

SILENT WITNESS 20
UK TX SCRIPT (FOR SUBTITLING)
(NO MUSIC CUES)
AWAKENING PT1
DRAD909P/01
TX DATE: 30/01/2017

10:00:00 SCENE IN: INT. LYELL CENTRE. LOCKER ROOM - DAY

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

LUISA

... There was this roof behind my grandparents' house, two storeys. Gustavo used to walk along the top, *El Gran Gustavo* he used to call himself. He said a girl couldn't do it. So of course...

LUISA holds up her inner arm, a faint SCAR.

LUISA (CONT'D)

A compound fracture to the radius and the ulna. I was furious with him, so I dumped him. We were nine years old.

NIKKI looking at her. She and LUISA are wearing scrubs, scrubbing out after a Post Mortem.

NIKKI

That's your answer? He was The One? Your boyfriend when you were nine?

LUISA

And 12, and 14, and 15, and 17... there wasn't a time when I didn't know Gustavo Aguirre. But you know, you grow up, the world gets bigger, the roofs get higher...

Moving in on NIKKI'S FACE.

NIKKI

So, have you made a decision Luisa?

LUISA scratches the SCAR on her forearm.

LUISA

I want to be a pathologist Nikki, but, I have to go home.

10:00:59 SCENE IN: EXT. SINALOA TOWN, MEXICO - DAY

Establisher.

10:00:59 FADE IN CAPTION: Sinaloa, Mexico.

LUISA (V.O.)

I have to do it there. At least for a while.

10:01:02 SCENE IN: EXT. LUISA KIDNAP ROAD/LUISA'S CAR - DUSK

A car driving a coast road, the sun setting over the Pacific.

NIKKI (V.O.)

It's funny --

10:01:06 SCENE IN: INT. LYELL CENTRE. LOCKER ROOM - DAY

NIKKI and LUISA finishing scrubbing out.

NIKKI

-- we talk about everything Luisa. But you never talk about home.

Off NIKKI'S FACE looking at LUISA into:

10:01:13 SCENE IN: INT/EXT. LUISA'S CAR/LUISA KIDNAP ROAD - EVENING

LUISA driving in the dusk, MUSIC PLAYING. Beside her on the passenger seat are forms filled out, 'PROYECTO REUNIDO' each with a small plastic bag and DNA swab stapled to it.

Far ahead in the road, something is lying there. LUISA peering through the headlights to see. A dead animal?

She starts to slow. As she gets closer she realises to her shock, it's a BODY lying in the middle of the road, covered with something.

(Disturbing images from 10:01:20)

LUISA stops the car, motor running, headlights on. Staring out, is he breathing? LUISA SHOUTS in Spanish.

LUISA

No te muevas. Quédate donde estás.

10:01:42 SUBTITLES: Don't move, stay where you are. (out @ 10:01:44)

LUISA (CONT'D)

Soy médico, ya voy ...

10:01:46 SUBTITLES: I'm a doctor. I'm coming. (out @ 10:01:48)

She reaches into the footwell for her stuff. As she looks up... an INTAKE of BREATH.

The MAN is getting to his feet, standing to face her. He's wearing jeans, low slung, no shirt. His BODY and arms covered in TATTOOS... As we pan up to his FACE and shaven head, it too is completely tattooed.

(Disturbing images from 10:01:59)

LUISA'S FACE, terror. The MAN SMILES, starts towards her...

LUISA (CONT'D)

No. No. No.

LUISA frozen as he approaches. He raises a GUN, straight arm from the waist. And he starts to FIRE...

10:02:13 SCENE IN: INT. NIKKI'S BEDROOM - NIGHT

NIKKI wakes suddenly in the darkness, EYES open, a SHARP INTAKE of BREATH. A moment before she realises where she is. Her darkened bedroom.

NIKKI staring into the darkness. Then she remembers, it's not just a nightmare. NIKKI finds she has tears in her eyes.

On NIKKI'S FACE.

Music in: Silent Witness Opening Titles

10:02:21 TITLES: *(duration 26 secs out @ 10:02:48)*

10:02:25 CAPTION: BBC LOGO *(out @ 10:02:29 dur 4 secs)*

10:02:32 CAPTION: SILENT WITNESS *(out @ 10:02:35 dur 3 secs)*

10:02:35 CAPTION: EMILIA FOX *(out @ 10:02:38 dur 3 secs)*

10:02:38 CAPTION: DAVID CAVES *(out @ 10:02:41 dur 3 secs)*

10:02:41 CAPTION: RICHARD LINTERN *(out @ 10:02:44 dur 3 secs)*

10:02:44 CAPTION: LIZ CARR *(out @ 10:02:47 dur 3 secs)*

10:01:48 SCENE IN: INT. LYELL CENTRE. OFFICE CORRIDOR/RECEPTION - DAY

NIKKI and THOMAS walking out through the Lyell Centre, THOMAS wheeling NIKKI'S luggage for her.

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

NIKKI

I spoke to Luisa's father, he said he'd like me to be there. So, it's the least I can do.

(CHECKING HER PASSPORT)

The funeral's Thursday, I'll be back for work Monday, I promise.

10:02:58 FADE IN CAPTION: Written by Jim Keeble and Dudi Appleton (out @ 10:03:01)

THOMAS

You take your time Nikki. You're going all that way.

(OFF HER LOOK)

Besides we don't want you back here brandishing scalpels and head-saws all jet-lagged and...

NIKKI

I'm fine Thomas.

10:03:11 FADE IN CAPTION: Producer Ceri Meyrick (out @ 10:03:15)

NIKKI (CONT'D)

(SHAKES HER HEAD)

A car-jacking. But Luisa knew it was a dangerous area, I suppose that's why she chose to volunteer there.

(BEAT)

We deal with this stuff every day don't we?

THOMAS

Yeah but that's work. You were friends.

10:03:26 FADE IN CAPTION: Director Dudi Appleton (out @ 10:03:30)

NIKKI

She was meant to live Thomas. She was meant to achieve something. I felt that in her.

THOMAS

(MOVED)

We all did.

(BEAT)

We all did.

10:03:35 SCENE IN: EXT. LYELL CENTRE - DAY

NIKKI gets into a taxi.

NIKKI

Bye.

THOMAS

Bye.

THOMAS watching her leave. His concern.

10:03:46 SCENE IN: EXT. SINALOA AIRPORT - DAY

Scrubland, cactus and the heat haze of a Mexican afternoon. A PLANE coming in to land at an airport in Sinaloa State.

10:03:49 FADE IN CAPTION: Sinaloa, Mexico.

10:03:55 SCENE IN: EXT/INT. SINALOA STREETS/TAXI - DAY

NIKKI in the back of a TAXI. She looks out at the landscape: cactus, farmland, greenhouses. The Pacific in the distance.

The TAXI on the coast road. Irregular checkerboard of a distant town, red, orange, green. Bare hills, huge white wind-turbines turning.

But there's graffiti and symbols on the walls and overpasses.

Off NIKKI'S FACE, looking out.

LUISA (V.O.)

Before I did this internship with you,

10:04:04 SCENE IN: INT. LYELL CENTRE. LOCKER ROOM - DAY

NIKKI and LUISA finishing scrubbing out.

LUISA

I never understood why anyone would want to specialise in death. But what you do isn't about death is it? It's about the value we place on a life.

10:04:19 SCENE IN: EXT/INT. SINALOA STREETS/TAXI - DAY

Off NIKKI'S FACE, looking out.

LUISA (V.O.)

That's what I've learned from you, Clarissa, Jack and Thomas...

10:04:27 SCENE IN: INT. LUISA'S HOUSE. KITCHEN/COURTYARD - DAY 5

NIKKI entering the house. In the kitchen some OLDER WOMEN in black are preparing food. Beyond, an OLDER MAN framed in the window sitting at the back of the house.

NIKKI goes out to him.

NIKKI
Mr Herrera? I'm Nikki.

MR HERRERA
Oh Nikki.

MR HERRERA, 60s, stands up stiffly. He holds out his hand, NIKKI embraces him.

NIKKI
I'm so sorry.

MR HERRERA
Thank you for coming.

10:04:52 SCENE IN: INT. LUISA'S HOUSE - DAY

NIKKI looks through the window, a COFFIN stands in the living room. MR HERRERA sees her glance.

MR HERRERA
We couldn't have an open coffin. Her face was...

NIKKI puts her hand on his hand. He looks at her.

MR HERRERA (CONT'D)
Follow me.

LUISA (V.O.)
You're lucky Nikki --

10:05:31 SCENE IN: INT. LUISA'S HOUSE. CORRIDOR/LIVING ROOM - NIGHT

NIKKI restless, the house asleep but she can't sleep. She walks down the hallway.

LUISA (V.O.)
-- to be from here...
There's nothing in England that can kill you. No snakes, no spiders, no jellyfish --

10:05:38 SCENE IN: INT. LYELL CENTRE. LOCKER ROOM - DAY

NIKKI looking at her. She and LUISA are wearing scrubs, scrubbing out after a Post Mortem.

LUISA

--, no tornadoes, no volcanoes, no mud-slides --

10:05:41 SCENE IN: INT. LUISA'S HOUSE. CORRIDOR/LIVING ROOM - NIGHT

Ahead the living room door open. The coffin standing there. It's adorned with fairy lights, twinkling.

LUISA (V.O.)

-- no Malaria... All so nice...

NIKKI (V.O.)

So where is he now? *El Gran Gustavo?*

10:05:54 SCENE IN: INT. LYELL CENTRE. LOCKER ROOM - DAY

Tight on LUISA.

LUISA

Probably a fat dentist in Chihuahua.

10:05:51 SCENE IN: INT. LUISA'S HOUSE. CORRIDOR/LIVING ROOM - NIGHT

Off their LAUGHTER into:

NIKKI enters, looking at the twinkling coffin. On top: a GRADUATION PHOTO of LUISA.

MR HERRERA (V.O.)

When she came back --

10:06:10 SCENE IN: INT. LUISA'S HOUSE - DAY

NIKKI and MR HERRERA, she's sitting on the steps, he's in a chair..

MR HERRERA

-- I hoped we would get a chance to get to know each other again.

10:06:15 SCENE IN: INT. LUISA'S HOUSE. CORRIDOR/LIVING ROOM - NIGHT

NIKKI sitting there, a vigil of sorts.

NIKKI sees a pile of SYMPATHY CARDS on the coffee table. She picks them up, looking through. One of the cards is signed: DR EVA VASQUEZ. Her business card is inside: PROYECTO REUNIDO, SAN MATEO.

NIKKI (V.O.)

She said she was volunteering at a clinic...

MR HERRERA (V.O.)

Proyecto Reunido.

10:06:26 SCENE IN: INT. LUISA'S HOUSE - DAY

NIKKI and MR HERRERA

MR HERRERA

Those people help victims of the Cartels.

10:06:29 SCENE IN: INT. LUISA'S HOUSE. CORRIDOR/LIVING ROOM - NIGHT

Then NIKKI sees a logo on a brown envelope. POLICIA DE SINALOA. The envelope has been opened.

NIKKI (V.O.)

I didn't know. We kept in touch for a while but.

She takes out the document. She doesn't speak Spanish but she knows what it is. The Police Notification of Luisa's death.

