesn't wake.

JACK slips into the strong-room. Racks of RIFLES. Ammunition boxes. HANDGUNS on a shelf.

A beat. Then JACK reaches for one of the handguns, slipping it into his pocket, takes a clip from the ammunition box.

As he turns to go, he stops. TEACHER standing in the doorway.

TEACHER  
What are you going to do with that?

JACK  
I want to be able to protect myself. Look what happened to Nikki.

TEACHER standing there, looking at him.

JACK (CONT'D)

I don't know. I don't know what I'm going to do.

JACK walks out past TEACHER.

**10:33:41 SCENE IN: EXT. PROYECTO REUNIDO - DAY**

JACK exiting the autodefensas building. TEACHER follows him. Still SILENT.

JACK

What do you want from me?

TEACHER

What do they want from you?

TEACHER (CONT'D)

The Cartel.

JACK

They haven't said anything.

TEACHER looking at him. JACK feeling his eyes on him, he turns on TEACHER.

JACK (CONT'D)

You know, don't you? It's you.

TEACHER

Me? What's me?

JACK

I've been to San Lorenzo, you didn't check out that call box did you? I did. I know why Luisa went to the farm that day.

(OFF TEACHER'S LOOK)

She was told the farmers had been threatened, and robbed.

TEACHER

By the Navajas...

JACK

Ah come on. The men who demanded the money wore yellow shirts.

The TEACHER looking at him. Like he's been hit.

JACK (CONT'D)

Yes. That's what you and Luisa fought about, wasn't it? She knew what you were doing, she knew about the corruption.

JACK looking at him, but TEACHER doesn't respond. JACK turns away, walks towards the car, pushing the gun into his belt.

Suddenly TEACHER grabs JACK, pushes him up against the car. JACK goes for the gun but his arms are pinned.

TEACHER

Who said that?

(OFF JACK'S SILENCE)

That's why she went to the farm? Are you're sure?

TEACHER lets JACK go. JACK looking at him. TEACHER seems unstable, shaken for the first time.

JACK

Go on. Deny it.

TEACHER

(OFF JACK'S LOOK)

Okay, we did fight. The night before I left. She kept saying that I couldn't see what was t in front of me. That I was blind. Some of my own men, she said.

JACK looking at him. TEACHER looks up. GNOMO and a couple of AUTODEFENSAS standing apart watching them.

JACK

(FOLLOWING HIS GAZE)

Working with the Cartel?

TEACHER

I told her she was crazy. She went to get proof. That's why the Cartel took her, so she could tell me what she'd found out. She's gone because of me.

A LONG SILENCE. JACK looking at TEACHER.

JACK

You know the Cartel want me to get him out. The prisoner, El Buitre. And if I don't do it...

(OFF TEACHER'S LOOK)

Look, she's only got a few hours of air left. What does it matter, one more, or one less of them? Nikki matters. Right, she saves lives.

TEACHER  
No. This is not the way.

JACK  
I'm not asking you man. It's my choice, my decision, my fault.

JACK gets into his car. TEACHER stops him shutting the door.

TEACHER  
You're not going to get him out of there with that gun.  
(BEAT)  
Look, the police are terrified of El Buitre. Of what he'll bring down on them. But they can't just let him go.  
(QUIET)  
But if he were to die in there now that would be their worst nightmare.

JACK  
I don't understand.

TEACHER  
I'm saying there's a better way.

JACK'S FACE.

**10:35:52 SCENE IN: EXT. POLICE STATION - DAY**

And we're with JACK driving up to the police station. He gets out of the car, walking up the steps...

**10:36:01 SCENE IN: INT. BOX - DAY**

On NIKKI lost in thought. Suddenly the PHONE RINGS.

JACK (V.O.)  
Nikki.

**10:36:02 SCENE IN: EXT. POLICE STATION - DAY**

With Jack.

JACK

You not going to hear from me for an hour or so. You're not to worry. Okay. I'm going to get you out of there.

**10:36:07 SCENE IN: INT. BOX - DAY**

With NIKKI.

NIKKI  
What are you going to do?

**10:36:08 SCENE IN: EXT. POLICE STATION - DAY**

JACK gets out of the car.

NIKKI (V.O.)  
Jack?

**10:36:12 SCENE IN: INT. POLICE STATION. EL BUITRE'S CELL - DAY**

EL BUITRE lying on the mattress, asleep.

JACK with the insulin bottle. He takes a new syringe, starts to fill it. He reaches the 2ML mark.

JACK glancing at EL BUITRE. And draws the syringe further... 5ML... 10ML...

EL BUITRE opens his EYES, seeing JACK he turns away from him.

JACK  
I don't like it anymore than you do.

He pulls EL BUITRE'S shirt up. EL BUITRE glances at him.

A moment then he turns, acquiescing for now.

On JACK as he carefully inserts the needle. And injects all 10ML into EL BUITRE.

JACK stands, BANGS on the cell door. A moment. Then the door opens and JACK exits without looking back.

**10:36:48 SCENE IN: INT. POLICE STATION. CELL CORRIDOR - DAY**

JACK walks down the corridor from the cell, NODS at the GUARD at the jail door. GUARD looks at him. JACK seems unnerved.

JACK starts to walk away.

GUARD

*Espera.*

JACK stops, not breathing.

**10:37:00** SCENE IN: **INT. POLICE STATION. EL BUITRE'S CELL - DAY**

JACK enters the cell. A GUARD standing there, PANICKED. Blood on the GUARD'S HANDS...

JACK looking down, EL BUITRE on the ground, thrashing, foaming at the mouth. He's fitting, his nose is bleeding...

JACK

Right. It's a fit. He's hypoglycemic, he's had a bad reaction to the insulin...

(OFF GUARD'S BLANK LOOK)

What else has he taken today?

But GUARD doesn't respond. JACK kneels by the fitting MAN, checks his airway, holding his head. Other COP by the door.

JACK (CONT'D)

Give me that blanket! Quickly.

COP passes the blanket, JACK cushions the FITTING MAN'S head.

COP

Give him sugar?

JACK

Don't be daft, he's having a seizure. It could choke him. We need emergency care...

(OFF THEIR LOOKS)

Do you want him to die? In your jail cell? Call an ambulance.

