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 --

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.

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 --

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

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

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

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

NIKKI looking at DUENAS.

COMMANDER DUENAS
Don't make the same mistake.

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!

NIKKI'S FACE. Her horror.

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

SCENE IN:

(Disturbing images from 10:00:39)

PITCH BLACK. Sound of NIKKI'S shallow BREATHING.

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)
.

(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) PH5(nS)-t0-(n)W1 1it( )9PH5(h)--4((h)--4(O[pP
Hello.

Off NIKKI lying trapped in the darkness in

Hello.

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.

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.

SCENE IN:

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

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

(out @ 10:03:00)

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

SCENE IN:

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...

(out @ 10:03:06)

NIKKI looks at EVA drowsily.

(out @ 10:03:11)

NIKKI
Jet-lag. Sorry.

NIKKI closes her EYES.

JACK (V.O.)
Then what?

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

SCENE IN:

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 flmecCd the rlmecght thlmecCg to say iC the emecCd doC't you.

TEACHER looks at him, a thlmecC smilemec.

JACK (CONT'D)
How do you do it? Your chlmecldhood swemecethemecart lmecs kidCamecpped, murdered, kmecCows whamec4 Tm0 g50 ghe

JACK

.

(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.

But we are stretched. 37 students were

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 (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.

SCENE IN:

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.

SCENE IN:

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 --

SCENE IN:

With CLARISSA.

CLARISSA

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

SCENE IN:

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 go(1.04m0 g0 G[ )]V(er)13y0(t)6li(t)6(o)-4(.)8la

JACK

(CAoEhtRN),( )]A BEs Ch

SCENE IN:

Back with JACK.

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

JACK
So where are you?

SILENCE. JACK listening, confused. Then...

SCENE IN:

With NIKKI.

NIKKI
I'm under the ground Jack..

SCENE IN:

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.

SCENE IN:

With NIKKI.

NIKKI
I'm running out of air...

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

SCENE IN:

JACK'S panic. Then...

JACK

SCENE IN:

With NIKKI.

NIKKI
Sounded like his voice was altered, sounded --

SCENE IN:

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 --

NIKKI(E)5o as mI-3((I)-2shun)4((E)5b-3(uri(d)-4(e)9(tt)-4(r)4(d)-4k)9(,)]TJETQq0.000008866 0 594.96 792 reW

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

SCENE IN:

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 --

SCENE IN:

Back with JACK.

JACK
-- this thing you're in --

SCENE IN:

With NIKKI.

JACK
-- how big is it?

NIKKI
I've got about 9 hours Jack --

SCENE IN:

Back with JACK.

NIKKI
-- maybe 10.
(BEAT)
The box is wood --

SCENE IN:

With NIKKI.

NIKKI
-- slats..

SCENE IN:

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?

SCENE IN:

With NIKKI.

NIKKI
Too deep to push up, I've tried.

SCENE IN:

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 --

SCENE IN:

With NIKKI.

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

SCENE IN:

Back with JACK.

NIKKI (V.O.)

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

(Language from 10:13:17)

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

NIKKI
What?

JACK
Taste it!

SCENE IN:

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

NIKKI
It tastes metallic.

SCENE IN:

Back with JACK.

JACK
More metal than mineral?

SCENE IN:

With NIKKI.

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

SCENE IN:

OkayKS67(ea)-30 1 1(NI)-4(1 19Lan)-3(g)5(ua)-13(g)5(e)-2(f)-4(r)-3(om)-4( )-2(10:13)-3l?

SCENE IN:

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 .

(Language @ 10:13:47)

SCENE IN:

JACK'S FACE.

JACK
Are you okay? Nikki?

SCENE IN:

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.

SCENE IN:

With NIKKI.

NIKKI
It hasn't happened before.

SCENE IN:

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...

SCENE IN:

With NIKKI.

NIKKI
If we're relying on that...

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

SCENE IN:

Back with JACK.

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

SCENE IN:

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

NIKKI
Jack...

SCENE IN:

Back with JACK.

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

SCENE IN:

With NIKKI.

NIKKI
The phone's been tampered --

SCENE IN:

Back with JACK.

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

JACK
We'll find you. I will find you

SCENE IN:

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...

SCENE IN:

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.

SCENE IN:

NIKKI'S FACE.

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

SCENE IN:

Back with JACK.

NIKKI (V.O.)
-- alone.

NIKKI hangs up.

JACK'S FACE.

No. Wait. Wait.

JACK looking at the PHONE but the number is withheld.

JACK (CONT'D)
. .

(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:

SCENE IN:

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 --

SCENE IN:

Back with JACK.

JACK
-- somewhere. In a box.

SCENE IN:

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

SCENE IN:

Back with JACK LISTENING.

JACK
What is it? What have you found?

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

SCENE IN:

Back with GUSTAVO.

TEACHER
-- it might be nothing.

SCENE IN:

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
Oh I hate spiders.

(Language @ 10:19:46)

Then a sudden VIBRATION. NIKKI JUMPS, lashing out with her shoe again.

SCENE IN:

With NIKKI.