10:06:37 SCENE IN: INT. LUISA'S HOUSE - DAY

NIKKI and MR HERRERA.

MR HERRERA

She didn't tell me either.

10:06:39 SCENE IN: INT. LUISA'S HOUSE. CORRIDOR/LIVING ROOM - NIGHT

NIKKI looking through the document, then she sees a page: AUTOPSIA. A diagram showing bullet wounds, head and torso. NIKKI looking at the report, something catches her eye.

... MULTIPARAS...

NIKKI'S FACE. Her confusion. Then she starts leafing through the report, more urgency.

NIKKI

No, Luisa hadn't given birth.

NIKKI sitting there. Something is troubling her.

NIKKI gets up, walking back towards the bedroom. Then she stops. She can't ignore the feeling.

The living room. NIKKI comes back in. The fairylight coffin in front of her. NIKKI stares at it a moment. Then she shuts the living room door quietly. NIKKI turns to the coffin, feeling around for a clasp. But it's screwed down. NIKKI starts to unscrew the bolts of the coffin lid.

A moment. Is she really going to do this? Then, quietly, awkwardly, she slides the coffin lid.

(Disturbing images from 10:07:30)

MR HERRERA (V.O.)

We couldn't have an open coffin. Her face was...

On NIKKI. She winces seeing the state of the body, unrecognisable. We barely glimpse it.

Then NIKKI removes the coffin lid. She's looking for something, she pulls up the sleeve.

LUISA (V.O.)

Compound fracture to the radius and the ulna. I was furious with him, so I dumped him. We were nine years old.

On NIKKI'S FACE. Her shock.

A noise at the door. She looks up. It's MR HERRERA. But he doesn't seem angry.

MR HERRERA

That's why I wanted you here.

(OFF HER LOOK)

Where is my daughter's body?

10:08:03 SCENE IN: EXT. POLICE STATION. SINALOA - DAU

Establisher.

COMMANDER DUENAS (V.O.)

I've been speaking to the Coroner and the State pathologist.

(HE SITS)

They ..

10:08:08 SCENE IN: INT. POLICE STATION. COMMANDER DUENAS' OFFICE - MORNING

NIKKI standing in DUENAS' wood-paneled office. The MEXICAN PRESIDENT on the wall. A moment.

DUENAS re-enters from the corridor, he seems embarrassed.

COMMANDER DUENAS

-- both confirm that the woman they examined had indeed given birth. And there was no scar on the left forearm. I don't know what to say.

NIKKI

So where is Luisa Herrera?

COMMANDER DUENAS

I think this must have be a confusion in the mortuary. Unfortunately it's a very busy place, many bodies with similar injuries to Miss Herrera. Luisa's body must have been um, written up under the wrong name...

NIKKI

But she is in your mortuary? Isn't she?

(OFF HIS SILENCE)

Her father has a funeral planned for tomorrow...

COMMANDER DUENAS

I am very sorry for Mr Herrera.

DUENAS watching her. NIKKI feeling his unease.

NIKKI

Are there any suspects yet in Luisa's case?

COMMANDER DUENAS

Miss Herrera was driving unaccompanied in an area where armed gangs are known to operate. She was murdered in the course of a robbery.

(STANDS)

I've told Mr Herrera I will let him know as soon as we have anything new.

NIKKI

There is something else that I don't understand Commander.

(OFF HIS LOOK)

Luisa's father said that when he was first informed that his daughter's car was found abandoned on the road, there was no mention

of a body. But the police report says that her body was found right next to her car.

A long moment. DUENAS looking at her.

COMMANDER DUENAS

We have had 117 abductions and murders in February alone in Sinaloa. Many of the victims' remains are never found.
Let's hope Mr Herrera is luckier than that.

NIKKI looking at DUENAS.

COMMANDER DUENAS (CONT'D)

Luisa went somewhere she should not have gone. Please, don't make the same mistake.

10:09:40 SCENE IN: INT/EXT. TAXI/ROAD TO SAN MATEO - DAY

A TAXI driving through town. NIKKI in back, deep in thought, playing with something in her hand.

NIKKI'S frustration. We see what's in her hand, the BUSINESS CARD: PROYECTO REUNIDO, SAN MATEO, DR EVA VASQUEZ.

Suddenly NIKKI lurches forward in her seat. The TAXI has come to an abrupt stop. She looks up. Standing at the front of the car is a TEENAGE KID, vest top, tattoos.

10:09:53 SCENE IN: EXT. LUISA KIDNAP ROAD/LUISA'S CAR - DUSK - FLASHBACK

The tattooed man pulls his gun.

(Disturbing images from 10:09:53)

10:09:53 SCENE IN: INT/EXT. TAXI/ROAD TO SAN MATEO - DAY

TAXI HONKS his horn. But the KID just stands there, staring at NIKKI. He reaches into his pocket, raises his arm.

10:09:54 SCENE IN: EXT. LUISA KIDNAP ROAD/LUISA'S CAR - DUSK - FLASHBACK

QUICK FLASH TO: TATTOOED MAN raising his gun at LUISA and firing.

(Disturbing images from 10:09:54)

10:09:55 SCENE IN: INT/EXT. TAXI/ROAD TO SAN MATEO - DAY

But this KID has a PHONE in his hand. He takes a PHOTO of NIKKI. TAXI DRIVER SHOUTING at him.

As the TAXI drives away NIKKI looks back, unsettled. The KID still standing there watching her.

The taxi driver and kids exchange shouts in Spanish.

10:10:08 SCENE IN: INT/EXT. TAXI/ROAD TO LEPROSERIA - DAY

The TAXI turning off the highway onto a bumpy track.

NIKKI looks up: ahead is an extraordinary sight: a huge STONE CROSS against the sky, atop a stone building.

Suddenly the TAXI stops. NIKKI looks up.

NIKKI
Why are we stopping?

DRIVER mutters in Spanish.

NIKKI (CONT'D)
(POINTS AT THE ADDRESS)
I wanted to go to this place.

DRIVER points beyond, MUTTERS in Spanish. It's clear he's not going any further.

NIKKI (CONT'D)
Gracias.

CUT TO: NIKKI standing on the road, heavy gates ahead. The TAXI is already speeding off back down the bumpy track.

NIKKI looking up at a sign above the gate: PROYECTO REUNIDO. In the distance low stone buildings clustered around the building with the cross.

YELLOW T-SHIRTED GUARDS at the gate, automatic weapons, fingers on triggers. Two large concrete blocks in front of the gates. Barbed wire. Sandbags.

As NIKKI approaches, the GUARD, bearded, 60s, SHOUTS at her, raises an automatic rifle from his pot-belly. This is GNOMO.

NIKKI stops, unnerved. He SHOUTS again.

GNOMO
Identificacion!

NIKKI

Perdon?

GNOMO

Identificacion!

NIKKI takes out her passport, holds it up, the picture.

NIKKI

I'm looking for Dr Vasquez. Eva Vasquez.

10:10:35 SCENE IN: INT/EXT. PICKUP/PROYECTO REUNIDO - DAY

NIKKI in the back of a pickup driven by GNOMO through the dusty compound. He watches her in the rearview mirror. NIKKI looking out at the low lying stone buildings, KIDS in a classroom, MEN and WOMEN in yellow T-shirts.

They pull up at a building with a red cross outside.

As NIKKI gets down from the truck a WOMAN, 40, exits the clinic, walking towards her. This is DR EVA VASQUEZ.

EVA

(APPROACHING)

You're Dr Alexander?

NIKKI

Yes.

EVA

You're Nikki?

NIKKI

Yes.

To NIKKI'S surprise EVA steps up to NIKKI and embraces her.

EVA

She talked about you all the time.

(BEAT)

Come Nikki, let me show you around.

NIKKI finds that she has tears in her eyes.

10:11:02 SCENE IN: INT. PROYECTO REUNIDO. PROJECT HQ - DAY

The Project HQ. STUDENTS working at computers, other VOLUNTEERS taking DNA samples from LOCAL FAMILIES, filling in FORMS, CHILDREN alongside. NIKKI looking at everything...

NIKKI

So this is why Luisa wanted to come back...

EVA

She was the answer to our prayers, Nikki. This project is citizen-led, there are no professionals. The training she had, the training you gave her was the most amazing gift to us. That's how we started this DNA database, there are more than three thousand families on it now.

(BEAT)

Luisa was helping to find our missing people.

NIKKI

So what was she doing on the day she disappeared?

EVA

She was collecting DNA samples from families in San Lorenzo. She had a safe route there and back.

NIKKI

You think she was followed? Targeted?

EVA

(BEAT, LOOKS AT HER)

Her car was found more than 50km off her route home.

NIKKI

The police said it was a dangerous area.

EVA

That's what I don't understand.

(BEAT, CONFUSED)

What was she doing out there?

10:12:03 SCENE IN: EXT. PROYECTO REUNIDO - DAY

NIKKI walking with EVA through the compound.

EVA

So they gave him some other girl's body? **Dios mio..**

(Language @ 10:12:07)

EVA doesn't seem surprised. NIKKI looking at her.

NIKKI

These sort of mistakes are common?

EVA

They're common. But they're not mistakes.

EVA (CONT'D)

The Police don't want to investigate Cartel crimes.

NIKKI

So if the police don't have Luisa's body then where is she?

(OFF EVA'S SILENCE)

Isn't it possible she might still be alive?

EVA

Nikki... Let me show you something.

10:12:28 SCENE IN: 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 standing with EVA. Staring at the PHOTOGRAPHS.

EVA

The Disappeared. Officially there are 30,000 in Mexico.

NIKKI looking around her, the sea of FACES. Big money shot, play the different photos, kids, women, oldsters etc...

NIKKI

All these people have been taken by the Cartels?

EVA

Sometimes it takes years for their bodies to show up. Many never do. That's what this project is for. We locate the bodies and bring them back to their families.

NIKKI looking at PHOTOS, the FACES. And there is LUISA.

NIKKI

And Luisa's one of them now... So we might never find her?

EVA

It must be hard for you to understand.

NIKKI

Why hide the bodies? If the Cartels aren't afraid of the police, the courts...

EVA

To torture us. Without a funeral, our lives stop. We're all left twisting in the dark.

NIKKI

(A BEAT, A REALISATION)

Who did you lose, Eva?

EVA

Miguel, my eldest. 5 years ago. That's how I got involved, that's how this started. We found him only last summer.

NIKKI

I'm sorry.

EVA

Don't be sorry for me. I got a funeral, a place to bring flowers, to mourn. Be sorry for the ones still searching. Be sorry for Senor Herrera.

Off NIKKI'S FACE into:

LUISA (V.O.)

I want to be a pathologist Nikki, but --

10:14:02 SCENE IN: INT. LYELL CENTRE. LOCKER ROOM - DAY

Tight on LUISA.

LUISA

-- I have to go home. I have to do it there --

10:14:05 SCENE IN: INT. PROYECTO REUNIDO. PROJECT HQ - DAY

NIKKI at some lockers. LUISA HERRERA'S name on one. She opens it for NIKKI.

LUISA (V.O.)
-- at least for a while. Do you understand?

NIKKI looking inside. LUISA'S scrubs, her stuff.

NIKKI takes the scrubs. Then she feels something in the pocket. She takes it out. LUISA'S PHOTO. A familiar logo. It's LUISA'S PASS from the LYELL CENTRE.