GUARD runs off. JACK checking EL BUITRE'S pulse, his pupils. The MAN blinking up at JACK in his seizure.

JACK (CONT'D)

We're losing him here, we're losing him... **Shit.**

*(Language @ 10:37:17)*

EL BUITRE slumps, no longer shaking.

JACK (CONT'D)

He's gone into insulin shock. It's a coma.

(OFF COP'S LOOK)  
Get me a stretcher.

**10:37:20 SCENE IN: INT. POLICE STATION. CELL CORRIDOR/WALKWAY - DAY**

JACK and COP wheeling a gurney fast down the corridor, EL BUITRE unconscious on the stretcher.

Ahead a large barred-door. On JACK'S FACE as he sees the GUARD fumble for his keys.

Finally the door opens, they rush him through...

**10:37:26 SCENE IN: INT. POLICE STATION. COMMANDER DUENAS'S OFFICE/HALLWAY - DAY**

COMMANDER DUENAS in his wood-panelled office. On the wall, his control panel. Two of the lights are FLASHING RED.

COMMANDER looks at the LIGHTS. They're marked: CELDAS.

His eyes narrow. He walks out into the hallway. He can hear noise, panic beyond...

**10:37:37 SCENE IN: INT. POLICE STATION. CORRIDOR/OFFICE - DAY**

JACK and COP wheeling EL BUITRE down another corridor. JACK checks his watch. When he looks up, at the end of the corridor he sees COMMANDER DUENAS talking to another COP.

Quickly JACK turns the gurney down a side corridor, COP at the back of the gurney, unaware of the reason for the diversion.

JACK going down the new corridor, he looks at his palm-map, but he's off the route now.

There's an empty office to his left, a door at the other end to the correct corridor. Suddenly he veers left, cutting through the office...

JACK  
Elevator. Elevator!

Ahead now are double exit doors. They push through towards the lift shaft...

**10:37:49 SCENE IN: EXT/INT. POLICE STATION. LOADING BAY/AMBULANCE - DAY**

The works elevator opens into a loading bay for the police station.



JACK  
Go. Go. Let's go. Let's go.

As they come through they start to hear SIRENS...

... and suddenly an AMBULANCE SCREECHES backwards into the loading bay. A PARAMEDIC swinging open the doors, helping them lift the gurney into the ambulance, securing it.

JACK jumping in afterwards going to close the door. But the COP pushes in with him...

JACK (CONT'D)  
No no no, out out.

COP  
He's dangerous.

Before JACK can protest the COP climbs in behind him.

Suddenly the partition between the ambulance cab and the back opens. A GUN points through. On the other end of it is the PARAMEDIC - it's the TEACHER.

TEACHER  
(IN SPANISH)  
*Get out.*  
(QUIET IN SPANISH)  
*Your children won't thank you for it. Get out.*

A beat. The COP'S FACE. He looks at EL BUITRE, at the TEACHER, at the GUN. Then he takes off his own gun and his radio, throws them down on the floor, steps back out of the ambulance. He then says something in Spanish.

JACK  
What's he saying?

TEACHER  
He's saying hit him.

JACK hesitates.

TEACHER (CONT'D)  
Just do it.

**JACK hits him.**

*(Violent scenes form 10:38:27)*

JACK pulls the doors closed.

JACK  
GO!

The AMBULANCE TEARS out of the loading bay.

The AMBULANCE goes up a ramp and round the corner of the building, accelerating as it goes...

JACK seeing ahead, a GUARD rushing to open the main gate for them. Then he looks back as the COMMANDER DUENAS exits the HQ, seeing the ambulance...

But the AMBULANCE tears out of the main gate before DUENAS can say anything.

On DUENAS'S FACE as he watches the AMBULANCE go.

A COUPLE of COPS coming running out of the building, they draw their WEAPONS.

On DUENAS, a moment. Then he SHAKES his head.

The COPS lower their weapons. DUENAS watching as the ambulance disappears into the hot bright sun...

**10:38:45 SCENE IN: EXT/INT. SINALOA STREETS/AMBULANCE - DAY**

AMBULANCE driving fast down an empty street, siren silent but the LIGHTS FLASHING RED and BLUE...

Inside, JACK hooking EL BUITRE up to an IV drip. He injects something from a small bottle into the IV bag. On the bottle: GLUCAGON.

TEACHER  
He's no use to us dead. Jack?

JACK  
Wait.

JACK checks EL BUITRE, he seems to be slipping... the BEEPING of the monitor faster...

JACK (CONT'D)  
Come on come on come on come on come on.

JACK'S FACE, grim.

JACK (CONT'D)  
Come on. Don't you die.

Then... EL BUITRE starts to BREATHE more normally, the BEEPS slowing to a regular pulse.

JACK (CONT'D)  
Here he comes, here he comes.

Suddenly JACK'S PHONE VIBRATES. A TEXT MESSAGE. It's two long numbers. 25.329132. -108.27301

JACK leans through the hatch, hands TEACHER the phone.

JACK (CONT'D)  
Okay. Take us here.

TEACHER putting the GPS coordinates into his PHONE on the dash. A MAP comes up, a pin showing a location.

TEACHER  
About a half an hour.

JACK  
He said they'd know when we got him out.  
(OFF TEACHER'S SILENCE)  
They've got people in in the police, don't they?

TEACHER  
The Cartel are everywhere. We're all running out of time.

**10:39:24 SCENE IN: EXT/INT. EMPTY SCRUBLAND/AMBULANCE - DAY**

JACK hears a NOISE outside. He looks out. Appearing through the dust is the shape of a vehicle.

A long approach - dust billowing ominously behind the pickup.

TEACHER  
Here they come.

The RED PICKUP parks beyond by the scrub. TWO FIGURES get out, JACK squinting through the dust to see - is one of them NIKKI? But they stay there, silhouetted. The pickup's tinted rear windows.

TEACHER comes round the back, opens the ambulance doors.

JACK

Where's Nikki? I don't see her.

JACK peering beyond, desperate, is she there? EL BUITRE climbs slowly down, SMILING.

On JACK following EL BUITRE across the concrete. Still he can't make out the FIGURES.