NIKKI
No, I mean, --

SCENE IN:

With JACK.

NIKKI (V.O.)
-- right now --

SCENE IN:

With NIKKI.

NIKKI
-- Jack...

JACK (O.S.)
I know, I know Nikki...

SILENCE. Her BREATHING. Her emotion.

SCENE IN:

With JACK.

NIKKI (V.O.)
(QUIETLY)
Any luck with tracking this phone?

JACK (O.S.)
You were right about the phone, it's hacked,

SCENE IN:

With NIKKI.

JACK (V.O.)
-- Eva says they've found ones like it in Cartel safe-houses.

SCENE IN:

With JACK.

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

SCENE IN:

With NIKKI.

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

NIKKI
You're what?

SCENE IN:

With JACK.

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

SCENE IN:

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 --

SCENE IN:

With JACK.

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

SCENE IN:

With NIKKI.

JACK doesn't reply.

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

SCENE IN:

With JACK.

JACK
Looked at what?

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

SCENE IN:

With NIKKI.

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

SCENE IN:

With JACK.

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

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

SCENE IN:

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 --

SCENE IN:

With JACK.

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

(BEAT)
I see what you mean.

SCENE IN:

With NIKKI.

NIKKI

It is a one-shot thing.

A beat.

SCENE IN:

With JACK.

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

NIKKI (V.O.)
Jack --

SCENE IN:

With NIKKI.

NIKKI
I don't want to be buried.

SCENE IN:

With JACK.

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

SCENE IN:

With NIKKI.

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

SCENE IN:

With JACK.

NIKKI (V.O.)
Make sure I'm cremated, okay? In my will it says that I want to be buried --

SCENE IN:

With NIKKI.

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

SCENE IN:

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 --

SCENE IN:

With NIKKI.

JACK (V.O.)
-- and I look down and your Custard Cream lies unnibbled --

SCENE IN:

With JACK.

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

SCENE IN:

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.

SCENE IN:

With JACK.

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

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

SCENE IN:

With NIKKI.

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

SCENE IN:

With JACK.

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

SCENE IN:

With NIKKI.

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

NIKKI (V.O.) the only one here...

SCENE IN:

With JACK.

JACK
-- you've ever done...

SCENE IN:

With NIKKI.

NIKKI
Every case?

SCENE IN:

With JACK.

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

SCENE IN:

With NIKKI.

JACK (V.O.)
You've come across this toxin before, you know
yrpyr00008866 0 594.96 792 reW*nBT/F2 11.04 Tf1 0 0 1 147.74 617.38 Tm

SCENE IN:

With JACK. Silence.

SCENE IN:

With NIKKI.

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

SCENE IN:

With JACK.

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

SCENE IN:

With NIKKI.

NIKKI
I'm hanging up now.

SCENE IN:

With JACK.

SCENE IN:

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

SCENE IN:

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
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

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

Off NIKKI'S FACE lit by the PHONE into:

SCENE IN:

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.

SCENE IN:

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.

SCENE IN:

With NIKKI.

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

SCENE IN:

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

SILENCE. NIKKI and JACK.

NIKKI
What does he think he'll achieve?

SCENE IN:

With JACK.

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

SCENE IN:

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.

SCENE IN:

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 --

SCENE IN:

With NIKKI.

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

SCENE IN:

With JACK.

JACK
Nikki...

NIKKI
The first to --

SCENE IN:

With NIKKI.

NIKKI
-- arrive will be the Phoridae, the coffin flies,

I haven't got six hours, have I?

SCENE IN:

With NIKKI..

NIKKI
--Jack, how much time --

SCENE IN:

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.

SCENE IN:

With NIKKI..

A MOMENT. NIKKI breathes. Then she remembers.

NIKKI
You called me.

SCENE IN:

With JACK.

NIKKI (V.O.)
You said San Lorenzo...

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

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

SCENE IN:

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

JACK

(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...

SCENE IN:

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

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.

93 Tm0 g0 G[ )]TJETQ EMC /Span ≤MCID 15/Lang (en-US)≥BDC

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

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.

SCENE IN:

With NIKKI.

NIKKI
What are you going to do?

SCENE I

JACK gets out of the car.

GUARD
Espera.

JACK stops, not breathing.

SCENE IN:

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... .

(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.

SCENE IN:

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...

SCENE IN:

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...

SCENE IN:

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...

SCENE IN:

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

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

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

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...

(Disturbing images from 10:40:19)

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.

SCENE IN:

(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.

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.

SCENE IN:

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 --

SCENE IN:

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

EVA
-- Jack, Gustavo.ON. JACK hTQq0.000008866 0 594.96 792 re14-4(us)7(a)6(r

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

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

SCENE IN:

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.

SCENE IN:

NIKKI drinks from the bottle.

EVA with JACK.

EVA
Anything.

SCENE IN:

Back with JACK.

JACK
Eva?

SCENE IN:

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.

JACK drives.

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

SCENE IN:

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

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!

(Disturbing images from 10:44:48)

JACK checking her...

JACK (CONT'D)
Eva. Eva. Oh . 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 . Oh .