NIKKI'S FACE. A long moment. She turns back to EVA.

NIKKI
You say the police won't have investigated
Luisa's case... Maybe I can take a look.
(OFF EVA'S LOOK)
I mean, I am here. I'd like to help.

EVA
I already have Luisa's death on my conscience.

NIKKI
Luisa thought it was worth risking her life to
find the bodies and bring them home. I've got
to do something to help find her haven't I? Can't
I use what I do?

EVA
Nikki, how? With what?

10:14:36 SCENE IN: INT. LYELL CENTRE. SCIENCE ROOM - DAY

JACK filling flight-cases with equipment, chemicals. THOMAS, CLARISSA watch him pack up a portable SwiftShot DNA machine.

THOMAS
Oi careful with that. That's 250,000 grands
worth of university property.

JACK
'One SwiftShot DNA machine. It's on her list.

CLARISSA
The Project has to send DNA to a lab in
Arizona, it takes weeks.

THOMAS
Why do I feel like I'm sending good colleagues
after bad?

JACK

Does that make me the good colleague for once? I'm going because she asked.

THOMAS

I'm not sure how I feel about this 'Projecto' thing. Private citizens, family members running around digging up dead bodies? Isn't that our job.

CLARISSA

Well who's going to care more than the families?

THOMAS

I get it. I do. And I want to help too. But realistically, what can we hope to achieve?

JACK

She reckons Luisa was lured into the area. That the police were colluding with the drug cartels.

THOMAS

The police? **Christ**. What is she doing?

(Language @ 10:15:12)

CLARISSA

Something. Anything. I think that's the point.

JACK

Look, I go out there for a day or two, okay, we do what we can, DNA testing, first stage forensics on the crime scene. Give them a start at least.

THOMAS

That's not why I'm letting you go.

(OFF JACK'S LOOK)

I'm sending you to bring Nikki home Jack. You take what you want, but bring her home, okay?

JACK nods, picks up the flight cases. But he's still got Clarissa to deal with. She hands him an itinerary.

CLARISSA

Your flight connection in Houston is barely 40 minute so you'll have to run.

JACK goes to take the itinerary, she doesn't let go.

CLARISSA (CONT'D)

Jack.

A moment. JACK meeting her look, seeing her deep concern.

JACK

I know.

(BEAT)

I will be.

(BEAT)

Don't worry.

CLARISSA nods, lets him take the itinerary. And he's gone.

10:15:55 SCENE IN: EXT. LUISA KIDNAP ROAD - DAY

Shimmering heat. White sun. Black asphalt.

NIKKI and EVA on a hot road in the middle of nowhere. SCORCH MARKS on the road. Beyond, guarding them is a pickup, YELLOW T-SHIRT MEN, nervy.

NIKKI

Her car was found here? We must be what, 30 kilometers from the nearest town.

EVA

She'd no reason to be out here. Nobody comes here.

NIKKI looking out at the empty scrubland.

NIKKI

Why? Why kill her? Why kill any of them?

EVA

If everyone is terrified, who will stand up to them? One day we will wake up and discover they own every city and town in Mexico.

A SHOUT from one of the AUTODEFENSAS. Their weapons raised.

Shimmering heat haze on the road. Slowly a FIGURE emerges from the haze.

It's JACK. Behind him another AUTODEFENSAS PICKUP parked up.

EVA (CONT'D)

Do you know him?

NIKKI SMILES as JACK walks towards her.

NIKKI

Jack.

JACK (V.O.)

So we're --

10:16:28 SCENE IN: EXT. LUISA KIDNAP ROAD - DAY

The SCORCH MARKS in the middle of the road. JACK taking a sample. Very aware of the armed AUTODEFENSAS in the pickups.

JACK

-- the yellow team are we?

EVA

They're the *Autodefensas*. A resistance group.
They're like us, pushing back against the
Cartels.

JACK

Yeah. But you use DNA swabs, not guns.

NIKKI looking at him.

JACK (CONT'D)

So the car was burned out. Why, to destroy
evidence?

EVA

They don't seem to care much about evidence.

A few yards behind the scorches, JACK sees some skid marks.

JACK

She was travelling this direction.

10:16:43 SCENE IN: INT/EXT. LUISA'S CAR/LUISA KIDNAP ROAD - EVENING - FLASHBACK

LUISA driving in the dusk.

Far ahead in the road, something is lying there. LUISA peering through the headlights to see. A dead animal?

She starts to slow. As she gets closer she realises to her shock, it's a BODY lying in the middle of the road, covered with something.

(Disturbing images from 10:16:43)

Luisa gets out of her car.

JACK (V.O.)

There's no skid marks are light, so it seems like the car came to a controlled stop.

NIKKI (V.O.)

To look at a map, her phone?

JACK

In the middle of the road. Unlikely.

(BEAT)

Maybe there was something in the road...

10:16:57 SCENE IN: EXT. LUISA KIDNAP ROAD - DAY

JACK walks over. Something glinting. A coin.

JACK

Or someone.

10:17:11 SCENE IN: INT/EXT. LUISA'S CAR/LUISA KIDNAP ROAD - EVENING - FLASHBACK

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

JACK (V.O.)

They knew she was coming.

10:17:15 SCENE IN: EXT. LUISA KIDNAP ROAD - DAY

JACK looking around, the cacti at the roadside.

JACK

They were waiting for her. What about her personal effects?

JACK picks up a dusty piece of cloth, the one that covered the TATTOOED MAN. A harbinger of something awful.

JACK (CONT'D)

I suggest searching the roadside by quadrants.

(LOOKS UP TO AUTODEFENSAS)

Maybe the Norwich City reserves can help us out?

10:17:25 SCENE IN: EXT. LUISA KIDNAP ROAD. SCRUBLAND - DAY

YELLOW T-SHIRTS searching the scrub, spread out in lines. EVA with JACK who is sweating in the heat as they search through the cacti.

JACK

Oh to be in England now that summer's here.

EVA

You're not afraid of snakes then?

A rustle in the scrub. JACK recoils. EVA LAUGHS.

A SHOUT. Beyond YELLOW T-SHIRT is holding up a MOBILE PHONE.

NIKKI

Gracias.

(BEAT)

Is it hers?

10:17:44 SCENE IN: EXT. LUISA KIDNAP ROAD - EVENING - FLASHBACK

(Disturbing images from 10:17:44)

LUISA tearing open the car door, frantically dialling her phone, running off into the shadows, her dress catching on the cactus...

JACK (V.O.)

I can't unlock it ..

10:17:48 SCENE IN: EXT. LUISA KIDNAP ROAD - DAY

JACK, NIKKI, EVA at the roadside. JACK has the phone plugged into his laptop. Data-streams on the screen.

JACK

-- but I've got the data stream. She called this mobile number. 7.16pm... The call lasted three seconds. She ended the call.

(TO EVA)

Do you recognise the number?

EVA

I'm having it checked.

JACK

The previous call was five hours earlier. This number.

JACK typing. On the screen a series of dots. Slowly a MAP starts to render behind it.

JACK (CONT'D)

She leaves San Lorenzo and heads east instead of south for home.

EVA

But why?

JACK

Dunno. Wait.

(LOOKING AT THE DATA)

Here. She stops here for... three hours.

JACK enlarging the map. They stare at it.

EVA

There's nothing there.

(LOOKING)

There's some small farms nearby but they're all the other side of the river.

NIKKI

Can we go there?

JACK

No.

NIKKI

No why?

JACK

Nikki, it's not our...

NIKKI

I'm just talking about taking a look...

A PING on EVA'S phone. She checks the message.

EVA

The number, the one Luisa called, I have it.

(OFF THEIR LOOKS)

It's 'Stavo. *El Profesor*.

10:18:28 SCENE IN: INT/EXT. PICKUP/SINALOA ROADS - DAY

NIKKI looking at the back of a MAN'S HEAD. Early 30s, crisp hairline, tanned neck, cowboy hat: the TEACHER. He holds an automatic rifle, the barrel rests pointing out of the window.

EVA (V.O.)

He's the head of the *Autodefensas*.

TEACHER

No I didn't get a call from Luisa. And there's no sign of it on my call log.

JACK

No voicemail? No message?

The TEACHER has answered that question. He doesn't respond.

GNOMO

Where we are going, the area you say Luisa stopped, it's dangerous. So let me and the men go first. Okay.

JACK glancing out of the window. Another PICKUP of ARMED MEN ahead of them. JACK'S unease. GNOMO says something quietly to TEACHER: 'El Profesor...' NIKKI glancing at the TEACHER.

NIKKI

El Profesor. So you're a teacher right?

TEACHER

I haven't set foot in a classroom in five years but they all still call me the Teacher. They think it's funny.

JACK

A teacher with a gun is pretty funny.

TEACHER

I came up from Mexico City to teach in Culiacan. One day the *Templarios* Cartel got into the school and took seven teachers. Left their heads on a dirt road for the kids to find on their way home.

NIKKI looking at TEACHER. He still hasn't turned.

EVA

'Stavo and his men helped the people set up safe zones in their towns.

(BEAT)

Every town the *Autodefensas* turn away from the Cartels, the people come to us, they lead us to the burial sites.

TEACHER

Where else in the world could a pathologist lead
a revolution?

NIKKI

Is that how she saw it? Luisa?

TEACHER doesn't answer. NIKKI looks out at the landscape, the empty farm fields, palm trees, cactus. It looks so peaceful.

But there's graffiti on the bridges, the roadsigns. Danger never far.

10:19:48 SCENE IN: EXT/INT. COUNTRYSIDE/PICKUP - DAY

The PICKUPS across a dirt track.

TEACHER (O.S.)

That's it. Up on the hill.

EVA (O.S.)

The greenhouses.

As the ground starts to rise, they see ahead something shimmering in the sun. Constructions made of tattered plastic sheets.

10:20:00 SCENE IN: EXT. GREENHOUSES - DAY

JACK and NIKKI reaching the top of the hill. Ahead, the AUTODEFENSAS, GNOMO speaking to TEACHER. TEACHER'S FACE is grim, stressed.

As the reach the greenhouses, GNOMO and AUTODEFENSAS go first, guns raised. Eerie FLAPPING of the plastic in the breeze.

AUTODEFENSAS fanning out. JACK rounds a greenhouse, ahead are some makeshift shelters. TEACHER comes past him, RIFLE ready.

Some rolled-up sleeping bags, a stove, food-stuffs. And some clothes hanging. But there's no one here.

NIKKI and EVA with GNOMO going through a greenhouse. Crates of avocados, NIKKI looking at them.

NIKKI

They're rotting. Where is everyone?

JACK

We shouldn't be here.

TEACHER

Weed killer. Killed everything in here.

The flapping of the plastic. They walk on through, the silhouette of AUTODEFENSAS against the semi-opaque walls.

NIKKI stops. There's something in the grass. She picks it up. A piece of paper. There's a logo on it: PROYECTO REUNIDO.

JACK

What is it?

NIKKI

It's from the project.

EVA

No Luisa.

EVA hands the form to the TEACHER who winces. He's angry.

TEACHER

Ella estuvo aqui. Luisa was here.

What did she think she was doing?

EVA (O.S.)

Maybe someone in San Lorenzo told --

10:20:48 SCENE IN: EXT. GREENHOUSES - DAY

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

EVA (V.O.)