JACK (CONT'D)

Nikki?

But there's no reply. He turns to the TEACHER.

JACK (CONT'D)

Where is she?

But the TEACHER doesn't respond. JACK feeling increasingly worried, he's done all this but where's NIKKI?

JACK goes into the ambulance to get EL BUITRE.

JACK (CONT'D)

We saved your life so you can go on killing for the Cartel.

EL BUITRE

(SMILES)

I kill for anyone. The Cartel, the police...  
Whoever pays me.

(OFF JACK'S LOOK)

And no one does it as good as me.

It's a pair of bolt-cutters, JACK snaps the chain on the handcuffs. EL BUITRE gets up slowly from the stretcher.

As they get close to the PICKUP, JACK puts a hand on EL BUITRE.

JACK

Hey wait. Wait. Where is she? Where's Nikki?

EL BUITRE LAUGHS, pulls free. He SAYS something in Spanish to the FIGURES. Now JACK can see it's two MEN.

JACK peering through the swirling dust to see if NIKKI is inside the PICKUP, the tinted windows. EL BUITRE reaches his FRIENDS. One of them puts his arm around him...

JACK (CONT'D)

Wait, where are you going..? What they're bringing her back? Where?

TEACHER

I don't know.

JACK

Where is she? Are they going to bring her out?

But then JACK recoils, the MAN is raising a GUN.

The MAN swings the GUN in one movement and FIRES...

**... shooting EL BUITRE in the head. The SHOT splits the sky. EL BUITRE slumps to the ground.**

*(Disturbing images from 10:40:19)*

JACK (CONT'D)

**Jesus. Shit.**

*(Language from 10:40:21)*

JACK YELLING, he runs towards them but the TWO MEN are already back in the pickup, the ENGINE REVVING.

JACK (CONT'D)

NO. No no no no no no.

TEACHER

Jack. Jack!

JACK BANGING on the tinted window, trying to see inside...

JACK

No no no. Where is she? Nikki?

(MAN STARING AT HIM)

I gave you him, where's my friend. Wait! **Jesus christ!?**

*(Language from 10:40:32)*

But the MAN looks back at him. He hasn't a clue what he's talking about. JACK still banging on the windows as the PICKUP speeds away...

JACK (CONT'D)

(TURNS TO TEACHER)

What just happened?

But the TEACHER is just standing there, he doesn't know.

JACK (CONT'D)

There was no exchange, was there? He didn't even know what I was talking about...

The TEACHER sits down on the tarmac. EL BUITRE'S DEAD BODY.

JACK (CONT'D)

Why kill him?

TEACHER

He's dead. And all their crimes die with him.

**10:40:48 SCENE IN: EXT. EMPTY SCRUBLAND - DAY**

*(Disturbing images from 10:40:48)*

JACK standing in the waste ground.

JACK

They've got what they want.

(NIKKI SILENT)

It won't be long now Nikki.

NIKKI (V.O.)

What have you done?

JACK

We're getting you out of there. We're going home.

**10:41:02 SCENE IN: INT. BOX - DAY**

NIKKI on the PHONE. She listens as JACK hangs up.

On NIKKI'S FACE lit by the PHONE. Her unease, her thoughts circling. Then the light slowly dims on the phone.

NIKKI'S FACE in the half-light.

**10:41:06 SCENE IN: EXT. SCRUBLAND - DAY**

JACK with the phone in his hand. TEACHER alongside.

JACK

Is she? Is she coming home?

(CHECKS HIS WATCH)

She's got an hour or two of air left maybe.  
Possibly less as the carbon dioxide builds up.

TEACHER  
(OFF JACK'S SILENCE)  
Let's go. The police will be here soon.

But neither of them moves.

JACK  
What have I done?

The blood red sun, EL BUITRE'S BODY lying on the concrete in the middle of this cactus and scrub.

**10:41:33 SCENE IN: EXT. PROYECTO REUNIDO - DAY**

JACK and TEACHER walk, exhausted, through the compound gates.

AUTODEFENSAS come up to them, excited, smiles. JACK and TEACHER confused, what's going on?

EVA (V.O.)  
It's amazing --

**10:41:42 SCENE IN: INT. PROYECTO REUNIDO. PROJECT HQ - DAY**

SOUND of CELEBRATION. JACK enters the Project HQ to be met by EVA'S SMILING FACE.

EVA  
-- Jack, Gustavo. It's amazing...

JACK in disbelief. Then he sees, past EVA...

Sitting, exhausted but smiling is... ERNESTO. PEOPLE coming up to embrace him.

JACK looking past ERNESTO, there's THREE OTHER EXHAUSTED FACES, clearly released hostages.

EVA (CONT'D)  
They were left on the road thirty minutes ago.  
My baby.

JACK  
(BARELY ABLE TO SPEAK)  
Nikki?

EVA  
It won't be long Jack. I'm sure of it. Luisa too...  
This is incredible.

EVA embraces him. JACK staring confused at ERNESTO, the MEN.

JACK looking at the FACES of the PROYECTO REUNIDO VOLUNTEERS, the elation, the victory...

**10:42:01 SCENE IN: EXT. PROYECTO REUNIDO - DAY**

JACK in the hot sun. Just walking, the huge stone church behind him.

**10:42:12 SCENE IN: INT. LYELL CENTRE. COLD STORE - DAY**

THOMAS entering the cold room in scrubs. He checks his chart, opens one of the fridge doors. The tagged feet.

He slides out a drawer to reveal:

**NIKKI lying on the metal drawer, she's wearing the clothes from the box in Mexico. HARD CUT TO:**

*(Disturbing images from 10:42:18)*

**10:42:21 SCENE IN: INT. BOX - DAY**

NIKKI WAKES with a GASP in the box. Her BREATHING. It was a horrible vision.

A BEEP from the phone. A sound she hasn't heard before. A moment, then she looks at it. BATTERY LOW - 10%.

Now she starts to SCREAM...

NIKKI  
Oh no no no no no. Please! Just get me out!!

Her KICKING, her SCREAMING...

**10:42:41 SCENE IN: EXT. PROYECTO REUNIDO - DAY**

JACK standing in the compound. SOUND of the celebration from the Project HQ. JACK'S FACE, he turns.