(Language from 10:45:03)

EVA (V.O.)
I'd give my life for him. I'd give all --

SCENE IN:

EVA sitting in her kitchen.

EVA

Nikki listen. When you were with Eva, when you fell asleep in the car --

SCENE IN:

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 s14V.O.)

SCENE IN:

With JACK1 TJen-US

JACK
Nikki are you there,

SCENE IN:

With NIKKI.

JACK (V.O.)
-- what's happening Nikki?

NIKKI
I'm going to get out of here Jack. Like you told me.

SCENE IN:

With JACK.

JACK (O.S.)
No Nikki, wait please..

SCENE IN:

But the dirt is already starting to fall into the box around her, she pushes harder and harder, more CRACKING of wood...

SCENE IN:

With JACK.

JACK
Please not yet. Not yet. Wait.

SCENE IN:

Nikki are you there? What's happening?

SCENE IN:

NIKKI takes one last GULP of AIR and now she moves, twisting upwards... pushing with all her might...

SCENE IN:

With JACK.

JACK
Nikki are you there?

SCENE IN:

A beat. We see NIKKI lying flat. She's still in the box.

NIKKI
I can't do it.

SCENE IN:

With JACK.

SCENE IN:

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..

SCENE IN:

With JACK.

JACK
Don't you give up.

SCENE IN:

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 --

SCENE IN:

Luisa -

LUISA
-- on a life.

SCENE IN:

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.

SCENE IN:

LEO cut into a liver.

LEO (V.O.)
I found something that seemed to correspond. A chemical compound developed for industrial R and D.

SCENE IN

LEO and NIKKI.

LEO
It sometimes goes under different trade names.

SCENE IN:

With JACK.

JACK
Nikki?

LEO (V.O.)
It still has some limited industrial applications, but it's so --

SCENE IN

LEO and NIKKI.

LEO
-- carcinogenic it's restricted to laboratory usage.

NIKKI
(SIMPLY)
Tetracynadine.

SCENE IN:

With JACK.

JACK (O.S.)
What?

SCENE IN:

With NIKKI.

NIKKI
Tetracynadine, Berricane. It's marketed under different names...

SCENE IN:

With JACK.

JACK
What is?

NIKKI (V.O.)
The chemical we found in--

SCENE IN:

With NIKKI.

NIKKI
-- Javier Rodriguez' liver.

SCENE IN:

With JACK.

NIKKI (V.O.)
It's an industrial chemical. Find where they're using Tetracynadine, Jack --

SCENE IN:

With NIKKI.

NIKKI
-- you'll find me.

Off JACK'S FACE into:

TEACHER (V.O.)
There's one right here --

SCENE IN:

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 scrapyard 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 scrapyard.

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:

SCENE IN

TWO PICKUPS driving fast. Armed AUTODEFENSAS in the back.

JACK
-- forecast is for 8 degrees and drizzle.

NIKKI (V.O.)
Sounds beautiful, Jack.

SCENE IN:

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.

SCENE IN:

With NIKKI listening.

SCENE IN:

Loose dirt beneath it. They start digging with their hands.

JACK
(ON THE PHONE)
Can you hear us Nikki?

SCENE IN:

NIKKI in the darkness on the PHONE. Her FACE, elation.

NIKKI
You're close.

SCENE IN:

SCENE IN:

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!

SCENE IN:

With Nikki.

SCENE IN:

The CROWBAR SPLINTERING the wood, MEN pulling up the planks.

SCENE IN:

With Nikki.

JACK (V.O.)
Nikki?

SCENE IN:

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?

SCENE IN:

With Nikki.

SCENE IN:

JACK'S EYES focusing. At the bottom of the deep wide hole, a FACE...

And then ANOTHER. And ANOTHER.

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?

SCENE IN:

With Nikki.

NIKKI
Have you found them?

SCENE IN:

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 Tetracynadine was in Javier's body, it kills insects, any invertebrate life...

SCENE IN:

With JACK.

NIKKI (V.O.)
But there was a scorpion...

SCENE IN:

With Nikki.

NIKKI
So it's not where I am, but I'm glad...

SCENE IN:

With JACK.

JACK
No, no, no, no. No Nikki... no... You could have...

SCENE IN:

With Nikki.

NIKKI
How many are there Jack?

SCENE IN:

With JACK.

JACK
Oh my .
(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...

SCENE IN:

With Nikki.

NIKKI
Luisa...

SCENE IN:

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.

SCENE IN:

With Nikki. She smiles.

SCENE IN:

On JACK'S FACE, his despair, anguish.

JACK
Nikki...

NIKKI (V.O.)
It's 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.

Just a SOUND.

NIKKI.

Her BREATHING.

BREATHING IN and OUT in the DARKNESS.

Then her breathing stops. Total [040 1 339.07 446.83 Tm0 g0 G[ )]TJETQ EMC /Span ≤MC

Burial mounds on the coast,

EVA rests her head on ERNESTO'S shoulder.

ERNESTO
3000 years old.

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.

SCENE IN:

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.

SCENE IN:

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...

(out @ 10:57:28)