-- the farmworkers here would be willing to give DNA...

JACK (V.O.)

Why wouldn't she have told you she was coming here?

EVA (V.O.)

Because I would have told her not to?

10:20:57 SCENE IN: EXT. GREENHOUSES - DAY

NIKKI looking around at the empty greenhouses, tents, abandoned possessions. She finds something.

NIKKI

Jack. Butane. Look there's blood on it.

JACK

Got more blood here.

JACK sees something against the greenhouse wall. He picks it up. A crumpled Proyecto Reunido form. It's BLOOD-STAINED.

Their FACES.

10:21:17 SCENE IN: EXT. LUISA KIDNAP ROAD - EVENING

FLASH TO: the DNA forms and swabs on the seat of LUISA'S CAR. The TATTOOED MAN picks them up.

NIKKI (V.O.)

When they got Luisa they must have found the forms, the samples. They knew what she'd been doing, where she'd been...

10:21:27 SCENE IN: EXT. GREENHOUSES - DAY

JACK reading the name on the bloody form.

EVA

The DNA forms led them straight here.

10:21:30 SCENE IN: EXT. GREENHOUSES - EVENING - FLASHBACK

(Disturbing images from 10:21:30)

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

10:21:40 SCENE IN: EXT. GREENHOUSES - DAY

The crumpled Proyecto Reunido form covered in blood.

JACK

Hilario Lopez...

TATTOOED MAN (V.O.)

HILARIO

10:21:46 SCENE IN: EXT. GREENHOUSES - EVENING - FLASHBACK

(Disturbing images from 10:21:46)

FLASH TO: TATTOOED MAN brandishing the form. The COWERING FARMWORKERS, LUISA on the ground, blood on her face.

TATTOOED MAN

-- LOPEZ! HILARIO LOPEZ!!

Finally a YOUNG MAN comes forward. He's defiant, eyeballing TATTOOED MAN, talking back to him.

TATTOOED MAN (CONT'D)

Hilario Lopez eh.

TATTOOED MAN HITS him in the face, grabbing his jaw, shoving the FORM in his mouth. BACK TO:

EVA (V.O.)

Anyone who works for us.

10:22:11 SCENE IN: EXT. GREENHOUSES - DAY

EVA

Anyone who gives us DNA. Everyone's a target now.

JACK walking between the greenhouses. Something else on the ground. A SMALL CANISTER. It has blood on it.

JACK looking up. On a flapping plastic corner of the greenhouse is a long smear of BLOOD.

A sickening feeling. As they emerge from between the greenhouses they stop. EVA, NIKKI, JACK, TEACHER looking down the small hill. They all see it together.

A large patch of disturbed earth.

NIKKI

They're here, aren't they?

Their FACES. Already the AUTODEFENSAS are walking down towards it, they carry long METAL SPIKES.

NIKKI (CONT'D)

No, tell them to wait.

AUTODEFENSAS pushing the metal spikes into the earth, pulling them out again...

EVA CALLING to the AUTODEFENSAS. They stop, looking back.

NIKKI (CONT'D)

Get back. Get back.

NIKKI pulls on plastic overshoes and gloves. She walks a straight line down to the patch of earth, looking at the contours.

She kneels down. Carefully she begins to clear away some of the top soil until... something becomes visible.

EVA

Oh my **god**.

(Language @ 10:22:48)

Flesh, fingers, a HAND as if reaching up through the earth.

(Disturbing images from 10:22:49)

10:22:55 SCENE IN: EXT. GREENHOUSES. BURIAL SITE - DAY

(Disturbing images from 10:22:55)

Much later. The turned-earth marked with a grid. Within the earth a LINE of BODIES is visible now, a river of DEAD MEN, all naked.

NIKKI kneeling in the middle of them.

NIKKI

Six. All gunshot wounds to the head. All men.

TEACHER

Luisa is not here? You're sure of it?

JACK

They took out the ones that they thought that were strong, so the rest would go quietly.

NIKKI looking at him. EVA getting out of a pickup with a stricken-looking MAN.

EVA

He owns the main farm. He had 28 workers here for the harvest.

JACK

Hadn't he noticed they'd gone missing?

EVA

They were only due to come back to the main farm tomorrow. They hadn't been missed.

JACK

6 dead. 22 unaccounted for.

NIKKI

And Luisa.

NIKKI stands, looking out. The endless hills.

NIKKI (CONT'D)

They could be anywhere. She could be anywhere.

10:23:32 SCENE IN: EXT. PROYECTO REUNIDO - EVENING

The sun starting to set, the CROSS of Leproseria casting a long shadow across the compound.

The dust in the air as a LORRY escorted by AUTODEFENSAS PICKUPS winds its way towards the gates of the compound.

10:23:41 SCENE IN: INT. PROYECTO REUNIDO. PROJECT HQ - EVENING

NIKKI and JACK walking with EVA through the project, the STONE CROSS of LEPROSERIA through the window.

EVA

(ON PHONE)

Okay. Ciao.

(HANGS UP)

We have a room ready for you. It's not what you're used to but...

JACK

What was this place?

EVA

It was built a hundred years ago as a leper colony.

(SMILES)

Now we are the lepers. The untouchables.

10:23:54 SCENE IN: INT. PROYECTO REUNIDO. IMPROVISED CUTTING ROOM - NIGHT

(Disturbing images from 10:23:54)

Two banks of industrial lights coming on. An improvised morgue. Plastic sheeting on the walls and floor. Tables laid out, SIX BODIES under sheets. An air-conditioning unit.

CUT TO: NIKKI uncovering one of the BODIES.

NIKKI

Body one of six. The body is that of a man in his early 30s, apparently well-nourished.

JACK taking PHOTOS as NIKKI cleans the dirt away.

NIKKI (CONT'D)

There are external indications of blunt instrument trauma to the feet and ankles...

10:24:12 SCENE IN: EXT. GREENHOUSES - EVENING - FLASHBACK

10:24:15 SLOW MOTION (*out @ 10:24:15*)

(Disturbing images from 10:24:12)

FLASH TO: a FARM IMPLEMENT SMASHING down. Beyond a HAND is SCREWING a GAS CANISTER onto something... BACK TO:

10:24:15 SCENE IN: INT. PROYECTO REUNIDO. IMPROVISED CUTTING ROOM - NIGHT

(Disturbing images from 10:24:15)

NIKKI working her way up. Her FACE. There are BURN MARKS on the legs and arms...

NIKKI

There is scorching to the skin ..

10:24:19 SCENE IN: EXT. GREENHOUSES - EVENING - FLASHBACK

Close up of a butane cannister.

NIKKI (V.O.)

-- but it only reaches through --

10:24:21 SCENE IN: INT. PROYECTO REUNIDO. IMPROVISED CUTTING ROOM - NIGHT

(Disturbing images from 10:24:21)

NIKKI

-- some of the epidermal layers...

10:24:22 SCENE IN: EXT. GREENHOUSES - EVENING - FLASHBACK

A blue flame bursts from the cannister.

TEACHER (V.O.)

They've got a new --

10:24:24 SCENE IN: INT. PROYECTO REUNIDO. IMPROVISED CUTTING ROOM - NIGHT

(Disturbing images from 10:24:24)

NIKKI looks up. The TEACHER is there watching her work.

TEACHER

-- toy.

10:24:25 SCENE IN: EXT. GREENHOUSES - EVENING - FLASHBACK

(Disturbing images from 10:24:25)

QUICK FLASH TO: a glowing cigarette lights a BUTANE TORCH (the small gas canister attached). The BLUE FLAME...

10:24:27 SCENE IN: INT. PROYECTO REUNIDO. IMPROVISED CUTTING ROOM - NIGHT

(Disturbing images from 10:24:27)

Back with NIKKI.

NIKKI

The burns are partial thickness.
Full thickness burns destroy the nerves as well.

TEACHER

That's not what they wanted. They wanted this to hurt.

NIKKI

The burns would have caused excruciating pain, but it's unlikely that they were cause of death.

TEACHER

They're high, drunk most of the time. They get off on it.

10:24:44 SCENE IN: EXT. GREENHOUSES - EVENING - FLASHBACK

The TATTOOED MAN.

10:24:46 SCENE IN: INT. PROYECTO REUNIDO. IMPROVISED CUTTING ROOM - NIGHT

(Disturbing images from 10:24:46)

TEACHER watching NIKKI cataloguing the gunshot wounds.

NIKKI

There are nine distinct bullet wounds, to the neck, face and head...

10:24:52 SCENE IN: EXT. GREENHOUSES - EVENING - FLASHBACK

(Disturbing images from 10:24:52)

FLASH TO: the YOUNG MAN standing, trembling. TATTOOED MAN, a bottle of beer in hand as he FIRES.

NIKKI (V.O.)

Massive trauma to --

10:24:54 SCENE IN: INT. PROYECTO REUNIDO. IMPROVISED CUTTING ROOM - NIGHT

(Disturbing images from 10:24:54)

NIKKI examining the head and mouth...

NIKKI

-- the lower jaw and upper teeth, presumably to inhibit identification.

10:24:58 SCENE IN: EXT. GREENHOUSES - EVENING - FLASHBACK

(Disturbing images from 10:24:58)

FLASH TO: the YOUNG MAN standing, trembling. TATTOOED MAN, a bottle of beer in hand as he FIRES.

10:25:04 SCENE IN: EXT. PROYECTO REUNIDO COMPOUND - NIGHT

Establisher.

10:25:11 SCENE IN: INT. PROYECTO REUNIDO. IMPROVISED CUTTING ROOM - NIGHT

LATER. Each BODY now has a clipboard report on the table beside it. JACK logging forensics they've found, bullets, cigarette ends etc.

NIKKI

Jack, DNA swabs ready for the SwiftShot.

JACK

(TO TEACHER)

I've been through Luisa's phone. There's nothing much of note. Except for this... on the morning she was taken...

TEACHER

(LOOKING AT JACK'S LAPTOP)

She was called from that number?

JACK

It's a call box in San Lorenzo. The call was less than a minute. Mean anything to you?

TEACHER looks at the number on the screen, writes it down.

TEACHER

It's probably nothing.

NIKKI

What's that sound?

NIKKI looks up, a SOUND outside.

EVA

The farmworkers were from Chilapa. The families heard that we found bodies...

A LOW MURMUR from the Leproseria church. It rises into a MOURNFUL, BEAUTIFUL SONG.

NIKKI

They're praying.

NIKKI'S FACE. Silence. Just the sound of the SwiftShot DNA machine. And the PRAYING.

EVA

Until now it's taken us four weeks to get a single DNA match.

NIKKI

(LOOKING OUT)

In an hour and a half they'll know.

10:25:57 SCENE IN: EXT/INT. PROYECTO REUNIDO. PROJECT HQ - EARLY MORNING

Early morning. NIKKI looking out from the Project HQ as a FAMILY loads a simple wooden box coffin onto a PICKUP TRUCK. The FAMILY on the truck sitting around the box. Already they've put PHOTOS of the DEAD MAN on the coffin, alongside flowers and soft toys.

A WOMAN embracing a VOLUNTEER, CRYING. JACK joins NIKKI.

NIKKI

I see why Luisa wanted to be here. Back home
what we do is important, but here...