EVA is leaving the celebration, her car keys in her hand. She meets his gaze. Just for a moment. Then she looks away, walking towards her car.

JACK



(QUIET, THINKING)  
They get El Buitre... And Ernesto walks free...  
Ernesto walks free.

JACK'S FACE. It's crazy but...

**10:43:08 SCENE IN: INT. PROYECTO REUNIDO. COMPOUND BUILDING - DAY**

JACK in the building where he dismantled EVA'S CAR. Bits of car still lying everywhere. But it's not the car he's looking for. Amongst the personal items from the car he finds it...

A nearly empty bottle of water.

**10:43:13 SCENE IN: INT. EVA'S CAR/SANTA DOMINGA ROAD - NIGHT - FLASHBACK**

NIKKI drinks from the bottle.

**10:43:16 SCENE IN: INT. PROYECTO REUNIDO. COMPOUND BUILDING - DAY**

JACK sniffs the bottle. He's not sure. He takes it to the desk. He adds a drop of something. Shakes the bottle.

EVA (V.O.)  
I've lost one son. Maybe two. If there was --

**10:43:22 SCENE IN: INT. EVA'S CAR/SANTA DOMINGA ROAD - NIGHT - FLASHBACK**

NIKKI rests her head.

EVA (V.O.)  
-- anything I could do, to get --

**10:43:25 SCENE IN: INT. EVA'S KITCHEN - DAY - FLASHBACK**

EVA with JACK.

EVA  
-- them back --

**10:43:25 SCENE IN: INT. PROYECTO REUNIDO. COMPOUND BUILDING - DAY**

It turns blue. JACK'S FACE.

EVA (V.O.)  
-- I'd do it.

**10:43:26 SCENE IN: INT. EVA'S KITCHEN - DAY - FLASHBACK**

EVA with JACK.

EVA  
Anything.

**10:43:28 SCENE IN: INT. PROYECTO REUNIDO. COMPOUND BUILDING - DAY**

Back with JACK.

JACK  
Eva?

**10:43:29 SCENE IN: EXT. PROYECTO REUNIDO - DAY**

A car going down the road towards the gate. EVA is driving.

JACK walking towards the Project HQ but he doesn't see EVA.

JACK  
(SHOUTS)  
Eva! Eva!

But she doesn't seem to hear him. JACK running over, but she pulls out of the gate, driving away fast in a cloud of dust.

JACK takes his PHONE, dialling, the contact name: EVA.

It rings and rings. And goes to VOICE MAIL.

JACK running to a car. He gets in, drives off after EVA. On his FACE...

TEACHER (V.O.)  
Jack this doesn't make sense.

JACK (V.O.)  
She made a deal with them Gustavo.

**10:43:40 SCENE IN: EXT. ROAD - DAY**

JACK drives.

JACK (V.O.)  
She gives them El Buitre, they give her her son back.

**10:43:44 SCENE IN: INT. CHILAPA. CHURCH - DAY**

FLASHBACK: EVA kneeling in the confessional, her FACE as FATHER CADENA talks to her.

EVA (V.O.)  
Father Cadena, the priest of Chilapa, He knows  
people in the Cartel. He's acted as an  
intermediary for us in the past.

Finally the PRIEST slides something across the window, gets up and walks  
away. EVA looking at the thing - it's a PHONE, it's connected to someone.  
She takes it to her ear, listening ...

EVA  
Nesto?

ERNESTO (O.S.)  
(SOBBING)  
Mama...

ERNESTO starts to SCREAM. EVA'S FACE, her terror. She's begging them  
now, whatever they want from her.

JACK (V.O.)  
I had access to the prisoner, she had to find a  
way to get me to do it, don't you see?

**10:43:57 SCENE IN: EXT. CHILAPA. CHURCH - DAY**

FLASHBACK: EVA walking from the church, her POV: NIKKI waiting for her.

JACK (V.O.)  
You wanted something. And you found  
something to offer them in return. They get El  
Buitre, and Ernesto walks free.

**10:44:06 SCENE IN: INT/EXT. CAR/SINALOA ROADS - DAY**

JACK dials again: EVA. Finally she answers. But she's SILENT.

JACK  
Eva. Eva are you there? Eva stop, please.

Ahead, EVA keeps driving, accelerating fast. She disappears around a  
bend. Beyond on the hill, a row of wind turbines.

JACK (CONT'D)  
I know what you did. And I know why.  
Please, stop... Eva?

A long silence. Then...

EVA (V.O.)

Nikki is okay.

JACK  
Tell me where she is, please!

EVA (V.O.)  
I'm going to make this right. It's all going to be all right...

JACK  
Where is she Eva? Where did you bury her. She doesn't have much time...

EVA (V.O.)  
I only did what I had to.

JACK  
Eva!

EVA (V.O.)  
You think you know what it's like...

JACK  
Stop, please stop...

Suddenly EVA is speaking in SPANISH, her VOICE panicked. JACK straining to hear. A SCREECH of BRAKES, EVA SHOUTING... then a CRACK! Another CRACK! Three more times and then silence...

JACK (CONT'D)  
Eva! Eva! Eva's what's happening?

JACK accelerating round the corner... but a CAR is coming the other way, a RED PICKUP. TWO MEN inside it. As it hurtles past, JACK staring. It's the MEN who killed El Buitre. On JACK'S FACE, his dread.

Ahead, EVA'S CAR is askew at the side of the road. Above, giant wind turbines turning.

JACK (CONT'D)  
Eva!

**JACK jumps out of his car. He runs to her, but he can already see he's too late. EVA is lying on the road, shot four times. She's dead, blood under her head.**

*(Disturbing images from 10:44:48)*

JACK checking her...

JACK (CONT'D)

Eva. Eva. Oh **god**. Eva. Eva where is she? Oh my god.

*(Language from 10:44:52)*

JACK cradling her head in his hands, desperate. The shadow of the wind turbine blades turning eternally across them.

JACK (CONT'D)

Eva? Eva wake up and tell me where she is. Oh **Jesus**. Oh **Jesus**.

*(Language from 10:45:03)*

EVA (V.O.)

I'd give my life for him. I'd give all --

**10:45:08** SCENE IN: **INT. EVA'S KITCHEN - NIGHT - FLASHBACK**

EVA sitting in her kitchen.

EVA

-- all our lives for him

**10:45:10** SCENE IN: **EXT. SINALOA ROADS - DAY 1**

JACK at the road., the wind turbines still turning. JACK takes his phone, dials.

JACK

Nikki...

**10:45:14** SCENE IN: **INT. BOX - DAY**

With NIKKI.

NIKKI (V.O.)

Are they coming Jack? I'm running out of air, I can feel it, I don't know how much more I can take...

Her VOICE CRACKING.

**10:45:23** SCENE IN: **EXT. SINALOA ROADS - DAY**

JACK'S FACE.

JACK

Nikki listen. When you were with Eva, when you  
fell asleep in the car --

**10:45:29** SCENE IN: **INT. BOX - DAY**

With NIKKI.

JACK (V.O.)  
-- do you remember exactly where you were?

NIKKI  
Why are you asking me this? Aren't they, aren't  
they coming?

JACK (V.O.)  
Please. Did you see anything by the road, any  
landmarks, before you passed out...

NIKKI (O.S.)  
What do you mean 'passed out'?

**10:45:44** SCENE IN: **EXT. SINALOA ROADS - DAY**

JACK'S FACE.

NIKKI (V.O.)  
(OFF HIS SILENCE)  
I'm scared Jack.

**10:45:46** SCENE IN: **INT. BOX - DAY**

With NIKKI.

NIKKI  
What's happening? Please tell me the truth, I  
need the truth...

**10:45:52** SCENE IN: **EXT. SINALOA ROADS - DAY**

With JACK.

JACK  
It wasn't the Cartel that took you. It was Eva.

**10:46:00** SCENE IN: **INT. BOX - DAY**

With NIKKI.

JACK (V.O.)

To get Ernesto back.

NIKKI'S FACE. She starts to cry.

NIKKI

No. It was a man who called.

**10:46:04 SCENE IN: EXT. SINALOA ROADS - DAY**

With JACK.

JACK

Yeah, I've got her phone, there's a application on it that changes your voice. It costs like a dollar.

**10:46:09 SCENE IN: INT. BOX - DAY**

With NIKKI.

JACK (V.O.)

Eva's dead Nikki. They killed her. But we're coming to find you, now we know it was Eva who took you --

**10:46:16 SCENE IN: EXT. SINALOA ROADS - DAY**

With JACK.

JACK

-- we will find you...

**10:46:18 SCENE IN: INT. BOX - DAY**

NIKKI'S hand drops, the phone falls. JACK'S VOICE on the PHONE trying to bring her back...

**10:46:22 SCENE IN: EXT. SINALOA ROADS - DAY**

With JACK.

JACK

Nikki... Nikki...

**10:46:26 SCENE IN: INT. BOX - DAY**

Then NIKKI pulls her feet up tight to her chest. She starts to push upwards with all her might... a CRACKING SOUND.

**10:46:29 SCENE IN: EXT. SINALOA ROADS - DAY**

With JACK.

JACK  
Nikki are you there,

**10:46:31 SCENE IN: INT. BOX - DAY**

With NIKKI.

JACK (V.O.)  
-- what's happening Nikki?

NIKKI  
I'm going to get out of here Jack. Like you told me.

**10:46:39 SCENE IN: EXT. SINALOA ROADS - DAY**

With JACK.

JACK (O.S.)  
No Nikki, wait please..

**10:46:41 SCENE IN: INT. BOX - DAY**

But the dirt is already starting to fall into the box around her, she pushes harder and harder, more CRACKING of wood...

**10:46:44 SCENE IN: EXT. SINALOA ROADS - DAY**

With JACK.

JACK  
Please not yet. Not yet. Wait.

**10:46:46 SCENE IN: INT. BOX - DAY**

... the dirt falling around her, she pulls her shirt up over her FACE, she pushes more, now the planks have cracked above her, more and more earth rushing in, filling the box, a deluge of earth, she's being buried alive... It's terrifying.

**10:46:56 SCENE IN: EXT. SINALOA ROADS - DAY**

With JACK.

JACK



Nikki are you there? What's happening?

**10:46:58 SCENE IN: INT. BOX - DAY**

NIKKI takes one last GULP of AIR and now she moves, twisting upwards...  
pushing with all her might...

**10:47:08 SCENE IN: EXT. SINALOA ROADS - DAY**

With JACK.

JACK  
Nikki are you there?

**10:47:18 SCENE IN: INT. BOX - DAY**

A beat. We see NIKKI lying flat. She's still in the box.

NIKKI  
I can't do it.

**10:47:23 SCENE IN: EXT. SINALOA ROADS - DAY**

With JACK.

**10:47:27 SCENE IN: INT. BOX - DAY**

The planks of the roof still intact. It was a fantasy.

NIKKI  
-- I'm not strong enough.

SILENCE from both of them.

JACK (V.O.)  
Don't you give up Nikki..

**10:47:33 SCENE IN: EXT. SINALOA ROADS - DAY**

With JACK.

JACK  
Don't you give up.

**10:47:37 SCENE IN: INT. BOX - DAY**

NIKKI lying there. She starts to CRY. No anger left, just helplessness and grief. She has nothing left.

LUISA (V.O.)  
What you do, it isn't about death is it. It's about  
the value you place --

**10:47:42 SCENE IN: INT. LYELL CENTRE - DAY- FLASHBACK**

Luisa -

LUISA  
-- on a life.

**10:47:44 SCENE IN: INT. BOX - DAY**

NIKKI squeezing her eyes shut. Somehow she's got to accept this. She  
opens her eyes, in front of her, the SCORPION dead, pinned to the wood.

LUISA (V.O.)  
That's what I've learnt from you --

NIKKI  
Look at the pupae.

LUISA (V.O.)  
-- Clarissa, Jack and Thomas.

On NIKKI'S FACE. A memory.

NIKKI  
You only get this in cases of extreme  
contamination. Industrial levels.

**10:47:56 SCENE IN: INT. LYELL CENTRE. CUTTING ROOM - DAY - FLASHBACK**

LEO cut into a liver.