(THE FAMILY AT THE TRUCK)

Without Luisa...

A moment. NIKKI and JACK watching the pickup drive off.

JACK

We need to think about going home, Nikki.
Maybe we come back when there's something
new. When they get a lead on Luisa.

NIKKI looking at him. She knows he's right.

JACK (CONT'D)

(A BRIBE)

Of course it's always possible we'll leave
something behind. Like that dinky SwiftShot
machine.....

But NIKKI walks out past him. There's a MAN getting out of a pickup. He looks dazed, lost.

NIKKI

Senor Herrera.

MR HERRERA

Hi Nikki.

NIKKI

You came...

MR HERRERA

This is where I belong, isn't it? With people like
me?

10:26:40 SCENE IN: INT. PROYECTO REUNIDO. PROJECT HQ - DAY

NIKKI brings him back up the steps into the Project HQ where the VOLUNTEERS and EVA greet him.

NIKKI

Eva. Eva this is Senor Herrera. Eva Vasquez.

NIKKI sits down, watching, moved as MR HERRERA gives his DNA.

LUISA (V.O.)

What you do, it isn't about death is it? It's about
the value we place --

10:27:31 SCENE IN: INT. LYELL CENTRE. LOCKER ROOM - DAY

NIKKI and LUISA finishing scrubbing out.

LUISA

-- on a life.

10:27:33 SCENE IN: INT. PROYECTO REUNIDO. PROJECT HQ - DAY

MATCH CUT TO: NIKKI opens her eyes. She'd fallen asleep. The room is empty now. Someone's put a blanket around her. EVA is by her side, SMILING.

EVA

Nikki.

NIKKI

(LOOKS AROUND HER)

Where is everybody?

10:27:44 SCENE IN: EXT. CHILAPA. TOWN SQUARE - DAY

NIKKI, JACK in EVA'S CAR as it drives into a town: Chilapa.

EVA (O.S.)

This is Chilapa.

NIKKI

Chilapa? This is where the farmworkers were from.

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.

TEACHER standing on top of a pickup, PEOPLE listening as he speaks into a microphone.

NIKKI (CONT'D)

What's he saying?

EVA

He's saying not to be afraid. We are as strong as the Cartels.

(TRANSLATING)

They took 28 of our young men and women and they killed them... They won't stop until we say enough, no more. They can't kill our children, they can't steal from us, no more.

NIKKI looking out at TEACHER, the CROWDS.

EVA (CONT'D)

Whoever wants to be a volunteer to lift up their hands.

NIKKI seeing the banners, pictures of the PROJECT LEADERS, THE AUTODEFENSAS. TEACHER'S FACE on one of them. His name: GUSTAVO AGUIRRE. NIKKI staring at it.

JACK notices TOWNSPEOPLE looking at the leaflets. And he sees what's on them. The POST-MORTEM PHOTOS of the SIX BODIES. The DISFIGURED FACES, HORRIFIC BURNS...

(Disturbing images from 10:28:43)

JACK

(TAKEN ABACK)

We didn't say he could our report for this.

EVA

Sometimes people need to be shocked into action.

NIKKI

Aren't you afraid? Especially now?

EVA

I'm always afraid Nikki. But he's right, we have a choice. We need to say that yes we're afraid and no we're not going to stop.

Off JACK'S uneasiness into:

JACK walking through the CROWDS. LOCALS pulling on YELLOW T-SHIRTS, MUSIC PLAYING from TANNOYS, SMILES on PEOPLE'S FACES.

Then he sees LOCAL WOMEN talking to some AUTODEFENSAS. The WOMEN are pointing at something down the street. The AUTODEFENSAS head in that direction. Curious, JACK follows.

NIKKI looking round, but JACK has gone.

NIKKI
Jack?

10:29:30 SCENE IN: EXT. CHILAPA. STREETS - DAY

(Disturbing images from 10:29:30)

WE'RE CLOSE ON JACK as he follows the AUTODEFENSAS as they fan out down a street.

SHOUTS in SPANISH beyond...

... as he rounds the corner, JACK hears... feels... GUNSHOTS.

JACK crouching as he runs, but the SHOTS are beyond...

MORE SHOUTS, JACK following the wall, he can see a GROUP of AUTODEFENSAS across the street, taking cover at a building.

They seem ill-equipped, TWO of them FIRING, it seems random.

MORE SHOUTS, behind JACK more MEN running into the alley.

JACK'S POV: a MECHANICS' SHOPFRONT at the end of the row of buildings - beer crates outside, fast food, empty bottles.

Through the doorway JACK sees a BUTANE TORCH. His FACE.

The AUTODEFENSAS drag out a FAT DRUNK MAN, then ANOTHER, young, high, disdainful: the TATTOOED MAN we saw take LUISA.

Other AUTODEFENSAS carrying out METAL DRUMS, emptying out crystal meth into the drain. One turns to JACK.

(Drugs from 10:30:06)

AUTODEFENSA
Drogas.
(POINTS INSIDE)
Metanfetamina. Cocaina...

The AUTODEFENSAS angry, triumphant, shoving the MEN past JACK. One of them HITTING the YOUNGER MAN, YELLING at him.

JACK
Hey! Hey! Hey! Where are you taking them?
Where are you taking them?

AUTODEFENSA 2

Mato a mi tio. He killed my uncle.

AUTODEFENSA

(HITTING YOUNGER MAN)

Donde se esconden los cuerpos?

OTHER AUTODEFENSAS mimes shooting YOUNGER MAN in the head.

JACK

What are you going to do with it? What are you going to do with that?

But they've gone, dragging the MEN towards waste ground.

JACK (CONT'D)

Wait wait! Please. Don't kill them.

JACK'S FACE. Then he sees more MEN, the TEACHER getting out of a pickup.

JACK (CONT'D)

(OFF TEACHER'S LOOK)

Gustavo. Stop please, stop stop them. I think these are the guys who took Luisa... From the torch.

He gestures to the BUTANE TORCH. TEACHER goes past JACK, down the alley. We hear SHOUTING.

JACK tries to follow but OTHER MEN hold him back.

SILENCE. Then a GUN-SHOT. JACK breaks free, running...

... but as he gets to the alleyway, the TEACHER is there, leading the TWO CARTEL MEMBERS, hands now bound behind them.

JACK (CONT'D)

Who are they?

NIKKI catches up as they haul the MEN into a pickup.

TEACHER

Navajas. The women led my men to them. This one here is called El Buitre.

JACK

El Buitre?

TEACHER

The Vulture. He kills for them.

NIKKI staring at the TATTOOED MAN, barely 19, skinny.

NIKKI

That's him?

He doesn't look frightened, he doesn't look anything, impassive as he's driven away.

10:30:52 SCENE IN: EXT. GREENHOUSES - EVENING - FLASHBACK

(Disturbing images from 10:30:52)

QUICK FLASH TO: a glowing cigarette lights a BUTANE TORCH (the small gas canister attached). The BLUE FLAME...

10:30:53 SCENE IN: EXT. CHILAPA. STREETS - DAY

EL BUITRE doesn't look frightened, he doesn't look anything, impassive as he's driven away.

10:31:00 SCENE IN: EXT. CHILAPA. TOWN SQUARE - DAY

As NIKKI and JACK walk back into the square there are SIRENS SOUNDING, LOUDSPEAKERS. She turns:

POLICE VEHICLES are coming up the street towards them.

JACK

I thought you said the police weren't going to help?

A HANDFUL of POLICE coming towards them, but their weapons are raised at the AUTODEFENSAS.

EVA

They're not here to help. Not us anyway.

They move towards the TEACHER'S PICKUP, the AUTODEFENSAS stand in their way, SHOUTING.

COMMANDER DUENAS walks up, the TEACHER is there, intercepting him. They SPEAK in SPANISH, the TEACHER firm but non-confrontational. DUENAS raising his VOICE.

NIKKI

What's going on?

EVA

They're accusing us of kidnapping these men.
He wants us to release them into his care.

The POLICE ARGUING with the AUTODEFENSAS at the pickups.

EVA (CONT'D)

They're going to take away our weapons.

NIKKI

But isn't it good? They'll lock them up.

TEACHER pulls his MEN back. The POLICE take EL BUITRE and the OTHER MAN from the PICK-UP. AUTODEFENSAS furious.

EVA

At the best they will keep them for a couple of days, then they release them back to their friends.

On NIKKI. A moment. Then she walks past the POLICE pointing GUNS at AUTODEFENSAS. DUENAS sees her. His surprise.

COMMANDER DUENAS

Dr Alexander, what are you doing here? Do you have you any idea what you're getting involved in?

NIKKI

I'm not involved in anything Commander.

Some of the POLICE have cameras, filming the AUTODEFENSAS. Now they're filming NIKKI. JACK comes to pull her back.

NIKKI (CONT'D)

That man, it's possible he was responsible for my friend's disappearance.

(OFF HIS LOOK)

I'd like to get a DNA sample from him, before you take him away.

COMMANDER DUENAS

Are you serious?

Clearly she is. NIKKI walks right up to EL BUITRE.

NIKKI holding up the swab. EL BUITRE looking at her, dead eyes. A beat. Then he SPITS at her.

A moment. NIKKI standing there. His SPIT on her face.

NIKKI

Thanks. That's all I need.

NIKKI swabs the SPIT, puts it in the evidence bag

DUENAS looking around. More TOWNSPEOPLE have gathered, many in YELLOW T-SHIRTS. They're all watching him.

A MOMENT. On DUENAS.

Then he turns, getting into the POLICE CAR. His MEN follow.

TOWNSPEOPLE BANGING on the POLICE VEHICLES reversing back down the street. An OLD WOMAN SHOUTS through the window at the COPS as if she's chasing them out of town single-handed.

From one of the police cars, EL BUITRE looking back at NIKKI.

10:33:00 SCENE IN: EXT. EVA'S HOUSE - NIGHT

The dinner table outside EVA'S house, a meal in full flow. It's a family home, lived in, warm. KIDS running around. A sense of a victory dinner.

TEACHER fills NIKKI and JACK'S glasses.

EVA

(TOASTING)

To us. You're one of us now, like it or not.

JACK uneasy with this. He raises his glass.

JACK

Absent friends.

They all toast. EVA going to get the food from the kitchen.

JACK (CONT'D)

Can I help?

JACK goes with EVA into the kitchen. NIKKI with GUSTAVO.

NIKKI

We ran the tests. That man's DNA is on at least four of the bodies we found at the greenhouses, the butane canisters, the bullet casings.

TEACHER

El Buitre. You're sure?

NIKKI looking at him.

NIKKI

Tell me. What would you have done? If the Police hadn't taken him off you?

A beat.

TEACHER

We didn't bring this craziness. But the Cartel needs to know we can be just as crazy as them.

NIKKI looking at him. She knows now he would have killed El Buitre.

NIKKI

The police made a mistake by taking them in. Now if they fail to investigate we can take to International Forums. The Inter-American Court have judicial oversight, and they can force an independent inquiry...

TEACHER

You're just like Luisa. An inferno of optimism.

He smiles, gets up.

NIKKI

Was she always like that? Even back then?

TEACHER turns back, wary. A long moment. NIKKI gets up, walks towards him.

NIKKI (CONT'D)

El Gran Gustavo, right?

(OFF HIS SILENCE)

I only realised it today. Gustavo Aguirre. The One. She came here for you.

TEACHER staring back at her. She can see pain in his eyes.

TEACHER

I told her not to.

NIKKI

You also told her not to walk across the roof.
(HE SHUTS HIS EYES)

I'm sorry. I can't begin to think what you must have been going through.

TEACHER

Nobody knows about us except for Eva. I need to keep it that way.

NIKKI

Why?

TEACHER

You remember Alice in Wonderland? I used to teach it to my tenth grade students. Everything you know about reality, only it's all upside down.

(OFF HER LOOK)

Here, what people know about you, they can use. Who you love, your family, your friends. Love is weakness here.

NIKKI

How do you bear it?

TEACHER

Until it happens, none of us know how we will be. What it will do to us. For me, it's just silence.

NIKKI looking at him. TEACHER gestures at JACK.

TEACHER (CONT'D)

Your friend, Jack, he wants you to go home. He's right. You should leave, so you never have to find out how it will be for you.

(LOOKING AT JACK)

We're already a target for the Cartels and after today, who knows how they'll hit back.

NIKKI

But they will?

NIKKI watches as TEACHER walks away. A moment. NIKKI watching them all eating at the table. A moment of normalcy.

Suddenly a SHADOW behind her. NIKKI turns.

NIKKI (CONT'D)

Who are you?

A YOUNG MAN standing there looking at her. A beat.

NIKKI feeling a sudden chill, she steps back.

EVA (O.S.)

Nesto!

ERNESTO

Mama.

EVA throws her arms around the embarrassed YOUNG MAN.

EVA

Cuanto tiempo te puedes quedar?

(SEEING NIKKI)

This is my baby. Nesto. The college student.

Nesto this is Doctor...

NIKKI

(SMILES)

Nikki. Oh it's a pleasure to meet you. Your mother is a force of nature.

ERNESTO

(SMILES BACK)

You're telling me. Why do you think I moved to the city.

EVA

(A PLAYFUL SLAP)

Monito!

TEACHER and other GUESTS come up to greet ERNESTO, they clearly know him. JACK approaches.

EVA (CONT'D)

How long can you stay?

ERNESTO

Well I have to be at the dig in the morning, they're expecting me.

JACK

Dig?

ERNESTO

(TO NIKKI AND JACK)

Well yeah we're excavating Cahitas burial mounds on the coast, 3000 years old.

NIKKI

Wow.

EVA

Crazy cannibals, the Cahitas. When they had you for dinner they really had you for dinner.

ERNESTO

The Cahitas were farmers not fighters. They grew corn. But my mum, she's been trying to scare me and my brother with those stories ever since we were kids.

EVA

This is Mexico. Heaven and hell. Cannibals and vegetarians!

THEY LAUGH. EVA rests her head on ERNESTO'S shoulder.

10:37:01 SCENE IN: EXT. POLICE STATION. SINALOA - DAY

Establisher.

COMMANDER DUENAS (V.O.)

You think I want him in my jail--

10:37:04 SCENE IN: INT. POLICE STATION. COMMANDER DUENAS' OFFICE - DAY

NIKKI and JACK sitting in DUENAS'S wood-pannelled office.

SILENCE. DUENAS behind his desk, reading NIKKI'S report, the DNA results. Finally he looks up.

COMMANDER DUENAS

You think I want that sort of trouble, the attention from the Cartel?

NIKKI

No. I think you want to release him. Like you released the other Navajas member two hours after you brought him in here.

DUENAS sitting there. The flag. The Mexican President.

COMMANDER DUENAS

There was no evidence against those men.

NIKKI

Not like this man. What does he call himself? *El Buitre*? Vulture?

COMMANDER DUENAS

What do you want? What do you want from all this?

NIKKI

It's selfish. I want to find my friend. He knows where she's buried.

JACK

Has he said anything?

COMMANDER DUENAS

What do you think?

NIKKI

Can we talk to him?

10:37:38 SCENE IN: INT. POLICE STATION. CELL BLOCK - DAY

NIKKI and JACK following DUENAS along a metal walkway. Jail cells below. Through the wire ceiling of a cell they see EL BUITRE lying on his bunk, his back to them.

COMMANDER DUENAS

You can have five minutes.

10:37:57 SCENE IN: INT. POLICE STATION. EL BUITRE'S CELL - DAY

CUT TO: COP unlocking the cell door. NIKKI and JACK enter.

NIKKI

I want to talk to you about Luisa Herrera.

JACK

You speak English right? We know you speak English...

Still he doesn't move. NIKKI looking at him, the back of his shaven head, the TATTOOS.

NIKKI

I've been hearing about you. Your mother was killed by the Templarios Cartel. You must have been no more than seven...

NIKKI staring at him. Slowly she reaches out her arm.

JACK

Nikki...

But NIKKI doesn't stop, reaching her hand towards him, a muscle twitches in his neck... Suddenly...

NIKKI turns him over. EL BUITRE'S EYES staring at her. They roll back in his head.

(Disturbing images from 10:38:25)

NIKKI

Shit.

(Language from 10:38:29)

JACK

Oh god!

(Language from 10:38:29)

NIKKI feeling for a pulse. JACK BANGING on the cell door.

JACK (CONT'D)

We need help in here! Paramedic!

NIKKI

He's non-responsive but he's alive... Pulse is rapid, breathing shallow. He's sweating like crazy...

JACK

What have they done to him?

NIKKI

It's some sort of adrenaline response.

JACK

Anaphylaxis?

NIKKI

I think it's a coma.

NIKKI flicks back his eyelid. She pulls up his shirt, needle-marks above his waist.

NIKKI (CONT'D)

He has diabetes.

JACK

Shit.

(Language from 10:38:51)

COP opens the door.

JACK (CONT'D)

Right. Right. We need Glucagon. We need
Glucagon. He has diabetes. He could die...

NIKKI

Hurry!

COP looks blank. JACK runs from the cell. We follow him up the stairs...

10:39:00 SCENE IN: INT. POLICE STATION. CORRIDOR/OFFICE - DAY

JACK running down a corridor...

JACK

Medic. We need a medic.

(BEAT)

Glucagon, I need glucagon. Do you speak
English. Does anybody here speak English?

JACK dashes into the office, STARTLED COPS, he pulls down the MEDICAL KIT, rummaging through it. But there's no GLUCAGON.

JACK (CONT'D)

English?

In an office he sees a MEDICAL KIT on the wall...

But the COPS look at him blankly

CUT TO: JACK running for the exit, COPS staring at him...

10:39:16 SCENE IN: EXT. POLICE STATION - DAY

JACK exits the building.

JACK

Ah. **Shit.**

(Language @ 10:39:19)

On the steps a COP is smoking, a CAN of COKE in his hand. JACK tries to think of the Spanish but he doesn't know the words so he just GRABS the COKE CAN.

JACK (CONT'D)

Gracias.

JACK runs back into the police station with the COKE CAN.

10:39:27 SCENE IN: INT. POLICE STATION. EL BUITRE'S CELL - DAY

JACK holding EL BUITRE'S HEAD as NIKKI tips the COKE into his mouth. EL BUITRE unconscious...

JACK

Any change?

He splutters a bit but slowly his twitching slows, colour returning.

NIKKI

Pulse is slowing.

EL BUITRE opens his eyes, starting to focus.

NIKKI (CONT'D)

You have diabetes?

(OFF HIS SILENCE)

You inject insulin, yes? *Insulina*?

But still he doesn't answer.

JACK

You nearly died. She saved your life.

EL BUITRE looking at JACK, almost a smile. JACK furious.

NIKKI (V.O.)

He's got diabetes, type 1. I imagine rapid withdrawal from whatever he was on - methamphetamine --

10:40:01 SCENE IN: INT. POLICE STATION. CORRIDOR - DAY

NIKKI and JACK walking with DUENAS along the corridor.

NIKKI

-- crack cocaine - led to a hypo, that's why he fell unconscious. Does he have medical records?

COMMANDER DUENAS

This *pendejo* probably doesn't even have a birth certificate.

NIKKI

He didn't mention the diabetes?

(OFF HIS SILENCE)

He'll need care. Insulin shots, at least twice daily.

COMMANDER DUENAS

I have no doctors here, no paramedics. None of my men want to touch him.

JACK

He can self-administer, I imagine that's what he's been doing.

COMMANDER DUENAS

Give him a needle? Supply him with a weapon? I can't do that.

(STOPS, HIS FEAR)

He can't die in my jail cell, you understand? He can't die here.

JACK

You're scared of them.

COMMANDER DUENAS

I live here.

NIKKI

You're not going to use this to release him.

(A MOMENT)

I'll do it.

JACK

What now?

NIKKI

I'll inject him, twice a day until you find the evidence to charge him.

Off DUENAS FACE into:

EVA (V.O.)

We have insulin ..

10:40:41 SCENE IN: EXT/INT. EVA'S HOUSE. PATIO/KITCHEN - DAY

NIKKI and EVA walking towards the house from the courtyard carrying a basket of vegetables.

EVA

-- at the clinic. Are you sur you're okay with this?

NIKKI

Do I have a choice? He dies, it's no good for anyone.

EVA

That Hippocrates has a lot to answer for.

NIKKI

How can I help?

EVA

You can get a couple of beers out of the fridge.

NIKKI

That's a great idea.

NIKKI at the worktop, preparing the vegetables. PHOTOS of EVA'S BOYS when they were little, ERNESTO by his burial mounds at the archeological dig.

NIKKI (CONT'D)

Have you've lived here for long?

EVA takes two beers from the fridge, hands one to NIKKI.

EVA

I never intended to stay in this house.

NIKKI LAUGHING, they drink. A KNOCK on the door.

MAN IN DOORWAY

Por favor. Senora...

EVA turns. A SHY-LOOKING MAN stands in the doorway, the SECURITY GUY has shown him in. He has a bunch of flowers in his hand. He looks humble, offering the flowers to her.

EVA puts on her public face, concealing the bottle of beer.

MAN IN DOORWAY (CONT'D)

Es para el Doctor Vasquez.

EVA takes the flowers, smelling them.

EVA
Muchas gracias. Estan muy bonitas.

MAN IN DOORWAY
Lo siento. Lo siento mucho.

EVA
No se disculpe, Senor.

NIKKI
Does this happen to you a lot?

EVA
What?

NIKKI
Strange men bringing you flowers?

EVA trying not to laugh.

EVA
Quieres tomar un cafe?

MAN IN DOORWAY
No gracias. Solo queria decir que lo siento por el.
I'm really sorry.

EVA looking at him. The MAN almost bows at the door, exits.

NIKKI
(LAUGHS)
What was all that about?

She tails off. Looking towards the door.

NIKKI (CONT'D)
He just left?

EVA
I know. I didn't even ask his name. I...

A thought. EVA, pale, opens the kitchen door. She can hear the MAN'S CAR driving away. She walks out towards the gate.

There, hanging on the gatepost is something SHINY.

NIKKI watching her as she takes it down.

NIKKI

Eva?

(BEAT)

Are you okay?

(BEAT)

Eva?

A man's watch in EVA'S hand. Her hand shaking, she turns it over. The inscription on the back: ERNESTO, DE MAMA.

NIKKI (CONT'D)

Oh my **god**. Help! Somebody help.