LEO (V.O.)  
I found something that seemed to correspond.  
A chemical compound developed for industrial  
R and D.

**10:48:01 SCENE IN: INT. LYELL CENTRE. LEO'S OFFICE - FLASHBACK**

LEO and NIKKI.

LEO  
It sometimes goes under different trade names.

**10:48:04 SCENE IN: EXT. SINALOA ROADS - DAY**

With JACK.

JACK  
Nikki?

LEO (V.O.)  
It still has some limited industrial applications,  
but it's so --

**10:48:07 SCENE IN: INT. LYELL CENTRE. LEO'S OFFICE - FLASHBACK**

LEO and NIKKI.

LEO  
-- carcinogenic it's restricted to laboratory  
usage.

NIKKI  
(SIMPLY)  
Tetracynadine.

**10:48:11 SCENE IN: EXT. SINALOA ROADS - DAY**

With JACK.

JACK (O.S.)  
What?

**10:48:11 SCENE IN: INT. BOX - DAY**

With NIKKI.

NIKKI  
Tetracynadine, Berricane. It's marketed under  
different names...

**10:48:16 SCENE IN: EXT. SINALOA ROADS - DAY**

With JACK.

JACK  
What is?

NIKKI (V.O.)  
The chemical we found in--

**10:48:18 SCENE IN: INT. BOX - DAY**

With NIKKI.

NIKKI  
-- Javier Rodriguez' liver.

**10:48:20 SCENE IN: EXT. SINALOA ROADS - DAY**

With JACK.

NIKKI (V.O.)  
It's an industrial chemical. Find where they're  
using Tetracynadine, Jack --

**10:48:18 SCENE IN: INT. BOX - DAY**

With NIKKI.

NIKKI  
-- you'll find me.

Off JACK'S FACE into:

TEACHER (V.O.)  
There's one right here --

**10:48:28 SCENE IN: INT. PROYECTO REUNIDO. PROJECT HQ - DAY**

LAPTOPS, MAPS open on a table in the Project HQ. TEACHER and JACK  
poring over them. Their urgency, their stress.

TEACHER  
-- here and here.

JACK  
... these are all small-scale facilities, we're  
looking for something much bigger. This is a  
heavy-duty chemical, it would have to be  
licensed, controlled...

TEACHER  
Like what?

JACK  
It used to be used in ore extraction, mining...

TEACHER  
There's a copper mine, right here...

JACK  
It's too far, she wouldn't have had time to get  
Nikki there and get back...

TEACHER

How can you be sure of that?

JACK

(EXPLODES)

I can't! I can't be sure about anything.

(BEAT)

What about manufacturing, plastics...

(READING FROM THE LAPTOP)

It was used in transmission fluid for the automobile industry, but they stopped...

TEACHER

What about old cars? Trucks? There's a scrapyards right here, near Novelda. It's huge...

JACK

(JACK LOOKING AT IT)

It's inside the search area.

JACK looking at TEACHER.

JACK'S FACE. Then...

ERNESTO

I know the scrapyards.

They look up. ERNESTO stands in the doorway. He looks exhausted, his eyes red from crying.

TEACHER

Nesto...

ERNESTO

We went there. To Novelda.

JACK

What?

ERNESTO

It was years ago, I remember, her windshield was cracked, so we went to find a new one, she knew the guy...

Off JACK'S FACE into:

**10:49:12 SCENE IN: EXT/INT. SINALOA ROADS/PICKUP - DAY**

TWO PICKUPS driving fast. Armed AUTODEFENSAS in the back.

TEACHER driving, JACK on the PHONE to NIKKI.

JACK (O.S.)

We know where you are Nikki, we're coming to get you...

NIKKI (V.O.)

Where? Where is it?

JACK

There's a scrapyard, the Tetracycline, it's leaking out of old --

**10:49:19 SCENE IN: INT. BOX - DAY**

With NIKKI.

JACK (V.O.)

-- transmission units...

NIKKI

Are you sure Jack?

JACK (V.O.)

The level of contamination we're talking about, there's only one possible site.

**10:49:26 SCENE IN: EXT/INT. SINALOA ROADS/PICKUP - DAY**

Back with JACK.

JACK

(BREATHLESS)

The rumbling sound you're hearing, there's a car crusher --

**10:49:29 SCENE IN: INT. BOX - DAY**

With NIKKI.

JACK (V.O.)

It's the place, I'm sure ...

(EXHILARATED)

You're going to be home in London for the weekend --

**10:49:33 SCENE IN: EXT/INT. SINALOA ROADS/PICKUP - DAY**

Back with JACK.

JACK  
-- forecast is for 8 degrees and drizzle.

NIKKI (V.O.)  
Sounds beautiful, Jack.

**10:49:39 SCENE IN: INT. BOX - DAY**

NIKKI in the box still on the PHONE. We don't know if she believes Jack but she has TEARS running down her FACE. Close on NIKKI, she seems strong somehow now, determined.

**10:49:43 SCENE IN: EXT. SCRAPYARD - DAY**

The TWO PICKUPS pull up by a wire fence on high ground.

JACK looking out of the window down to...

An immense SCRAPYARD, a car graveyard on an industrial scale. Rows of brightly coloured metal parts in the sun.

The TWO PICKUPS speed down the hill, AUTODEFENSAS waving guns at the LONE MAN on the GATE, who opens it, intimidated...

JACK looking around him, the endless rows of cars and trucks piled precariously on top of one another.

The AUTODEFENSAS fanning out across the massive scrapyard.

With JACK as he runs down one of the rows, the JUNKED CARS towering above him on each side.

He runs down another row. Holds the PHONE to his ear.

JACK  
We're here. Tell me if you can hear this?  
(YELLS)  
NIKKI!

**10:49:56 SCENE IN: INT. BOX - DAY**

With NIKKI.

JACK (V.O.)  
NIKKI!

**10:49:57 SCENE IN: EXT. SCRAPYARD - DAY**

The AUTODEFENSAS jump down off the trucks, COUPLE OF GUYS in high-vis vests come out of the office, AUTODEFENSAS pushing them back with their guns.

JACK

Okay. Stay with me. You stay with me.