(Language @ 10:42:06)

10:42:11 SCENE IN: EXT. DESERT - DAY

Coming down off the hot sun to a pickup truck parked on the ridge. TEACHER gets out with a LOCAL MAN. He's talking to TEACHER in Spanish.

LOCAL MAN

(IN SPANISH)

It's over there. Like the one you asked about.

JACK joining the TEACHER as he looks across...

JACK, TEACHER and a COUPLE OF AUTODEFENSAS walking across the desert gully. Ahead of them a car. No number plate.

As they reach the car, TEACHER looking in.

JACK

Is it his?

On the seat through a broken window, ERNESTO'S university books. But there's nobody in the car.

TEACHER goes round to the boot. He opens it.

TEACHER'S FACE, he steps back. JACK looks in.

Inside is the BODY of a MAN. Every inch of his skin and face burned and blackened.

(Disturbing images from 10:42:46)

JACK (CONT'D)

Christ.

(Language @ 10:42:48)

The MEN staring at the DEAD BODY in the boot of the car.

JACK leaning over the body to check for ID. As he does...

A BLACKENED HAND reaches up, clasping his T-shirt. JACK looks down, horrified. The MAN'S EYES are open, desperate, a GASP.

(Disturbing images from 10:42:56)

Then he falls back, dead.

Off JACK'S FACE into:

10:43:09 SCENE IN: EXT. PROYECTO REUNIDO COMPOUND - NIGHT

Establisher.

NIKKI (V.O.)

The body is that of an adult male --

10:43:13 SCENE IN: INT. PROYECTO REUNIDO. IMPROVISED CUTTING ROOM - NIGHT

(Disturbing images from 10:43:13)

Bright light. NIKKI in scrubs. She goes to the other work light, snaps it on.

On the metal table, the BURNED BODY. We see her speaking into the RECORDER as she begins her lonely task...

NIKKI

-- apparently well-nourished, approximately 70 kilos. The skin is 90-95% burned, the burns are partial thickness, consistent with the systematic use of a naked flame, potentially a butane torch...

10:43:36 SCENE IN: INT. EVA'S HOUSE. EVA'S BEDROOM - NIGHT

NIKKI at the door of EVA'S bedroom. EVA lying on the bed.

But EVA is silent. NIKKI sits on the floor beside her bed.

EVA

I have to tell Antonio. He doesn't know.
Ernesto's father.

NIKKI

Do you want me to call him?

EVA

. I have a cellphone number somewhere...

She goes to get up but NIKKI puts a hand on her arm.

NIKKI

It's okay. It's late.

EVA

(STOPS)

I sent 'Nesto to the city, away from me. I
thought he would be safe.

NIKKI looking at her. There's something she needs to ask.

NIKKI

Ernesto... his tattoos. Tell me about them.

(OFF EVA'S LOOK)

I know he had tattoos, blue and red...

EVA

For me tattoos are for Cartel members, my
boys' skin was clean.

NIKKI

(A BEAT)

The man in Ernesto's car had tattoos.

EVA

They say he was burned completely...

NIKKI

He was. But ink from tattoos collects in the
lymph nodes over time. You're sure that Ernesto
didn't have any tattoos?

(EVA NODS)

Then the man I examined is not your son.

EVA staring at her.

NIKKI (CONT'D)

I had my doubts. The man from the car seemed
older than Ernesto. I need to examine him
further but...

EVA still not responding. NIKKI takes her hand.

NIKKI (CONT'D)

Did you hear me Eva? It's not Ernesto.

EVA takes her hand away.

10:45:02 SCENE IN: INT. PROYECTO REUNIDO. IMPROVISED CUTTING ROOM - DAY

On NIKKI, her anguish, trying to channel it into the post-mortem on the BURNED BODY from the car.

NIKKI

(RECORDING)

Discolouration to the liver. It appears yellowed, suggesting the presence of some sort of contaminant.

JACK enters. He stops, looking at her.

JACK

What are you doing Nikki?

NIKKI

What does it look like I'm doing? It's a post mortem. It's my job, isn't?

JACK

Nope. This has got nothing to do with us.

(BUT SHE DOESN'T STOP)

What's your game plan? Stay here, give insulin shots twice a day to a mass murderer? Perform PMs on all the bodies they can find for you? It's not your job. And this is not our fight.

(OFF HER LOOK)

Maybe we are making this worse. Did you ever considered that? That our being here is just another provocation, another reason for them to kill.

NIKKI

You think it's hopeless.

JACK

I don't know Nikki. I don't know if it's possible to win this thing.

NIKKI'S FACE. A moment. She looks up, there's a FIGURE in the shadows watching them. It's GNOMO, something in his hand.

GNOMO

We have a DNA match for this man.

NIKKI

From the database? That's great. Thanks
Gnomo.

GNOMO

De nada signora.

JACK takes the file from GNOMO, a PHOTOGRAPH, an OLDER MAN.

JACK

Javier Rodriguez, 47 years old.

(READING)

He was one of the farmworkers, taken with
Luisa.

(BEAT)

Jesus.

(Language @ 10:46:09)

NIKKI

What?

JACK

(MIND RACING)

He was alive. He was still alive in the car.

NIKKI looking at him.

NIKKI

If they kept him alive until now...

JACK

Luisa, Ernestto, the others... They could still be
alive too.

GNOMO looking at them.

10:46:28 SCENE IN: INT. EVA'S HOUSE. KITCHEN - DAY

NIKKI and JACK at EVA'S kitchen table. Opposite sits TEACHER. His FACE
unreadable.

JACK

I know about you and Luisa. I know what this
means to you. That's why we wanted to talk to
you first.

TEACHER

(THINKING)

Is there anything on the body that might suggest a location?

NIKKI

(BEAT)

There is something in the liver. It suggests exposure to some sort of toxin.

TEACHER

They were drugged?

NIKKI

There's nothing to suggest that. The damage is more gradual, minimal so I'd say the exposure occurred between him being taken from the farm and his death. If we can identify the toxin then...

JACK

It might lead to where he was being held. To Ernesto, the others. Luisa maybe.

EVA (O.S.)

What are you talking about?

EVA is standing in the doorway. She heard them.

EVA (CONT'D)

Lead to Ernesto? Where?

NIKKI

We're clutching at straws here Eva.

EVA

You said a toxin? What sort of thing?

NIKKI

Perhaps from a storage facility or a chemical dump. The contaminant could be in the earth around them...

TEACHER

They could be underground...

NIKKI

Whatever it is, I haven't come across it. So it must be rare or maybe out of use, banned in the UK.

JACK

Rare is good. If we can find this stuff, we could find them.

EVA staring at them.

EVA

They're alive?

NIKKI

I don't want to give you false hope. . If the men who took the farmworkers also took Ernesto, it's logical he might be alive too.

EVA looking at her. A beat...

NIKKI (CONT'D)

What is it?

EVA

I got a call from Father Cadena, the priest in Chilapa, yesterday.. He knows people in the Cartel. He's acted as an intermediary for us in the past.

Off NIKKI'S look into:

10:47:51 SCENE IN: EXT. CHILAPA. CHURCH - DAY

NIKKI watching EVA walking into the huge white church in Chilapa.

EVA

I think it's better I go in on my own.

NIKKI'S phone rings. She's on the PHONE to CLARISSA.

NIKKI

Hello.

10:48:07 SCENE IN: INT. LYELL CENTRE. SCIENCE ROOM - NIGHT

CLARISSA in the LYELL CENTRE. She's on the phone to NIKKI.

CLARISSA

I've got the sample you sent. It says urgent.

NIKKI (V.O.)

It is ..

10:48:10 SCENE IN: EXT. CHILAPA. CHURCH - DAY

Back with NIKKI.

NIKKI

-- try Gary, will you see if he can put a rush on it, please?

CLARISSA (V.O.)

Sure.

10:48:13 SCENE IN: INT. LYELL CENTRE. SCIENCE ROOM - NIGHT

CLARISSA in the LYELL CENTRE.

CLARISSA

So it's not a presumptive test?

10:48:15 SCENE IN: EXT. CHILAPA. CHURCH - DAY

Back with NIKKI.

NIKKI

No and I'm all out of ideas. It's some sort of toxin, possibly industrial.

10:48:20 SCENE IN: INT. LYELL CENTRE. SCIENCE ROOM - NIGHT

CLARISSA in the LYELL CENTRE.

CLARISSA

(OFF NIKKI'S TONE)

Are you all right, Nikki?

10:48:22 SCENE IN: EXT. CHILAPA. CHURCH - DAY

Back with NIKKI.

NIKKI

Me? I'm fine...

10:48:28 SCENE IN: INT. LYELL CENTRE. SCIENCE ROOM - NIGHT

NIKKI hangs up. CLARISSA sitting there.

10:48:30 SCENE IN: EXT. CHILAPA. CHURCH - DAY

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

NIKKI
Are you okay? What's wrong?

But EVA just walks towards the car. She seems stunned.

NIKKI (CONT'D)
What did he tell you?
(EVA KEEPS WALKING)
Eva...

EVA
He wanted me to pray with him. For my son.
(STOPS, LOOKS AT HER)
He says they're alive, Nikki.

NIKKI
(BEAT)
That's got to be good hasn't it?

EVA gets into the car. NIKKI gets in too.

EVA
He says their fate is in our hands.
(BEAT)
If we give up, if we stop, then they can come home.

NIKKI
What, they'd give them back? Ernesto, Luisa, the others?

Suddenly EVA gets out of the car, she doubles over, THROWING UP on the street.

(Disturbing images from 10:49:12)

NIKKI (CONT'D)
Eva. Can I get you something? Water?

Eva gets into the car.

NIKKI (V.O.)
Negotiate with them, at least try.

10:49:25 SCENE IN: EXT. PROYECTO REUNIDO. PROJECT HQ - DAY

NIKKI with JACK and TEACHER sitting on the steps of the Project HQ. They speak quietly.

NIKKI (O.S.)
It's killing her. I know it's killing you.

TEACHER
Let's say for a moment you're right, let's say for a moment they will release them all...

NIKKI
You say that like it's nothing.

TEACHER
They'll never stop. If not our loved ones, someone else's. It doesn't stop.
(GETS UP)
I don't have time for this. We're meant to be out there looking for them.

TEACHER gets up, walking away towards AUTODEFENSAS at the pickups beyond.

NIKKI
Maybe he'll talk to you.

JACK
Hey wait up.

JACK catching up with TEACHER in the compound.

TEACHER
You don't understand...

JACK
No I think I do. I saw you in Chilapa. You talked to them, a whole town listened to you and believed you. It's a lot of responsibility.

TEACHER
You mean a lot to live up to? What happens when we fail?
(OFF HIS LOOK)
We have very little time.

TEACHER glances over. A COUPLE of AUTODEFENSAS watching them.

TEACHER (CONT'D)

If this is a revolution, and I don't know if we can call it that yet, we have a very small window.

JACK

Until what?

TEACHER

As soon as they start sending more of the hostages back dead, the people of Chilapa are going to start blaming us.

JACK

It's not just about that though, is it?

TEACHER

Everything starts clean, pure. A cry from the heart. But it always ends up the same. Complicated. Corrupt.

(GLANCES AT AUTODEFENSAS)

They will get inside us, they're going to hit us where we're weak. And then we're going to destroy ourselves from the inside. It's just a matter of time. That's why I walk so fast.

TEACHER walks off to his PICKUP, JACK watching him go.

10:50:46 SCENE IN: INT. POLICE STATION. EL BUITRE'S CELL - DAY

NIKKI preparing the insulin shot. EL BUITRE barely looking at her. But NIKKI doesn't give the shot. Now she's got his attention. A moment.

NIKKI

I know they're alive. Why don't you tell me where.

He looks at her, impassive. JACK watching NIKKI.

(Threatening behaviour from 10:51:09)

NIKKI (CONT'D)

Where are they?

JACK

Just give him his shot Nikki...

NIKKI

You haven't had a shot in 24 hours, your body will start to shut down, DKA. Who'll save you this time?

JACK

Nikki, give him the shot.

NIKKI

Why?

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

NIKKI (CONT'D)

I've seen the wounds of six men you killed, you
burned their skin with a torch. Why would I
waste good medicine on you?

(HAND SHAKING, THE NEEDLE)

Where is Luisa? Where have they got them? Tell
me, **damn** you to hell!

(Language 10:51:37)

EL BUITRE looking at her. A moment. His chilling calm.

EL BUITRE

Uno for uno Doctor. If your friends don't stop
we send them home, one by one.

Off NIKKI'S RAGE into:

NIKKI (V.O.)

I was doing --

10:51:58 SCENE IN: INT. POLICE STATION. COMMANDER DUENAS' OFFICE - DAY

NIKKI and JACK in front of the COMMANDER'S desk.

NIKKI

-- what you should be doing! Getting him to talk!

COMMANDER DUENAS

(LIVID)

By withhold vital medication?

NIKKI

He knows where they are. They're alive. And
you're not even looking for them.

(OFF HIS SILENCE)

What about Ernesto Vasquez? He was taken less
than 24 hours ago. Ernesto Vasquez. You know
who he is. His mother...

COMMANDER DUENAS

We warned Dr Vasquez that she and her family
were at risk.

NIKKI

You warned her?

(FURY)

You're as bad as them! You're protecting them!
You stand there in that uniform... What does
that badge say? Justice?

COMMANDER looking at her, unreadable. NIKKI turns to go.

COMMANDER DUENAS

Where are you going?

NIKKI

To give the prisoner his insulin.

COMMANDER DUENAS

You're not going near my prisoner.

NIKKI

I thought you said...

COMMANDER DUENAS

He can do it.

JACK

What?

COMMANDER DUENAS

He seems less... emotional.

JACK

Wait, let's just...

COMMANDER DUENAS

She doesn't come back in my building.

**10:52:38 SCENE IN: EXT. PROYECTO REUNIDO. IMPROVISED CUTTING ROOM -
SUNRISE DAY**

JACK standing on the steps outside the cutting room. NIKKI comes to join
him.

NIKKI

I'm not helping them. I lost my temper.

JACK

Yeah, that was fun. They all think I'm the sensible one now. Gustavo was right, it's all upside down.

A moment. JACK looks up.

JACK (CONT'D)

The sun's coming up.

NIKKI

It does that. Every day.

They stand watching the sun rise. NIKKI rests her head on JACK'S shoulder.

JACK

Come on. You need sleep.

10:53:26 SCENE IN: EXT. PROYECTO REUNIDO COMPOUND - MORNING

Establisher.

10:53:33 SCENE IN: INT. PROYECTO REUNIDO. SHOWER BLOCK - DAY

NIKKI'S FACE under a shower. A moment of calm, of normalcy.

10:53:38 SCENE IN: EXT. PROYECTO REUNIDO - DAY

NIKKI walking across the compound, dressed, drying her hair. Then she sees EVA running towards her.

NIKKI'S FACE, what's happened?

EVA

Nikki! Nikki!

10:53:42 SCENE IN: EXT/INT. SINALOA STREETS/PICKUP - DAY

TEACHER and JACK driving fast in a convoy of pickups. Sun low in the sky. NIKKI and JACK'S conversation back-laid under:

NIKKI (V.O.)

Jack, are you with Gustavo? Eva's had a call. A tip-off. It's about Ernesto...

The AUTODEFENSAS checking their weapons in the back. TEACHER tosses JACK a Kevlar vest, JACK puts it on.

10:53:48 SCENE IN: INT. EVA'S HOUSE - DAY

NIKKI with an anxious EVA at her kitchen table.

NIKKI

Did you know the voice?

EVA

No. She said she recognised Ernesto from the Project website. She said she saw two men take Ernesto from a car into a house.

NIKKI

When?

EVA

This morning. She says they're still there. She says the men are drunk.

EVA trying but failing not to hope. Off NIKKI INTO:

10:54:07 SCENE IN: EXT. SANTA DOMINGA - NIGHT

A down-at-heel row of houses in a small Mexican town. DOGS BARKING as TEACHER silently leads his MEN, weapons drawn along the dark street.

They wait on the corner. TEACHER and COUPLE of MEN approach a house. A STEEL PLATE nailed to the door, window upstairs is boarded up. One of the MEN has a battering ram.

JACK sitting in the PICK-UP watching, anxious as...

TEACHER gives a nod, the MAN BATTERS the door, once, twice...

The door GIVES and the MEN RUSH in WEAPONS raised.

SILENCE. A long moment.

Along the street a door opens a crack, a MAN'S FACE. Then he disappears.

GUNSHOTS split the air. JACK flinches. Off his FACE into:

(Disturbing sounds from 10:54:45)

10:54:48 SCENE IN: INT. EVA'S HOUSE. KITCHEN - NIGHT

EVA sitting in her kitchen.

EVA

What if it is him? What if they bring him home?

NIKKI

Eva, you can't...

EVA

How can't I? Don't you understand?

(HER SON'S PHOTO)

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

NIKKI nods, she gets it. EVA stands taking her car keys.

EVA (CONT'D)

I'm sorry. I can't wait here. I have to go to him.

NIKKI

Wait, I'll come with you.

10:55:17 SCENE IN: EXT. SANTA DOMINGA. SAFE HOUSE - NIGHT

JACK gets out the pick up. An eerie silence.

10:55:25 SCENE IN: EXT. EVA'S HOUSE - NIGHT

NIKKI and EVA get into he car.

10:55:35 SCENE IN: INT/EXT. SANTA DOMINGA. SAFE HOUSE - NIGHT

JACK at the open door of the house. He enters. There's no one here. He stops, confused. Racks of clothing fill the room. In the street light from outside he can see blood all over the clothes on one of the racks.

He listens. It's SILENT. JACK alone in the room, he steps around the rack, his feeling of dread...

He looks down. A chain. A mass of blood.

A DOG on the floor, chained to the wall. It's been shot.

(Disturbing images from 10:55:50)

JACK

What the...?

JACK freaked out. He goes through into another room. Just more and more clothes. Still that horrible SILENCE.

Suddenly, MUFFLED FOOTSTEPS upstairs. JACK slowly climbs the stairs. A door at the end of the hall.

JACK (CONT'D)

Gustavo? Gustavo?

No reply. JACK approaches the door. A beat. He pushes it open. The TEACHER sits on the floor. A COUPLE of AUTODEFENSAS standing around. A rack of dresses behind them.

JACK (CONT'D)

What's going on? Where is he?

TEACHER

There's no one here.

JACK

What?

TEACHER speaks into his radio in Spanish.

TEACHER

There's no one here.

JACK

So what?

TEACHER goes to the window. One of his MEN is banging on the door opposite. An OLD MAN opens the door, confused.

AUTODEFENSA turns, radio-ing through to the TEACHER. TEACHER looking at JACK.

TEACHER

It's a set up.

JACK

For what?

TEACHER SHOUTING into his radio.

TEACHER

We need to go now.

JACK

It's an ambush?

TEACHER

Yes.

The TEACHER grabs JACK, pulling him from the room.

As we look down from the window, the PICKUPS reverse towards us hard down the street. TEACHER and JACK exit the house.

The AUTODEFENSAS keeping to the walls, weapons raised.

JACK running to the pickup. A SHOT RINGS out, JACK hits the back of the truck. He looks up - it was a jumpy AUTODEFENSA firing in the air, TEACHER grabs the trigger-happy MAN, pushing him towards the truck.

TEACHER (CONT'D)

Pasar! Pasar!

The TRUCKS speed away from us up the street.

10:56:38 SCENE IN: INT/EXT. PICKUP/SANTA DOMINGA - NIGHT

The PICKUPS driving away out of the street at speed, JACK and TEACHER in the back of one of them.

JACK

There was no ambush. No safe-house. Why bring us out here?

TEACHER

Why not? They're just screwing with us.

On JACK'S FACE. Looking out into the night. There's nothing here, nobody, streets are empty. Cartel graffiti on walls - even when they're not there, they're there.

10:56:45 SCENE IN: INT/EXT. PICKUP/SANTA DOMINGA ROAD - NIGHT

JACK asleep now, head against the side of the truck. Then the PICKUP starts to slow. JACK opens his eyes.

Ahead in the middle of the road is a PAIR OF HEADLIGHTS. A CAR coming towards them? JACK squinting... but the car is not moving. One of the doors is open.

JACK stands up, AUTODEFENSA pulls him down.

JACK

(PULLING FREE)

I recognise that car. That's Eva's car.

The PICKUP stops. JACK jumps down...

TEACHER

Jack. Jack... No.

JACK hurrying to the car. TEACHER following.

JACK

Eva.

TEACHER

Jack.

JACK'S POV through the dazzling headlights as he approaches the car.

JACK

Eva.

TEACHER

You don't know what's in the car Jack.

JACK

It's okay.. Don't move. .Don't move. What happened?

EVA looking at him, trying to focus. Then the pain hits.

EVA

I was driving then...

(BEAT)

Is Nikki okay?

JACK

Nikki?

EVA looks over at the passenger seat, the open door.

EVA

Where is she?

EVA trying to stumble from the car.

JACK

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

What?

EVA

Nikki was with....

JACK

Shit.

(BEAT)

Stay with her.

(Language @ 10:57:22)

JACK turns, looking out into the darkness.

JACK stumbling into the scrub, trying to see.

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

JACK (CONT'D)

NIKKI!

10:57:37 CUT TO BLACK

COMPLETE BLACK.

We hear a bump.

NIKKI (O.S.)

Ow.

10:57:48 SCENE IN: INT. BOX - NIGHT

(Disturbing images from 10:58:09)

The light from a watch. In the faint glow NIKKI sees...

The walls of a wooden box. She SCREAMS, she SHOUTS, she panics. But there's no sound beyond.

She kicks against the top of the box. And earth falls down from between the planks above her.

NIKKI'S FACE. Her horror.

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

10:58:09 CUT TO BLACK

10:58:13 WHITE FLASH

10:58:13 FADE IN

10:58:13 TEASER:

10:58:13 CAPTION: Next Time

10:58:15 WHITE FLASH

10:58:17 WHITE FLASH

10:58:19 WHITE FLASH

10:58:20 JACK finds a body on the road

10:58:20 WHITE FLASH

10:58:21 JACK punches someone

10:58:22 WHITE FLASH

10:58:23 NIKKI's body in the morgue.

10:58:25 CUT TO END ROLLER

10:58:52 END CARD

END OF PART ONE