JACK running again down a long row of CARS, the colours blurring behind him. He reaches another crossroads - four endless rows of TWISTED METAL and CARCASSES of CARS and TRUCKS, he stops breathless, sweat running.

The other AUTODEFENSAS coming into the clearing, equally confused, frustrated - this place is a maze.

CUT TO: Looking from high above. JACK, the TEACHER and the OTHERS like ants running down the immense lines of cars.

JACK (CONT'D)

Stay with me. We're coming for you. We're coming.  
NIKKI! NIKKI!.

JACK running, lungs bursting down the rows of cars, looking under them, through them...

JACK'S POV: a blur of colours, shapes, twisted chassis, cannibalised engine parts, wheel hubs, doors - it's like a vast graveyard.

PANIC on JACK'S FACE.

His POV fast across the towers of cars, strobing, dizzying.

Then suddenly he STOPS. He's standing by the CAR CRUSHER MACHINE. Sweat and dirt dripping off his FACE.

JACK (CONT'D)

I can't find....

JACK turns to see:

A MOUNTAIN of CLUTCHES and GEAR BOXES. It's twice his height.

JACK (CONT'D)

Okay. Okay.

At the base a black river of transmission fluid. But there's nothing else there, just a wrecked truck.



Then JACK notices the truck's tyre marks in the transmission fluid. It's been moved.

JACK (CONT'D)  
(TO AUTODEFENSAS)  
Gustavo. GUSTAVO! OVER HERE! Someone  
move this truck. Come on.  
(BEAT)  
Push it. Push.

The OTHER AUTODEFENSAS appear with TEACHER. Together they start to PUSH the truck.

**10:51:30 SCENE IN: INT. BOX - DAY**

With NIKKI listening.

**10:51:33 SCENE IN: EXT. SCRAPYARD - DAY**

Loose dirt beneath it. They start digging with their hands.

JACK  
(ON THE PHONE)  
Can you hear us Nikki?

**10:51:34 SCENE IN: INT. BOX - DAY**

NIKKI in the darkness on the PHONE. Her FACE, elation.

NIKKI  
You're close.

**10:51:36 SCENE IN: EXT/INT. SCRAPYARD/BUNKER - DAY**

JACK and TEACHER pulling away the earth, JACK grabs a piece of metal, starts hitting it.

NIKKI (V.O.)  
I know it.

Then he hears it: the unmistakable sound of wood.

JACK  
We're coming for you..

**10:51:38 SCENE IN: INT. BOX - DAY**

With Nikki.

**10:51:40 SCENE IN: EXT/INT. SCRAPYARD/BUNKER - DAY**

JACK desperately digging with his bare hands in the dirt, there are wooden planks nailed together, TEACHER brings up a crowbar, jams it into the wood.

JACK  
Come on.  
(BEAT)  
We're coming Nikki. Cover your eyes!

**10:51:44 SCENE IN: INT. BOX - DAY**

With Nikki.

**10:51:46 SCENE IN: EXT/INT. SCRAPYARD/BUNKER - DAY**

The CROWBAR SPLINTERING the wood, MEN pulling up the planks.

**10:51:51 SCENE IN: INT. BOX - DAY**

With Nikki.

JACK (V.O.)  
Nikki?

**10:51:52 SCENE IN: EXT/INT. SCRAPYARD/BUNKER - DAY**

JACK on his knees, reaching down, TEACHER shining in a TORCH.

JACK  
Nikki! Nikki?

JACK'S FACE. Astonishment. The hole is deep.

JACK (CONT'D)  
Nikki?

**10:51:56 SCENE IN: INT. BOX - DAY**

With Nikki.

**10:51:57 SCENE IN: EXT/INT. SCRAPYARD/BUNKER - DAY**

JACK'S EYES focusing. At the bottom of the deep wide hole, a FACE...

And then ANOTHER. And ANOTHER.

Eyes blinking up at him from the darkness. Hands reaching up.

It's an underground bunker. It's full of people, dirty, starving, exhausted.  
TEARS on their FACES.

JACK  
Where are you?

NIKKI (V.O.)  
Have you found them Jack?

**10:52:13 SCENE IN: INT. BOX - DAY**

With Nikki.

NIKKI  
Have you found them?

**10:52:15 SCENE IN: EXT/INT. SCRAPYARD/BUNKER - DAY**

With JACK.

JACK  
(OFF HER SILENCE)  
You're not here?

NIKKI (V.O.)  
Are they alive Jack?

JACK  
Yes, they're alive, but Nikki...  
(BEAT)  
I don't understand. Oh Nikki.....

NIKKI (V.O.)  
Luisa. Is she there?

The TEACHER looking down into the bunker.

And there she is, LUISA looking up, tears, disbelief in her eyes. TEACHER  
reaching down, pulling her up...

JACK  
What have you done? What have you done?!

**10:52:39 SCENE IN: INT. BOX - DAY**

With Nikki.

NIKKI

The Tetracycline was in Javier's body, it kills  
insects, any invertebrate life...

**10:52:48 SCENE IN: EXT/INT. SCRAPYARD/BUNKER - DAY**

With JACK.

NIKKI (V.O.)  
But there was a scorpion...

**10:52:51 SCENE IN: INT. BOX - DAY**

With Nikki.

NIKKI  
So it's not where I am, but I'm glad...

**10:52:55 SCENE IN: EXT/INT. SCRAPYARD/BUNKER - DAY**

With JACK.

JACK  
No, no, no, no. No Nikki... no... You could  
have...

**10:53:01 SCENE IN: INT. BOX - DAY**

With Nikki.

NIKKI  
How many are there Jack?

**10:53:02 SCENE IN: EXT/INT. SCRAPYARD/BUNKER - DAY**

With JACK.

JACK  
Oh my **god**.  
(BEAT)  
Twenty... thirty...

*(Language @ 10:53:03)*

NIKKI (V.O.)  
And they're alive?

JACK  
Yes. They're alive.

Behind them AUTODEFENSAS pulling the emaciated HOSTAGES from the bunker, giving them water, first aid...

**10:53:09 SCENE IN: INT. BOX - DAY**

With Nikki.

NIKKI

Luisa...

**10:53:11 SCENE IN: EXT/INT. SCRAPYARD/BUNKER - DAY**

TEACHER with LUISA, he's CRYING, his head buried in her arms. LUISA looking back at JACK.

JACK (O.S.)

Yes. She's alive. She's with Gustavo now...

Behind JACK, coming down the hill into the scrapyard are more TOWNSPEOPLE, among them is LUISA'S FATHER, MR HERRERA.

**10:53:27 SCENE IN: INT. BOX - DAY**

With Nikki. She smiles.

**10:53:29 SCENE IN: EXT/INT. SCRAPYARD/BUNKER - DAY**

On JACK'S FACE, his despair, anguish.

JACK

Nikki...

NIKKI (V.O.)

It's okay.

JACK

No, wait. Wait wait wait.

**10:53:33 SCENE IN: INT. BOX - DAY**

And we're with NIKKI in the BOX. Her face lit by the phone.

JACK (V.O.)

The air, it shouldn't have...

NIKKI

It's okay. It's okay Jack. Really. It's all going to be okay.

JACK (V.O.)  
Nikki, I didn't tell you....

We hear the BEEP, the battery has finally given in. The PHONE dies, along with it the light.

A SINGLE WORD on the PHONE SCREEN: GOODBYE.

NIKKI'S FACE in the fading light.

And we're in darkness. Total black.

**10:53:51 FADE TO BLACK**

Just a SOUND.

NIKKI.

Her BREATHING.

BREATHING IN and OUT in the DARKNESS.

Then her breathing stops. Total SILENCE.

Darkness. And SILENCE.

Then NIKKI'S voice, barely a whisper.

NIKKI (O.S.)  
It's a nice place.

LUISA (V.O.)  
No tornadoes.

NIKKI (O.S.)  
No tornadoes.

LUISA (V.O.)  
No volcanoes.

NIKKI (O.S.)  
No volcanoes.

Her BREATHING shallower and shallower

**10:54:18 SCENE IN: EXT. ENGLISH BEACH - DAY**

A VISION: a GOLDEN-HAIRED LITTLE GIRL playing in the dunes on an English beach.

**10:54:20 CUT TO BLACK**

NIKKI (O.S.)  
I'm coming mum...

**10:54:26 SCENE IN: EXT. ENGLISH BEACH - DAY**

A distant FIGURE, the GIRL'S MOTHER, CALLS to her.

**10:54:28 CUT TO BLACK**

**10:54:37 FADE IN**

**10:54:37 SCENE IN: EXT. SCRAPYARD - DAY**

JACK's face. Devastated.

**10:54:43 FADE TO BLACK**

JACK (V.O.)  
Wait wait wait. Wait, the air.

A moment. SILENCE. DARKNESS.

JACK (V.O.)  
I didn't tell you this but you should....

NIKKI (O.S.)  
I shouldn't be alive.  
(SUDDENLY)  
There must be air.

**10:55:44 SCENE IN: INT. EVA'S KITCHEN - DAY - FLASHBACK**

NIKKI looks at a photo of Ernesto.

ERNESTO (V.O.)  
I have to be at the dig in the morning. We're  
excavating Cahitas. Burial mounds on the  
coast, 3000 years old.  
... they stored the grain against famine...

**10:55:48 FADE IN**

**10:55:48 SCENE IN: EXT. BURIAL MOUND - DAY**

Establisher of the burial mounds.

ERNESTO (V.O.)

Burial mounds on the coast,

**10:55:50 SCENE IN: EXT. EVA'S HOUSE - NIGHT - FLASHBACK**

EVA rests her head on ERNESTO'S shoulder.

ERNESTO  
3000 years old.

**10:55:21 CUT TO BLACK**

NIKKI (O.S.)  
I'm not underground.

We hear NIKKI suddenly LASHES OUT, punching against the head of the box. She PUNCHES again and again.

**10:56:21 SCENE IN: INT. BOX - DAY**

As she PUNCHES, a tiny shard of light crosses her FACE, a fraction of a second.

NIKKI CRIES OUT as she PUNCHES. We hear her move in the box, straining now, her feet against the foot of the box, her outstretched arms against the head.

The tiniest of light between the planks.

And we hear STRAINING... WOOD CREAKING... her EFFORT... the WOOD SPLINTERING... and finally... it CRACKS!

NIKKI crawling fast through dirt.

... a door, a square of something, a hinge...

NIKKI'S HANDS BLOODY in the pale light, a ROCK in her fist, SLAMMING again and again on the hinge... and...

An EXPLOSION of LIGHT.

**10:56:45 SCENE IN: EXT. BURIAL MOUND BEACH - DAY**

NIKKI'S MOUTH WIDE in shock as the OXYGEN hits her.

And she falls forward... NIKKI falling, stumbling... ... down a SAND DUNE...

... something SHIMMERING at the bottom...

**10:57:15 SLOW MOTION** (*out @ 10:57:28*)



**10:57:23 FADE TO WHITE**

**10:57:25 FADE IN**

**10:57:25 SCENE IN: EXT. BURIAL MOUND BEACH - DAY**

NIKKI'S EYES open. Water lapping against her face.

Looking down on NIKKI: foetal at the edge of the ocean.

She tries to raise herself up, her raw bloody hands in the wet sand. But she's so weak. It takes several attempts...

Her feet in the sand, her legs weak. She slowly raises herself upright.

Looking up at NIKKI standing unsteady against the blue sky.

**10:57:44 SLOW MOTION** (*out @ 10:58:10*)

She turns and we see the sand dune... and at the top of the dune... a MOUND OF EARTH and STONE... a twisted metal door in the side...

A roped off area beyond. The archeological dig. An INDUSTRIAL EARTH MOVER parked up.

All along the coastal headland are more mounds.

**10:58:12 SLOW MOTION** (*out @ 10:58:25*)

NIKKI turns back, her feet in the sand, sliver of coastal road beyond, the empty landscape, the setting sun.

On NIKKI'S back as she starts to walk away. Towards life.

**10:58:25 CUT TO CARD**

**With thanks to the cast and crew  
of the first 20 years of  
Silent Witness**

**10:58:28 FADE IN**

**10:58:28 END ROLLER:**

**10:58:57 END CARD**

**[PROGRAMME DURATION 59:00]**